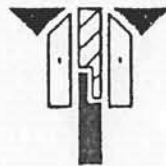


**INTERNATIONAL COUNCIL OF  
KINETOGRAPHY LABAN**

**Proceedings of the Eighteenth Biennial Conference**

**July 29 - August 4, 1993**



**ICKL**

**Held at  
Vassar College  
Poughkeepsie  
New York  
U.S.A.**

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# INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Eighteenth Biennial Conference

July 29 - August 4, 1993

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Janos Fugedi  
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## 1993 ICKL CONFERENCE SCHEDULE

TIME	THURSDAY July 29	FRIDAY July 30	SATURDAY July 31	SUNDAY August 1	MONDAY August 2	TUESDAY August 3	WEDNESDAY August 4
9:00 A.M. To 10:15 A.M.	Arrival Day	INTRODUCTORY SESSION	PAPER VI MEASUREMENT Ilene Fox	PAPER I RETENTION PALM FACINGS Ilene Fox	PAPER VIII FOLLOW UP J. Fugedi	PAPER VIII J. Fugedi Practice Session Small Groups	Departure Day
COFFEE							
10:45 A.M. To 12:15 P.M.		PAPER IV VALIDITY A. H. Guest	PAPER V VALIDITY S. Marion J. Van Zile L. Venable	PAPER IV VALIDITY A. H. Guest	PAPER V VALIDITY S. Marion, et al follow-up	SUMMARY PAPER IV & V VALIDITY	
LUNCH							
1:30 P.M. To 2:45 P.M.		WORKSHOP MCKAYLE'S "RAINBOW ROUND MY SHOULDER" Mary Corey	PAPER VIII DIRECTION SYSTEM J. Fugedi	PAPER VII RETENTION A. H. Guest	MEETING PROMOTION OF THE FIELD OF NOTATION A. K. Brown Chair	1:30-3:45 P.M. GENERAL MEETING  FELLOWS MEETING	
COFFEE							
3:15 P.M. To 5:00 P.M.		PAPER III VERTICAL BOWS M. Bastien PAPER II CONNECTING BOWS J. Challet-Haas	PRESENTATIONS MOTIF L. Venable REPORT: LN & S.E. ASIAN DANCE R. Ryman	GENERAL MEETING  FELLOWS MEETING	PAPERS IV & V VALIDITY Follow-up	4:15 P.M. SUMMARY Led by Rhonda Ryman, Chair RESEARCH PANEL	
DINNER							
7:30 P.M.	Reception	PRESENTATIONS NOTATIONMAN G. Amowitz LABANWRITER L. Venable		PRESENTATION "WEIGHTY" MATTER A. H. Guest		DINNER	

## LIST OF PARTICIPANTS

Sandra Aberkalns		Member	U.S.A.
Georgette Amowitz-Gorchoff		Fellow	U.S.A.
Odette Blum	Secretary	Fellow	U.S.A.
Ann Kipling Brown	Chairperson	Fellow	Canada
Ray Cook	On-site Organizer	Fellow	U.S.A.
Mary Corey	Research Panel	Fellow	U.S.A.
Virginia (Winkie) Doris		Member	U.S.A.
Sian Ferguson		Member	U.S.A.
Ilene Fox		Fellow	U.S.A.
Janos Fugedi	Co-Chair Research Panel	Fellow	Hungary
Els Grelinger		Fellow	U.K.
Ann Hutchinson Guest	President	Fellow	U.K.
Robin Hoffman		Member	U.S.A.
Toni' Intravaia	Treasurer	Member	U.S.A.
Barbara Jones-Rieber		Member	Switzerland
Billie Mahoney		Fellow	U.S.A.
Sheila Marion		Fellow	U.S.A.
Robin Moeller		Member	U.S.A.
Helen Rogers		Member	U.S.A.
Leslie Rotman		Member	U.S.A.
Rhonda Ryman	Chair, Research Panel	Fellow	Canada
Jude Siddall		Member	U.S.A.
Muriel Topaz		Fellow	U.S.A.
Lucy Venable	Vice-Chair	Fellow	U.S.A.
Mary Jane Warner		Fellow	Canada

## THE TECHNICAL RESEARCH PAPERS

1. "Retention of Palm Facings in Labanotation: A Point of Clarification," Ilene Fox
2. "The Duration of an Indication Tied to a Path Sign (Validity of the Connecting Bow," European Seminar for Kinetography Paper No. 9, Jacqueline Challet-Haas
3. "Vertical Bows," European Seminar for Kinetography Paper No. 10, Marion Bastien
4. "Validity No. 3 Proposal," Ann Hutchinson Guest
5. "A Validity Proposal for Gestural Actions," Sheila Marion, Judy Van Zile, Lucy Venable
6. "Space Measurement Signs Versus Measurement Signs," European Seminar for Kinetography Paper No. 11, Jacqueline Challet-Haas
7. "Retention in the Support Column: Proposed New Rule," Ann Hutchinson Guest
8. "The Direction System of Labanotation/Kinetography Laban: A Clarification and Proposal," János Fugedi

All technical papers accepted for presentation are rigorously reviewed 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 resultant proposals are generally voted upon and published in the "Technical Report" of the *Proceedings*.

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

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

## Report from the Chair of the Research Panel

The 1993 ICKL Conference in Poughkeepsie combined five full working days of discussions, workshops, and presentations with opportunities for colleagues to meet and share ideas and experiences of mutual interest.

Following the trend begun in the 1991 Conference, this conference focused on a select number of papers. The major topic of discussion was validity, with related items on vertical bows. Arising from decisions at recent conferences, papers were presented on space measurement signs and intermediate directions. Also, we began to consider new ideas, reexamining long-standing practices regarding the retention of supports.

For providing us with such solidly researched and well presented papers, special thanks are extended to the authors: Marion Bastien, Jacqueline Challet-Haas, Ilene Fox, János Fügedi, Ann Hutchinson Guest, Sheila Marion, Judy Van Zile, and Lucy Venable. Three of the papers presented were written for the European Seminar for Kinetography. Sincere thanks to Roderyke Lange, Leader of the Seminar, for making these available to us.

The Session Chairs are gratefully acknowledged for their firm but gentle hand in guiding the conference discussions. Thanks to Odette Blum, Ilene Fox, Ann Kipling Brown, Helen Rogers, Muriel Topaz, Mary Jane Warner, and Lucy Venable. The work of our scribes in taking notes which provided the basis for the "Technical Report" is also greatly appreciated. Sandra Aberkalns, Winkie Doris, Sian Ferguson, Robin Hoffman, Robin Moeller, Leslie Rotman, and Jude Sidall, thank you most sincerely for your efforts.

During the past two years, my work as Chair has been made most enjoyable, thanks to the cooperation and diligence of my wonderful colleagues on the Research Panel. To Sally Archbutt, your response to every paper contributed insight and rigor. Although you were unable to attend this conference, your presence was felt through the many questions posed to each author and addressed in the final papers. To János Fügedi, your consistently logical approach informed and guided our review process. Your stepping in to assist me as Co-Chair during this conference was a great help. To Ann Rodiger whose Alexander activities prevented her from participating this year, we wish you success and hope you will be able to join us at the next conference. And to Mary Corey, the next Chair, your solid work over the past two years ensures us that Research Panel activities is passing into capable hands. Warm welcome to new RP member, Ray Cook. I wish all of you the best in your coming term in office.

And finally, sincere thanks to all those who responded to the papers by mail or provided feedback during conference discussions. The vitality of ICKL depends on the cooperation and good will of all those working to enhance and promote the Laban system. To that end, I thank you for giving me the opportunity to contribute to ICKL's important work.

I look forward to meeting with you at our 1995 conference.

*Rhonda Ryman*

Rhonda Ryman, Chair,  
Research Panel, 1991-1993





## TECHNICAL REPORT

compiled by

Rhonda Ryman, Mary Corey, and Janos Fugedi

- A. The information below constitutes all of the items acted upon officially at the 1993 ICKL conference.

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

Comments accompanying statements enclosed by solid lines are summaries of significant points raised during discussion of papers presented at the conference. These summaries do not represent official decisions; rather, they are intended to facilitate understanding of official decisions, to provide background information leading to those decisions, and to aid future deliberations.

- B. At the end of the report, summaries are given for items discussed but not formally acted on. The headings for these topics are underlined.

- A. The following item was AGREED TO AND PASSED by a mail ballot conducted after the 1993 ICKL conference.

The vote was 24 for, 5 against, and 1 abstention.

The usages stated may be put into practice in teaching and writing scores and should be included in new textbooks.

NOTE THAT THE FULL TEXT OF THE PAPER,  
**"THE DIRECTION SYSTEM OF LABANOTATION/  
 KINETOGRAPHY LABAN - A CLARIFICATION AND PROPOSAL,"**  
 BY JANOS FUGEDI, IS REPRINTED FOLLOWING THE TECHNICAL REPORT.

## I. THE DIRECTION SYSTEM OF LABANOTATION/KINETOGRAPHY LABAN - A CLARIFICATION AND PROPOSAL

### 1.1 Clarification:

- 1.1.1 The proposed system is an addition to the current system and not a substitute for it.
- 1.1.2 Directions in the Laban system of notation are based on a spherical model.
- 1.1.3 Using the sphere as a model, a consistent direction system is proposed in which valid and practically useful facings of edges and surfaces can be expressed for intermediate directions at 15° intervals\*. The proposed direction system enables us to specify intermediate directions that previously could not be expressed.

\* 24 intervals of 15 degrees complete a wheel of 360 degrees. This yields four main directions and twenty intermediate directions for each direction wheel; and eight main direction wheels and sixteen intermediate direction wheels.

### 1.2 Proposal:

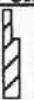

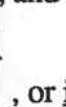
- 1.2.1 A direction system is proposed in which directions on the sphere are derived **at 15° intervals**. To determine the complete set of intermediary directions:
- a. move by 15° intervals in level: start at place high and move in a vertical plane around a horizontal axis, until a whole direction wheel is completed,



- b. move by 15° intervals in direction: rotate the wheel in a horizontal plane around the vertical axis,






- 1.2.2 In the proposed system, there is no change from current practice in meaning and

symbolology for main directions, e.g.  , and for intermediate directions deviating from main directions in level only, e.g.  , or in direction only, e.g.  .




- 1.2.3 The proposed system applies to intermediate directions deviating from main directions in both level and direction.



For these, a composite pin with a longer and shorter stroke is used, e.g.    .

- 1.2.4 The longer stroke indicates deviation in level, i.e. from the main direction vertically (on the same direction wheel). The shorter stroke shows the deviation in direction, horizontally (to the next direction wheel).




- 1.2.5 For example, in the symbol  , the longer stroke (  ) shows that there has been deviation in level, from forward middle, 15° toward forward high; and the shorter stroke (  ) indicates a horizontal deviation (to the next direction wheel) from forward, 15° toward right forward. (See also the paper's Appendix B, pp. 28-31.)

### 1.3 Discussion:

1.3.1 Janos Fugedi, author of the proposal, briefly outlined the background to his paper, then explained the indefiniteness and contradictions in the present direction system for specifying certain intermediate directions. He stated that no adequate, comprehensive definition is included in any of the standard texts.

1.3.2 The author provided an example of a point which cannot be expressed in the current

direction system: . He also explained that we are currently unable to express some facing directions of surfaces such as palm, thumb side of hand, etc., when the limb is in intermediate directions which deviate from main directions in both level and direction.

1.3.3 The author then introduced the proposed direction system in which at least four facing directions can be stated for every intermediate limb direction. These facing directions are the ones most frequently needed, corresponding to rotational situations like "palm down," "palm up," etc.


1.3.4 Some members argued in favor of the need to express subtle distinctions for arm position in similar but different styles (like Tudor or Balanchine); others questioned whether such accuracy is needed in a dance notation system. The author stressed that his main argument concerned system validity or reliability, not accuracy. The directions of the system represent definite spatial placements. Since the same set of directions is used for facing, the system can be valid only if the facing directions represent real values, e.g. true perpendiculars. For example, in the score of Balanchine's *Tarantella*, the following arm movement is found in measure 29 (see 8a):





Readers questioned how to interpret the ad lib. sign. To achieve an ad lib. "palm down" position, should the arm be rotated, should the wrist be folded, or both? in the current system, there is no direction that can express the desired palm facing, i.e., an unbroken line of the wrist. In the proposed system, it would be notated as 1.3b.

1.3.5 One person felt the need for a convention to state that the palm facing does not cause wrist flexion, i.e., when the wrist is flexed it should be specifically stated. Such a convention would allow leeway for inaccuracies in current use.

1.3.6 One person questioned whether the proposed system was meant to replace the present direction system or to be a supplement to it. The author considers the proposed system a supplementary one, especially useful with certain facing directions.

(Note: this proposal does not affect the analysis or symbology of halfway directions, e.g., .)

1.3.7 It was noted that, for graphic clarity, high level symbols containing pins should

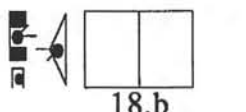
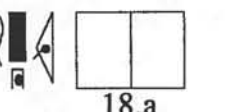
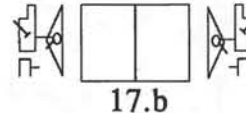
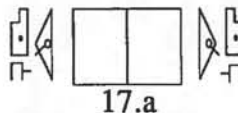
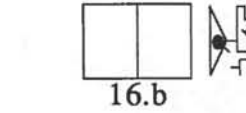
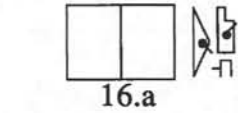
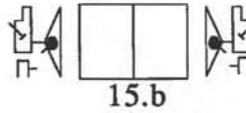
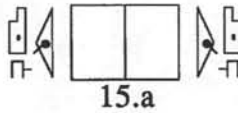
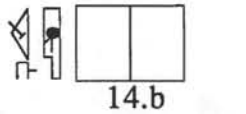
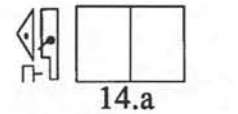
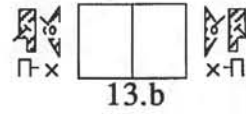
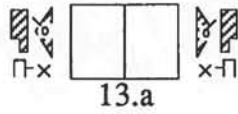
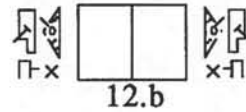
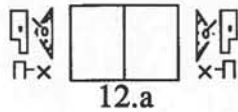
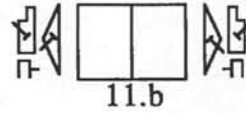
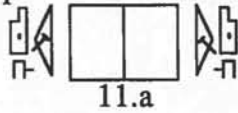
contain horizontal lines to separate the level indication from the pin: e.g.,  not .

**1.4 Examples:** The following examples may be solved using the logic explained above, or the charts provided in the paper's Appendix B, pp. 28-31 (the paper is reprinted in full following the Technical Report).

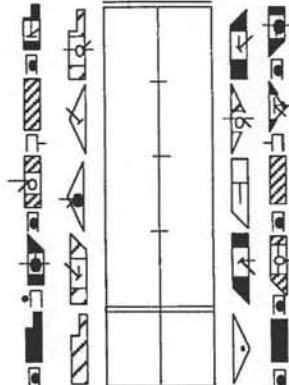
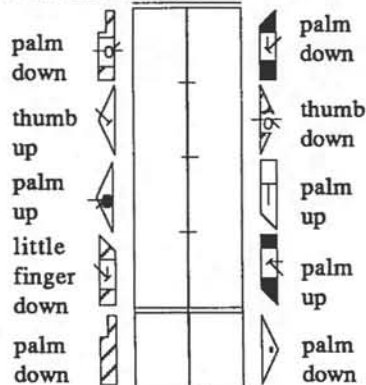
**Examples:**

**Solutions:**

From page 11 (examples found in scores):



Generated at the conference:

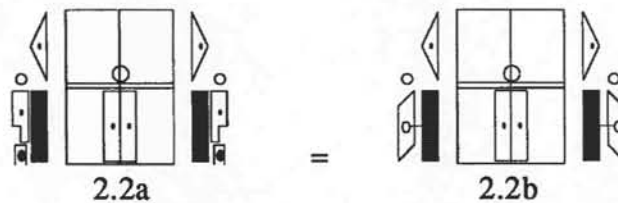


- B. The information below constitutes a summary of discussions relating to items for which papers were circulated, but on which no formal action was taken at the 1993 ICKL conference.

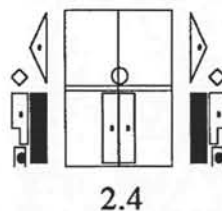
The following items were discussed at the 1993 ICKL Conference, but not formally acted on.

## II. RETENTION OF PALM FACINGS IN LABANOTATION

- 2.1 This paper by Ilene Fox was presented as a point of clarification. The paper discussed the use of body hold (○) and space hold (◇) to retain palm facings. The author believed that clarification is needed because she has found that many people who do not have extensive practical experience rely heavily on information in published textbooks. The primary LN reference, Hutchinson's *Labanotation* (1977), includes examples of palm facing retention with a body hold sign. Since no examples illustrate the use of the space hold sign (limitations in the number of pages preclude the inclusion of all possible examples), readers may erroneously conclude that it cannot be used.
- 2.2 When a body hold (○) is used to retain a palm facing, it is the *rotational state of the arm* that is held, not the *direction* of the palm facing. Example 2.2b below is the equivalent of example 2.2a.



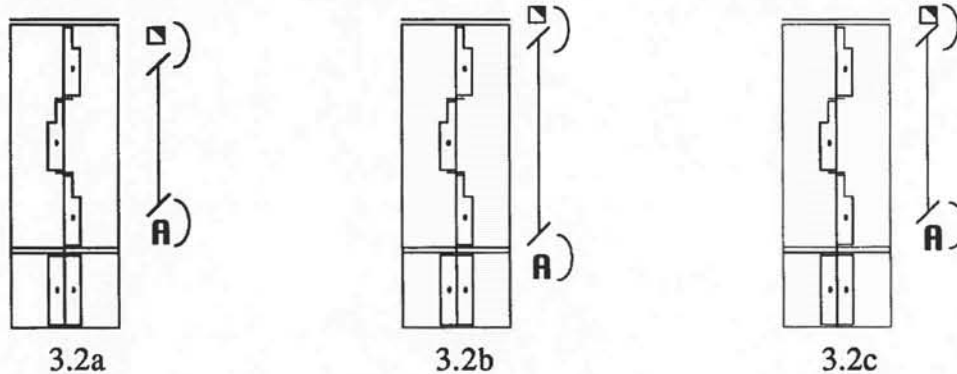
- 2.3 Because the "body state" is being held in example 2.2b, the resultant palm facing will be place low, not back middle.
- 2.4 The paper pointed out that if the notator wishes to retain the back middle palm facing, s/he should use a *space hold*, not a body hold, as in example 2.4:



- 2.5 The paper noted that some notators are using a body hold for palm facing when a space hold is the appropriate solution. When the spatial direction of the palm facing is to be retained, the space hold may be used and may be most appropriate (this usage is often necessary when the arm changes level). Some members felt that since palm facing is a spatial concept, a space hold should be used exclusively. However, the consensus was that either a body hold or a space hold could be used, depending on the intention.

### III. THE DURATION OF AN INDICATION TIED TO A PATH SIGN (VALIDITY OF THE CONNECTING BOW)

- 3.1 This paper was written by Jacqueline Challet-Haas for the European Seminar for Kinetography (ESK Paper No. 9). In the author's absence the paper was presented by Lucy Venable.
- 3.2 There was general consensus in support of the paper's conclusion that the small vertical bow (SVB) connecting path signs with signs having no time value (SNTV) has no timing significance (see examples 3.2: "A" leads the path beginning on count 1 and ending on count 4).



3.2.1 The paper provided a clarification in meaning, confirming the present understanding:

- a) when the SVB connects a path sign and SNTV(s) *within* the starting and ending double bar lines, the time value of the path sign *includes* the connected SNTV(s) (see Ex. 3.2a), and
- b) when the SVB connects a path sign and SNTV(s) *outside* the starting double bar line (see Ex. 3.2b) or ending double bar line (see Ex. 3.2c), the SNTV(s) excluded do not affect the timing indicated by the path sign.

Members pointed out that, if needed, a small double bar line could be used to exclude the SNTV(s) within starting and ending double bar lines from the timing of the path sign, e.g.  $\overline{\text{A}}$   $\overline{\text{B}}$ .

- 3.3 Members requested a clarification in autography. Examples 2, 3, 6 and 10 of the paper presented personal autography where the notator applied unnecessarily long connecting vertical bows. Most members preferred shorter SVB where the SVB does not extend beyond the signs connected. There seemed to be a difference in autography in KIN (see example 3.3 a) and LN (see example 3.3 b) but there is no difference in meaning.



#### IV. VERTICAL BOWS

- 4.1 The paper was written by Marion Bastien for the European Seminar for Kinetography (ESK Paper No. 10). In the author's absence the paper was presented by Rhonda Ryman.
- 4.2 The author undertook a survey of vertical bows in order to clarify their current usage, as a basis for any future decisions regarding vertical bows.
- 4.3 The paper categorized bows according to their shape: "curved," "square," and "rounded."
- 4.3.1 One member provided historical background regarding the "rounded" bow. It was introduced at ICKL 1961: the curved bow was flattened to fit beside the arm gesture column, within the body column, to indicate inclusion of a body part (it was therefore suggested that a more appropriate name was the "flattened" bow). The bow was then used for partial weight.
- 4.4 Discussion focused on Chart I: The Vertical Bow Uniting Signs Laterally (p.2). Members considered how each bow was used in context, in order to pinpoint any contentious issues, e.g., unification, autography.
- 4.4.1 It was suggested that the term "Leading" (listed under the curved and square bow containing body signs) be changed to "Leading/Guiding" to draw attention to the difference between parts leading and surfaces guiding. (The paper refers to "guidance," p.18, and to "Leading with the planes and edges of the arms or hands," p.19.)
- 4.4.2 A discrepancy was pointed out regarding the use of the square bow (also called the "addition bracket") containing body signs. In KIN "[a] body sign placed in an addition bracket means that this body part 'leads' a movement and that the resulting position is maintained as long as the result of the main movement is retained" (p.18, see Knust 79 782q; see example 4.4.2a). For this, the "hold bow" (see ex. 4.4.2b) was put on 2-year trial (see ICKL *Proceedings* 1985 pp. 60-62, 1987 pp. 26-28). In LN the addition bracket beside a direction symbol of short duration may contain a presign (see ex. 4.4.2c), with no leading implied. The paper states that this is an incorrect usage (p.6). It was pointed out that the small double bar line can be used to gain space (see example 4.4.2d); some stated that this solution was not feasible in some cases.



4.4.2a



4.4.2b



4.4.2c



4.4.2d

- 4.4.3 A question arose regarding the terminology and autography of signs (  $\vee \wedge$  ) indicating increase/decrease in KIN and approach/withdraw in LN. These signs do not appear in Laban's *Schriftanz* (1928, 1930). One member stated that she first met the signs, taken from music notation, while studying with Sigurd Leeder. It was suggested that we need neutral names like "V" signs. These signs, which should be drawn long and narrow (an acute angle), may be confused with sequential movement indications (  $\sphericalangle \sphericalangle$  ), which should be drawn short and squat (close to a right angle).



4.4.4 It was pointed out that the square bow containing pin signs was used in LN (see example 4.4.4a), but not in KIN (see example 4.4.4b).

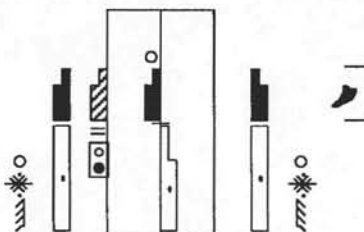


4.4.4a



4.4.4b

4.4.5 A discrepancy was pointed out regarding the use of the square bow containing strength measurement signs. In KIN this use indicates a definite transition into a state of tension (see Knust 72b); a strength sign with no bracket indicates an accent (see Knust 69a,b). In LN the use of the square bow containing an accent sign indicates an accented movement, and not a state of tension (see ex. 4.4.5: the accent refers to the whole movement):



4.4.5

- 4.5 There was general consensus that this was an excellent "index" of vertical bows as used in KIN, and served to help us identify points of difference from LN. It is recommended as a point of departure for future discussions and decisions on vertical bows.
- 4.6 It was recommended that a corresponding paper be written surveying the usage of vertical bows from the LN perspective, following the same format.
- 4.7 Further to the points raised in 4.4.5, it was recommended that a paper is needed to deal extensively with the issue of dynamics.

## **V. VALIDITY NO. 3 PROPOSAL**

- 5.1 This paper, by Ann Hutchinson Guest, grew out of a proposal outlined at the last conference (see 1991 *Proceedings*, p.20, item 2.9).
- 5.2 Its basic premise is that "a statement must always be made as to whether a retention or a cancellation is to take place," (p.1) although the following basic rules are kept.
- 5.2.1 A directional indication for the whole arm or leg cancels a previous directional indication for the upper arm/leg, lower arm/leg, and hand/foot. Only directions are cancelled. Other indications such as flexion are not affected and must be cancelled separately. The proposal treats the hand as a part of the arm, and the foot as a part of the leg. During discussions, the author stated that perhaps the hand should be treated separately, i.e., that a new direction for the arm should not cancel a previous directional indication for the hand.
- 5.2.2 A new support cancels a previous gestural leg/foot configuration (direction, flexion, etc.), but not rotational state.
- 5.3 The head is not considered a part of the torso. It is treated separately. To be retained, "○" or "◇" must be stated. To be cancelled, "⊙" or "∧" must be stated.
- 5.4 When "x" or "и" is used as a presign, i.e., before a direction symbol, it is cancelled by the next direction symbol.
- 5.5 The paper also proposed that the horizontal bow indicating contact be a general statement (pp. 11-12). This is not in line with current usage (see ICKL *Proceedings* 1989, item 3.2).

## **VI. A VALIDITY PROPOSAL FOR GESTURAL ACTIONS**

- 6.1** This paper grew out of a proposal outlined at the last conference (see 1991 *Proceedings*, p.20, item 2.9). The paper, by Sheila Marion, Judy Van Zile, and Lucy Venable, was presented by Marion and Venable in Van Zile's absence.
- 6.2** Marion began by delimiting the paper's scope: it deals with gestural actions of the torso and limbs, and not with support/gesture transitions, current rules for interrelationship of parts of limbs/torso, or validity of retention signs.
- 6.3** Its governing principle was stated, to provide an overall logic rather than a set of rules (p.1):
- a) The terms in which a movement is written control the way in which it is retained and the way it must be cancelled.
  - b) Automatic retention is assumed with the exception that when the flexion family of signs,  $\times$   $\uparrow$   $\sphericalangle$   $\leftarrow$   $\curvearrowright$   $\ast$   $\uparrow$ , are used as presigns to modify a direction symbol, their validity is determined by the validity of the symbols they modify.
  - c) A movement indication in the same category for a whole limb or the whole torso cancels a previous indication for a part of the limb or torso, except when the hand, foot, fingers, toes, or any parts thereof, and the head, shoulder or hip are taken out of alignment, in which case movements for these parts must be cancelled separately.
- 6.4** Marion stated that the proposal, following up on points raised by Van Haarst's 1989 and 1991 papers, allows the notator either a) to describe the physical result of the movement, or b) to select the mode of description which best reflects the underlying concept or intent. She also credited the Fox papers of 1989 and 1991 which presented a survey of current understandings and pinpointed contentious issues.
- 6.5** One member addressed a basic philosophical issue. She stated that in this proposal it seems important to know how a movement is written on paper, i.e., what symbols are written on the page, in order to know what to do next, rather than getting the movement into one's body and forgetting what is on the page. The choice of symbol is often based on what is available in the system, rather than the genre of the dance movement. Marion responded that how we write on paper may also reflect how we think about the movement.
- 6.6** It was recommended that the remaining sessions on Validity focus on a comparison of the two proposals in order to formulate guidelines for future inquiry.

## V. & VI. SUMMARY OF VALIDITY DISCUSSIONS

6.7 The two papers presented, "Validity No. 3 Proposal" and "A Validity Proposal for Gestural Actions," reflect different underlying philosophies:

- a) "Validity No. 3 Proposal": The notator must tell the reader what s/he needs to know at the moment s/he needs to know it. Specifying retention or cancellation requires the reader to memorize fewer rules and to spend less time remembering or checking back to find out the manner in which a movement was written.
- b) "A Validity Proposal for Gestural Actions": The terms in which a movement is written control the way in which it is retained and cancelled. The current rules apply for direction and rotation. The proposal allows for the possibility of considering flexion as a separate category of movement with similar validity. By applying the proposal consistently, the notator needs to remember fewer rules.


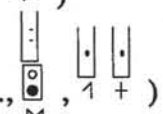

6.8 In an attempt to inform future proposals on validity, several points were made arising from conference discussion. We identified one key element as being common to both proposals: the assumption that certain movement categories are not cancelled by other categories. We further identified problems common to both proposals. Two preliminary charts were created by Sheila Marion, Lucy Venable, and Muriel Topaz, exploring commonalities and differences which result from the application of the two proposals. The Research Panel will make these available to authors of future papers. It was strongly suggested that authors of future papers consult the eight points identified in 1991 ICKL *Proceedings*, pp. 18-19 (reprinted here under item 6.12).

6.9 Points in Common (in descending order of agreement):

6.9.1 Support cancels previous gestural configurations of the whole leg and foot. There was strong consensus on this point, as in the current rules.

6.9.2 Once a body part is taken out of alignment (see following definition), its validity must be determined separately.

(Note: this concept does not apply to  $\uparrow \uparrow$  gestures, or to  $\square \square$  in relation to  $\square$ .)  
Alignment ( $\odot$ ) is defined as a neutral state within a body part and in relation to the proximal/adjacent segment incorporating the following states:

- directional alignment, i.e., untilted (e.g., )
- horizontal alignment, i.e., unshifted (e.g., )
- rotational alignment, i.e., untwisted<sup>1</sup> ( $\wedge$ , )
- neither flexed nor stretched ( $\sphericalangle$ )
- unfolded ( $\hat{A}$ )
- neither narrowed nor widened (laterally or sagittally)<sup>2</sup>

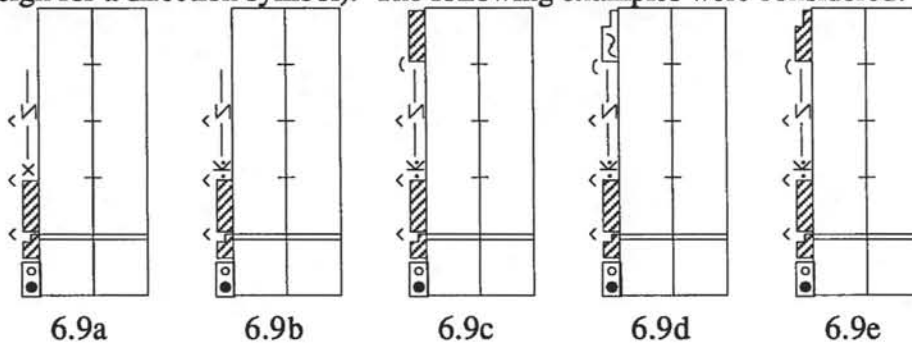
<sup>1</sup>Note that KIN uses the withdraw sign ( $\wedge$ ) and not the parallel rotation sign ( $\sphericalangle$ ) to cancel arm rotation. A question was raised regarding the meaning of a parallel rotation sign containing a return to normal sign: is this "normal for the individual" or "standard" as established in the glossary?

<sup>2</sup>Note that there is no "neutral" sign for this state.

- a) There is strong agreement that once the head is taken out of alignment with the torso, *i.e.*, in relation to the shoulder line, it must be treated separately.
- b) There is general consensus that once the hip or shoulder is taken out of alignment it must be treated separately.
- c) There was not consensus regarding separate treatment of the hand/fingers and the foot/toes when they are taken out of alignment, *i.e.*, that once a finger is taken out of alignment with the hand or the hand is taken out of alignment with the forearm it must be treated separately.
  - i. Both papers proposed that when the hand is taken out of alignment through flexion it be treated separately.
  - ii. "Validity No. 3 Proposal" proposed that a direction for the hand be cancelled by a direction of the forearm or whole arm, *i.e.* no specific cancellation needed. During the course of discussion, the author considered revising her statement, *i.e.*, to treat the hand separately once it is taken out of alignment. According to that paper, an indication for a hand must be specifically retained or cancelled; according to "A Validity Proposal for Gestural Actions," it is automatically retained until cancelled.

6.9.3 There was consensus that direction (with the possible exception of hands, as above) and rotation are retained until specifically cancelled, as in the current rules. The question of how a gestural direction is retained with a tilt (e.g., torso tilt) was a unification issue: KIN assumes space hold, LN assumes body hold; it is required to specify one or the other. Regarding systems of reference, "Validity No. 3 Proposal" proposed no change from current usage, and "A Validity Proposal for Gestural Actions" proposed understood spatial retention for previously stated directions when they have been defined by  $\rightarrow$ , and understood body retention when they have been defined by  $\rightarrow^+$ .

6.9.4 It was suggested that flexion<sup>3</sup> should be treated as a separate concept apart from its function as a space measurement qualifier. There was discussion on whether this distinction was desirable and, if so, whether the distinction should be indicated by a) context (e.g., in a separate column or within a bow), or b) a new sign (based on a body hold to reflect the body concept, e.g.  $\chi$ ,  $\chi$ ). Some suggested giving flexion equal status with direction and rotation. There is a precedent for this in Motif Writing (refer to work by Ann Hutchinson Guest, and Valerie Preston-Dunlop). It was decided that flexion as a separate entity from space measurement should be investigated (this would be in addition to the current use as a space measurement presign for a direction symbol). The following examples were considered:



<sup>3</sup>The "flexion family" of signs:  $\times$   $\times$   $\times$   $\chi$   $\chi$   $\chi$   $\chi$   $\chi$   $\chi$   $\chi$   $\chi$   $\chi$

**6.10 Related validity issues:** The following were also identified, but discussed only briefly (not in sequence of importance):

#### 6.10.1 Retention signs

- a) validity ("strength"? consistency for  $\circ$  and  $\diamond$  ?)
- b) placement, i.e., directly after the movement to be held or at the moment that retention is needed

#### 6.10.2 Dependent symbols and symbols that have their own validity.

("Validity No. 3 Proposal" proposed to change the current validity of the horizontal bow indicating contact. In discussion, four options were proposed a) no indication after the bow indicates an open statement, b) a hold sign after the bow specifies retention of contact, c) a release sign after the bow specifies immediate release, and d) a hold sign after the bow followed by a release sign specifies the timing of the release.) The horizontal bow now has the same validity as foot hooks (see ICKL *Proceedings* 1989, item 3.2).

#### 6.10.3 The interrelationship of movement categories:

- a) how things are cancelled, what cancels what
- b) what are considered "like" movements, movement "families," e.g., palm/back of hand/thumb/little finger facings, and their relationship to rotations;  $\times$  and  $\surd$  .

**6.11 Summary:** it is recommended:

- a) that any author, present or other, continue to explore the issue of validity,
- b) that all ICKL members have the assignment and the responsibility to work with the two proposals and bring feedback to the next conference,
- c) that we consider longer rather more diverse reading examples,
- d) that we hold movement sessions to read examples written according to both proposals, and
- e) that any new exploration take as its point of departure those items already discovered to be commonalities.

**6.12** Eight points identified in 1991 ICKL Proceedings, pp. 18-19, are reprinted here:

- 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  $\times$  and  $\sphericalangle$  signs and definition of  $\times$  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 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.

## VII. SPACE MEASUREMENT SIGNS VERSUS MEASUREMENT SIGNS

- 7.1 This paper was written by Jacqueline Challet-Haas for the European Seminar for Kinetography (ESK Paper No. 11). In the author's absence the paper was presented by Sheila Marion.
- 7.2 The paper questions a motion passed at the 1985 ICKL Conference, which broadened the application of signs "x" and "∩" as abstract notions to express "less" or "much" in a wider variety of contexts, e.g. "little speed," "great deal of time." The author argues against introducing verbal idioms into Laban movement notation which she regards as a phonetic script rather than a language. She feels that the change in terminology has led to problems of meaning and symbology.
- 7.3 Members consulted the 1979 Knust *Dictionary*, which contains the heading "Quantity Signs" and lists three sub-categories: "Space Measurement Signs," "Strength Measurement Signs," and "Time Measurement Signs." It does not provide a global sign for "quantity."
- 7.3.1 Some members felt that the current means of indicating space and dynamic measurement is clear, as illustrated in the paper. Many felt that time measurement may need other means of indication, beyond altering the length of symbols. One member argued that the concept and symbology of "quantity" should be globally applicable to space, dynamics, and time—elements which are interrelated and cannot be separated in reality. Many argued in favor of widening the meaning of symbols: it would make notation easier to read and may reduce the introduction of new symbols (as suggested in Bastien's paper, "Vertical Bows").<sup>4</sup>
- 7.4 In discussion, it emerged that the distinction between spatial concepts and body concepts is not always clear. One member found it contradictory that rotation is not considered a spatial concept (this relates to Validity discussions), yet one example of this paper shows arm rotation modified by "∩" which represents a spatial concept (p.3). Although this paper argues that folding is a spatial concept (p.5), it was pointed out that the inventor of the ∞ and ^ signs conceived of them as bodily indications. Some members felt there was a need for "x" and "∩" indications referring to bodily actions apart from any spatial element (again this relates to Validity discussions).
- 7.5 It was recommended that the author, the ESK, or any interested member consider addressing how change in quantity can be indicated for time, as an alternate proposal to those presented at former conferences.

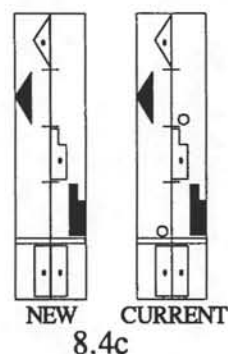
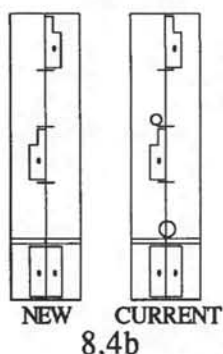
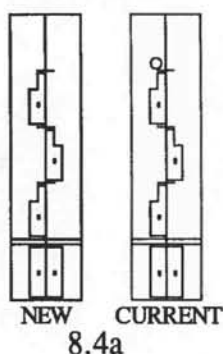
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<sup>4</sup>In a letter (9/14/93) responding to this point, the author expressed the following: "Space, dynamics and time elements are interrelated in movement occurrences but are separated in terms of analysis, hence in the recording occurrence; so, I am not in favor of this comment. Furthermore, the problem raised in this paper is different from the comments suggested by the author of Paper III. The idea of simply 'widening' the meaning of symbols to 'make the notation easier to read' is not a valuable argument."



## VIII. RETENTION IN THE SUPPORT COLUMN: PROPOSED NEW RULE

- 8.1 The paper was presented as a topic for discussion only. There was no formal proposal made or vote taken on this issue.
- 8.2 The paper traced the development of retention in the support column from Laban's early writings to the 1967 ICKL decision that resulted in our current usage.
- 8.3 The paper pointed out that our method of retaining support "has resulted in the **highly active event** of springing into the air being shown by the **absence of any movement indication**" (p.1). The rules explored within the paper address this issue.
- 8.4 The paper proposed a new rule regarding retention of support: "a blank space in both support columns shall mean no movement, no action occurs concerning supports. A leg gesture will. . . mean relinquishing weight from that leg" (pp. 2-3). A step onto one foot is understood to be a full transference of weight onto that foot.

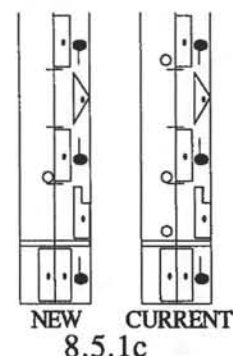
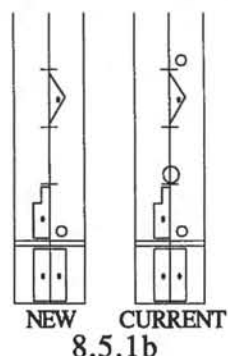
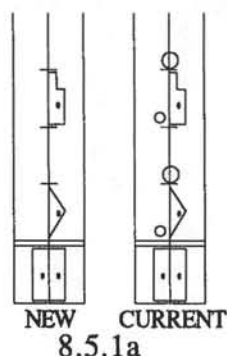


- 8.5 The paper explored two options governing the use of the hold weight sign in this new rule:

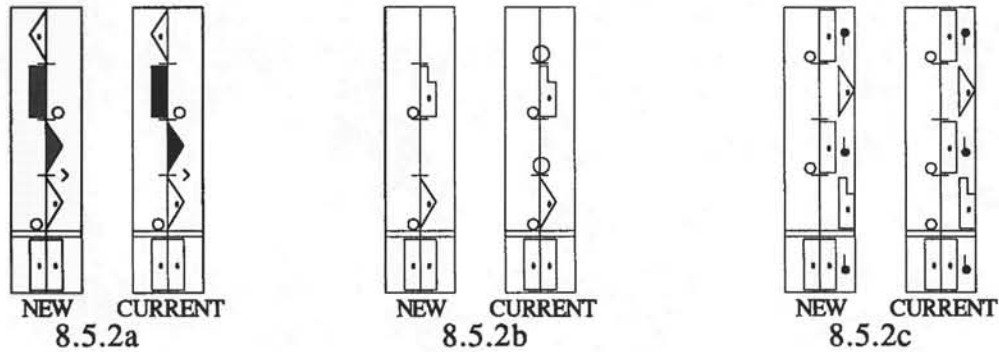
A) The hold sign is **STRONG** and must be specifically cancelled.

B) The hold sign is **WEAK**, as in our current rules.

- 8.5.1 A) Strong hold sign. Hold sign in support column "retains weight until specifically cancelled. . . It is cancelled by a release sign (∞), a new step on the same foot, or a leg gesture for the same leg. . . a step indication for the other foot no longer results in weight being totally transferred to that foot" (p.4). The paper included many notated examples of different situations; the simplest are given here:



8.5.2 B) Weak hold sign. The paper noted that this usage is closer to the current rules. Hold sign in support column "retains weight until specifically cancelled. It is cancelled by a new step (full transference of weight) for either foot; by a release sign (∞), or an indication of a specific direction or an unspecified leg gesture for the 'held' leg" (p.11).



- 8.6 A major part of the discussion focused on the question of the need for such a change in our current rules. The point was made that the change in the rules in 1967 caused problems because it resulted in pre-1967 scores being "unreadable" according to current rules. It was felt that there should be a compelling reason (e.g. consistency with the rules for floor work) to once again have such a fundamental change in the rules.
- 8.7 It was recommended that interested members actively explore the suggested new usage and that it be reconsidered in conjunction with discussions on floor work (see references to kneeling and sitting, p.9 and p.16, and to "on all fours," p.10 and p.17).

## ERRATA TO 1993 ICKL PAPERS



### RETENTION OF PALM FACINGS IN LABANOTATION

p.1 1.3 "spacial" -> "spatial"






### VERTICAL BOWS

- p.3 2.3 "begining" -> "beginning"  
 p.8 4.2 "occurence" -> "occurrence"  
 p.9 5.3 "occurence" -> "occurrence"  
 p.12 8.1 "Charts1" -> "Charts 1"  
 p.15 fourth line from last: "chiefs symbols" -> "chief symbols"  
 p.19 first line: "wawe-like" -> "wave-like"  
 p.21 third line from last: "B/115" -> "B115e"  
 p.24 "Definitions classfied" -> "Definitions classified"  
 p.28 third last para. twice: "sagital" -> "sagittal"  
 p.29 second last para.: "suceSSION" -> "succession"  
 p.30 fifth para.: "exp^ressed" -> "expressed"

### VALIDITY NO. 3 PROPOSAL

- p.2 5.2, 5.3 Add back to normal signs (⊙) in blank spaces.  
 p.4 Items 10.1-12.3 are missing. Replace with new p.4: 10.1-13 (following errata pages).  
 p.5 Word notes for 2e should read: "Foot should be ○ or ◇ if retained."  
 p.8 In 8c, delete ⊙; it is not needed according to 2.1.  
 p.15 The arrow in D2 count 3 is a clarification, not a new symbol.  
 p.18 In the explanation of G4, change  to   
 In the explanation of G7, change "shoulder line" to "pelvic rim."

### A VALIDITY PROPOSAL FOR GESTURAL ACTIONS

- p.4 1.3.3 Re the text below ex.1e and ex.1e': "1f" -> "1e"; 1f" -> "1e"  
  
 Add the notation for ex 1g:   
 p.6 2.3 delete reference to footnote "5" (and add it following the text to Ex. IF 9.2, p.7).  
 In Ex 2g, add carets for right elbow, wrist, and little finger edge actions.  
 p.7 Add reference to footnote "5" following the text to Ex. IF 9.2.  
 p.8 Delete the two ^ signs from Ex. IF 9.4. In Ex. IF 9.5, add two horizontal bows to connect arm direction and rotation symbols.  
 p.9 In Ex. IF 9.6, add caret to torso indication on count 3, and two horizontal bows to connect arm direction and rotation symbols.  
 p.11 In Ex. IF 12.6, change "the torso tilted side high" to "the chest tilted side high."  
 p.12 In Ex. IF 15.2, add "(KIN only)" next to count 4:   
 In Ex. IF 15.3[a], add two horizontal bows to connect arm direction and rotation symbols.  
 p.14 In SA 1c,  ->   
 p.17 In note 5, "ex. 1c, count 3" -> "IF 9.2, count 4"

## ERRATA TO 1993 ICKL PAPERS (cont'd)

### SPACE MEASUREMENT SIGNS VERSUS MEASUREMENT SIGNS

p.3 Add reference to 1) DKL 568, 591c; 2) DKL 700, 687, AHG 504

p.5 final para. "occurences" -> "occurrences"

### RETENTION IN THE SUPPORT COLUMN: PROPOSED NEW RULE

p.8 Re 19c, add a hold sign in the support column on count 2.

p.9 Re 22., "For the old way" -> "For the current way"

Re 25., "in the 'old' version." -> "in the current version."

Re 27., final sentence: "but release indications are given for releasing weight."

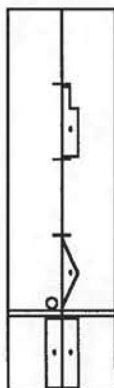
p.11 31.1 line 3: "for the either foot" -> "for either foot"

31.2 Add "With the weak hold sign, Count 4 is a total transference of weight."

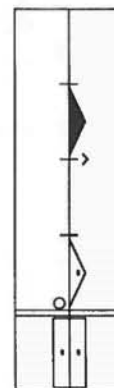
32. line 3: "it is cancelled" -> "it would be cancelled"

p.17 Re 53b and 53c, delete 3 hold signs after both hands on count 1 and the left hand on count 3.

Re 55d, the caption should read "A new support for either foot cancels that hold; an understood release occurs prior to the step"



55d<sup>1</sup>



55d<sup>2</sup>

Additional examples:

55d<sup>1</sup> count 3: complete transfer onto the right foot; an understood release occurs prior to the step

55d<sup>2</sup> count 3: complete shift onto the right foot; hold sign cancelled as in an ordinary step

### THE DIRECTION SYSTEM OF LABANOTATION/KINETOGRAPHY LABAN - A CLARIFICATION AND PROPOSAL

p.1 4. line 8: "saggital" -> "sagittal"

p.5 36. line 1: "expressability" -> "expressibility"

p.6 44. line 7: "saggital" -> "sagittal"

p.33 3. line 5: "Albrech" -> "Albrecht"

**ERRATA TO 1993 ICKL PAPERS (cont'd)**  
**ICKL 1993 - VALIDITY PROPOSAL NO. 3**

- 10.2 Directional changes and rotations of the whole arm, lower arm and hand may physically change previous facings for palm, thumb edge, etc. but retention or cancellation for such facings must be stated.
- 10.3 Head facing does not cancel and is not cancelled by a head tilt or head rotation; cancellation must always be shown. When applicable a retention (body or space hold) must also be shown.
11. **Pre-signs:**  
Signs such as  $\times$  take on the validity of the symbol they modify.
12. **Relationship Signs:**
- 12.1 Validity is left open. Therefore for any specific performance statement must be made either to retain or to cancel.
- 12.2 This ruling is in line with the need for a general statement, not one based on automatic retention, automatic cancellation or familiar movement patterns. It is not in line with the 1989 ICKL decision because of the need for the general statement, a need for which those accustomed to writing structured forms in which the movement is already specific may not be aware.
- 12.3 When retention for a form of relating has been stated, cancellation must be shown for all but the most obvious automatic contextual cancellations.
- 12.4 Note that this **open validity does not apply to foot hooks**, i.e., contact between the foot and the floor.
13. **Floorwork:**  
If our present retention rules for the support column are kept, all supports are understood to be held and must be specifically cancelled by a release sign or, where appropriate, a gesture for that part.

## The Direction System of Labanotation/Kinetography Laban A Clarification and Proposal

by János Fügedi

### Introduction

1. In the present paper I propose a new interpretation of the present directions and a minimal symbological modification of certain intermediate directions for a coherent direction system in which valid and practically useful perpendicular (facing) directions can be stated for all the directions of our notation system.
2. In a paper with the same intention written with cooperation of Mária Szentpál for the 1989 conference of ICKL (Fügedi 1989) I analyzed the direction system of Labanotation/Kinetography Laban, discovered its relations and made a similar proposal as stated above. Because of the meticulous - but for further analysis and conclusions essential - spatial/geometrical investigations the 1989 paper became highly detailed and not easily perceptible.
3. In the present paper I am going to try again to support the 1989 proposal on the basis of a possibly thorough review of references and to formulate it within the capacity of those not involved and interested in geometry. The detailed analysis of the 1989 paper is not repeated here but its results are extensively used as references. Since the 1989 proposal is frequently referred to, it is identified as F89 and its relating chapters (Chapter 2, 3, 4 and 5) are enclosed in appendix "A".

### Indefiniteness and contradiction around the understanding of main directions

4. Laban in his Schrifttanz identified the directions by names only (Laban 1928) but he did not state their references nor their relations to each other. Later, in his book on his theory of space harmony, 'Choreutics' (Laban 1966) he created a direction system where the center point was the center of gravity of the body and the directions pointed to the corners of regular solids. Directions called "dimensionals", the place high/low, forward/backward and side horizontal directions were identified as the corners of an octahedron, the diagonal high/low directions as that of a cube and the "diametrals", the saggital and lateral high/low and the horizontal diagonal directions as the corners of an icosahedron<sup>1</sup>.
5. The direction system based on the three illustrious solids served first of all Laban's space harmony theory - it was not really suitable for notating isolated limb movements. For this reason the developers of the system introduced the displaceable "0" point into joints (Hutchinson 1977, 32). The process also could be termed parallel transformation, that is that joint was regarded as the "0" point of references from which the movement was performed. The complicated direction system based on the regular solids was rejected but not all the authors of later textbooks stated an unambiguous model for the directions.
6. Preston-Dunlop selected the initial solid of Laban's theory, the cube as the model of the main directions (Preston-Dunlop 1969, 30), where the directions were defined by certain references points - corners and centers of edges and surfaces - see Fig.1 (all the figures are collected after the main text).

7. Knust introduced the directions briefly in his "Dictionary". In entry 103 (Knust 1979, 13) he stated:

**"103: Twenty seven different directions can be written with the basic symbols: nine high (103a), nine medium (103b), and nine low (103c). The meaning of the signs is written beside each symbol in Fig. 103."**

8. From the point of understanding the conspicuous main problem is that he did not state the *meaning* as he put it but the *names* of the directions - see Fig.2. The axis directions of the Cartesian coordinate system, the  $\square$ - $\blacksquare$  ;  $\square$ - $\square$  and  $\langle \cdot \rangle$  directions can be identified on the basis of the names and certain logic. But one can be uncertain even about the location of the diagonal middle directions, since Laban's icosahedral diagonals have the same name as Knust's diagonals, and Knust does not mention any difference in understanding.

9. The possibility of loose interpretation of the high/low directions in Knust is even more remarkable: "110: High arm gestures are performed *above* shoulder level, ... and low ones *below* shoulder level." (Knust 1979, 14). This wording, lacking concrete statements, makes one ponder especially when one takes into consideration Knust's earlier paper published in the proceedings of the 1977 ICKL meeting (Knust 1977) where without doubt he considered the cube as the model of the direction system<sup>2</sup>.

10. Sally Archbutt in her M.Phil. thesis, "Major Dance Notation Systems: Implications for Art, Education and Research" regards the octahedron and the cube as the models for the direction system of Kinetography Laban (Archbutt 1981, 97-116) and thoroughly analyses the situations of the diagonal high/low directions<sup>3</sup> (and compares them with the direction interpretation and symbology of the Eshkol-Wachman notation system). In the cubic model these directions enclose 35 degrees with the horizontal.

11. The directions - like in Knust - were not defined with the help of a model by Hutchinson either but she mostly explains their meaning. Compared to Knust she defines more exactly the diagonal middle directions: "exactly between forward and side directions..., or between backward and side directions" (Hutchinson 1977, 25), but at the definition of the high/low level directions almost the same wording can be found like at Knust: "A high level arm gesture slants upward, above shoulder level. A low level arm gesture slants downward, below shoulder level." (Hutchinson 1977, 32).

12. It is not stated but her figures (see Fig.3) imply 45 degree high/low directions. Since the diagonal high/low directions are not displayed their locations are not clear.

13. Szentpál derives the directions by halving angles (Szentpál; 60, 77). After identifying the vertical, marking point "0" and the front, dividing the angles between the front and backward results in side middle directions, another halving results in diagonal middle directions. The method is the same considering levels so in Szentpál, with no doubt, all the high/low directions enclose 45 degrees with the horizontal.

14. Summing up:

- a. Indefiniteness: the situation of high/low directions is uncertain in Knust and Hutchinson;
- b. Contradiction: on the basis of the cube as a model the diagonal directions at Preston-Dunlop and Archbutt enclose 35 degrees with the horizontal while at Szentpál this angle has 45 degrees.

- c. Direction-facing coherence: none of the authors investigated whether facing directions can be stated to all the directions.

### Difficulties of Indefiniteness

15. Of course it can be imagined that the "fluttering" or indefiniteness of directions is intentional, that is, it is up to the performer and his/her knowledge of style how to understand the notation. But readers certainly should be made conscious of this fact in the textbooks.

16. But why this indefiniteness is referring to only certain directions can hardly suit any logic. Furthermore while the existence of indefinite directions could be imagined as a convention (although it would not bring good credit upon the system) the accompanying facing (perhaps just from the group of definite) directions will surely be false which is a serious handicap from the point of system reliability. The situation would be even worse if it was agreed not to write facing directions in these cases.

### Consensus and Conflict

17. For clarifying the indefiniteness and contradiction mentioned in 14, a questionnaire was sent to some of the main representatives of the system before compiling F89 with the question of Fig.4.: in their understanding how many degrees are between right forward diagonal high and diagonal middle? The answer was 45 degrees in the great majority of cases.

18. The answer implies that those who responded are not considering the cube as a model for the direction system because in that case the reply had been 35 degrees. The direction system satisfying the consensus above can be created as on Fig.5-9. Let's mark the point "0" on the axis of  $\square-\blacksquare$  - see Fig.5. Halving the angles (as at Szentpál) results in  $\square-\square$  - see Fig.6. Further halving result  $\square-\square$  and  $\square-\square$  - see Fig.7. There will be 45 degrees between all the neighboring directions. Now this vertical "direction wheel" is rotated around the vertical  $\square-\blacksquare$  axis by 45 degree. The first 45 degree step results in  $\square-\square-\blacksquare$  directions (and in hiding the  $\square-\square-\blacksquare$  directions) - see Fig.8, the next in  $\square-\square-\blacksquare$  (  $\square-\square-\blacksquare$  ) and in the last step the  $\square-\square-\blacksquare$  (  $\square-\square-\blacksquare$  ) directions are created - see Fig.9.

19. This view of space based on direction consensus - it can be called simply spherical model - was the basis for analysis in F89 where the relation of main directions to each other (F89, 6), the situation of intermediate directions to the basic references ( $\square-\blacksquare$  and  $\square$  F89, 8) and at last all the perpendiculars (facings) expressible by the elements of the direction system (F89, 12) were investigated.

20. The system ability of validating perpendicular (facing) directions yielded surprising result. 24 perpendicular (facing) directions could be stated for the  $\square-\blacksquare$  and the horizontal main directions ( $\square, \square, \square, \square, \square$  etc.); 8 ones for the horizontal intermediate directions ( $\square, \square, \square, \square, \square$  etc.); and only 4 ones for the high/low main directions ( $\square, \square, \square, \square$  etc.), the intermediate directions in the main planes<sup>4</sup> ( $\square, \square, \square, \square, \square$  etc.) and the intermediate directions on the cones<sup>5</sup> ( $\square, \square, \square, \square, \square$  ... etc.).

21. But in case of intermediate directions like  $\square, \square, \square, \square, \square$  etc. which are situated between main directions on different main plain and different level no perpendicular (facing) direction could be expressed by the signs of the direction system These directions in F89 were identified as Group III of intermediate directions.



22. The inability to express perpendicular (facing) directions is a distinct disadvantage. The rotational state of a limb (e.g. arm) in a direction as mentioned in 21. can not be defined because of the deficiency of the system: a respective rotation sign can not be properly interpreted for lack of reference, and none of the facing directions are valid.

23. The inability introduced in 21 is a result of the conflict between the derivation principle of intermediate directions and the spherical model for directions created on a consensus of system experts.

24. According to the derivation principle of intermediate directions an intermediate direction is defined by deviating from a main direction to another while the distance (Knust 1979, 16) or way (Hutchinson 1977, 439) or angle (Szentpál 65) is halved or divided into three equal parts<sup>6</sup>.



25. A history of the intermediate direction symbology was published by Ann Hutchinson in the Labanotator issue 67. The signs used for one-third way directions were proposed by a student of Knust, and the derivation principle suited Knust's presumably cubic direction view. The intermediate directions belonging to Group III (F89, 9) appear very expressively in a cube - see Fig.10. In the cube slanting hexagons consisting of the directions of Group III can be defined by the so called diametral directions. As Knust mentioned in his 1977 paper the diagonal axes of the cube (the diagonal main directions in the cubic model) is at right angles with the slanting hexagons. It means that if the cube is the model of the direction system perpendicular (facing) directions can be stated to intermediate directions belonging to Group III as well.

#### Some examples from the notation practice

26. Before discussing the cubic model, let us investigate some facing examples from practice. Unfortunately I had a rather limited chance to investigate the existing huge notated dance material. Using a small amount of sources I looked for cases in which facing was applied together with intermediate directions. It was apparent in all the examples that the hand followed the line of the lower arm without flexion. (I found most of the examples in manuscripts where printing quality was rather poor. That is why the examples are not xeroxed but redrawn. Only that parts of the scores are shown which relate to the present subject. Sources are referred to in notes.)

27. Let us investigate first the simpler cases where true facing directions can be stated by a deeper analysis. In Fig.11a<sup>7</sup> both arms deviate from side middle to backward diagonal middle. It is apparent that the thumb can not face forward middle without wrist folding. The true facing direction can be seen in Fig.11b.

28. The facing written in Fig.12a<sup>8</sup> can not be true either. Since the arms deviate from the exact side high the thumbs can face backward middle only with wrist folding again. The right solution is given in Fig.12b.

29. Although the example shown in Fig.13<sup>9</sup> does not belong to the intermediate directions of Group III, it is worth investigating. The thumb facing can not be backward high even if the arms do not deviate from the exact side high direction (see F89, 13), not to mention this case where the arm deviates toward forward diagonal high. Presumably the needed rotational state of the arm here is a 45 degree rotation compared to the state of "thumbs up" or when palms face  . On the basis of 21. (or F89, 13) in this case no true facing can be stated. This rotational state could be described only by defining degree of rotation if there was a reference that is standard facing in the arm direction of Fig.13.

30. All the directions of the arm in Fig.14 - 17<sup>10</sup> are belonging to Group III of intermediate directions which means that the rotational state of the arm can not be expressed by valid facing direction (see 21 or F89, 14). From the solution given in Fig.16 the following - partly right -notator logic can be concluded: in case the arm is in an intermediate direction the needed facing direction of the thumb can be given if a main direction perpendicular to the main direction of the arm is written for the thumb with a pin perpendicular to the pin in the direction sign of the arm. While the above logic works well in the horizontal plane its validity is immediately lost as soon as directions leave middle level.

31. In Fig.18<sup>11</sup> the notator - realizing the difficulty of stating facing direction - applied a roundabout solution. Apparently she wanted to notate the "palms down" situation. But because of the ad lib sign the reader can not really be sure whether the arm can be a little bit rotated out or in or some folding is allowed? Or both?

32. Three facts can be established on investigating the above examples:


- a. There is a definite need for the ability to express intermediate directions together with facings.
- b. The majority of the examples wanted to express the "palms down" state or a 90 degree direction to that state (e.g. thumb facing).
- c. Since it can be supposed that facing directions do not want to express flexion of the wrist (it could have been notated much more easily by wrist folding) but a certain rotational situation of the arm, on the basis of previous analysis it can be verified that all the facing indications in Fig.13 - 18 are wrong. If the notator had in mind a spherical model there is no expressible valid facing direction in these cases, if s/he considered the cube as a model only one of the main diagonals could have been chosen.

### The criticism of the cubic model

33. Before the question of "sphere or cube" could be felt decided on the virtual advantage of 25 the cubic model has to be investigated from practical notation point of view.



34. It can be seen in Fig.1 that the points of the cube as references for direction definition are not equidistant from the center point. If the center point of the cube is regarded as a joint the limb at issue either reaches beyond certain reference points (if the spherical surface created by the moving limb contains the cube) or does not reach them (if the sphere is inside the cube).





35. If the cubic model is used only for direction orientation, the uneven spacing of the high/low directions is striking and unjustified. While there are 45 degrees between the forward and side high/low directions and the respective horizontal, there is an angle of 35 degrees between diagonal high/low and diagonal middle.




36. The advantage of the expressability of the perpendicular direction pair in case of Group III. intermediate directions (e.g. ) is only virtual. Such inbetween rotational states can be notated by them which have no practical value. In the previous chapter it could be seen that the most needed facing directions were, e.g., in case of arm the "palm down" situation and its rotation by 90 degrees. The cubic diagonals do not serve this need. They also can not be used as reference for rotation since the "palm down" state equals about a 55(35) degree rotation compared to the reference of cubic diagonals. This amount of rotation can not be expressed by symbols in the system because the smallest unit is only a step of 22.5 degrees and no multiplication results in the desired situation.




37. On the basis of the above investigations I think the cube can not be regarded as a model of a coherent direction system serving practical notation needs. The model was inherited from a view of space serving Laban's specific space harmony theory.

### The proposed direction system

38. The principle of the proposed system is simple. Let us take again the  -  reference and the center point - Fig.19. The main directions are defined by steps of 45 degrees - Fig.20 - then the intermediate directions by steps of 15 degrees - Fig.21. (For an easier overview only half of the direction wheel is shown.) The result is so far the same as in the present system.





39. Now let us rotate the direction wheel of Fig.21 by 15 degrees to the right - Fig.22. All the directions are intermediate ones. The symbols are modified by a pin in accordance with the direction of deviation. The deviation of the main directions are the same as in the present system: from  became , from  became , etc.

40. A new symbol compared to the present practice is e.g. . The rotation started at , and now the pin was completed with a shorter stroke showing the direction of deviation:  (applying a shorter stroke originally was the idea of Mária Szentpál).














41. Another new symbol is . The rotation started at , and after the 15 degree step it arrived in . The shorter stroke shows the direction of deviation.















42. On getting acquainted with the principle let us define further directions for the sake of practice. Let us rotate the direction wheel of Fig.21-22 further by 15 degrees. The directions of the second 15 degree rotation are shown in Fig.23. The symbols for directions in this wheel are derived as a left deviation of the direction wheel in Fig.24.

43. Note that the stroke in the composite pin showing the horizontal or second deviation is shorter than the stroke of the pin it was originated from. It is needed for two reasons:

a. If an inbetween pin with two equal long strokes was used in the intermediate directions nearest to  -  one could not decide which is the first and which the second deviation in case of e.g.  or . See also Fig.22 and 23.

b. Though in the case of other intermediate directions it can be decided which is the first and which the second deviation from the main direction but the shorter stroke immediately shows as a call of attention the fact of second-rateness.

44. From the point of perpendiculars let us first investigate Fig.21 again. Since the directions were defined by steps of 15 degrees it is apparent that directions lying  $6 \times 15 = 90$  degrees from each other are at right angle. In the direction wheel of Fig.21 e.g. the  is perpendicular to  (and to  which is not drawn on the figure; directions not visible on the figures will be given in brackets from now), the  perpendicular to  () , the  to  (), the  to  () etc. Over and above that the axis directions of the saggital direction wheel, the  are perpendicular to all the directions of the wheel that is all directions have at least four expressible perpendicular (facing) directions.

45. Naturally the same is true in case of the proposed directions in Fig.22 since at derivation nothing else happened only a 15 degree rotation to the right around the vertical. Directions  $6 \times 15 = 90$  degrees from each other are at right angle here as well: the  perpendicular to  () , the  to  () , the  to  () , the  to  () , etc. The  axis stated above rotates 15 degrees too, which results in the directions of  This pair of directions is perpendicular to all the directions of the wheel in Fig.22.

46. In the proposed system all the directions have at least four perpendiculars useful both from practical and rotation reference point of view (e.g. in case of arm "palms down").

47. Definition of the perpendiculars - especially in the case of the new intermediate directions - need certain expertness among directions but at least it is possible. To spare long pondering a chart was created (see Appendix "B") for notators which consists of all the directions of the proposed system. Searching the direction at issue (signed as #1) in the chart the two perpendiculars in the directions wheel (#2s) can be found next to it, then above/below them the two axis directions (#3s) are given.

48. Many notators use a computer today for editing and drawing notation. Using the above charts the programs can easily be completed with functions to find all the possible facing directions on pointing to any direction on the screen. Facing definition can cause no problem in the future using either the charts or the computer.

#### **Further advantages of the proposed system**

49. While so far directions could be defined in a rather circuitous way in the shaded area of Fig.25 (Hutchinson 1977, 438) in the proposed system many directions point into that area of space.

50. Ann Hutchinson investigated the possibility and difficulties of transcribing other notation systems into our system in The Labanotator issue 51. The contemplation of the proposed system makes it possible without any difficulties - of course symbology still has to be found.

51. Although it was pronounced at the 1989 ICKL conference that the system development is not going to follow the computer applications one can not pass by the increasing presence of computer in the field of dance. At the beginning of the computer dance animation research Labanotation was the system for computer experts to use as input for animation. While nowadays program developers prefer peripheries for animation control it is expectable the rise of need for Labanotation input now from the users' part. But if the most popular Labanotation among programmers needs significant modification or correction in such fundamental geometrical cases like facings it surely results in a serious decline of popularity. The proposed system eliminates at least this problem from the pile of conventions.

#### **Summary**

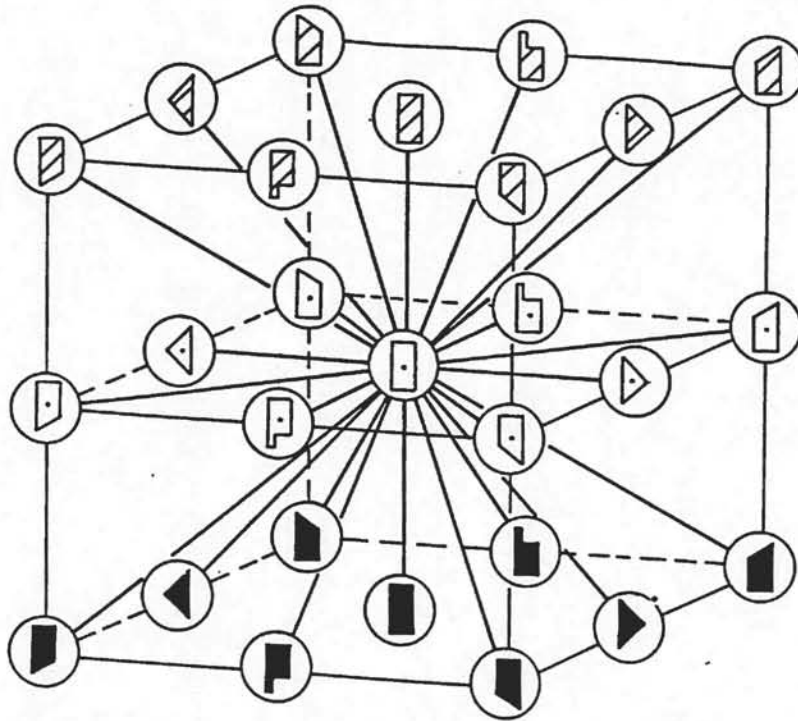
52. Directions of the system are not unambiguously defined.

53. The direction system based on the cubic model is unpractical.

54. Because of the present derivation principle of intermediate directions no valid facing direction can be defined to a certain group of intermediate directions in the spherical model.

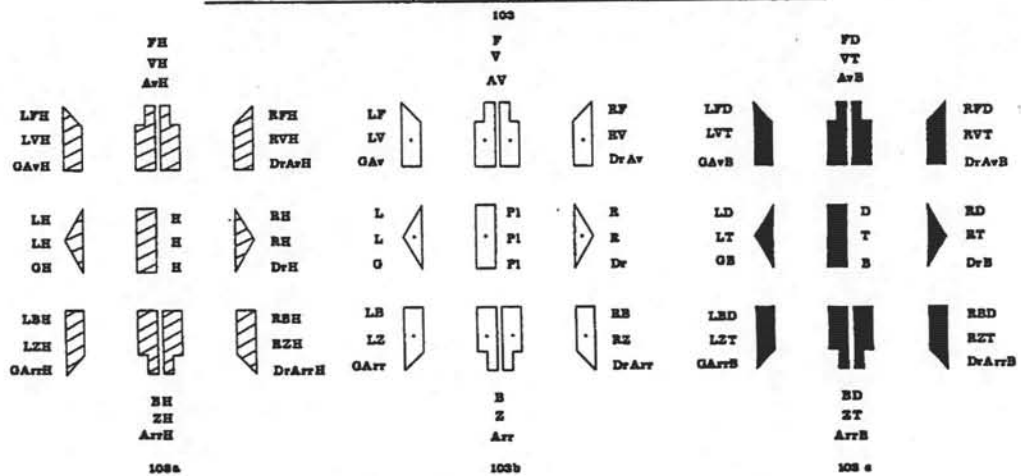
55. In the proposed system where the directions are defined by vertical and horizontal 15 degrees steps all the directions possess at least four, practically useful, valid perpendiculars.

Figures


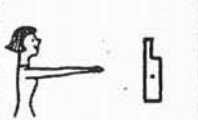

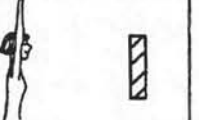

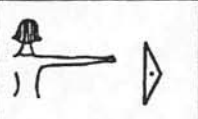

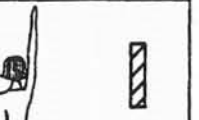


1.

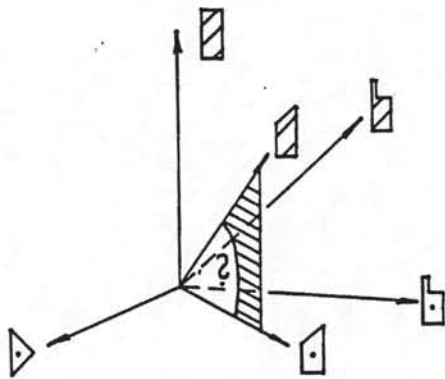
F = forward	V = vor	Av = en avant
B = backward	Z = zurück	Arr = en arrière
R = to the right	R = rechts	Dr = à droite
L = to the left	L = links	G = à gauche
H = high	H = hoch	H = en haut
D = deep	T = tief	B = en bas
P1 = in place	P1 = am Platz	P1 = en place



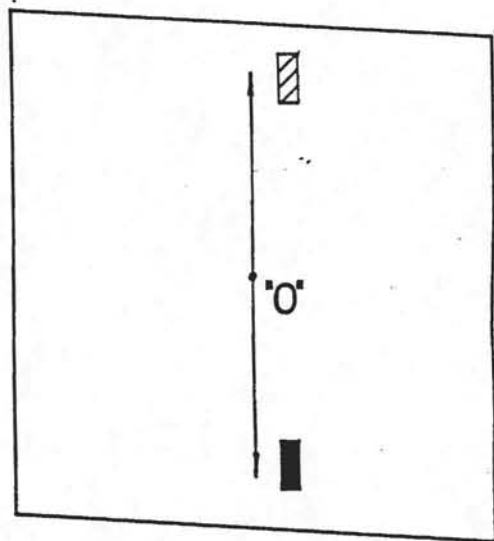
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 forward low	 forward middle	 forward high	 place high
 18 side low	 side middle	 side high	 place high

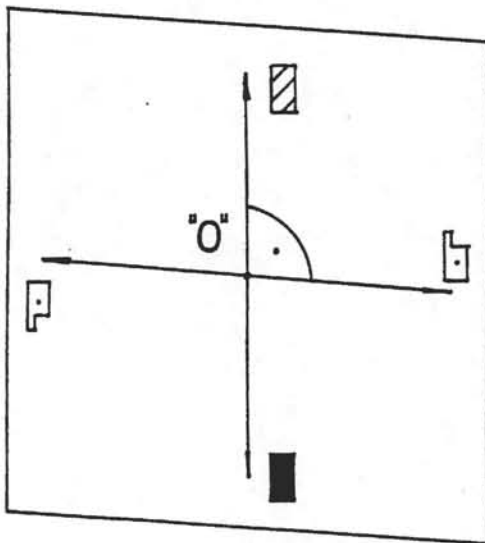
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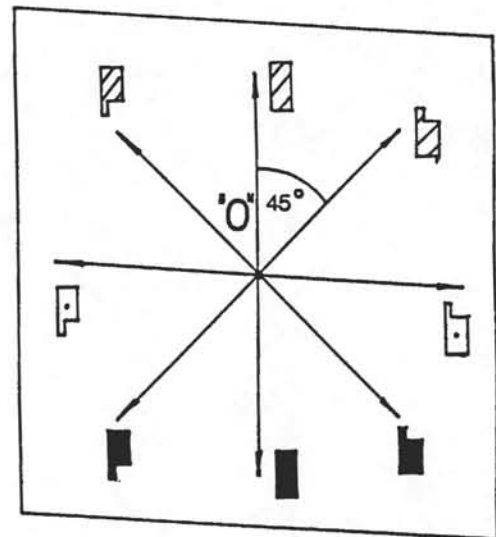
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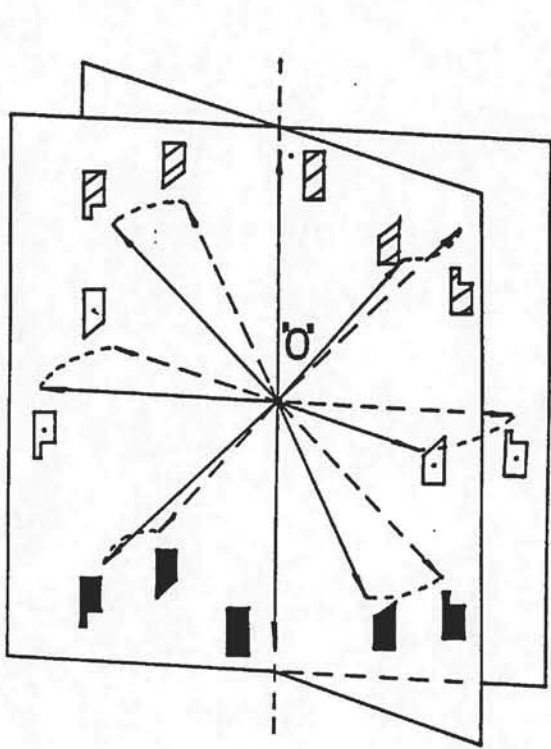
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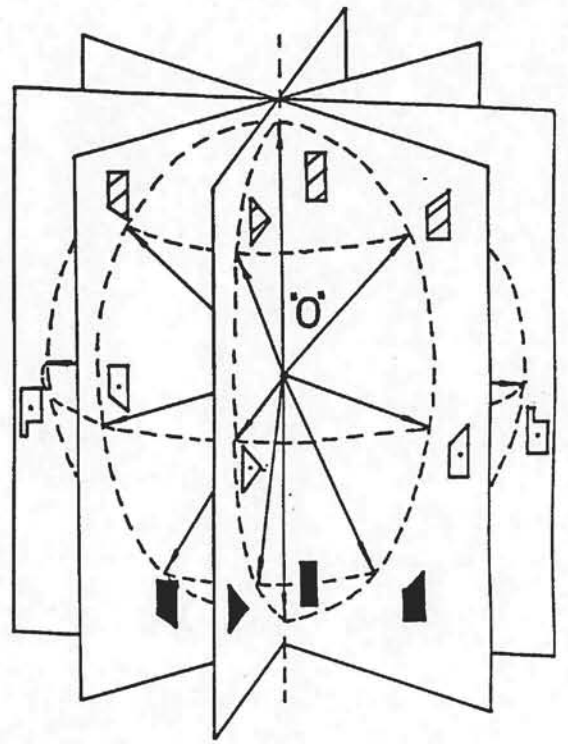
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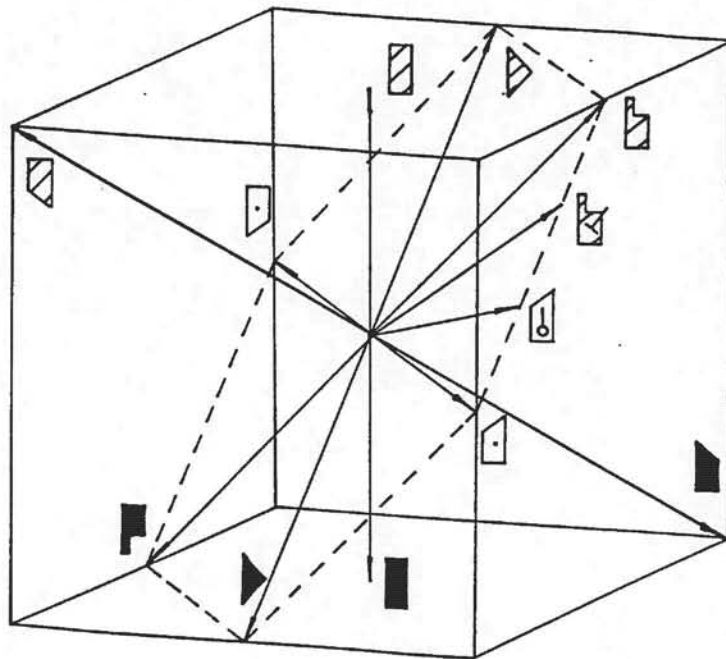
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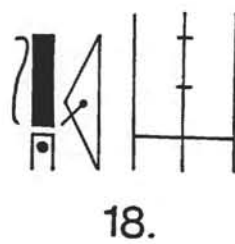
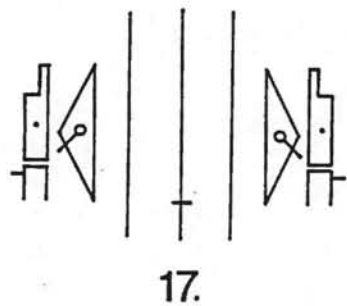
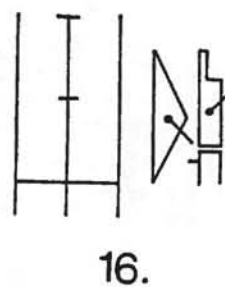
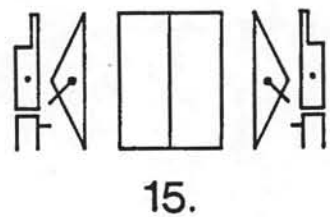
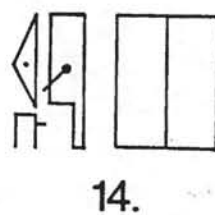
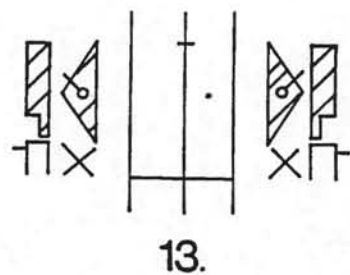
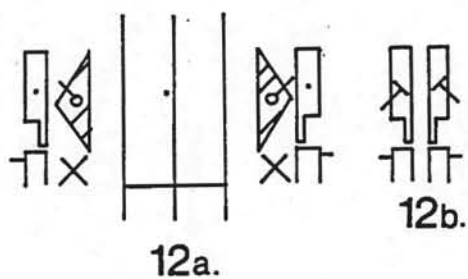
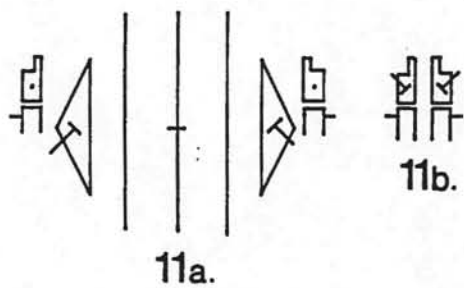
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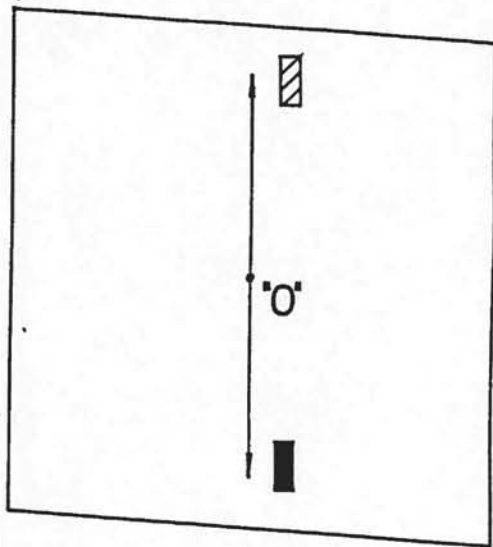
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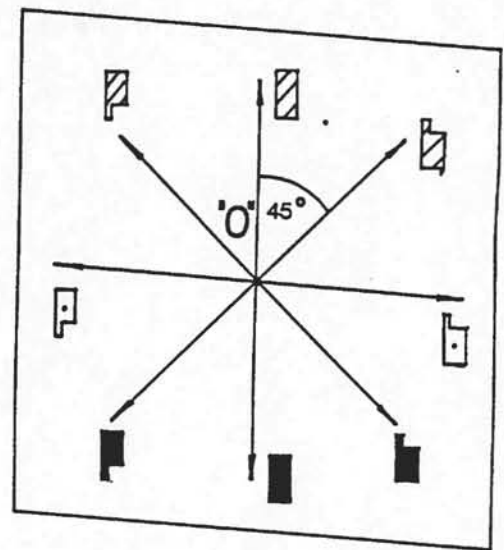
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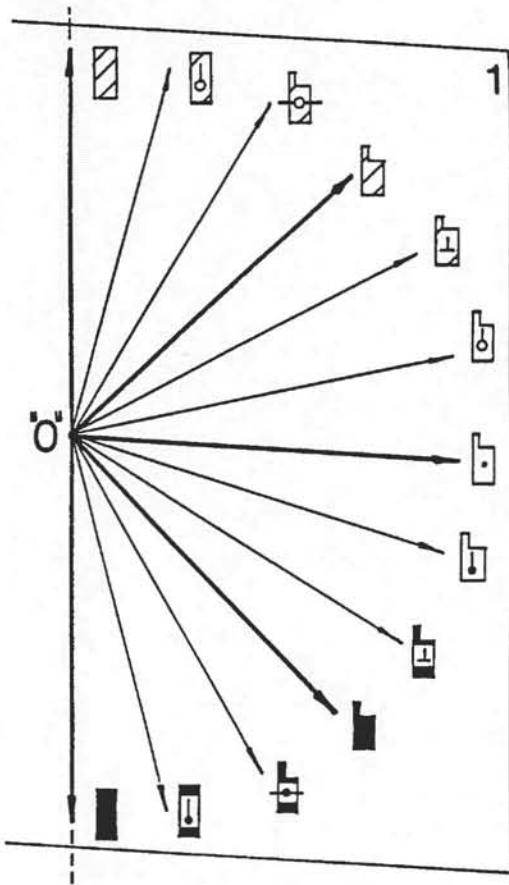




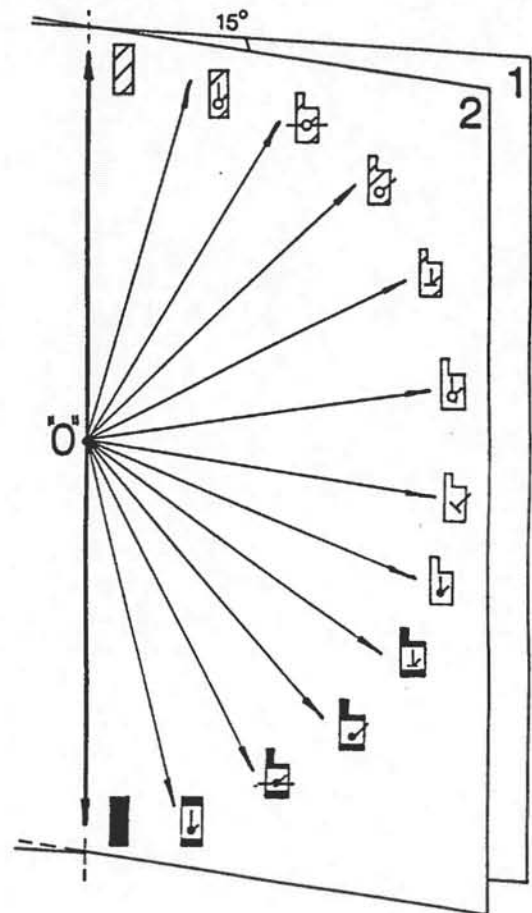
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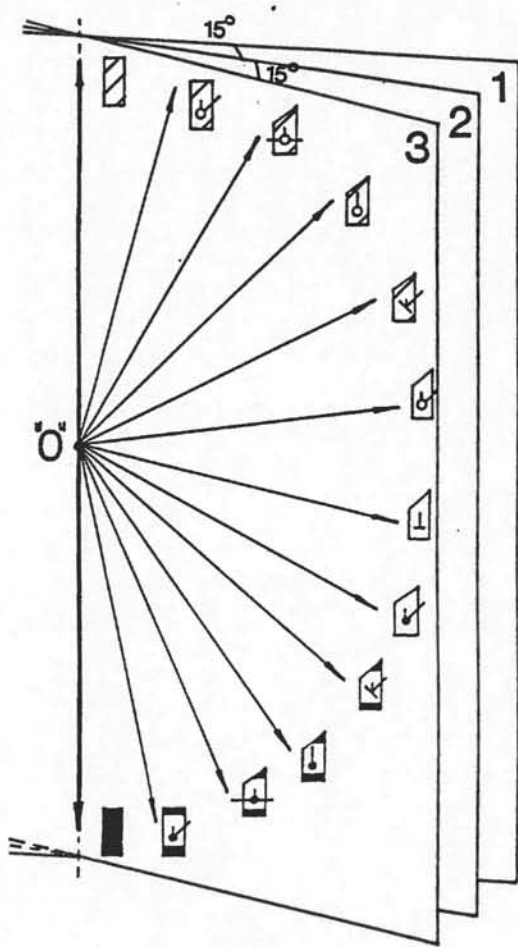
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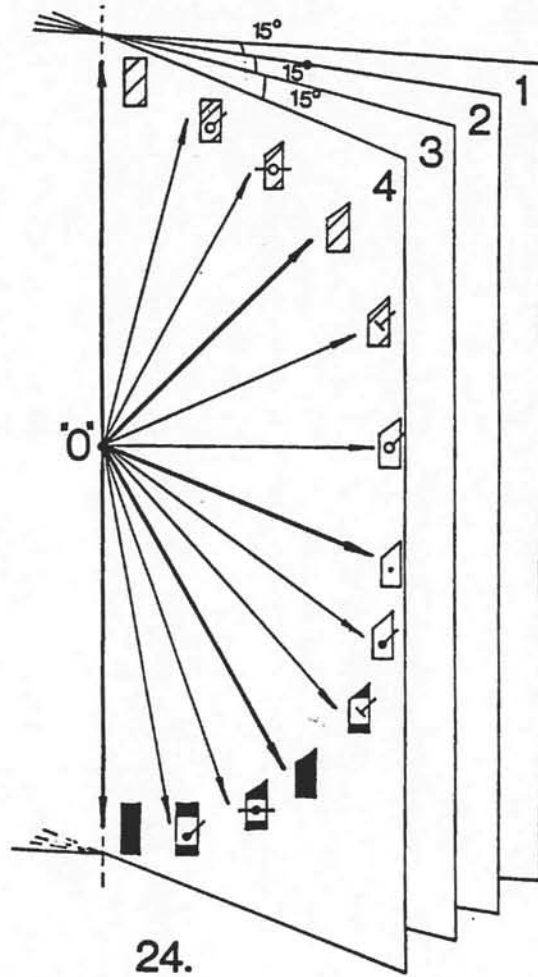
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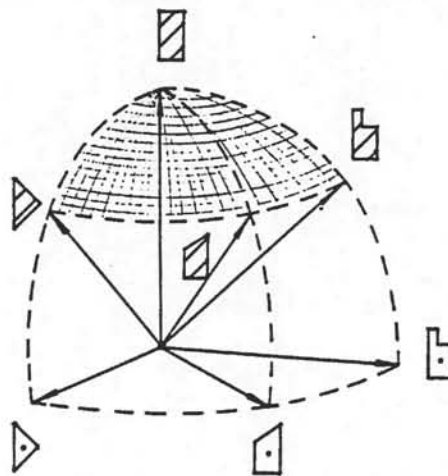
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23.



24.



25.

**Appendix "A"**

ICKL 1989

April, 1989

A proposal for a revised system of intermediate directions  
and for standard palm facing

by János Fügedi  
with cooperation of Mária Szentpál

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NOT

APPENDED

ICKL 1989 A proposal for a revised system of...

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- 1.8 While the stretched arm actually represents a direction the facing /perpendicular/ directions to it are imaginary. To state by estimation these imaginary directions is almost impossible.
- 1.9 On the other hand it is not advisable to be relied on estimation because perpendiculars are determined by geometrical rules. Knowing these rules a reader can be misled by an estimated perpendicular - wrong facing directions may result in undesired wrist folding. So far facings are the most accurate ways of defining a rotated state of arm so revealing these rules are basicly important from the point of system value and reliability.
- 1.10 The textbooks deal with the direction system in a rather limited way. On the bases of a questionnaire disseminated on preparing this paper a kind of uncertainty could be experienced regarding some directions of the system. That is why the derivation principle and some space-geometrical qualities of the main- and intermediate directions are compiled in Chapter 2. and 3.
- 1.11 All the definable perpendicular directions are examined in Chapter 4. Criticism of the system is collected in Chapter 5 based on problems in the previous chapters.
- 1.12 A revision of the intermediate direction system is proposed in Chapter 6 which is resulted by a new way of derivation. This way the problems of Chapter 5 will be eliminated.
- 1.13 On the bases of the proposition in Chapter 6 a standard /previously called normal/ palm facing rule valid for all the directions is introduced in Chapter 7. This proposition leads to a new convention for the parallel state of the arm in Chapter 8.
- 1.14 For easier handling new expressions - like: main plane, direction wheel, etc. - are introduced. They do not intend to become generally accepted terminologies just serve as tools for better understanding.
- 1.15 Each of the statements are valid for stretched arm. That of bent arm has to be examined in a separate paper.
2. Some spatial-geometric qualities of main directions
- A. Derivation
- 2.1 The main directions are compared to the vertical and to the front /to the forward direction/. They are derivated in the following way:
- 2.2 A vertical plane of the space is chosen. The constant vertical with the "0" /or reference/ point is allocated in this plane - see Fig.5.

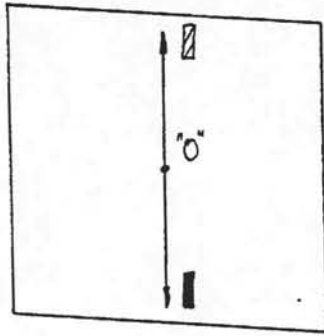


Fig. 5.

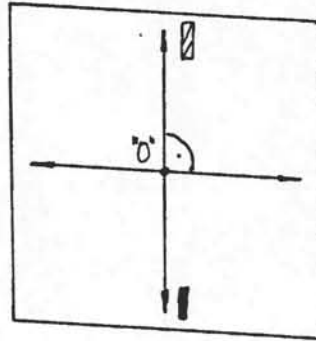


Fig. 6.

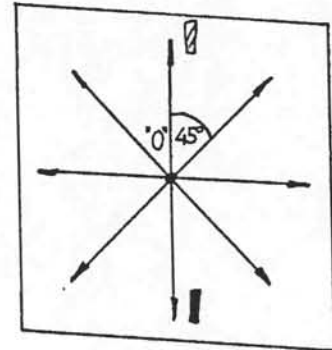




Fig. 7.

- 2.3 The "0" point divides the vertical into two directions:  and . In Fig. 6. the angle between two main directions is halved which results in the horizontal directions of the plane. Further halving in Fig. 7. results in another four directions which further on will be called high and low level main directions. There are  $45^\circ$  between two neighbouring main directions in the vertical plane.
- 2.4 Successive rotations of the plane of Fig. 7. around the vertical by  $45^\circ$  result in all the main directions of our system - see Fig. 8. and Fig. 9.

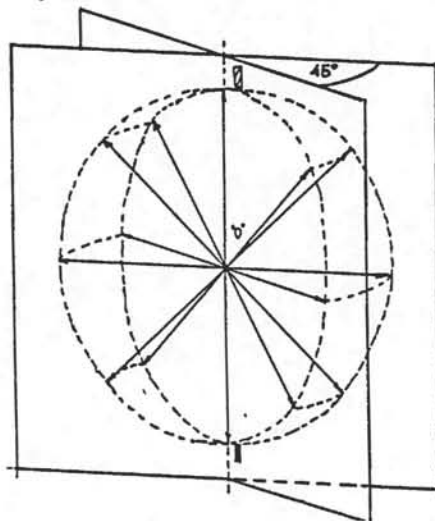


Fig. 8.

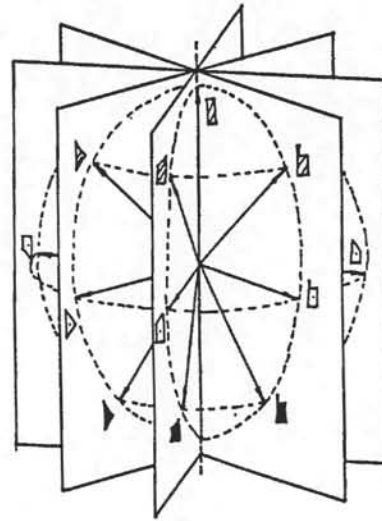
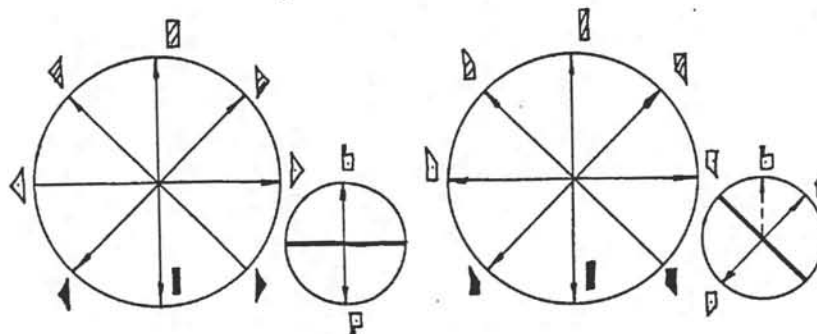
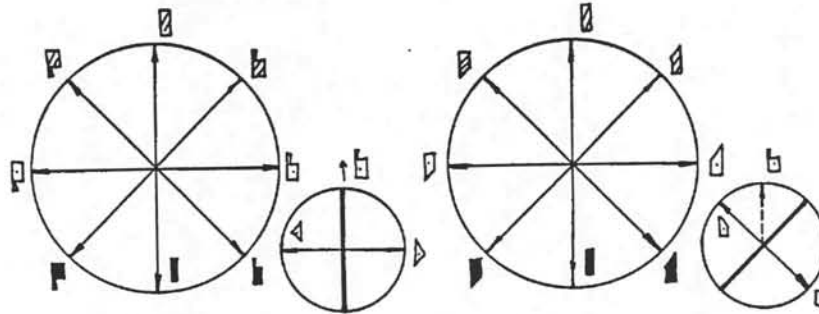


Fig. 9.

- 2.5 Provided that these directions are equidistant the endpoints are situated on the surface of a sphere. Having stated the front - the forward direction - the directions can be identified by symbols - see Fig. 9.
- 2.6 The derivation principle of the main directions can be summarised as: dividing by  $45^\circ$  in the vertical plane and rotating the plane by  $45^\circ$ .

- 2.7 Further on the plane created by a main direction and the vertical as in Fig.7 - 9. will be called main plane. The main plane containing the forward-backward directions is the sagittal, the main plane of side directions is the lateral and those of diagonal directions are the diagonal planes.
- 2.8 The horizontal plane is not referred to as main plane inspite of the fact that orientation is very easy in this plane. Note that the main planes defined in 2.7 contain all the main directions of the horizontal plane.
- B. The direction wheel
- For further investigation and easier handling it will be practical to introduce the idea of the direction wheel.
- 2.9 The intersection of the sphere created by the directions and a vertical plane results in a direction wheel. The axes of a direction wheel is a line crossing the wheel in the "0" point and is perpendicular to the respective plane /and this way to all the directions in this plane/.
- 2.10 The direction wheels of the main directions can be seen in Fig.10-13. The small circles beside the wheels show the position of the wheel with its axes compared to the front from bird-eyes view.



- 2.11 The direction wheel represents the relation of directions in it to the vertical and to each other. The directions of the axes show directly how the wheel is situated to the front. Application of direction wheels will be very useful /especially in case of intermediate directions/ when the situation of different direction wheels will be compared.

#### C. The cones

- 2.12 The subsequent realisation of high and low level main directions results in a cone - see Fig.14.

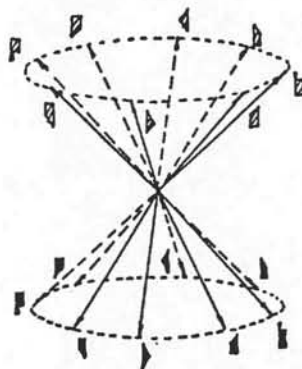


Fig.14.

#### D. "Neighbourness"

For the sake of unanimity it is essential to clarify which directions can be regarded as neighbouring ones. Neighbourness will limit the existence of intermediate directions - see 3.2.

- 2.13 Directions on the same main plane are neighbouring ones if there is no other direction between them.
- 2.14 When directions belong to different main planes they are only neighbouring if they satisfy the following criteria: moving from one direction to the other a main plane is not crossed and either there is no change of level or only one level is changed. In such a sense neighbouring main directions are:

E.g.:  $\begin{array}{|c|} \hline \diagup \\ \hline \end{array} - \begin{array}{|c|} \hline \diagdown \\ \hline \end{array}$ ;  $\begin{array}{|c|} \hline \diagdown \\ \hline \end{array} - \begin{array}{|c|} \hline \diagup \\ \hline \end{array}$ ;  $\begin{array}{|c|} \hline \diagup \\ \hline \end{array} - \begin{array}{|c|} \hline \diagup \\ \hline \end{array}$

The following directions are not neighbouring ones:

E.g.:  $\begin{array}{|c|} \hline \diagdown \\ \hline \end{array} - \begin{array}{|c|} \hline \diagup \\ \hline \end{array}$ ;  $\begin{array}{|c|} \hline \diagup \\ \hline \end{array} - \begin{array}{|c|} \hline \diagdown \\ \hline \end{array}$ ;  $\begin{array}{|c|} \hline \diagdown \\ \hline \end{array} - \begin{array}{|c|} \hline \diagdown \\ \hline \end{array}$

#### E. Relations

The relation of main directions will be expressed in degrees. The meaning of e.g.  $\begin{array}{|c|} \hline \diagup \\ \hline \end{array} \begin{array}{|c|} \hline \diagdown \\ \hline \end{array}$  is: the degree between  $\begin{array}{|c|} \hline \diagup \\ \hline \end{array}$  and  $\begin{array}{|c|} \hline \diagdown \\ \hline \end{array}$ . Degrees are calculated not only for being aware of them but they are needed for establishing the relation of intermediate directions to the vertical and the front.

- 2.15 The relation of  $\square$ - $\blacksquare$  directions to their neighbouring directions will not be examined because they are parts of each main plane. The relation can be stated by Fig.7. -  $45^\circ$  in each case.
- 2.16 The relation of neighbouring directions in the horizontal plane has been established in Fig.8. and 9. -  $45^\circ$  in each case.
- 2.17 The further investigations are made only in the section of Fig.15. The other directions are analogous.

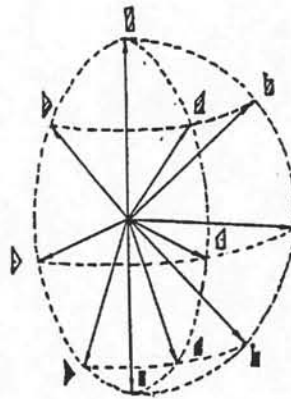


Fig.15.

21.

- 2.18 Imagine a sheet of paper /a plane/ across the  $\square$  and  $\blacksquare$  directions in Fig.15. While getting the two directions toward  $\square$  the degree between them decreases. Coming near to the horizontal plane the degree increases. It increases as well if only one of them is moved. When the directions are in the positions stated below the calculated relation of them is the following:

$$\square \square \times - \square \blacksquare \times = 31.24^\circ \quad \square \square \times - \square \blacksquare \times - \square \square \times - \square \blacksquare \times = 60^\circ$$

$$\blacksquare \blacksquare \times - \blacksquare \square \times = 31.24^\circ \quad \blacksquare \square \times - \square \blacksquare \times = \blacksquare \blacksquare \times - \blacksquare \square \times = 60^\circ$$

Perhaps it is surprising that the angles are not  $45^\circ$  inspite of the fact that the directions are situated in planes enclosing  $45^\circ$ .






### 3. The system of intermediate directions

#### A. Derivation

3.1 Intermediate directions are related to two neighbouring main directions.\* The derivation principle is: a./ halving or b./ dividing into three equal parts the angles between the neighbouring main directions. Only intermediate directions belonging to b./ will be examined because the results will be respectively true for halfway directions and also because these directions are the more widespread in the practice.

3.2 An intermediate direction can take place only between two neighbouring main direction. Existence of other intermediate directions is excluded because of practical indefinability.

The ; ;  etc. intermediate directions can be imagined but their perception is almost impossible.

#### B. Groups

The intermediate directions are sorted according to their relations to each other and to the main directions. The groups will serve as references in the next chapters.

3.3 Group I contains the intermediate directions in the main planes and in the horizontal plane. These directions can be appreciated unambiguously. A section of the sagittal and the horizontal plane is shown in Fig.16. and 17. with the main and intermediate directions.

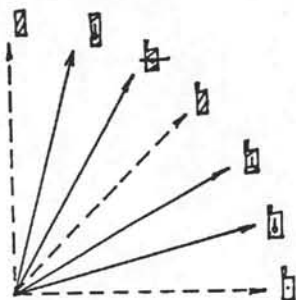


Fig.16.

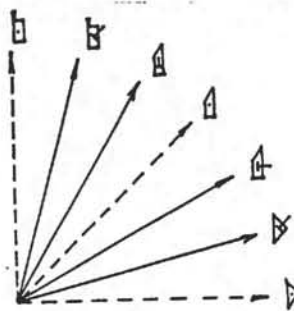
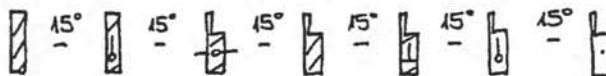


Fig.17.

There are  $15^\circ$  between any two neighbouring directions of the group. E.g.:



\* Ann Hutchinson defines intermediate directions related to three neighbouring main directions. More about this see in Chapter 5.

- 3.4 The further investigations will be made only in the section of Fig.18. The other directions are analogous.

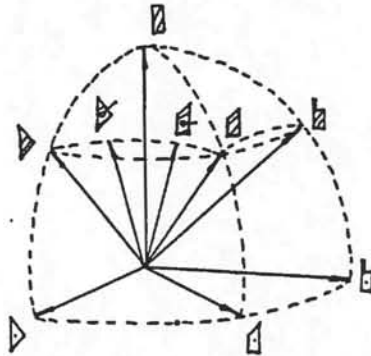


Fig.18.

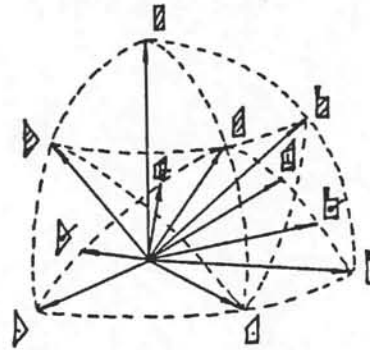
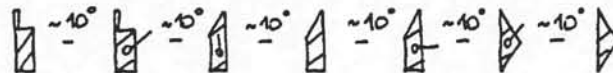


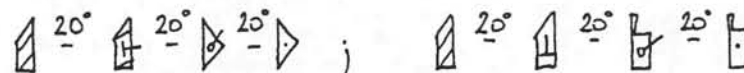
Fig.19.

- 3.5 Group II contains the intermediate directions between two neighbouring high/low level main directions. It can be seen in Fig.18. that the intermediate directions between the high level directions / a - b / are not situated on the cone /see 2.12 Fig.14./ but in plane defined by the two main directions. /To imagine it remember the method of a sheet of paper across the directions in 2.18./ Therefore the intermediate directions take place a slightly bit above the basic circle of the cone. The angle between two such directions is  $31.24/3 = 10.41^\circ \approx 10^\circ$ .

E.g.:



- 3.6 Group III contains all the remaining intermediate directions that is those which are situated between neighbouring main directions, different main plane and level - see Fig.19. Directions of Group III are in oblique planes determined by the respective main directions. The relation of such directions is  $60^\circ$  /see 2.18/ so there are  $20^\circ$  between the directions of Group III. E.g.:



#### C. The direction wheels of intermediate directions

Again from the point of the final goal, the perpendicular directions it is important to know what the relation of an intermediate direction is to the vertical and the front. This relation is shown by a direction wheel /see 2.9 and 2.10/.

In the following maximal accuracy is aimed at. On the one hand it is necessary to get a veritable view about directions. On the other hand if a slight negligence is needed for easier handling the exact degree of this has to be known.

- 3.7 The intermediate direction wheels in the main planes /Group I except horizontal plane/ can be defined easily. A part of the direction wheel of the sagittal plane has been given in 3.3, Fig.16. Similar parts of the intermediate direction wheels in the remaining three main planes can be seen in Fig.20-22. There are  $15^\circ$  between any two neighbouring directions. The axes of the wheels have been defined in 2.10, Fig.10-13. The directions of the axes are perpendicular to the respective intermediate directions as well.

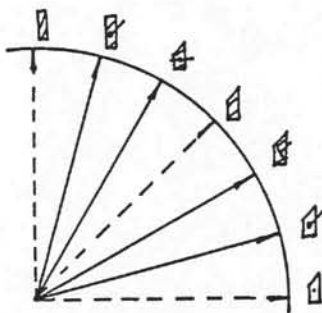


Fig.20.

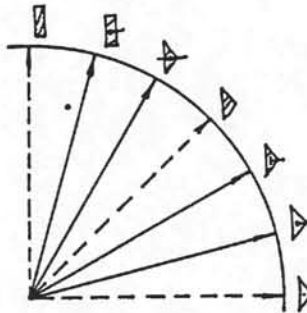


Fig.21.

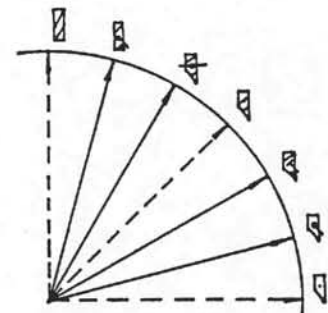


Fig.22.

- 3.8 Fig.23-24 show full direction wheels for the intermediate directions between right forward - left backward diagonal and lateral plane. The other directions are analogous, all belonging to Group II. The direction of their axes, the situation of the wheels themselves can be seen in the figures too.

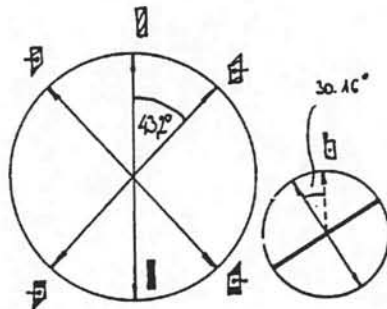


Fig.23.

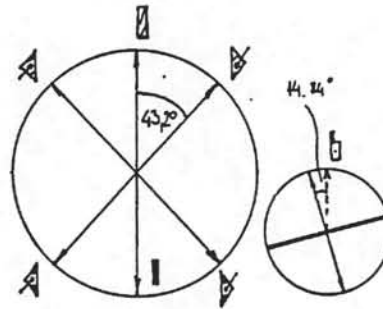


Fig.24.

- 3.9 The wheels of Fig.23-24. deviate - even if a tiny extent - from the intermediate directions of  $\uparrow$ ;  $\downarrow$  in the horizontal plane so these directions are not contained.

- 3.10 With a slight modification the  $\uparrow$ ;  $\downarrow$  directions can be included. If the angle between the high/low level intermediate directions and  $\uparrow$ / $\downarrow$  equals  $45^\circ$  and the axes of the wheels enclose  $30^\circ$  and  $15^\circ$  with the front the negligible modification results in Fig.25-26. /compare with Fig.23-24./

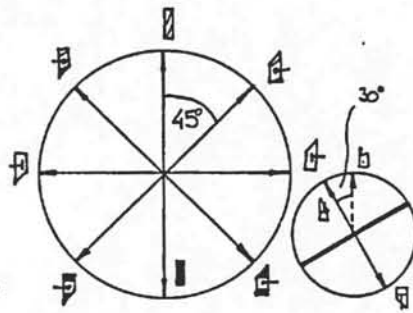


Fig.25.

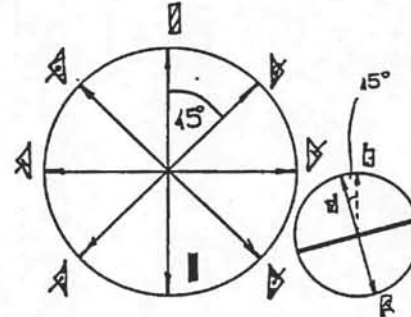


Fig.26.

3.11 Only those full direction wheels of the intermediate directions belonging to Group III /see 3.6/ are shown in Fig.27-30 which are situated between the main planes given in 3.8 The other directions are analogous.

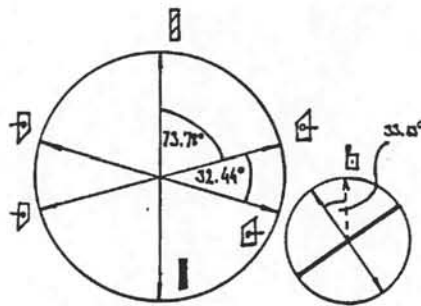


Fig.27.

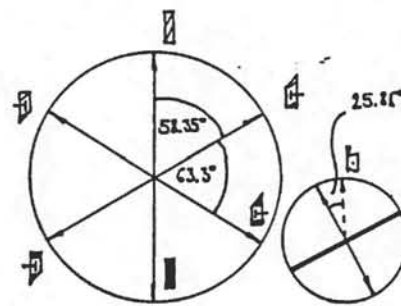


Fig.28.

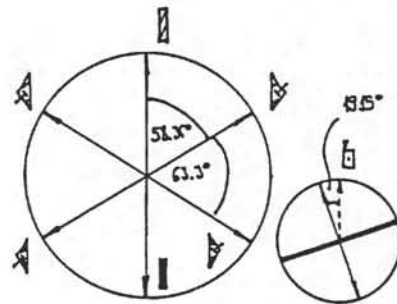


Fig.29.

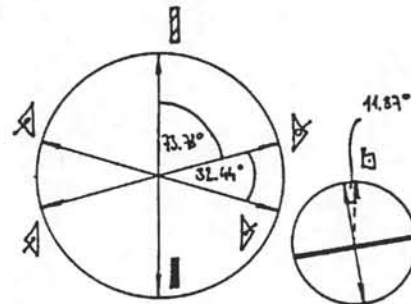


Fig.30.

The axis directions of the above wheels show that these directions are in different vertical planes compared to the wheels of Fig.25-26. Note also that the axes directions /perpendiculars!/ can not be expressed by direction signs and the levels differ from those of 3.10.

#### 4. The perpendicular directions

Referring the system of directions to the arm the perpendicular directions are equivalent to the facings of edges and surfaces of the arm and this way to arm rotation.

When the perpendiculars of a direction is looked for first a perpendicular plane is defined. The intersections of this plane and all the direction wheels result in the perpendiculars to the direction in question. These calculations are the most voluminous, controlling them by visual logic is not always possible. Only the method of stating a perpendicular plane and the results of calculations are shown.

##### A. Directions perpendicular to the main directions

- 4.1 The plane perpendicular to the  $\text{D}/\text{I}$  is the horizontal one whose directions are well known. The rotation of the arm can be stated by  $15^\circ$  with the help of the main and the intermediate directions of the horizontal plane.
- 4.2 The planes perpendicular to the main directions of the horizontal plane are the main planes. At the same time each opposite direction pairs of the horizontal plane is the axes of a direction wheel in the main planes so all the directions of such a wheel are perpendicular to the respective horizontal direction. In Fig.31. the perpendiculars to  $\text{D}$  /and so to  $\text{Q}$  / are drawn. The full direction wheel in the right forward-left backward diagonal plane /whose axis is  $\text{DQ}$  / was pushed to the endpoint of  $\text{D}$  . If the arm is in such a direction the rotation can be stated per  $15^\circ$  by means of facing.

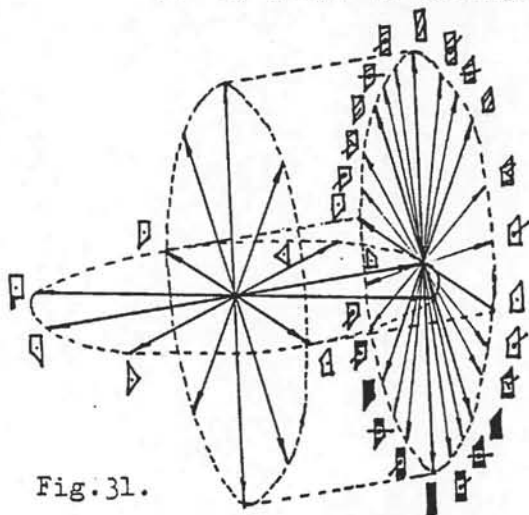


Fig.31.

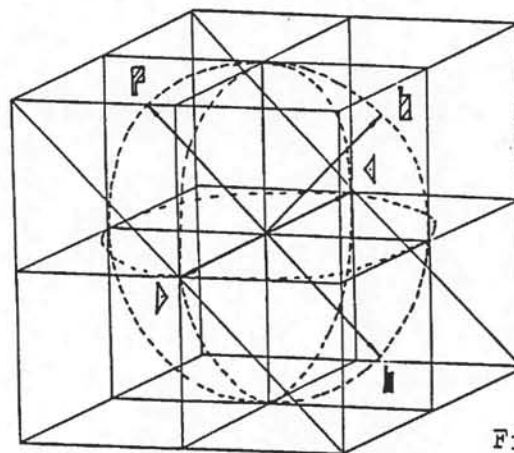
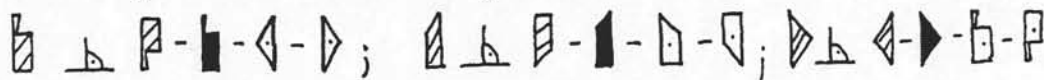


Fig.32.

- 4.3 In case of high/low level main directions to visualize the oblique perpendicular plane to e.g.  $\text{D}$  the "0" point was placed into the middle of a cube - see Fig.32. The method is analogous for the other high/low level main directions. For diagonal ones the cube has to be rotated by  $45^\circ$ .

- 4.4 The results of calculations: The perpendicular directions of high/low level main directions are only the perpendiculars to them in their own direction wheels and the directions of the axes of the wheels. The subsequent realization of the resulted 4 perpendiculars equal to rotations by 90° compared to each other. E.g. on the bases of Fig.10-12.:



It might be surprising again that e.g. if the arm is in  $\text{b}$ , palm facing  $\text{h}$  and one rotates the arm 45°, the palm will not face  $\text{h}$  or  $\text{h}$ . The 45° rotation will result in a facing direction which can not be expressed in the system.

B. Directions perpendicular to the intermediate directions

- 4.5 The perpendiculars to an intermediate direction in the horizontal plane are the directions of a direction wheel defined in 3.10. Regarding the respective horizontal intermediate direction as the axes of the wheel the rotation can be determined with the help of facings by 45° - see Fig.33. The direction whose perpendiculars are given is  $\text{b}$  now. It can be seen in Fig.25. that  $\text{b}$  is an axis direction of the respective wheel. This wheel is drawn and pushed to the endpoint of  $\text{b}$  in Fig.33.

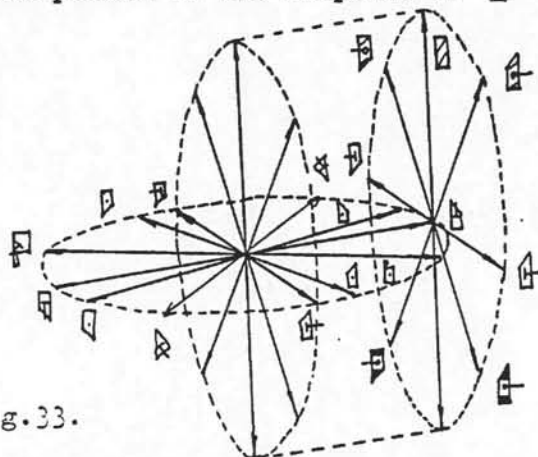


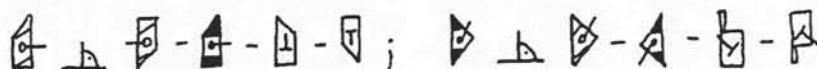
Fig.33.

- 4.6 A similar method to that of 4.3 was used to state the perpendiculars to the intermediate directions in the main planes /Group I, except horizontal plane/. The result of calculations: the perpendicular direction pair in the direction wheel of the respective direction and the directions of the axes of the wheel. The subsequent realization of the resulted 4 perpendiculars equal to rotation by 90° compared to each other. E.g. on the bases of Fig.10. and 16.:



- 4.7 The method was the same again /only the cube had to be rotated differently/ to find the perpendiculars to the intermediate directions between high/low level main directions /Group II/. The result of calculations: the perpendicular direction pair in the direction wheel of the respective direction and the directions of the axes of the wheel. The above statements

concerning rotations are true here as well. E.g. on the bases of Fig.25-26.:



- 4.8 In case of intermediate directions between neighbouring main directions, different main plane and level /Group III/ calculations for perpendiculars had no result. Fig.27-30 show that in their direction wheels /vertical plane!/ there are no expressible perpendiculars. Axis directions can not be expressed by symbols as well - see 3.11. Fig.34 shows another /oblique/ plane where some directions of Group III are situated. The directions enclose  $20^\circ$  /see 3.6/ so there are no perpendiculars in this plane either. A perpendicular to the plane is the space-diagonal of the cube - but this equals to none of the directions of the system.

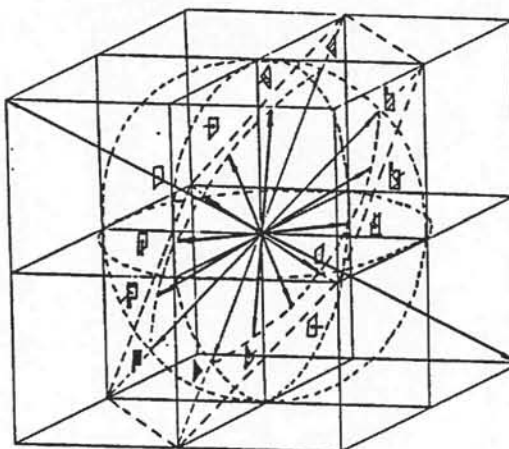


Fig.34.

5. Criticism of the intermediate direction system
- 5.1 The derivation principle of the main and the intermediate directions is different. The main directions are derived by dividing angles in the vertical plane and rotating the plane. The intermediate directions are derived by dividing the angles between two neighbouring main directions. The plane in which the division is made is determined by the main directions so it may differ from the vertical. It is a cause of difficult understanding where an intermediate direction of Group III is, compared to the vertical and the front.
- 5.2 Fig.35. shows a section of the direction system. There are no definable directions in the crosshatched area. Though Ann Hutchinso defines intermediate directions between three neighbouring main directions - see e.g. Fig.36. The perpendiculars of such directions can not be expressed.

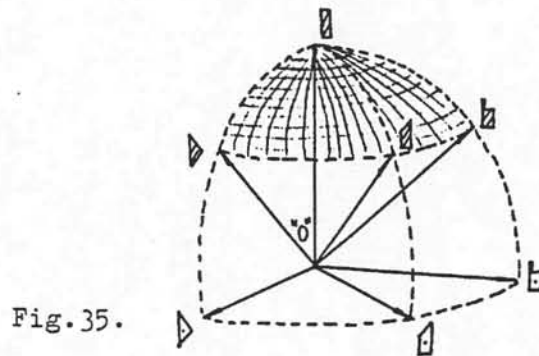


Fig. 35.

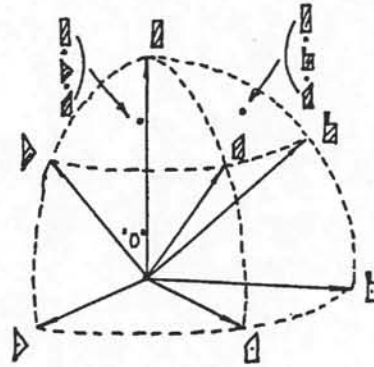


Fig. 36.

- 5.3 Even if in a small grade but modification was needed in case of intermediate directions between high/low level main directions to ease their handling /see 3.9/.
- 5.4 It was stated that expressing the perpendicular directions to an intermediate direction of Group III is impossible in the system. It means that none of the facing directions are valid for these intermediate directions. So the facing directions of the right hand in Fig.4. in the Introduction is erroneous.
- 5.5 All above are reasons to partly modify the present system of intermediate directions.

## 6. The proposed system of intermediate directions

### 6.1 A. Derivation

- 6.1 The proposed system of intermediate directions will be derivated by the same method like that of the main directions. The method will be shown on dividing the angles into three equal parts /the halving is in accordance with it/.
- 6.2 On a vertical plane the intermediate directions are defined by dividing the angles between two neighbouring main directions - see Fig.37. There are  $15^\circ$  between each neighbouring directions. It is similar to a main plane containing all the respective main and intermediate directions. Then the plane is rotated by steps of  $15^\circ$  around the vertical - see Fig.38. Having stated the front the directions can be identified by symbols.

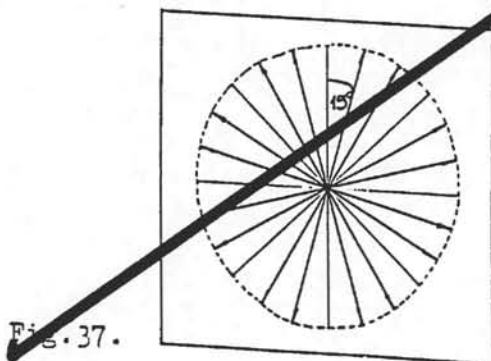


Fig. 37.

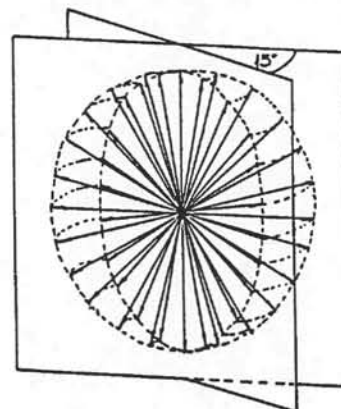
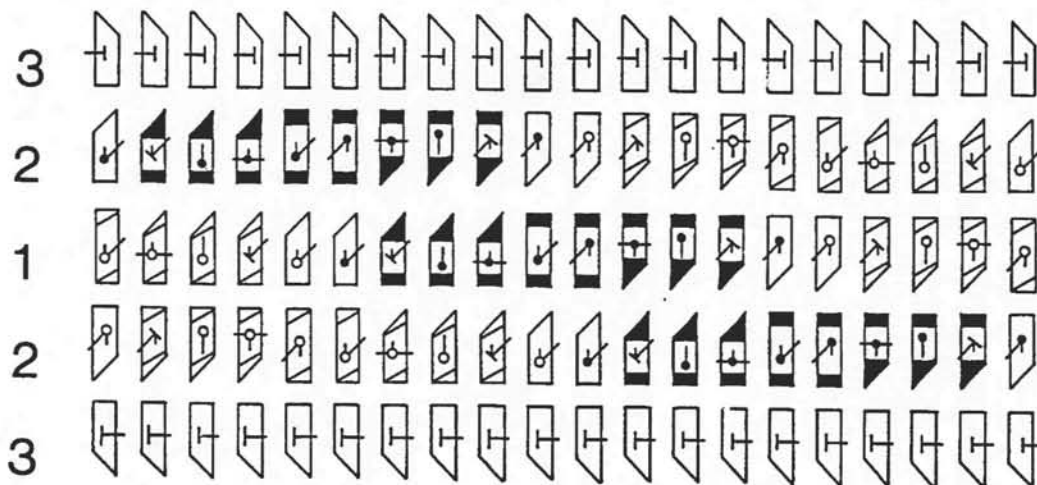
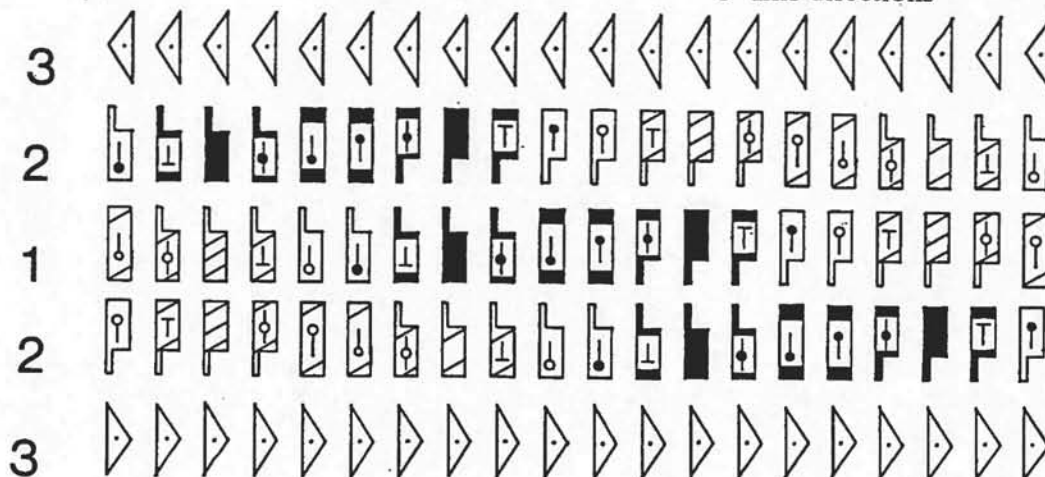


Fig. 38.

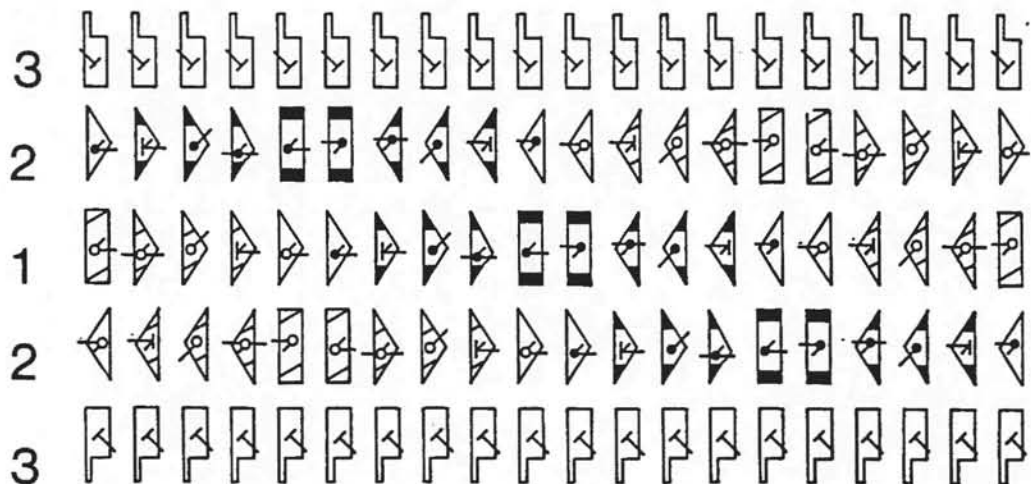


Appendix "B"

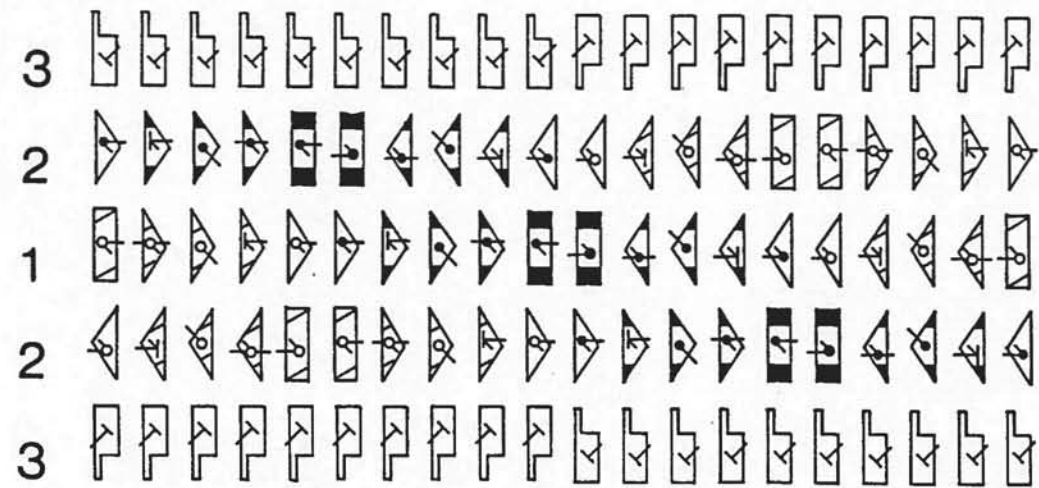
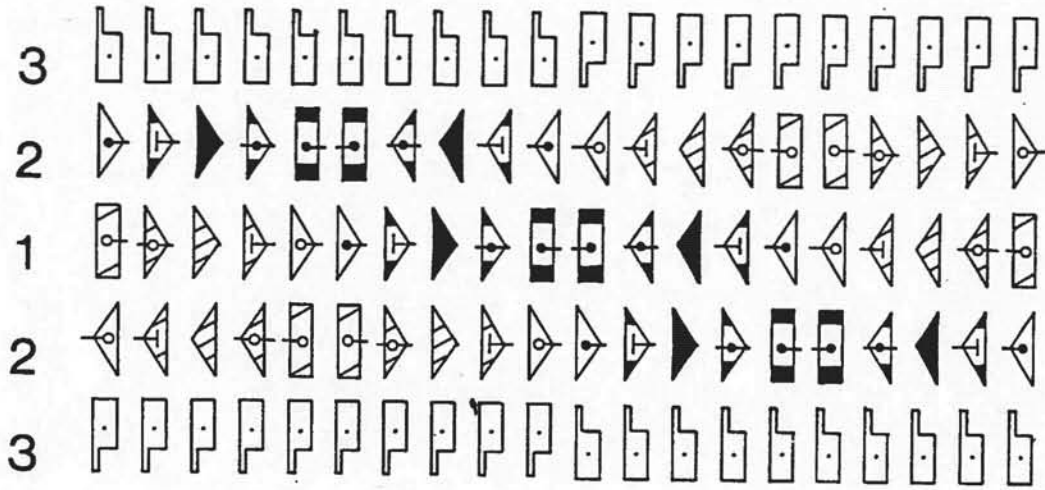
1 direction at issue  
 2 perpendicular on the wheel  
 3 axis directions



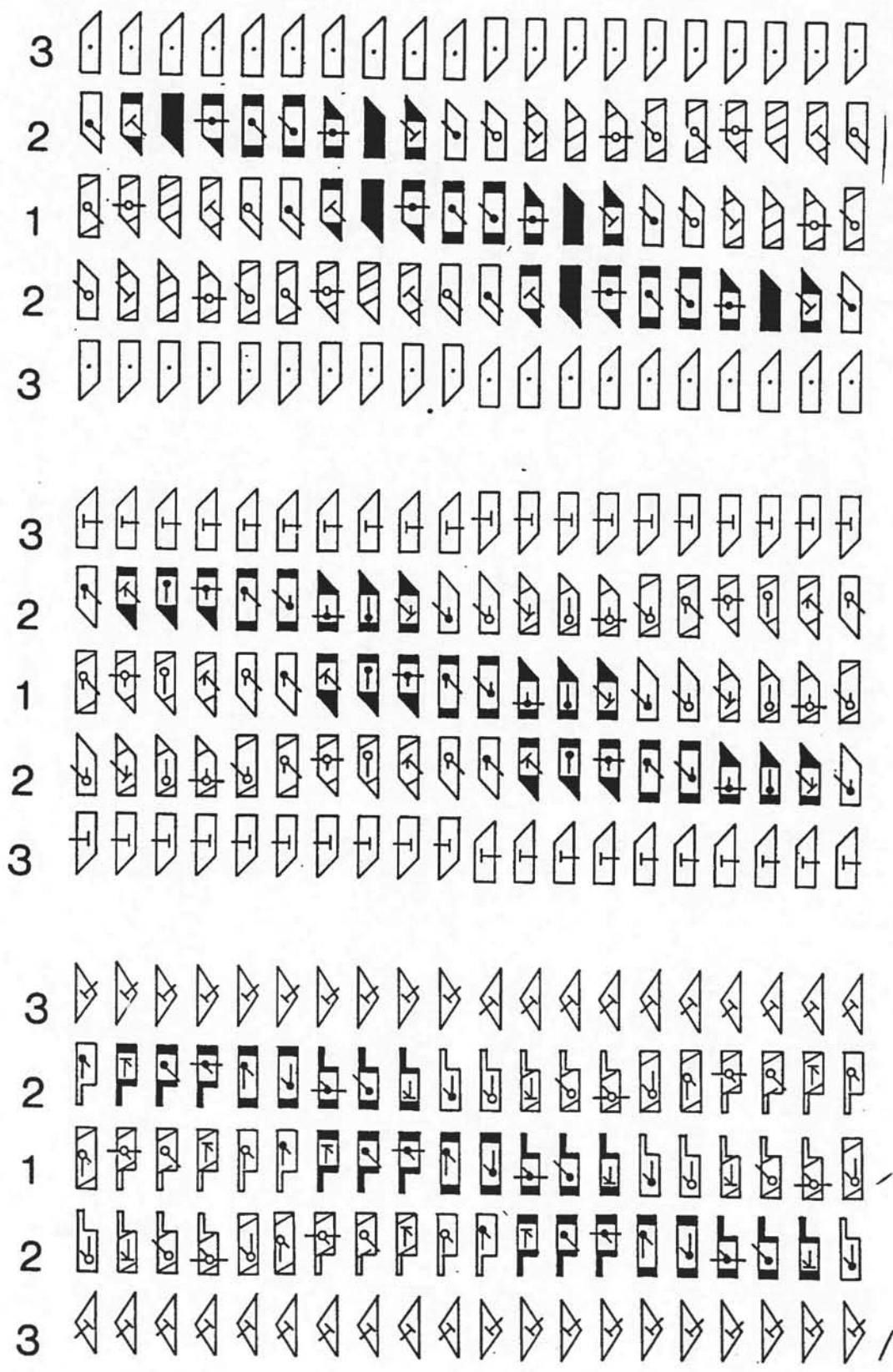
1 direction at issue  
2 perpendicular on the wheel  
3 axis directions



1 direction at issue  
 2 perpendicular on the wheel  
 3 axis directions



- 1 direction at issue
- 2 perpendicular on the wheel
- 3 axis directions



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## Notes


1. As Gordon F. Curl pointed out in his series of articles published in the Laban Art of Movement Guild Magazine issues 1966-1969 under the title "Philosophical Foundations", Laban's space harmony theory deeply rooted in the ancient Pythagorean world-conception. Since the five regular solids, the tetrahedron, the octahedron, the cube, the icosahedron and the dodecahedron were considered as headstones of this concept (all included the supreme proportion regarded as the base of aesthetics, the Golden Mean) it can not be accidental that Laban selected spatial references for his space harmony theory among solids mentioned above. In his "Choreutics" Laban himself is frequently referring to his mythical links. Here is an example of many others: "We can understand bodily movement as being a continuous creation of fragments of polyhedral forms. The body itself, in its anatomical or crystalline structure, is built up according to the laws of dynamic crystallization. Old magic rites have preserved a great deal of knowledge about these laws. Plato's description of the regular solids in the Timaeus is based on such ancient knowledge. He followed the traditions of Pythagoras who was the first, as far as is known, to have investigated harmony in European civilization."


2. It does not belong strictly to the theme but I note that the regular hexagon on Figure 9. of Knust's paper appears on Fig. 10. as an octagon which is evidently wrong. The situation of directions compared to each other was distorted and two corners of the octagon - no wonder - remained unmarked.

3. Archbutt, while citing a private conversation with Knust, gives another answer to the question of Note 1, that is why these solids were chosen by Laban as references for directions. She writes: "An interesting question arises as to why Laban decided on cube-octahedral relationship as the movement references of the 26 cardinal direction signs of Kinetography. According to the late Prof. Albrecht Knust, his decision was the result of the aim to create a system of notation suitable for wide usage and not tied to any one theory of movement analysis or style of dance. Octahedric and cubic relationships he regarded as easily able to be explained and perceived by any one of average intelligence, dancer and non-dancer, child and adult alike." (Major Dance Notation Systems. Part B. p.106.)

It is just the opposite what was expressed in Note 1 from where one could believe that Laban introduced these solids for expressing his theory of movement based on "old magic rites" and ancient Greek myths. As an experience it can also be stated that when one goes inside those solids to discover the rules governing them is not easy at all for those (I think as most of us were) educated on the Cartesian coordinate system which is more practical and widespread from technical point of view.

I would also note that the diagonal directions in the cube are enclosing approx. 35 degrees with the horizontal and not 30 as it was stated on Fig. 15.b. of Archbutt's thesis.

4. In F89 those planes were regarded main one which was defined by a main direction and the vertical . All the planes on Fig.9 are main planes.

5. The rotation of the high/low main directions around the vertical results in a cone. The intermediate directions between high/low main directions like  etc. are situated on these cones - see Fig.14 in F89.

6. Let's disregard the minor inaccuracy now that if the extremity passes on a circular path it is not the same whether the distance or the circular path (the way, the arc, the angle) between the start and end point is divided into three equal parts.

7. A. Tudor: Gala Performance. Measure 15. (Manuscript).

8. A. Tudor: Gala Performance. Measure 42. (Manuscript).

9. Here I am not really sure about the source. I found this facing in example E of a set distributed as a complementary material to the 4th Validity session at 1989 conference of ICKL. From the notation I suppose the choreography is the Green Table. The example shown here can be found in the first beat of measure 14.

10. Fig.14: Ann Hutchinson Guest: The Bournonville School. Marcel Dekker Inc. New York. 1979. p.xix.

Fig.15: *ibid.* p.xxii.

Fig.16: Tarantella. Measure 40.(Manuscript)

Fig.17: Tudor: Continuo. Measure 3/6, 5/4, 19/6.(Manuscript)

11. Tarantella. Measure 29.(Manuscript)

READING DONALD MCKAYLE'S *RAINBOW 'ROUND MY SHOULDER*

by

Mary Corey

This presentation focused on the sight-reading of a section of "Little Boy" from Donald McKayle's *Rainbow 'Round My Shoulder* (1959). The work was notated by Mary Corey at the American Dance Festival in 1992 as McKayle taught it to a repertory class. The ICKL reading session was presented to investigate the degree to which style and characterization can be gained, not only from the notated movement, but from reading the score's description of the work as well as from descriptive word notes.

In teaching *Rainbow*, McKayle communicated a great deal of information regarding the motivation for movement, the context of relationships between characters, the linkage of the specific theatrical situation to the larger world, and the context of each section to the work as a whole. Because of the clarity of the choreographic intent and its articulation, the Labanotation score contains more information than is often available to reconstructors, information that can assist the reconstructor or the dancer in arriving at an interpretation. The introductory material of the score contains an extended description of the work taken from conversations with McKayle, comments he made to the dancers in teaching the work, and comments he made on the videotape, *Speaking of Dance: Conversations with Contemporary Masters of American Modern Dance: Donald McKayle*. (1993). Moreover, "Little Boy" (as well as the other sections) is sprinkled with imagery and word notes that help bring the characters into clearer focus. For example, in teaching the work, McKayle defines the "Mother" character both by performing the movement and describing her intent. The Labanotation score includes this extended note:

W is a mother calling for C, her young son. She walks onstage quickly, as if upset with him; she's been looking all over for him. Don't walk like a dancer; don't walk on the beat: behave as a real mother would. She's all business and a little exasperated: Where is he?!--he's supposed to be doing his chores! She is firm, but loving. Her son is able to get in her good graces (158).

The word notes also describe the boy's motivation ("The little boy has been completely in his own world and is startled by his mother's presence," "He slips through your [the mother's] fingers" and he is "Trying to get away from her"). The notes and the movement help determine the interaction between mother and son. The mother is instructed to "Pull him back. Trying to hold him still," and to "React to him. Can shake head as if amused."

The large amount of imagery offered in McKayle's teaching of *Rainbow Round My Shoulder* contributes a rich source of information that is contained within the Labanotation score of the work. Not only is such information valuable for reconstructors and dancers of the work, but it documents the choreographic intent of the artist in a clear manner and one in which information can be retrieved and used by scholars and historians.

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This presentation was supported by a travel grant from the University of California, Irvine Fine Arts Research Committee.



## ADVENTURES WITH NOTATIONMAN

by Georgette Weisz Amowitz-Gorchoff

Obtaining a copyright for a computer disk is, itself, an adventure. After determining which form should be sent with a \$20.00 fee, and mailing the documents, there is a longer-than-usual waiting period. Copyrighting a dance score is less complicated. Examiners of multimedia works involving HyperCard®<sup>1</sup> with Labanotation require 50 pages of exported scripts, stack printouts,<sup>2</sup> a meticulously filled-out Form PA, as well as a copy of the disk and its accompanying text. To publish a work that is not exactly a book, and to advertise it in a magazine, provides additional adventure.

Adventures of NotationMan has been expanded into sixteen stacks with an accompanying "Read Me" file to aid computer novices. System 7 has made creation of icons for each document a possibility, but has also provided problems. Faster computers seem to require slower moving animations. Various sounds, lost after upgrading to System 7.1 and HyperCard® 2.1,<sup>3</sup> had to be reinserted. Thus, the adventures continue, and now, I invite *you* to become an Adventurer with NotationMan.

### SOURCE:

G.W.A. Gorchoff. Adventures of NotationMan: A Computerized Introduction to Labanotation. Danscores, 1992



Adventures of NotationMan

Example 1:  
Created in LabanWriter and developed in HyperCard, a smiling NotationMan icon is displayed after his diskette is inserted into computer's floppy drive. Doubleclicking reveals the icon's contents.

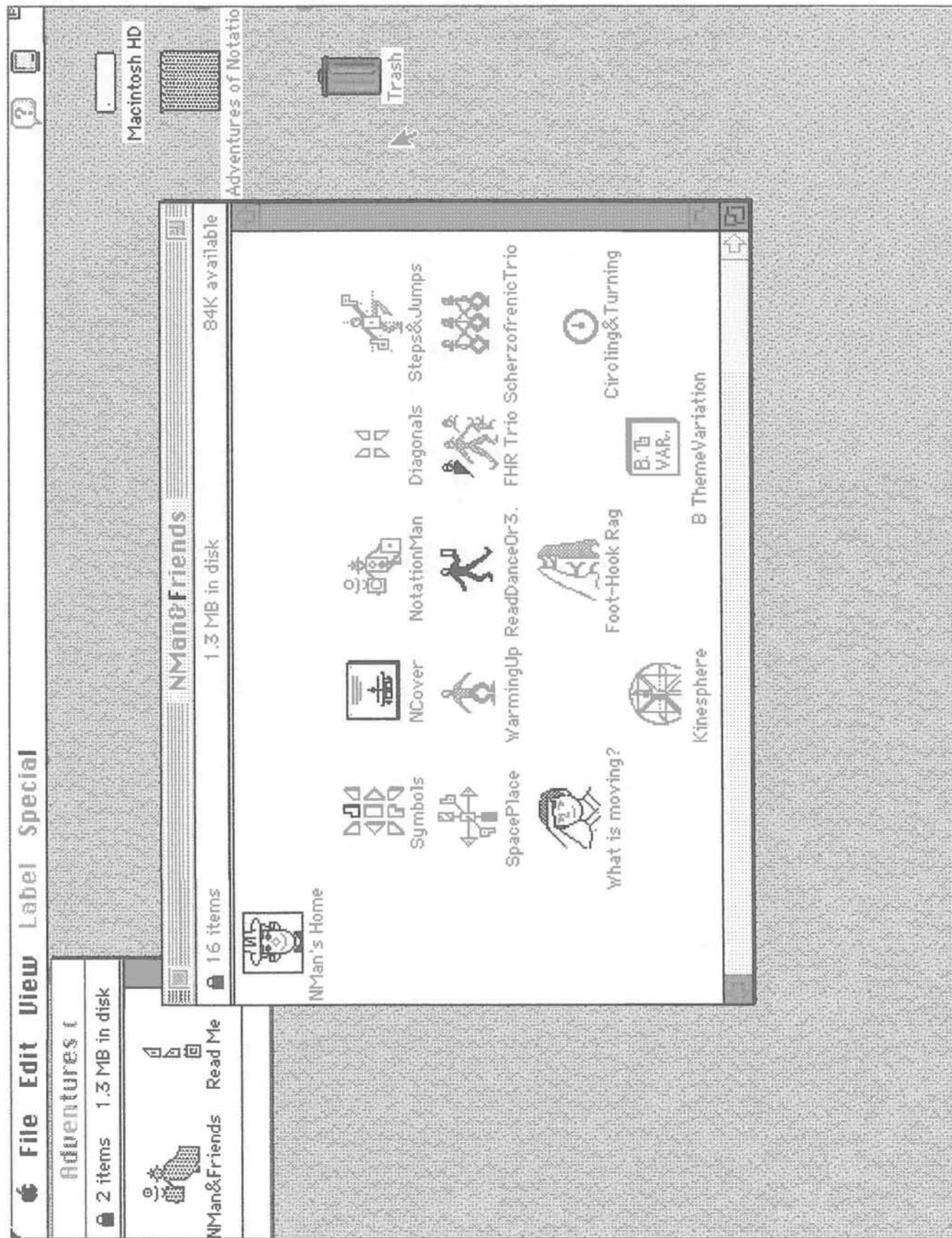


By copying the folder, NMan&Friends, into a hard drive, animation synchronization with sound improves. Read Me offers information to HyperCard novices. Icons were created in LabanWriter as well as by drawing LN/KIN signs in HyperCard.

<sup>1</sup>HyperCard® is the registered trademark of Apple Computer, licenced to Claris Corporation.

<sup>2</sup>Stack printouts display drawings of "readers" in the foreground with Labanotation in the background. Scripts contain instructions that determine what the viewer will see and hear.


<sup>3</sup>Version 2.1 is required with System 7.1



Example 2: A picture of the screen displays icons for each of 16 stacks.

## LabanWriter Workshop

The LabanWriter Workshop followed Georgette Amowitz Gorchoff's presentation of NotationMan in the computer lab. As everyone present was familiar with the program LabanWriter, Lucy Venable explained the latest features of the software, those since version 3.1 had been released in April. They were the ability:

- to flip a group of symbols to the other side, e.g. 
- to have a center marking, wing markings and quarter stage markings as well as a grid on the floor plan to guide by
- to draw a very rough curved line for floor plans
- to flip fingers from the finger menu horizontally

After that people paired up at the computers and showed each other how they worked with the program, asked each other questions and compared notes. Lucy was available to help where needed.

## MOTIF REPORT

by Lucy Venable

Since the last ICKL Conference I have taught the Motif course at The Ohio State University for two summers. In 1992 we met for five weeks, one and a half hours daily. We had children for the first time, for the last two weeks. We had a very mixed age group — four to thirteen! Many were the children of the “teachers,” those in the course who had both previous teaching and Motif experience. Because of the age range and the fact that a parent was there in some cases, we learned that Motif could be most helpful in developing a class for parents and children because each one can move at his/her own skill level, no “technique” is required. The experience of solving the motif and moving together is what is important. And it is great fun!

The course is the kind that people take at their own level. One graduate student who is very interested in education, and who is already a very experienced teacher, has taken it three times to continue to develop her skills with the Motif material after beginning to put it into practice. Others come with some mix of Labanotation or Motif or teaching experience or none of the above. Five weeks is all too short a time to learn Motif and to explore how to use it, but it can provide a stimulating beginning.

In 1993 as a result of suggestions, we searched for 4th and 5th graders in three of the public elementary schools where dance is taught by some of our former students - Fair Avenue, Douglas and Duxberry. Seventeen signed up to come for the five weeks on Tuesdays and Thursdays. There were six adults taking the Motif course - four graduate students, one undergraduate, and one teacher from the community who had done her undergraduate work with us at Ohio State. I taught the first five lessons, the next four were taught by five of the “teachers.” The last session was an open class where we played a game, reviewed a body parts motif, and reviewed a country circle motif which the children taught their friends and family. We all danced it together for a grand finale.

We made a record on video of each of the classes with the children so those who taught could review their lesson and so we might have footage to show others. Rosalind Pierson, a colleague on the dance faculty, also shot footage with a more portable camera, doing more closeups, etc. with the view to our making a short documentary in early fall.

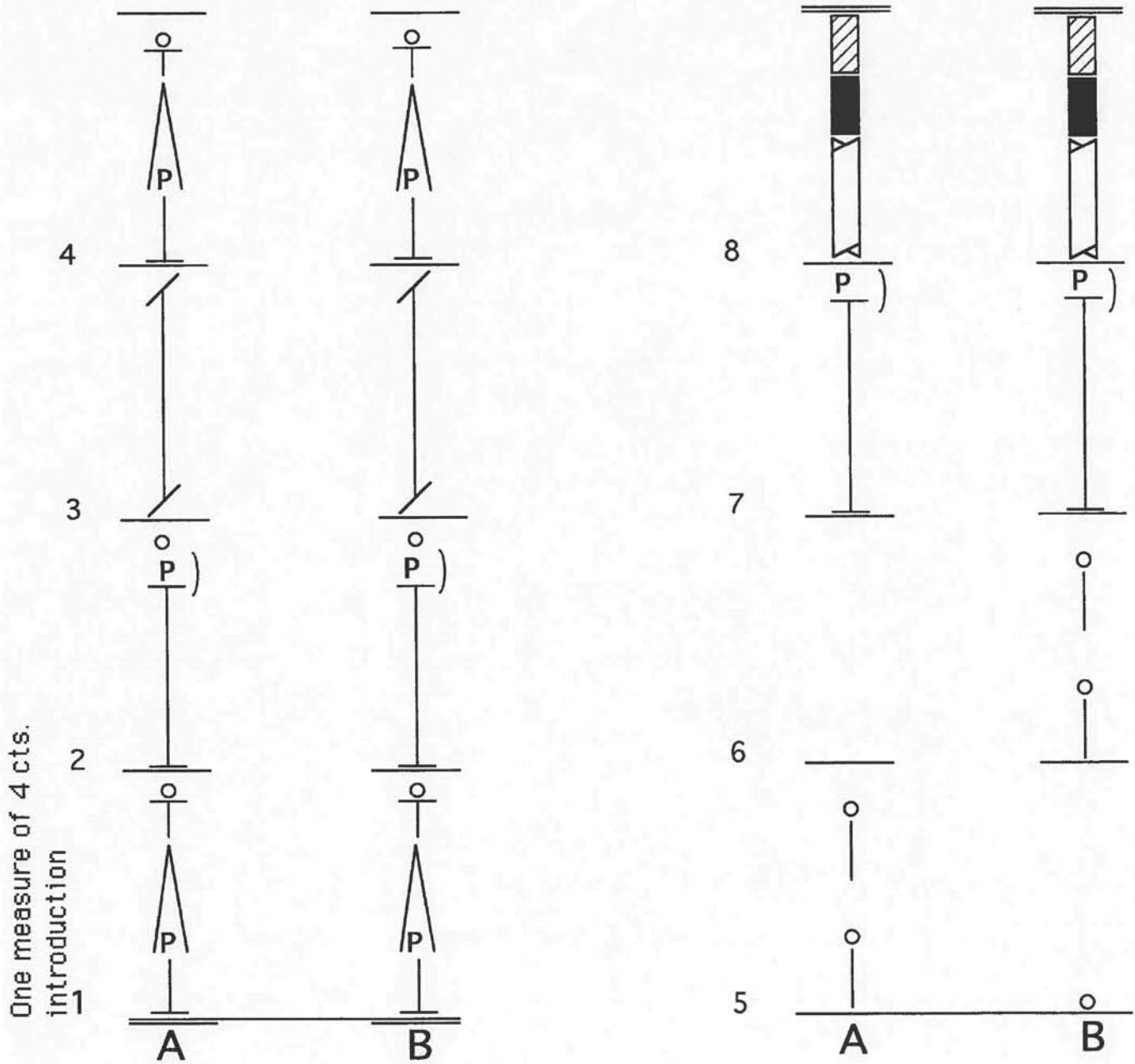
As a result of the interest in the community that has developed in using Motif with children, those who teach dance in the Columbus Public Schools included it in the new dance curriculum they designed in 1991. In the curriculum Motif signs are introduced in the second grade, but Karen King-Cavin, one of the teachers, introduces the idea that a sign can stand for movement with the Kindergartners. Together they may decide that a circle means one particular movement, a triangle another, a square another.

The Duxberry Motif was read by those present at the conference. Then they viewed the video recording of the solutions by the children in the 1993 course and the section of the last class where the students, their friends and family are dancing the Country Circle Motif.

# DUXBERRY MOTIF

1986

No. 6 'YOUR MOVE' tape



P = Partner

## Teaching Labanotation in Southeast Asia:

Bangkok, April-May 1993

Rhonda S. Ryman, Associate Professor,  
University of Waterloo

### 1. Introduction

This past spring I was invited to return to Southeast Asia to teach the third in a series of Labanotation training courses. These were geared at giving dance artists valuable tools for documenting their local dance traditions. The recent course took place in Bangkok, Thailand, from 16 April to 13 May. Trainees came from all six Southeast Asian nations: two from Thailand, two from Malaysia (this was a welcome surprise since there were no Malaysian representatives at the second course), and one from each of Indonesia, the Philippines, Singapore, and—for the first time—Brunei Darussalam (see Appendix D: Trainees' Short Biographies and Project Titles).

The series of workshops was run by the SEAMEO Regional Center for Archaeology and Fine Arts (known as SPAFA<sup>1</sup>). The Center is an autonomous international institution operating under the Southeast Asian Ministers of Education Organization (SEAMEO). The 1993 workshop was held in its newly erected building on Si-Ayutthaya Road in Bangkok. At the official Opening Ceremony, dignitaries from SEAMEO, SPAFA, and USIS (United States Information Service) gave speeches explaining SPAFA's mandate and endorsing the importance of training local artists who will then disseminate information throughout their respective countries. The ceremony was attended by local artists as well as representatives from the Thai government Department of Fine Arts, and UNESCO (United Nations Education, Science and Culture Organization).

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 programs in archaeology and fine arts."<sup>2</sup>

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."<sup>3</sup> The goal is to train Labanotation practitioners, hence SPAFA's reference to the students as "trainees."

The moving force behind the series of workshops was Assoc. Prof. 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. Of Chinese descent, born in Indonesia, and

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<sup>1</sup>SPAFA stands for SEAMEO Project for Archaeology and Fine Arts, which was created in 1976. In 1985, the project was constituted as SEAMEO Regional Center for Archaeology and Fine Arts, but retained the acronym SPAFA.

<sup>2</sup>SPAFA *Digest*, Vol. VII, No. 2, 1986.

<sup>3</sup>SPAFA *Status Report*, Bangkok: SPAFA, 1988.

educated in Singapore and the United Kingdom, Dr. Chua studied Javanese dance as a child, and dance and drama while in university. He earned a doctorate<sup>4</sup> under the late Dr. John Blacking, who encouraged Soo Pong to study Labanotation privately with Roderyk Lange. He soon became convinced of its potential value in the study of dance from his own culture. It was Dr. Chua who envisioned the series of workshops and set about finding resources to make it happen. He found a means of funding my participation through a program under the Canadian International Development Agency (CIDA) which provided Canadian experts to participate in educational programs in Southeast Asia. Dr. Chua was able to find partial funding for my fellow teacher, Ilene Fox, through the United States Information Service (USIS).

## 2. Background

To provide a brief background, I'll mention the courses leading up to the Bangkok session. The first workshop ("Elementary Labanotation") took place in 1989 (15 May -2 June) in Surakarta, Indonesia: ten students from Indonesia, Malaysia, the Philippines, Singapore, and Thailand attended an intensive course under Indonesian teachers, including Soedarsono, who had studied Labanotation at UCLA while completing a Masters degree in Dance. For the second course ("Intermediate Labanotation"), I was invited to teach, joined by Professor Judy Van Zile of the University of Hawaii and Madam Zhang Ling-ling of the Beijing Dance Academy. The Singapore course took place in 1991 (2-28 March). Eight of the original ten trainees returned: all except the two Malaysian delegates (we later learned that one had a prior professional commitment and the other was never informed of the course). We were joined by one student who had studied Labanotation at UCLA and two novices. Fortunately, both of the novices turned out to have great aptitude and caught up with the class quickly. The third course ("Advanced Labanotation") was held in Bangkok, Thailand, this past spring: of the eight trainees in Bangkok, only three had attended all three courses. Four had varied background ranging from one intensive course to some university studies, and one was a complete novice. (But again we were amazed at how bright he was and at how quickly he grasped whatever material was presented to him.) For this course there were to have been four teachers, but as it turned out, I was on hand for the full four weeks, joined for just over two weeks by Ilene Fox, Executive Director of the Dance Notation Bureau, New York. Madam Luo Bing Yu of the Chinese Labanotation Association was on hand for a special project: to produce Labanotation scores of two works by a young Chinese Malaysian choreographer, Mr. Chong Yoon Keong. Although labeled as "Elementary to Advanced," the course content did not follow the Dance Notation Bureau curriculum, but presented material in a sequence more meaningful to Southeast Asian forms which make greater use of arm, hand, and finger gestures, and the manipulation of properties, and involve a lesser range of leg gestures and floor work.

## 3. Goals, Content, and Schedule

The goals of this four-week course were ambitious but flexible: a) to cover as much theoretical material as possible in preparation for each trainee b) to produce a score of a representative dance from his/her country, and c) to produce each score via the LabanWriter computer application. This would provide culture-specific

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<sup>4</sup>Chua, Soo Pong, *A Study of Chinese Theatre Dance in Singapore with Special Reference to the Period between 1947 and 1977*. Phd theses in Social Anthropology. The Queen's University of Belfast, 1979.

reading material which could be used to teach Labanotation to dancers at home, and eventually generate a larger population of notation users.

The diversity in background of the eight trainees presented quite a challenge in terms of deciding on course content and order. Ilene and I decided to begin by previewing the dance each trainee had selected for his or her project, and to list the modules of theory needed for each. We then made a master list to prioritize modules so that we could cover the most needed topics first. Meanwhile by way of review, each of the more experienced trainees was paired with a less experienced one in an effort to even out their knowledge base. Ilene and I took turns "catching up" our novice student, Jeffree, from Brunei.

Again we worked from the applied to the theoretical in structuring each daily schedule: each morning began with one trainee teaching a short excerpt from a local dance of his or her choice. We hoped that this would generate material for applying new notation theory as it was presented. And we were quite amazed at the richness of the material that was presented (see Appendix A: Reading Material Generated).

For example, one of the Thai trainees taught a "horse step" which we used to illustrate the theory for contracted leg gestures (see Appendix A, p. i). The Indonesian and Malaysian trainees then taught us excerpts from their "horse dances" which looked more similar. We eventually learned that the Malaysian dance had in fact been brought to that country by Javanese immigrants (Java is one of the large islands of Indonesia).

As we learned each new dance, Ilene and I would notate a few key movements in the hope of using them as reading material for subsequent theory lessons. Having the PowerBook computer and the LabanWriter application was a real help - we could punch in the notation, print it out, and continue to refine the notation throughout the course. This turned out to be a fun way to start each day, as well as a wonderful means of experiencing the variety of Southeast Asian dance styles. This session was followed by a review of a selected theory topic.

We then introduced a new topic, using the Dance Notation Bureau Teachers' Certification Guidelines. This involved a) introducing a core theoretical concept, b) reinforcing it through movement exploration - and being open to a wide range of non-western possibilities, c) introducing new symbology, d) reading simple examples - and it was often difficult to find relevant and readable non-western examples; this was where our notation from the morning dance sessions came in handy, and later in the course we were able to have the trainees read excerpts from each others' projects; and e) writing examples - again this was not as simple as it seems: it was often difficult for Ilene and me to look at an unfamiliar movement and decide how best to write it: it was sometimes a case of fitting a square peg into a round hole, of seeing what we wanted to see to illustrate a theory point rather than really understanding the movement and picking the best way of representing it. (I'll illustrate this point later with an excerpt from the Indonesian trainees' project.) We did however generate a substantial amount of reading material by the end of the course. As our text for the course, we used two volumes of *Advanced Labanotation Theory*<sup>5</sup> containing readings and examples compiled at The Ohio State University. We also found *Shape, Design, Trace Patterns*<sup>6</sup> by Ann Hutchinson Guest and Rob van Haarst to be very helpful in representing the many curved spatial patterns and designs found in Asian dance gestures.

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<sup>5</sup>*Advanced Theory*, compiled by Mary Corey, Lucy Venable, and Jane Marriett, Columbus: Ohio State University, 1991. *Advanced Theory: Vol. 2*, compiled by Ilene Fox, Columbus: Ohio State University, 1992.

<sup>6</sup>Ann Hutchinson Guest and Rob van Haarst, *Advanced Labanotation Volume 1 Part 2: Shape, Design, Trace Patterns*, Reading: Harwood Academic Publishers, 1991.



The final session of each day was devoted to writing projects. After screening each selected dance, we held a few sessions on the Macintosh computer with the LabanWriter application. Five trainees had used the LabanWriter, if only briefly, at the 1991 course in Singapore. The remaining three all had some computer experience. We went over basic Macintosh operations and demonstrated recent enhancements to the LabanWriter application, then let the students loose. All took to the computer with enthusiasm and great competence. Some students would spend the project sessions handwriting their scores and others would input theirs on the computer (we only had my PowerBook and limited access to one SPAFA computer) while Ilene and I circulated to provide assistance. They often spent long evenings and gave up weekends off to finish their computer work.

The 4-week course schedule ultimately evolved in a flexible manner throughout the month, since theoretical and practical sessions were frequently interrupted by a variety of side trips to local dance schools, cultural institutions, and festive events (see Appendix B: Course Schedule).

#### 4. Labanotation Demonstration and Performance

One particularly valuable interruption was our preparation for a demonstration at the American University Alumni (AUA) Language Training Center, on April 26, ten days after the course began. We were invited to present a lecture-demonstration on "Recording Southeast Asia Dances." The event was attended by several hundred people, including distinguished guests from SPAFA, SEAMEO, USIS, UNESCO, and AUA. The event began with welcome remarks and a brief speech by AUA Director James Bailey, SPAFA Director Prince Subhadradis Diskul and Dr. Chua. I then presented a brief demonstration on the basics of Labanotation, illustrating the movements of Thai trainee Usa Sobrerck as she performed a short sequence in the Thai style (Appendix C: Labanotation Demonstration). Ilene Fox followed with some thought-provoking perspectives on the need for dance documentation in America and Asia, and demonstrated how the system works in action by notating as our Malaysian trainee taught a brief sequence to our Singaporean delegate. The audience found this display most impressive. Then Madam Luo talked about her experiences in China and her current project notating two works by Chong Yoon Keong, a Chinese choreographer working in Malaysia.

Then came the performance. Each trainee either staged or performed a local dance, which was prefaced by my reading a brief program note and projecting the starting position in Labanotation. The entire demonstration was videotaped.<sup>7</sup>

#### 5. Trainees' Projects: Analysis of Southeast Asian Dance<sup>8</sup>

Four of the pieces performed at the AUA were notated by the trainees as their final projects, while four trainees chose other dances (see Appendix D: Trainees' Short Biographies and Project Titles). The SPAFA video technician, Bob, and our Indonesian trainee, Eko, did an excellent job of video taping these in our classroom setting, and compiling a corresponding audio tape. The preliminary draft of the publication was printed and bound just in time for the Closing Ceremony on May 13. If funds can be found, it may be properly checked and published at some time in the future.

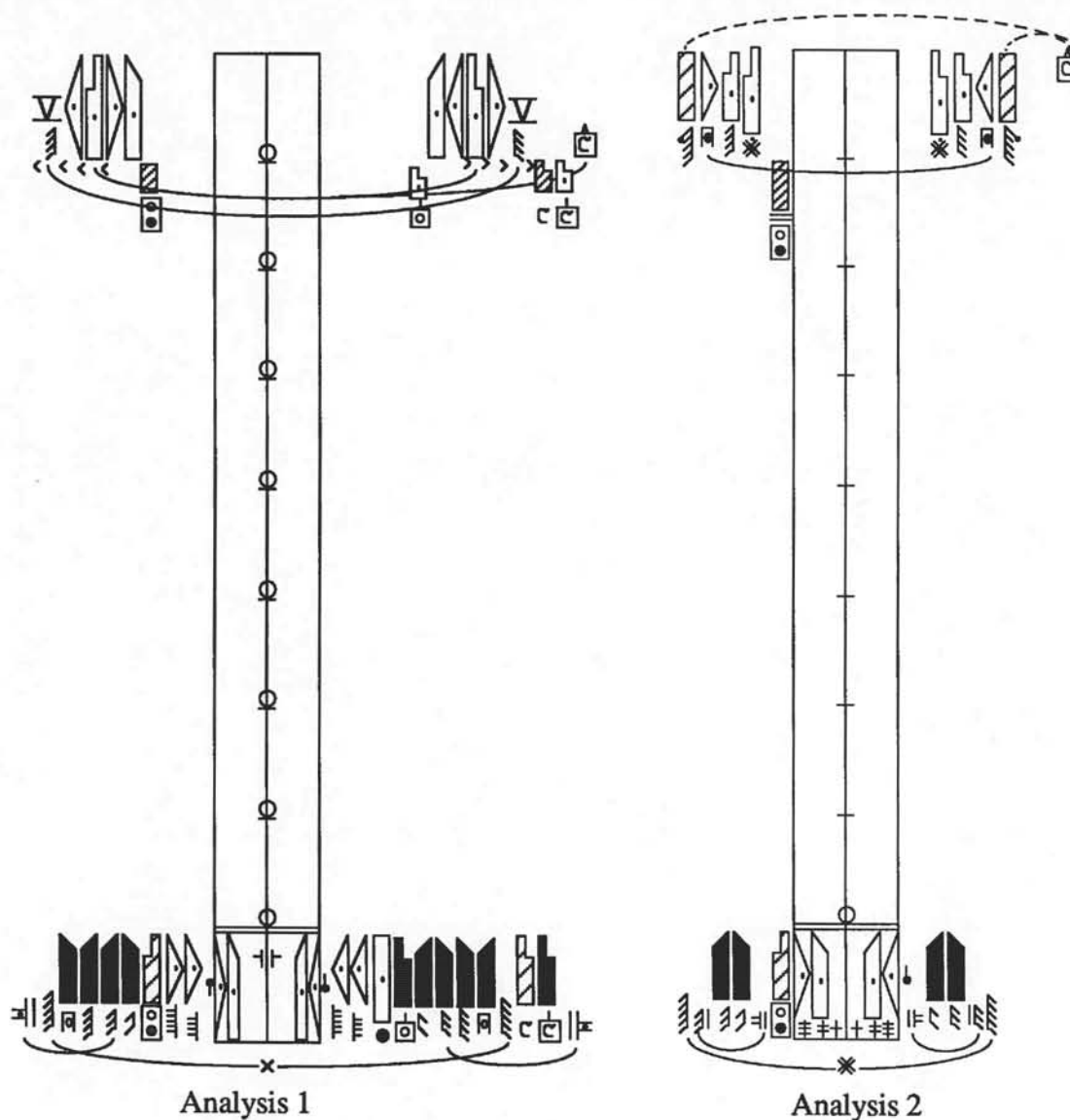
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<sup>7</sup>A video tape of the AUA lecture and performance is archived at the SPAFA Headquarters Building, 81/1 Si-Ayutthaya, Sam-sen, Theves, Bangkok 10300, Thailand.

<sup>8</sup>A draft of these eight notation scores plus a corresponding video tape and audio cassette of the classroom performances are archived at the SPAFA Headquarters.

One excerpt from these project scores illustrates a point made earlier regarding how a movement is analyzed. Arif Eko Suprihono's recording of a Yogyanese sequence raised a very important issue. The Figure 1 presents two notated version of a brief movement sequence from "Klana Topeng," a classical Javanese dance. In theory, the image or choreographic intention behind a movement determines how it is best represented on paper; but in practice that underlying concept must be matched by the notator to the closest available mode of description within any notation system.

Analysis 1 is how Eko Suprihono notated the following sequence in 1986.<sup>9</sup>



**Figure 1. A Javanese Movement:**  
Sembahan Silamarikelu from Klana Topeng Gagah Gaya Yogyakarta

<sup>9</sup>Arif Eko Suprihono, *Klana Topeng Gagah Gaya Yogyakarta: Analisa Konstruksi Gerak Pacak Gulu, Nendhang Wiron Dan Obah Lambung*, Institut Seni Indonesia Yogyakarta, 1986, p. 54.

When we first looked at it there seemed to be a great deal of redundancy: redundant center of gravity information; repetition of retention signs in the support column; repetition of direction symbols for the feet and toes, the lower arm and hand, and torso and head tilts; complementary directions for torso tilts and chest facing, and head tilts and facing. We also noticed unfamiliar signs, like "V" which we learned was glossarized for a hand gesture called "ulap-ulap." Throughout the Bangkok course Eko refined and simplified his notation, which evolved to become Analysis 2. But as we discovered more about this form of Javanese dance, we learned that it grew out of the human puppet show tradition ("wayang wong") where the players or dancers performed movements which mirrored those of leather puppets ("wayang kulit") portraying Ramayana characters. It was interesting that Eko had relied so much on joint sign analysis for parts of the limbs: we often use the image of puppet strings attached to the joints to be moved. Was this analysis taken to an extreme visualizing a string on most moveable body parts at all times? Analysis 1 was very cumbersome. Analysis 2 was streamlined, but was it a faithful representation of the underlying concept? Or was Analysis 1 written because limb contraction theory and basic assumptions about redundancy were not understood?<sup>10</sup> Only Eko and his peers can answer these questions, as they expand their theoretical and practical knowledge of the Laban notation system.

## 6. The Future

My Bangkok experience reinforced some observations made two years ago in Singapore. It has become increasingly clear that the order of presentation of Labanotation theory can and should be quite flexible. Problems arise when using reading material based on a specific order which ensures that all or most signs are known to the student. These problems will decrease when adequate culture-specific reading material is available to illustrate each module of theory. It might be helpful if authors of future textbooks would modularize notation theory lessons, so that appropriate readings can be inserted according to the target market, e.g. ballet, modern dance, acrobatics, Thai classical dance. Computer technology provides us with a practical means of managing this method of presentation. Authors could create basic templates containing theoretical information, and insert relevant culture-specific practical examples. These could be up-dated on an ongoing basis to reflect current applications.

The future of the SPAFA training program depends largely on the continuing efforts of Dr. Chua and the new Director, Dr. Ruang Chareonchai. Ultimately, the future impact of Labanotation in Southeast Asia will depend on the commitment and energy of the trainees. It is they who must generate interest in documenting local dance forms, share their new-found knowledge with fellow artists and teachers, and produce culture-specific notation material which will provide basic learning tools for the coming generation of dancers and researchers. I have every confidence that they are equal to the task.

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<sup>10</sup>As notators, we must constantly make choices about how best to describe a given movement. Our decisions are based on our understanding of the particular style being notated, and on the purpose of the score, that is, who will be reading it and to what end. In a letter from Judy Van Zile, November 1993, she points out the importance of clearly distinguishing between writing errors (e.g., repetition of the retention sign for supports), redundancies (e.g., specifying forearm and upper arm segments when they are in the same alignment), and descriptions which differ in focus, emphasis, or intent within a particular genre. She states, "As an ethnologist, I want to know how the tradition (the people within it) thinks about itself—and often we can communicate this in the symbols."

## Appendix A: Reading Material Generated

Notation\*

by

Rhonda Ryman

and

Ilene Fox

via LabanWriter 3.0.1

Horse Step/Dance: Thailand, Malaysia, Indonesia

A Javanese Movement:

Sembahan Silamarikelu from Klana Topeng Gagah Gaya Yogyakarta

C of G examples:

Indonesian Dance, Yogyakarta: 'ombak bangu (waves of the sea);

Thai Dance: Baht Sakunee: Hom Khao;

Thai Walk from Fontien; Movement from a Brunei dance

Divided Front: A Position from Chinese Opera

Hand Positions: Indonesian and Thai

Leading: Arm movement from Philippine waltz;

Arm movement from "Wau Bulan," Malaysia

Leading/Deviating Paths: Asli, Malaysia;

Arm movement, Indonesia;

Yapong; Salam, Malaysia

Leading, Deviating Path, Design Drawing, Revolving on a Straight Path:

Movements from Wau Bulan (Big Kite Dance), Malaysia

Path/Revolve:

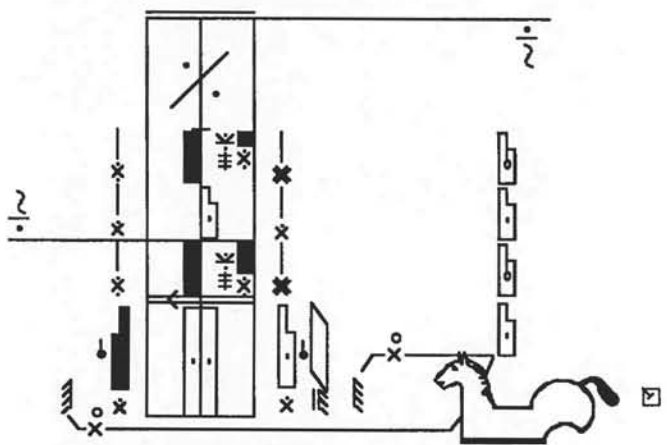
Male dancer's step, Thailand;

Horse Dance, Malaysia; Javanese step,

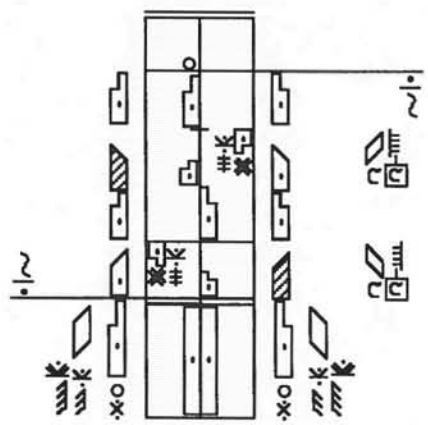
Indonesia; A variant step performed in Joget, Malaysia

\*The authors gratefully acknowledge the input of the trainees, and the helpful comments received from Dr. Ann Hutchinson Guest and Professor Judy Van Zile.

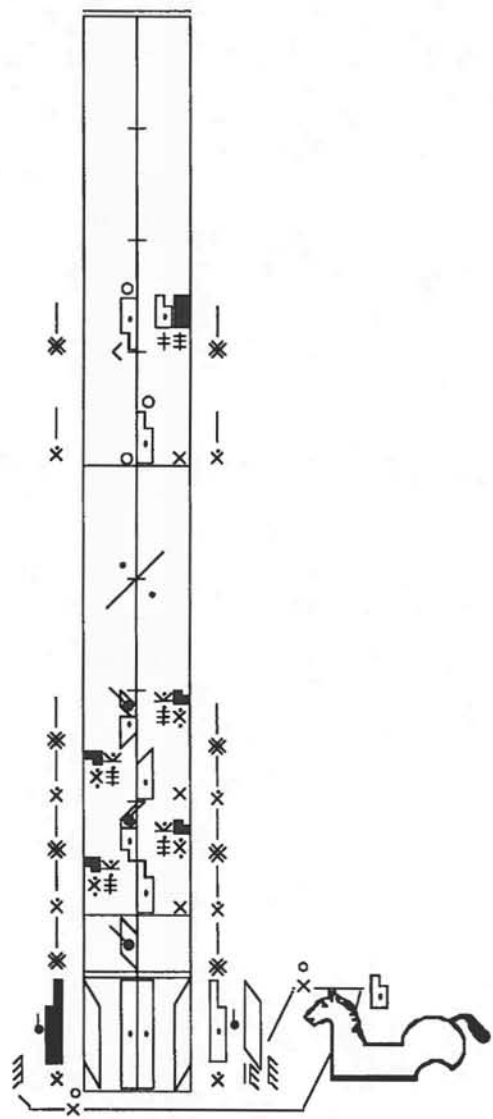
Horse Step/Dance



Malaysian




Thai



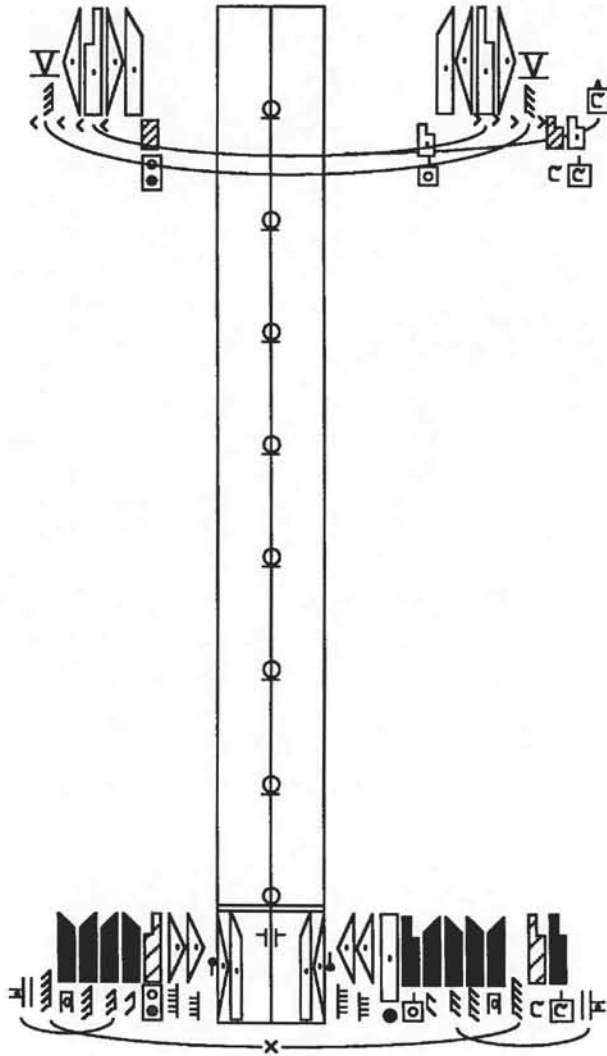
Indonesian



Note: In the Malaysian example,  represents a small plaitwork horse (70 cm high, 125 cm long), held in front of the body.

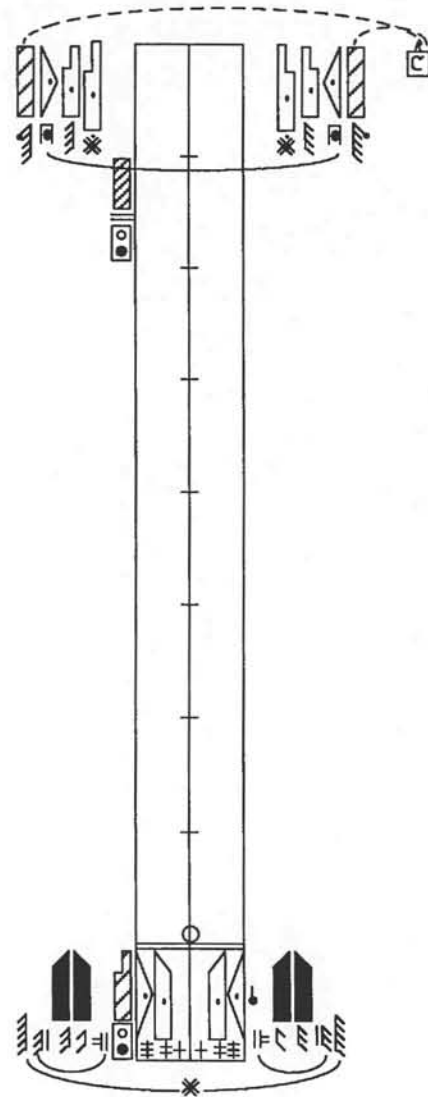
A Javanese Movement:

Sembahan Silamarikelu from Klana Topeng Gagah Gaya Yogyakarta



Analysis 1

(after Eko Suprihono, Yogyakarta 1986)

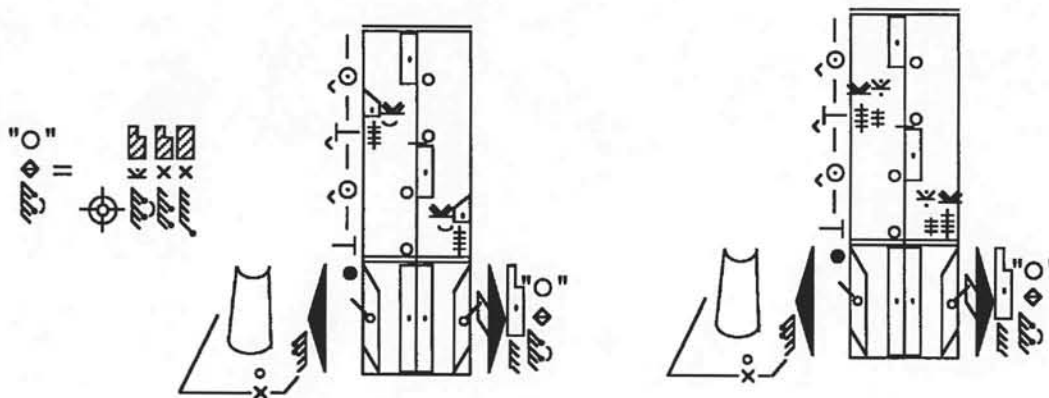


Analysis 2

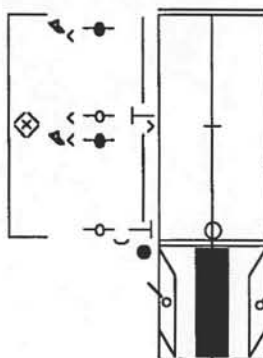
(after Eko Suprihono, Bangkok 1993)

C of G examples

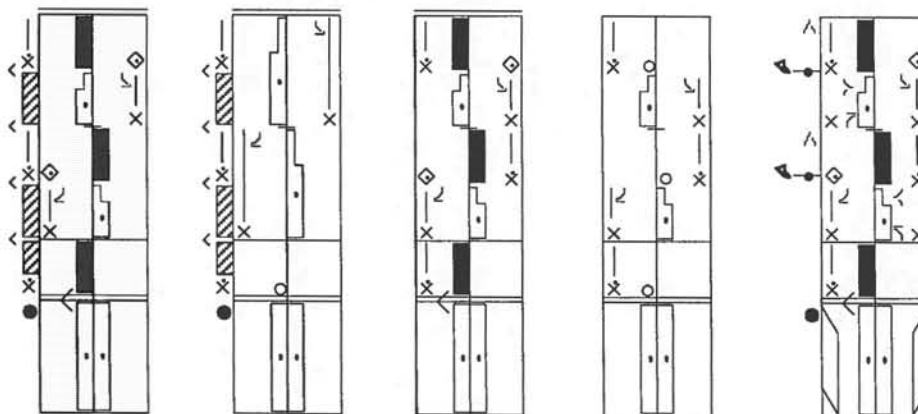
Indonesian Dance, Yogyakarta:  
'ombak bangu (waves of the sea)  
Women only



Thai Dance  
Baht Sakunee: Hom Khao  
(khao = knee)

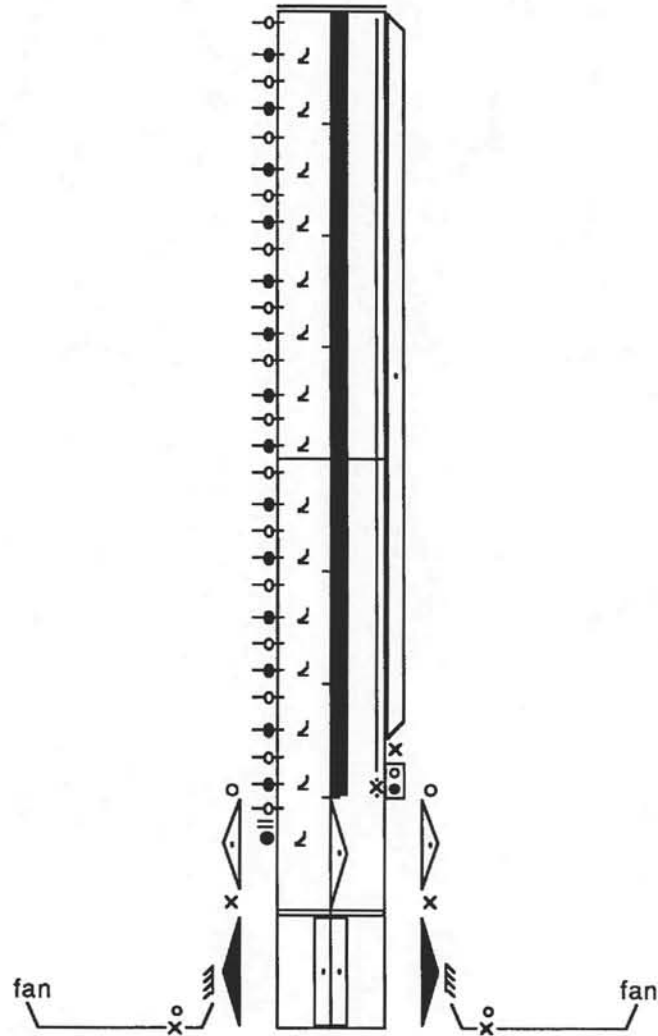


Thai Walk from Fontien  
5 versions with slightly different emphases



C of G examples

Movement from a Brunei dance



Divided Front

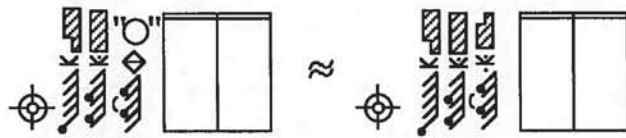
A Position from Chinese Opera



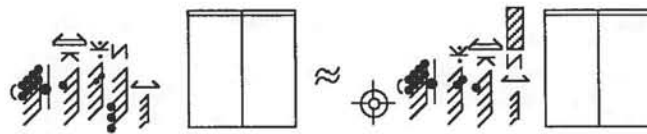


### Hand Positions

#### Indonesian

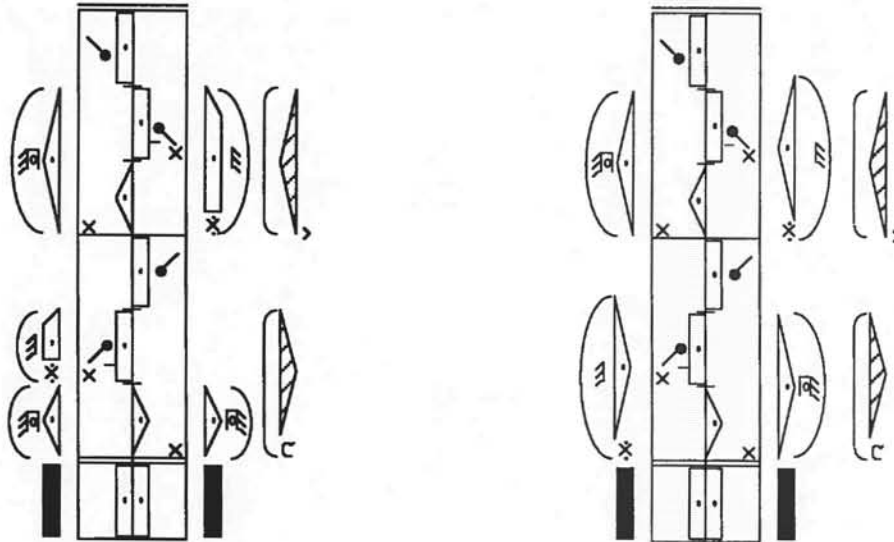


#### Thai

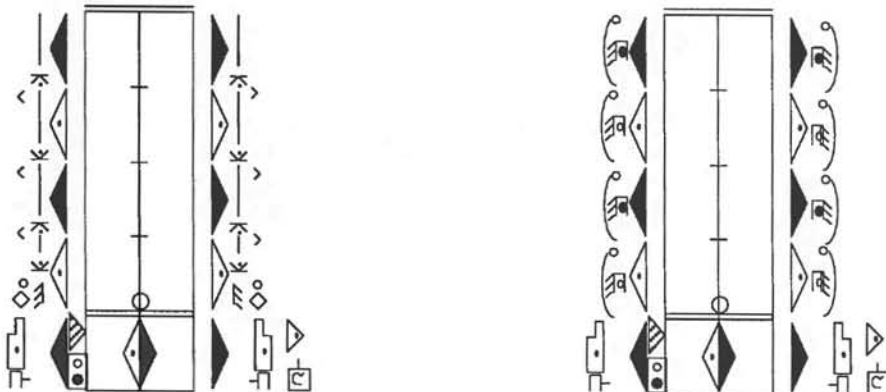


Leading

Arm movement from Philippine waltz:  
two variations of lateral arm positions

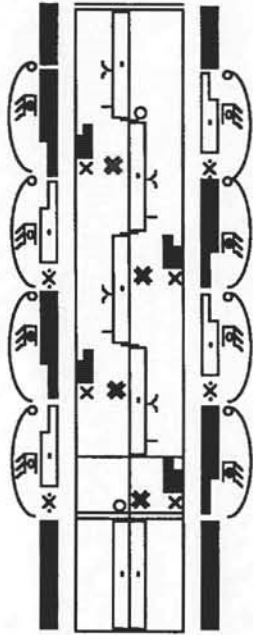


Arm movement from "Wau Bulan," Malaysia: two versions

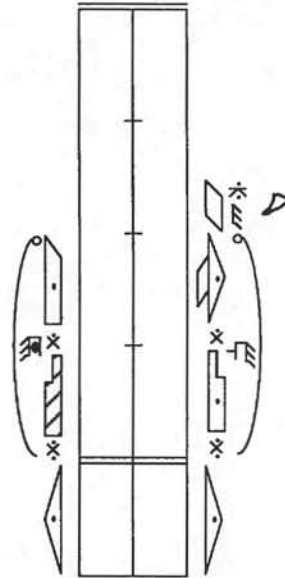


Leading/Deviating Paths

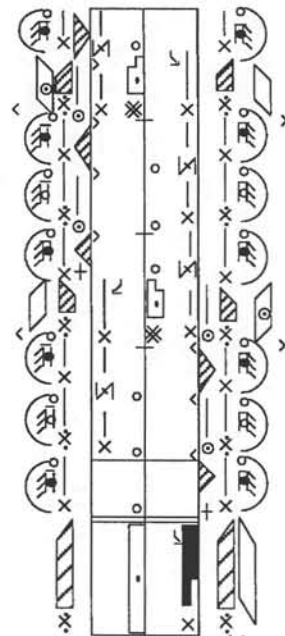
Asli, Malaysia (simplified)



Arm movement, Indonesia (simplified)



Yapong, two variations of arm movements

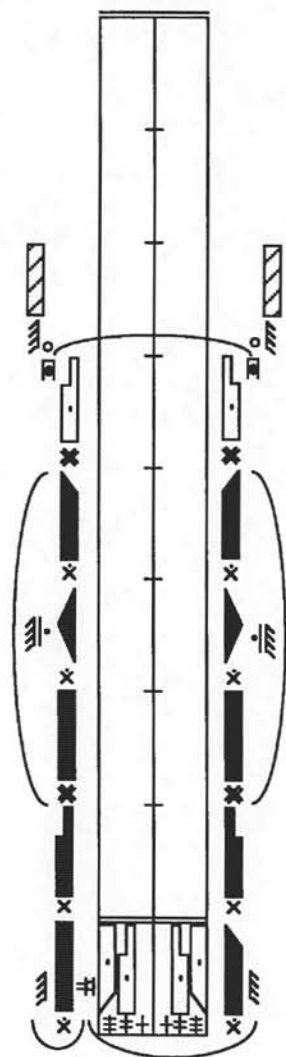


(after Lee Yen Hoe, Singapore 1991)

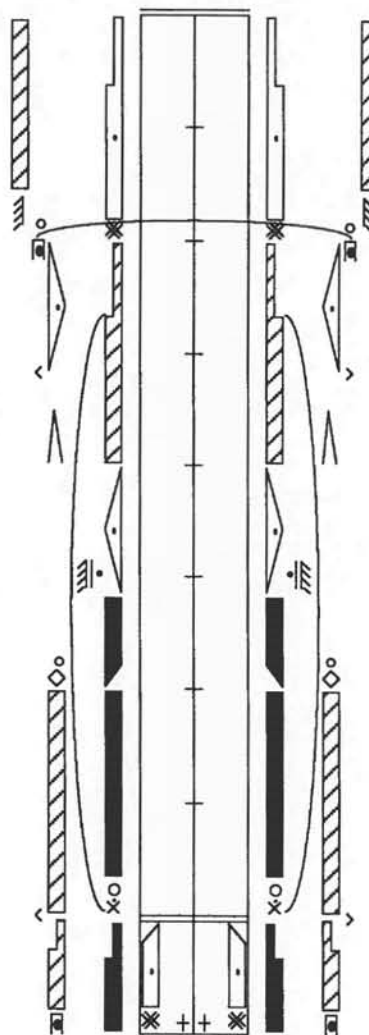
(after Lee Yen Hoe, Bangkok 1993)

Leading/Deviating Paths

Salam, Malaysia  
(simplified)



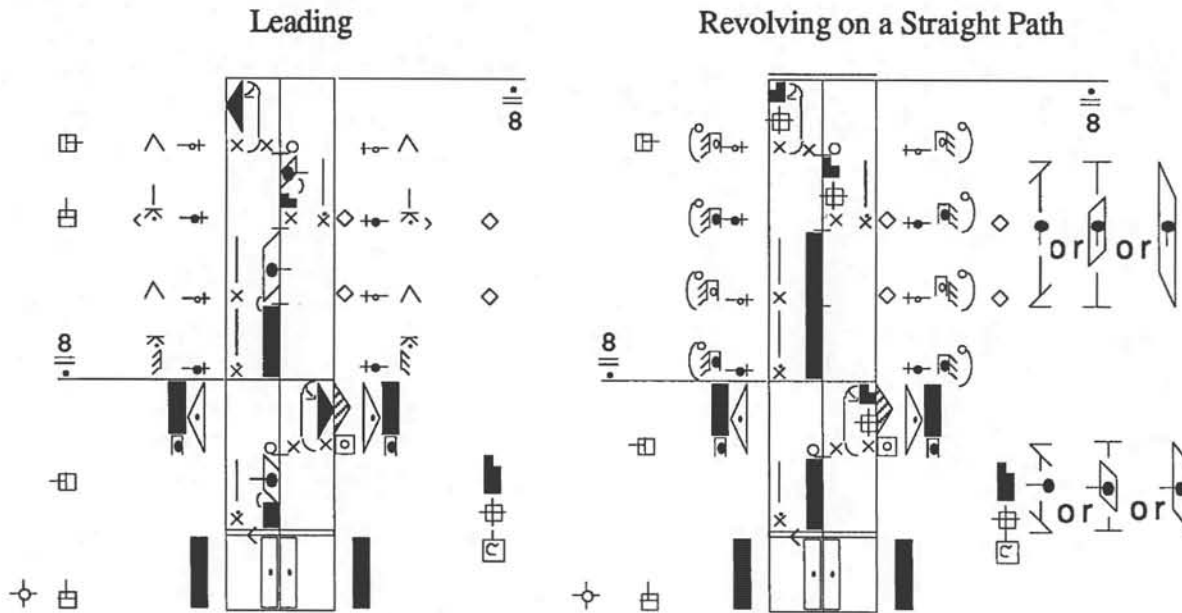
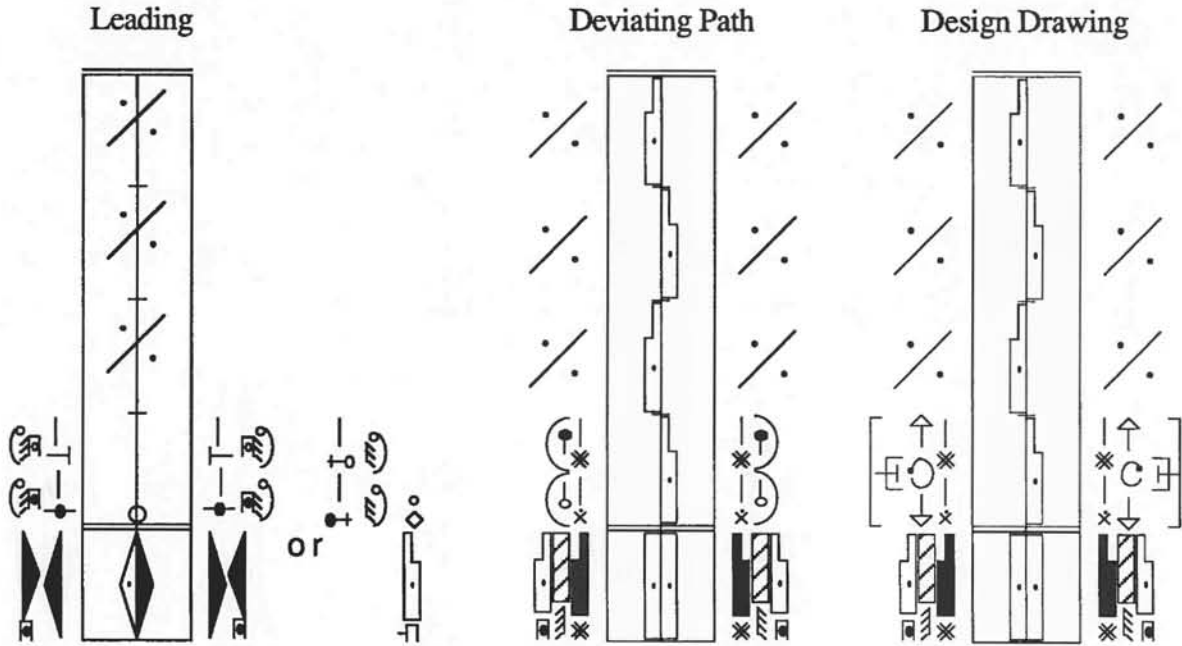
Females  
(Sembah: seated position)



Males  
(in Martial Arts)

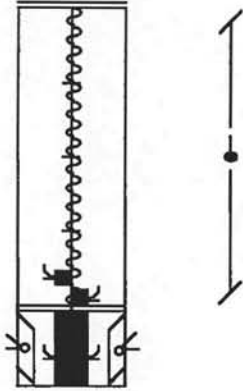
Leading, Deviating Path, Design Drawing, Revolving on a Straight Path

Movements from Wau Bulan (Big Kite Dance), Malaysia

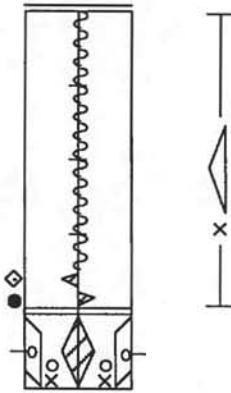


Path/Revolve

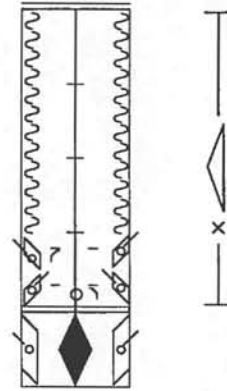
Male dancer's step  
Thailand



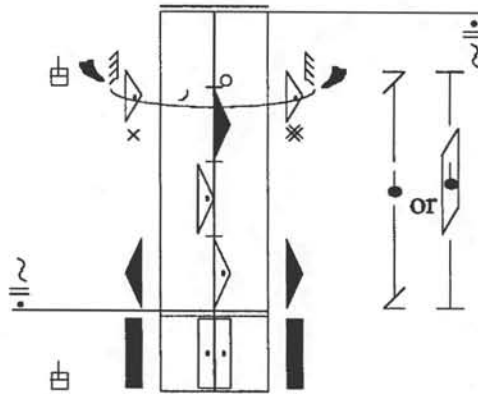
Horse Dance  
Malaysia



Javanese step  
Indonesia



A variant step performed in Joget,  
Malaysia



## Appendix B: Course Schedule

### SPAFA Training Course in Advanced Labanotation

Class Schedule: April 16-May 13, 1993

<p><b>Friday, April 16</b>            9:00AM Opening Ceremony and Reception            10:30AM Planning meeting with students            2:00PM Review: Labanotation basics (supports)            4:00PM Discussion about final projects</p> <p><b>Saturday, April 17</b>            9:00AM Review: Stepping in and out of open positions, carets            11:00AM Introduction to the Macintosh computer and LabanWriter, a computer application for creating and editing Laban scores            2:00PM Review: Gestures with contraction vs parts of limbs/divided columns            4:00PM Individuals work on projects on computer            Consultations with students on projects: Usa, Eko, Yen Hoe</p> <p><b>Monday April 19</b>            9:00AM Learn Fisherman's Dance, Brunei (Jeffree)            9:15AM Review Position vs Movement Writing            11:00AM Review Contraction vs Folding            12:00PM Write: Thai Horse Steps (Usa and Chommanad); Malaysian Horse Dance (Rahim); Indonesian Horse Dance (Eko)            2:00PM Introduction to Reference Systems (Keys); signs:                ○ = body   ◇ = space                ● = gravity            4:00PM Individuals work on project on computer            Consultations with students on projects: Chommanad, Larry, Rahim</p>	<p><b>Tuesday, April 20</b>            9:00AM Turns in support column (black pins)            11:00AM Gestural Rotations (white pins)            2:00PM Visit Chinese Dance Academy in Bangkok</p> <p><b>Wednesday, April 21</b>            9:00AM Learn Thai Folk Dance: Serng Katip Khao (Usa): Northeast folk dance; young girls carry food in a basket while men work in fields; hand movements mime trying to get sticky rice off fingers, cleaning hands along hips            Review Jumps and use of Hold sign in support column            11:00AM Check notated positions for American University Alumni Language Center demonstration; input with LabanWriter            2:00PM Students work on projects; Fox &amp; Ryman visit Dr. Ruben C. Umaly, Director, Southeast Asian Ministers of Education Secretariat, and Muhammad.Ishitiaq Khan, UNESCO</p> <p><b>Thursday, April 22</b>            9:00AM Learn coconut shell dances: Brunei (Jeffree), Philippines (Larry)            Review: Tilts with body hold and space hold vs Body key            11:00AM Twists with tilts: deviating and undeviating paths            2:00PM Divided front: notate Chinese Opera position            4:00PM Students work on projects</p>
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**Friday, April 23**

- 9:00AM Learn Thai Horse Dance  
"Rabam Mah"  
(Chommanad)  
Hands, Fingers: segments,  
joints, Local cross of axes
- 11:00AM Finger surfaces: read Indian  
mudras
- 2:00PM Review Hands and Fingers:  
identifying surfaces,  
contact
- 4:00PM LabanWriter Lesson; work on  
projects

**Saturday, April 24**

Students on city tour;  
Fox & Ryman tour Issan

**Sunday, April 25**

- 9:00AM-6:00PM Student work on projects  
with LabanWriter  
Arrival of Madam Luo Bing Yu  
& Mr. Chong Yoon Keong

**Monday, April 26**

- 9:00AM Philippine Polka (Larry)  
Review: Hand and finger  
positions
- 11:00AM Review: Shifts and facings
- 2:00PM Dress Rehearsal
- 5:30PM American University Alumni  
Language Center  
Performance  
Reception and Dinner

**Tuesday, April 27**

- 9:00AM Learn Padang Wulan (Bright  
Moon): couple dance from  
East Java (Eko)  
Review: Circling/circular  
paths, revolving on  
straight path  
Notate variant step often  
performed in Joget,  
Malaysia (Rahim)  
Floor Plans: proportions
- 11:00AM Review: Paths including  
travelling in an open  
position on a straight path  
Write steps from Malaysia,  
Thailand and Indonesia  
(Java)

- 12:00PM Welcome Lunch hosted by  
Prince Diskul
- 2:00PM Leading and Guiding with  
parts of the body
- 4:00PM Write movements from  
Indonesia, Malaysia (Asli)  
and Philippines

**Wednesday, April 28**

- 9:00AM Learn Philippine polka  
(Larry)  
Introduce pins; Intermediate  
directions; Minor  
movements (proximal  
analysis)  
Analyze torso action in Serng  
Katip Khao  
Write arm movement in Wau  
Bulan
- 11:00AM Deviating paths  
Read: *Advanced Readings Vol.*  
2 pp.14-17  
Write arm movement from  
Wau Bulan, Indonesian  
arm gesture
- 2:00PM Dance Notation Bureau Score  
Requirements
- 3:00PM Visit Ban Plainern

**Thursday, April 29**

- 9:00AM Learn Blooming Morning  
Flower (Mr. Chong),  
Chinese/Malaysian  
Shape Drawing
- 11:00AM Design Drawing, Review and  
writing  
Write arm movement in Adai-  
adai (Brunei)
- 2:00PM Centre of gravity: leading,  
shifting, raising &  
lowering (directions  
symbols and pins), holds  
(body hold, spot hold);  
Partial weight
- 4:00PM Student projects

**Friday, April 30**

- 9:00AM Practise Blooming Morning  
Flower, Chinese/  
Malaysian (Mr. Chong)  
Props: picture vs words  
(glossary to define  
picture, dimensions, etc.)



**Friday, April 30 (cont'd)**

- Defining needs: identifying points, direction (free vs fixed end) and facing (front vs back surface)
- 11:00AM Prop column; Contact vs support
- 2:00PM Writing
- 4:00PM Student projects

**Saturday, May 1**

- 9:00AM Practise Philippine polka (Larry)  
Review props & student projects
- 10:00AM Visit Suan Sunandha Teachers College
- 12:PM Lunch hosted by Dr. Phon Khampang, President
- 1:00PM Visit Rose Garden

**Sunday, May 2**

- 9:00AM Work on inputing projects on LabanWriter
- 6:00PM Depart Bangkok, travel to Nakhon Si Thammarat

**Monday, May 3**

- Departure of Ms. Ilene Fox  
Visit Nakhon Si Thammarat

**Tuesday, May 4**

- 3:15PM Depart Nakhon Si Thammarat, travel to Bangkok

**Wednesday, May 5**

- 6:15AM Arrive in Bangkok  
Coronation Day -  
Public Holiday

**Thursday, May 6**

- 9:00AM Learn Inang (Wet Nurse), Malaysian folk dance performed in couples at social functions (Anis)  
Readings
- 11:00AM Reading & consultation on projects (Yen Hoe, Larry, Rahim)
- 12:00PM Farewell Lunch and departure of Mr. Chong Yoon Keong
- 2:00PM Foot hooks and timing conventions

- 4:00PM Consultation on Projects (Usa, Chommanad, Jeffree, Eko)

**Friday, May 7**

- 9:00AM Video taping of student projects
- 11:00AM An Introduction to Ballet History and Technique; "The Sleeping Beauty"
- 2:00PM An Introduction to Benesh Movement Notation:  
View video: "Choreology: Your New Career?"
- 4:00PM Student Projects

**Saturday, May 8**

- 9:00AM An introduction to LifeForms, a computer application for planning movement composition
- 11:00AM Student Projects
- 2:00PM See "The Sleeping Beauty," Birmingham Royal Ballet, Thai Cultural Centre

**Sunday, May 9 Visit Pattaya****Monday, May 10**

- 9:00AM Learn Coconut Shell Dance, Philippines  
Video and audio taping of student projects
- 11:00AM Readings and score checking
- 2:00PM Student Projects

**Tuesday, May 11**

- 9:00AM Learn Coconut Shell Dance, Brunei
- 11:00AM Readings and score checking
- 2:00PM Student Projects

**Wednesday, May 12**

- 9:00AM Readings and score checking
- 11:00AM Readings and score checking
- 2:00PM An introduction to Effort/Shape: Shape
- 4:00PM An introduction to Effort/Shape: Effort
- 6:00PM Farewell Dinner

**Thursday, May 13**

- 9:30AM Closing Ceremony
- 10:30AM Farewell Reception
- 12:00PM Departure

## Appendix C: Labanotation Demonstration

### RECORDING SOUTHEAST ASIA DANCES Lecture Demonstration by SPAFA Trainees in Labanotation

American University Alumni (AUA) Language Centre,  
Bangkok, Thailand  
April 26, 1993

#### SCRIPT FOR LABANOTATION DEMONSTRATION

Speaker: Rhonda Ryman, Associate Professor, University of Waterloo, Canada

Dancer: Usa Sobrerik, College of Dramatic Arts, Bangkok, Thailand

Sawadee ka. (*Dancer enters and moves to downstage centre.*)

Dance is the art of the human body moving in time and space to create visual images which please the eye (*dancer takes a beautiful pose*), tell a story (*dancer does a few gestures*), or communicate feelings and emotions to the audience (*dancer does an action expressing love*).

But even as each image is born (*dancer moves around the stage*), it passes away, replaced by the next image in a continuous display of fleeting visions.

Can these images be captured (*dancer stops centre stage, and holds her position*)? Can they be set down on paper so that they may be read and reproduced by dancers in future generations?

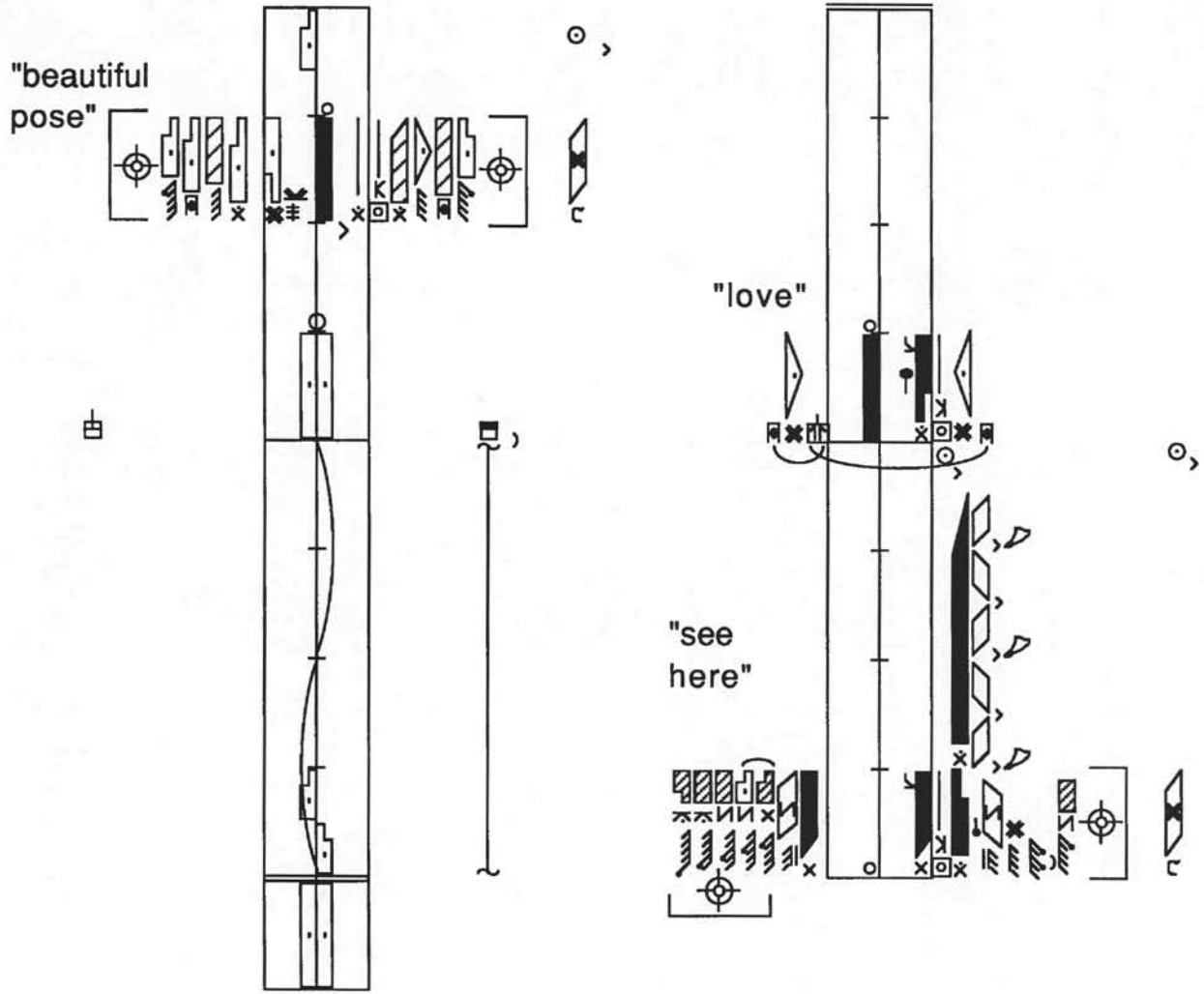
The answer is, yes, thanks to the work of Rudolf von Laban (1879-1959), a Hungarian master who worked in the early to mid-20th century (*dancer exits as image of Laban is projected onto the screen*).

Laban first published his book *Schritztanz*, German for "written dance," in 1928. Since that time, the system has spread throughout Europe, North America, Australia and Asia. It has been used to record many forms of movement, from sports to physical therapy to dance.

In the coming hour, we will be presenting to you several dance forms from throughout south East Asia (*dancers come onstage, half from each side; each is introduced*).

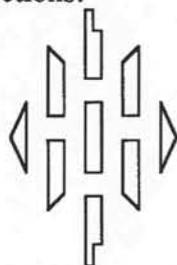
The dancers performing are now studying Labanotation so that they can analyze and record the dances of their own regions. They hope to return home and teach the system to their fellow dance artists so that, together, they can preserve their rich dance traditions (*here, all exit*).

Here is the written score of the "dance" you just saw (*Labanotation of opening "dance" is projected on screen*). We read from the bottom of the page upward to see the dancer's body movements, and look at the path signs or stage plans to see how she travels along the floor.



The dancer enters the stage and moves forward to the centre of the stage (*dancer enters and positions herself downstage centre, as speaker explains the Labanotation of her original entrance*).

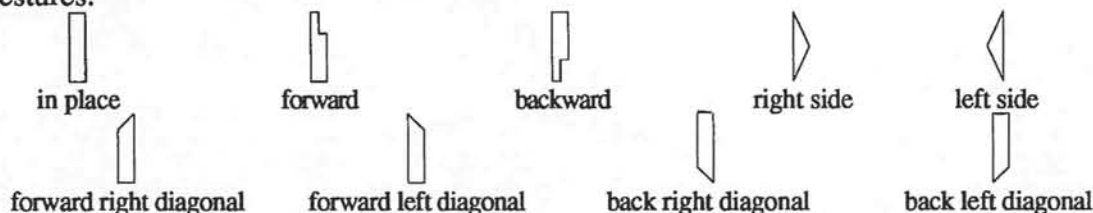
The system is based on nine basic directions:



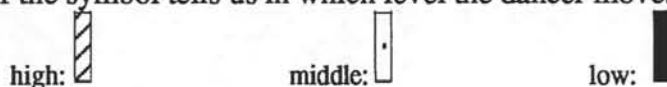
These symbols are placed in the centre columns to show the direction in which the dancer travels. For example, forward symbols in the centre columns show that the dancer walks forward. Forward symbols in other columns show that the dancer gestures forward.

Each direction symbol shows us four important pieces of information:

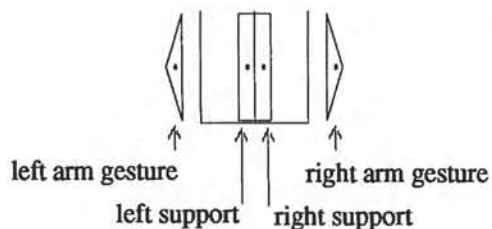
1. The **shape** of the symbol tells us in or toward which direction the dancer moves or gestures:



2. The **shading** of the symbol tells us in which level the dancer moves or gestures:



3. The **column** in which the symbol is placed tells us which part of the body performs the movement:



4. The **length** of the symbol tells us how long it takes for the dancer to move or gesture:



At the start of most of the pieces you will see in today's performance, we will project the starting position in Labanotation (*see Performance Notes, following*) so you can see some of the notation our dancers have been producing during the first week of our course.

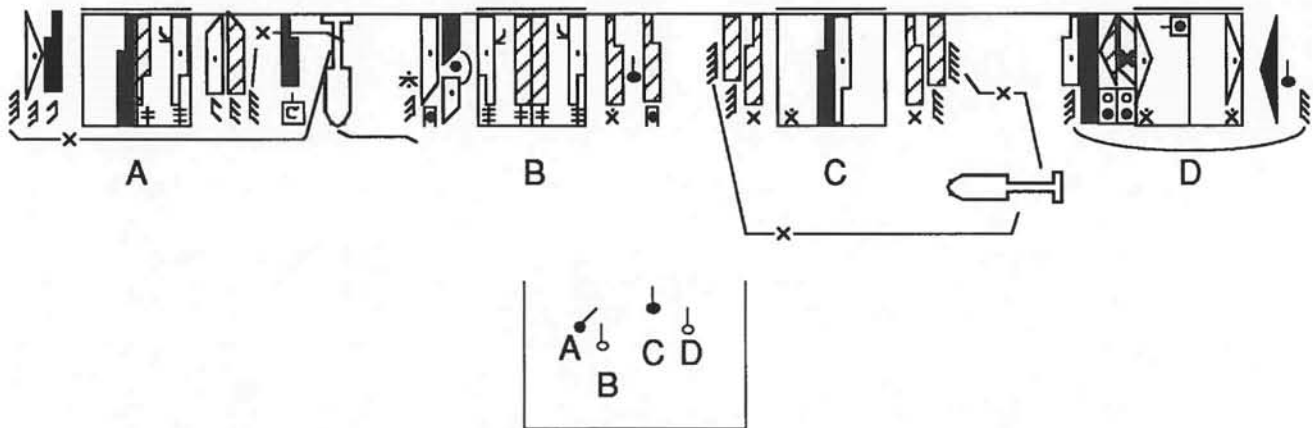
But first we will present a short demonstration of how a how work can be notated. It is now my great pleasure to introduce to you Miss Ilene Fox, Executive Director of the Dance Notation Bureau, N.Y.

**RECORDING SOUTHEAST ASIA DANCES**  
**by SPAFA Trainees in Labanotation**

**American University Alumni Language Centre,**  
**Bangkok, Thailand**  
 April 26, 1993.

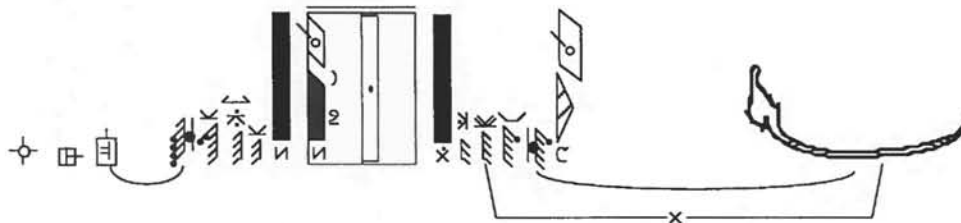
**Performance Notes:**

**Adai-Adai (Brunei Darussalam)**  
 Staged by Jeffree bin Haji Kassim  
 Dancers: Ensemble



This is a popular folk dance which depicts how the fishermen went to sea in the old days. After a day of hard work, they return home singing the Adai-adai song. All men sing with great joy while the paddlers tap the paddles against the wooden boat to produce the tempo.

**Baht-Sakunee (Thailand)**  
 Staged by Chommanad Kijkhun  
 Dancer: Chommanad Kijkhun

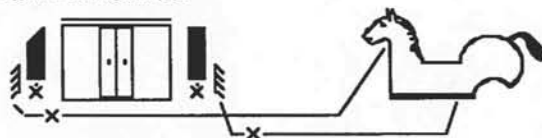


This is an ancient dance from the top level of Thai Royal Classical Dance (Napat). Napat Baht-Sakunee depicts Prince Narai (also known as Prince Rama and Lakshman (Rama's brother) in the Khon (masked play) show based on Ramayana characters. Rama and Lakshman dance the Baht-Sakunee song as they set out to bathe before combat. Baht-Sakunee is included in the highest level of dramatic study and in the curriculum for a bachelor's degree. According to ancient custom, every theatrical performer must be granted permission to study this dance from the Head Dramatic Teacher in the "Krob-Kru" ceremony (the invocation to the heavenly spirits).

**Kuda Kepang, "The Hobby Horse Dance" (Malaysia)**

Staged by: Abdul Rahim Mokhtar

Dancer: Abdul Rahim Mokhtar



Kuda Kepang is one of the best known trance dances found in Malaysia. It was brought to Southern Peninsular Malaysia by Javanese immigrants. At the climax of the Kuda Kepang dance, the performers enter into a trance and are able to accomplish remarkable feats, such as munching on pieces of glass or jumping to very high heights. During the state of trance, the performers take on the character of horses. A whip, made of pleated rattan, is used by the leader of the troupe to induce the dancers into a trance.

**Leisure Journey (Malaysia)**

Choreographed by Chong Yoon Keong

Dancer: Chong Yoon Keong

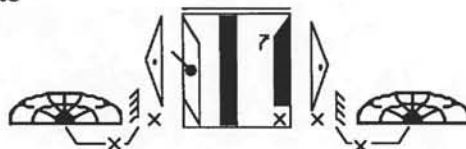
The choreographer is a Chinese dancer working in Malaysia to develop his own dance style: expanding folk dance idioms to express the desire for freedom. Of this dance he says: Like fish, like bird, no urgency to rush to a particular destination. Be at ease, in your journey of life.

**Sua-ku-sua (Philippines)**

Researched and choreographed by Ramon Obusan

Staged by Larry Gabao

Dancer: Larry Gabao

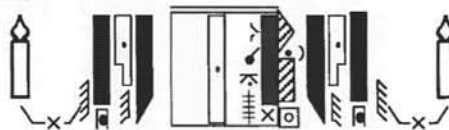


This dance originated in Holo, Sulu. A muslim tribe called the Tausugs performed this dance during celebrations and festivals. The dance depicts strong Chinese cultural influence, both in costumes and equipment. The fans used represent the leaves of the pomelo tree.

**Fontien, "The Candle Dance" (Thailand)**

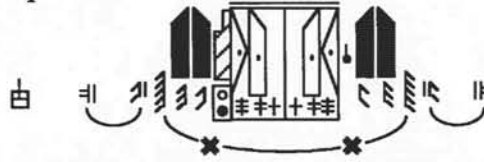
Staged by Usa Sobrerk

Dancers: Usa Sobrerk



The Candle Dance had its origins in the North of Thailand. It was a formal ceremonial dance performed during festive occasions in the grand temple, under the star-lit night. Each dancer holds a lit candle in each hand. The artistic turning of the wrist while keeping the candles lit is fascinating. The illumination of the faces of the dancers under the candle glow renders this one of the most romantic dances in the land of smiles.

**Klana topeng gagah** (Indonesia)  
 Choreographed by Sunartomo  
 Dancer: Arif Eko Suprihono



This dance is choreographed in the classical Yogyanese style originated and developed in Java. It depicts King Klana Sewandana expressing his love for Princess Candrakirana. His love is only a dream because the Princess will be married to Raden Panji.

**Chui Chai** (Thailand)  
 Dancer: Somsak Tathi

This dance is from a very highly valued branch of Thai theatrical art. It is thought that an actor can express the feelings of a character by pantomime better than by words.

Chui Chai is danced by a character expressing self-satisfaction at being decked out finely or changed from an ugly person in to a beautiful one (as when Samnakkha disguised herself to win the hearts of Rama and Lakshman, or when Benyakai disguised herself as Sita in order to deceive Rama). The dance is performed to a pipe accompaniment and the song is considered as important as the dance. In this version, Thosakanth (the demon king Ravana) dances the Chui Chai before entering his garden to visit the captive Sita. Even though he is the king of demons, full of majesty and pride, he lays this aside and appears as a gallant suitor. Tosakanth uses three ornaments to decorate himself: a bouquet of fragrant flowers, a long red scarf, and a fan made of fragrant wood.

**Egret** (formerly "The Crane Dance") (Malaysia)  
 Choreographed by Choon Yoon Keong  
 Dancer: Choon Yoon Keong

In the choreographer's words: Flying high in the sea of cloud, far away from the ground. Swooping or soaring, with a sense of awe and achievement. Like a dream, in the heaven of happiness. Once awake, he suddenly realizes that homeland is thousands of miles away. To return or not to return....

**Wau Bulan** (Malaysia)  
 Choreographed by Ismail Bakti  
 Staged by Abdul Rahim Mokhtar  
 Dancers: Ensemble

This dance is a popular folk dance from the State of Kelantan, on the the east coast of peninsular Malaysia. Wau Bulan depicts the merriment of the farmers after a fruitful rice harvest. In this dance the gracefulness of the kite, flying in the breeze, is clearly demonstrated.

#### Appendix D: Trainees' Short Biographies and Project Titles

**Jeffree Haji Md Kassim** (Brunei Darussalam) Cultural Officer, Ministry of Youth and Sport whose main duty is to promote dance. Has received a certificate from the Universiti Sains Malaysia, majoring in theater studies. (Project–Samalindang: A Traditional Brunei Dance)

**Arif Eko Suprihono** (Indonesia) Teaches Labanotation at the Fakultas Kesenian at the Yogyakarta Institute of Arts. Graduate of the Yogyakarta Institute of Arts, majoring in dance studies, higher education at the University of Gajah Mada. Current research interest is "Wayang Topeng," the mask dance in Java, notated in Labanotation (copy available from R. Ryman). (Project–Klana Topeng Gagah Gaya Yogyakarta: A Classical Javanese Dance)

**Mohd Anis Md Nor** (Malaysia) Associate Professor in the Faculty of Arts and Social Sciences and Director of the Cultural Center, University of Malaya. Studied notation at the University of Hawaii under Ann Rodiger and Prof. Judy Van Zile. Author of the recently published book *Zapin: Folk Dance of the Malay World*, London: Oxford University Press, 1993 (containing 25 pages of Labanotated dances). (Project–Asyek: A Traditional Malaysian Dance)

**Abdul Rahim Mokhtar** (Malaysia) Cultural Officer with the MARA Institute of Technology. Teaches at the University of Malaysia where he heads an active dance troupe. (Project–Kuda Kepang: Hobby Horse Dance of Malaysia)

**Larry Gabao** (Philippines) On the faculty of the Philippine Normal (College) University, Physical Education Department, where he is currently pursuing doctoral studies. Thesis deals with the use of Labanotation for analyzing and recording Philippine dance. Extensive professional experience as a dancer, teacher, researcher of Philippine ethnic and folk forms. (Project–Ragragsakan: A Kalinga Dance)

**Lee Yen Hoe** (Singapore) Entering his third year of studies in computer science at the National University of Singapore. Extensive theatrical experience as an actor, dancer, and director in numerous productions of "The Ramayana" and "Mahabharata" as well as contemporary works. (Project–Yapong: A Dance Adapted for Arts & Acts "Ramayana")

**Usa Sobrerck** (Thailand) On the faculty of the College of Dramatic Arts, teaching the history of Thai drama, Napat dance, and Thai folk dance. Graduate of College of Dramatic Arts, 1982. Currently enrolled in Masters degree programme at Chulalongkorn University. Has represented Thailand at numerous international festivals. (Project–Fontien, The Candle Dance: A Traditional Thai Dance)

**Chommanad Kijkhun** (Thailand) On the faculty of Suan Sunandha Teachers College, Department of Thai Dramatic Arts, where she teaches Thai dance, theatre and dance for children, and the history of Thai drama. BA from Sri Nakharinwirot University, 1978. MA from Chulalongkorn University, 1989. Has traveled extensively with the Thai National Cultural Group, performing at the 1989 Folklore Festival in Luxembourg. (Project–Baht-Sakunee: A Traditional Thai Dance)



## EXECUTIVE COMMITTEE MINUTES

JULY 29, 1993

Present: Ann Kipling Brown, Chair; Odette Blum, Toni' Intravaia, Muriel Topaz, Lucy Venable, Mary Jane Warner. Research Panel Members: Mary Corey, Janos Fugedi, Rhonda Ryman

I. Fellowships

The forms for Fellowship applications should be mailed out to the membership with the survey ascertaining probable attendance at the next conference. This mailing occurs in the late Autumn of the year prior to the conference.

II. NominationsA. Research Panel

Of the five members: Sally Archbutt, Mary Corey, Janos Fugedi, Ann Rodiger and Rhonda Ryman, the last three have completed their terms of office. Rhonda declined to stand again (she could do so having been Committee Chair). (Only Chairs or Co-Chairs may stand again after a four year term. Others have to go off for two years before they can be renominated.)

Ray Cook had expressed an interested in serving on the Committee, as had Leslie Rotman but not this time. Nominations to the R. P. need to be given to Ann Kipling Brown before the final Membership meeting.

It was noted that Marion Bastien would be a good candidate. She should be encouraged to become a Fellow.

B. Executive Committee

Of the eight members (Jacqueline Challet-Haas and Jane Dulieu in addition to those present) four (Ann, Lucy, Odette, Toni') will have completed their terms on December 31, 1995.

The new Chair and Vice Chair need to be nominated and elected by mail prior to the next Conference. The other officers will be nominated by mail prior to the next conference and voted on during the Conference.

Ann K. Brown declined to run for Chair, Lucy would be willing to run as a member but not as Vice-Chair. Toni' was willing to stand again as Treasurer, Odette would think about being Secretary again.

Odette suggested that Jacqueline be asked if she would care to run for Chair (or Vice-Chair). Ann will ask her.

It was agreed that an Executive Committee member should be responsible for publications. Lucy has been doing this for a number of years and is willing to continue.

III. Budget

The budget was reviewed. All expressed satisfaction at the clarity of the new layout. Thanks to Ann, Lucy and her accountant.

IV. Future Conferences

It was agreed that a five day conference seemed more realistic these days and that the late July-early August date still appeared to be the best time.

V. The Index

Lucy passed around a copy of the ICKL Index "hot off the press". She had just completed the typing and copying in time for the Conference. There was much appreciation expressed for the work that had gone into it by all involved. It will now be possible for new members and researchers to easily locate needed information.

The Index provides a listing of the following:

- Technical Decisions from 1972-1992. Compiled by Sharon Rowe.
- Technical Papers presented 1963-1991. Compiled by Lucy Venable.
- Non-Technical Papers presented 1979-1991. Compiled by Lucy Venable.

Judy Van Zile initiated the project and supervised the work of Sharon Rowe, a graduate student at the University of Hawaii.

The Index will sell for \$12.50 during the Conference and \$15.00 plus postage and handling after the Conference.

VI. Els Grelinger's Proposal

Els is interested in undertaking an international survey to discover who is using Labanotation and how they are using it. She passed out preliminary draft of a questionnaire for feedback. In response to questions about its purpose she indicated it was with a view to increasing membership, disseminating information, sharing materials.

The reason for bringing this to ICKL was to discover if ICKL would be willing to fund this. It was decided to present this at the Membership meeting for further discussion.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

**FELLOWS MEETING MINUTES****AUGUST 1, 1993**

Present: Lucy Venable, Chair; Georgette Amowitz-Gorchoff, Odette Blum, Ann Kipling Brown, Ray Cook, Mary Corey, Ilene Fox, Janos Fugedi, Els Grelinger, Ann Hutchinson Guest, Billie Mahoney, Sheila Marion, Rhonda Ryman, Muriel Topaz, Mary Jane Warner

I. Fellowship Applications

Lucy presented two applications: Sian Ferguson and Leslie Rotman.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

**GENERAL MEETING****AUGUST 1, 1993**

Present: Ann Kipling Brown, Chair; Sandra Aberkalns, Georgette Amowitz-Gorchoff, Odette Blum, Ray Cook, Mary E. Corey, Virginia (Winkie) Doris, Sian Ferguson, Ilene Fox, Janos Fugedi, Els Grelinger, Ann Hutchinson Guest, Toni' Intravaia, Billie Mahoney, Sheila Marion, Robin Moeller, Barbara Jones-Rieber, Rhonda Ryman, Helen P. Rogers, Leslie Rotman, Jude Siddall, Muriel Topaz, Lucy Venable, Mary Jane Warner

I. Finances

The financial statement and proposed budget for 1993-94 were reviewed. Lucy Venable moved to accept both.

Ann Hutchinson Guest seconded.

Approved unanimously.

II. Fellowships

The application for Fellowship had not been mailed out therefore new members were unaware of the procedures involved. In future the application forms would be mailed out with the survey ascertaining probable attendance for the next Conference. This takes place at the end of the year prior to the Conference. The attendance requirement for nomination to Fellowship was reviewed - that the nominee attend one complete conference prior to application.

III. Nominations

A. Research Panel

J. Fugedi, R. Ryman and A. Rodiger have completed their terms of office leaving S. Archbutt and M. Corey. Nominations should go to A. K. Brown.

Recommendation: that J. Fugedi Co-Chair the R. P. during this conference to assist with work at the conference.

Ilene Fox moved to elect Janos Fugedi as Co-Chair.

Sheila Marion seconded.

Approved unanimously.

#### B. Executive Committee

O. Blum, A. K. Brown, T. Intravaia and L. Venable will have completed their terms of office by December 31, 1995. Remaining are J. Challet-Haas, J. Dulieu, M. Topaz and M. J. Warner.

The Chair and Vice-Chair are nominated and elected by mail prior to the next Conference. The other officers are nominated by mail and voted on during the Conference.

It is requested that people check with the nominee before placing that persons name on the ballot.

A reminder: Officers, other than the Chair and Vice-Chair, do not need to be Fellows.

The duties of each officer are outlined in the Code of Regulations.

#### IV. Duties and Procedures of R. P. and R. P. Chair

- sum up issues that have not been decided at the conclusion of a Conference and which will govern some of the subjects that will be dealt with at the next Conference.

- prepare and send to the Secretary the Call for Papers (R. P. Chair).

- each R. P. member reads each paper which is then returned to the writer. The member after re-working returns the paper to the R. P.

- the Chair organizes the sessions for the Conference.

Members of the Panel conduct the Summaries of each session.

Each R. P. member is responsible for the presentation of two of the submitted papers at the Conference.

All copies of papers and correspondence go to Ann Hutchinson Guest and Maria Szentpal.

The Executive Committee is responsible for reviewing and scheduling the non-technical presentations.

#### V. 1995 Conference Venue

Jacqueline Challet-Haas had offered to host the Conference in Paris. An alternate venue is needed as back up. Suggestions were:

- R. Cook indicated Vassar was always a possibility at the last moment
- A. Hutchinson Guest suggested the Labanotation Institute in the U. K.
- E. Grelinger suggested Roehampton in U. K.

Muriel Topaz suggested that planning should begin for 1997 now.

The length of the Conference was discussed. With the economic situation and the many other conferences taking place a ten day conference seems no longer to be practical. Also there were insufficient papers to justify a long conference. Rhonda said all papers submitted were accepted.

Ann Hutchinson Guest suggested more movement and practical application sessions. She prefers a long conference.

#### Pre-Conference Information

More specific information was needed such as:

- whether annual and departure days are working days or not?
- train or bus time tables and how far the conference venue is from the station?

Other Comments:

- two week-ends and the week in between
- Sian said that it is hard to take more than a week off work.
- no longer than a seven days working conference
- from a Saturday to the following Sunday
- six day conference and two travel days
- air fares are cheaper between Monday and Thursday
- the number of papers and presentations accepted should assist in determining length of the conference

Sheila Marion proposed that a recommendation be made to the Executive Committee that the Conference should be no less than five days nor more than seven, with no evening sessions, and that the Committee take into consideration air line fares when setting the dates.

#### VI. Els Grelinger's Proposal

E. Grelinger presented her proposal to undertake an international survey to locate the people who use Labanotation and for what purpose. She also asked for feedback to the questionnaire and for help in locating people in other countries.

Some questions that arose:

- what will ICKL do with the results?
- does this fit into ICKL's mission?
- how will the mailing list be compiled?

Els replied that it could increase membership, disseminate notation, provide a conduit for sharing materials.

People were asked to look at the questionnaire and to give their comments to Els. This discussion led to another about the need to do a lot more to disseminate information about notation. Everyone is busy doing their own work and not giving any thought to making the work known. The degree of ignorance of notation is abysmal. Each member should take any opportunity to write articles and to promote notation in any way they can, such as presenting at conferences, etc.

Rhonda spoke of the excellent promotional video tape made by the Benesh Institute. This sort of thing needs to be done by professionals and requires considerable financing. ICKL does not have such resources.

After extensive discussion and a suggestion that this be discussed at length at the next Conference Sian Ferguson volunteered to get the process started by getting together a flexible information packet from which the materials appropriate to the specific occasion that is being attended could be chosen.

Members who offered their assistance are Ray Cook, Mary Corey, Sian Ferguson, Ilene Fox, Els Grelinger, Toni' Intravaia, Billie Mahoney, Jude Siddall and Mary Jane Warner.

Sian will prepare a flyer to send out with the next ICKL mailing soliciting materials and ideas for the packet.

## VII. Code of Regulations

This is now in its final revision. People are asked to look at it and please give comments to Ann Kipling Brown by the end of the Conference.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

**SPECIAL MEMBERSHIP MEETING**

**AUGUST 2, 1993**

Present: Ann Kipling Brown, Chair; Georgette Amowitz-Gorchoff, Odette Blum, Ray Cook, Mary E. Corey, Virginia (Winkie) Doris, Ilene Fox, Janos Fugedi, Ann Hutchinson Guest, Toni' Intravaia, Barbara Jones-Rieber,

Billie Mahoney, Robin Moeller, Helen P. Rogers, Leslie Rotman, Rhonda Ryman, Jude Siddall, Mary Jane Warner

Following are some of the ideas that surfaced in a free-wheeling discussion concerning the necessity of making the work done in, or with, notation known beyond the small group of interested people:

- need a Board of Directors with money
- an outer circle of concerned individuals who can disseminate information and provides contacts.
- set up an organization called "Friends of " requiring a contribution in order to become a friend.
- Ann Hutchinson Guest recalled that ICKL had wanted to start a folder with information on Centers with photographs and other information but it never got off the ground.
- need to decide whether to promote ICKL or the field of notation
- ICKL press releases should be sent to a large pool of magazines; articles should be written by members and submitted more widely.
- Ilene is building contacts at Dance Magazine. This needs to be done with other magazines and in other countries.
- a clearing house for information is needed
- take \$4,000.00 to get someone to start a publicity campaign
- a much larger sum would be required to create a professional promotional video tape.
- prepare a master list to circulate to members
- pay a person to write articles
- a focus is needed and a place/person with whom to keep in touch in order not to duplicate efforts.
- DNB is a ready made Center but is already overloaded. Volunteers are needed for this.
- Billie suggested that ICKL set up Public Relations Committee
- Ann Kipling Brown reminded us that all Arts group are serviced with volunteers but believe this needs more than a volunteer.
- Hiring a professional to map a campaign is not affordable. The work that is being done in notation needs to be publicized so that people can become aware of the ongoing research and output to name a few: Vera Maletic's work on documenting a choreographer's work on the computer: the choreographer's

creative process, the work itself, notation, music, stylistic analysis, history, etc. which will be able to be called up simultaneously, e.g., a phrase from the dance, notation alongside, voice over about style, etc.

- Volume III of Humphrey's Collected Works to be published for the 1995 Centennial of her birth; Ann Hutchinson's steady output of books; the Gordon and Breach score publications; Loren Bucek's plan for a 1-2 day Humphrey Symposium in 1995 (she is the Head of Dance Education Department at Teacher's College, Columbia University); RDT (Repertory Dance Theatre, Utah) has a repertory of Humphrey works (many of which Ray has staged) and so on.
- in the long term: need to get notation into the schools and find a publisher willing to publish materials.
- regarding computer discs - designers are needed. Are publishers ready for this? How are they marketed?
- Rhonda described a Center in Toronto, Dance Collection Danse, headed by two former dancers of the Canadian National Ballet Company who are interested in notation as well as dance.
- Leslie suggested that a professional was needed to promote the desirability of reconstructions.
- Public Relations has to be handled by a professional but ICKL does not have such financial resources.
- people are unaware of the extent of published notation-related materials.
- newsletter
- Irene described the DNB Board retreat which it transpired dealt primarily with the need to forge a link with education in public schools and colleges and to develop materials for different types of courses.
- the desire for a ballet master's type of course has to come from the community at large.

#### Concrete Suggestions

- DNB Newsletter - any information provided would be published
- will send press list to Odette Blum (ICKL Secretary) and others might do likewise so that a list could be compiled

By Next Conference (it was hoped that some of these things could become closer to reality.)

- professional publicity person to work on public relations
- promotional video
- brochures - professional quality



- media connection
- educational impact

Hartford School of Ballet history project - a notation book of dance readings

teaching materials

- Network mailing list
  - international (inc. non-dancers)
  - press
  - publications
  - newsletter
  - computer Bulletin Boards
- there should be a whole day at the next ICKL to deal with this matter and get an update on what has been done
- Ann Hutchinson Guest suggested mini ICKL conferences between the biannual conferences to check achievements, exchange ideas, keep things moving, e.g. twice a year.
- DNB could provide desk space and access to copy machine and FAX for a PR person.
- mention was made of Anonymous donors who help with the work of ICKL and are much appreciated
- Lucy mentioned EinhornStan, Arts Promotion and Publishing in Columbus. They have worked with small non-profits on a per project basis. Some idea of costs could possibly be had from them.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

## GENERAL MEETING

**AUGUST 3, 1993**

Present: Ann Kipling Brown, Chair; Georgette Amowitz-Gorchoff, Odette Blum, Ray Cook, Virginia (Winkie) Doris, Janos Fugedi, Els Grelinger, Ann Hutchinson Guest, Billie Mahoney, Sheila Marion, Helen Rogers, Jude Siddall, Muriel Topaz, Lucy Venable, Mary Jane Warner

## I. Nominations

### 1. Research Panel

The two nominees are Ray Cook, nominated by Muriel Topaz, and Janos Fugedi nominated by Ilene Fox. The Research Panel will elect its own Chair.

### 2. Executive Committee

Ann Kipling Brown will contact Jacqueline Challet-Haas to see if she would be willing to accept a nomination for ICKL Chair.

## II. Pre-1979 Proceedings

Lucy Venable will type all the pre '79 proceedings onto the computer in order to publish it as a book. This will also provide a history of ICKL.

She raised the question of how interested people could get hold of papers. They need to be located somewhere that is accessible.

The ICKL archives are at the Labanotation Institute at the University of Surrey. The original idea was to have a graduate student catalogue the materials but this has not transpired. Also, the archives are not being kept up-to-date.

Some thoughts:

Sheila wondered whether the DNB Extension at OSU would be an appropriate place. (It could be.)

Perhaps Sally Archbutt and Ellinor Hinks might be interested in dealing with the ICKL archives since they are already sorting out Laban's materials.

Lucy has Angelika Gerbes' translation of Knust's German volumes. (A. Gerbes was a GA in the Dance Department in the late 1960's. She is now Coordinator of the Dance History area.)

## III. Labanotator

Ann H. Guest would like to know whether people find this publication useful. She feels it is a way to discuss ideas and a forum for the dissemination of information. People responded enthusiastically that it was most useful but few, regrettably, had the time to respond in a meaningful way. Janos spoke of its importance and that it served a significant function as the only existing forum in print for the discussion of new ideas.

Sheila spoke of the need to have the benefit of Ann's historical knowledge and of the ideas she researches and promulgates.

Ann K. Brown summed up the support and appreciation all hold for Ann's work.

## IV. Promotion and Publicity

Sian Ferguson was chosen as central liaison person when the group met.

Work on a Press Kit, e.g., what is notation; a sheet on each center, focus on Humphrey (Centennial).

Information should go to Sian at the DNB.

Jude will make a list of published materials readily available.

The focus of the two succeeding two years would be on preparation and gathering of materials for public schools.

Sian suggested a Thanksgiving deadline, i.e., near the end of November. The completed Press Kit will be sent to the Executive Committee, then back to Sian with comments then back to the Executive Committee.

Each ICKL member will receive one copy of the kit from which to copy materials as appropriate for whatever event they attend.

The Committee needs a budget for telephone calls and postage. There will be fact sheets for the application of notation in the Arts, Education, Sciences, Therapy, etc.

Ilene Fox moved that we should pursue and investigate to see what type of press kit ICKL can afford. G. Amowitz: Seconded

Agreement was unanimous.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

## FELLOWS MEETING MINUTES

AUGUST 3, 1993

Present: Lucy Venable, Chair; Georgette Amowitz-Gorchoff, Odette Blum, Ann Kipling Brown, Ray Cook, Mary Corey, Ilene Fox, Janos Fugedi, Els Grelinger, Ann Hutchison Guest, Billie Mahoney, Sheila Marion, Rhonda Ryman, Muriel Topaz, Mary Jane Warner

### I. The two nominations for Fellowship

A. K. Brown reviewed the criteria for Fellowship.

Sian Ferguson's and Leslie Rotman's applications were discussed and passed unanimously.

Respectfully Submitted,

Odette Blum, Secretary  
ICKL

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES

For the period of July 1, 1991 to June 30, 1993

<u>Revenue</u>	<u>Actual</u>	<u>Budget</u>	<u>Difference</u>	<u>Actual</u>	<u>Budget</u>	<u>Difference</u>
Dues	\$4426.89			2923.08		
Biblio I	172.50			113.90		
Biblio II	146.00			96.40		
Biblio III	100.00			66.04		
Index	none			none		
1993 Conf Fees	960.00			633.89		
Interest Earned	447.37			295.40		
Total Revenue	\$6252.76			4128.71		
<u>Expenditures</u>						
Biblio. I	80.77	150.00	69.23	53.33	99.05	45.71
1991 Conf. Pro-ceedings	2021.40	2800.00	674.60	1334.73	1848.84	514.11
Includes; Hungar.Danc	270.00					
Xerox 444.00						
Gift Janos 151.45						
1993 Conference Papers	2397.43	3100.00	702.57	1583.02	2046.93	463.91
Includes: Travel Janos	906.43					
Bank Charges	25.00					
Bank Charges	7.19			4.75		
Research Panel	102.79	300.00	197.21	67.87	198.09	130.22
Executive Com.	228.16	500.00	271.84	150.65	330.15	170.50
Typing Ex. Com.	104.00	500.00	396.00	68.67	330.15	261.48
Index	542.50			358.21		
Total Expenditures	\$4941.73			3621.16		
Excess Revenue over Expenditures	\$1311.02			507.55		
Cash Beginning	8403.21			5548.64		
Cash Ending	\$9714.23			6056.19		

Note: Rate of Exchange on July 1, 1993 figured for this report  
 .6603 = \$1.00  
 \$1.5145 = 1.00

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES**

**For the period July 1, 1991 to June 30, 1993**

REVENUE AND EXPENDITURES IN DOLLARS

BEGINNING CASH BALANCE - July 1, 1991 \$8403.21

DURING THE TWO YEARS THE ORGANIZATION  
RECEIVED;

Dues	\$4426.89	
Publications	418.50	
1993 Conference Fees	960.00	
Interest on NOW account (USA) & Eng account	447.37	
Total Revenue		<u>6252.76</u>
Total Cash Available		\$14655.97

DURING THE TWO YEARS THE ORGANIZATION  
SPENT FUNDS IN THE FOLLOWING MANNER;

Publication	80.77	
1991 Conference Proceedings	2125.40	
1993 Conference Papers	2397.43	
Bank Charges on UK Account	7.19	
Research Panel	102.79	
Executive Committee	228.16	
Total Expenditures		<u>\$4941.74</u>

ENDING CASH BALANCE 6-30-93 \$9714.23

NOTE: 1993 CONFERENCE BILLS OF APPROXIMATELY \$500.00  
HAVE NOT BEEN PAID.

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES**

**For the period July 1, 1991 to June 30, 1993**

ACTUAL/BUDGET ACCOUNTING 1991-1993  
IN DOLLARS

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	\$4426.89	_____	_____
Biblio. I	172.50	_____	_____
Biblio. II	146.00	_____	_____
Biblio. III (Gift)	100.00	_____	_____
Index	0.00	_____	_____
1993 Conf. Fees	960.00	_____	_____
Interest earned	447.37	_____	_____
Total Revenue	\$6252.76		

EXPENDITURES

Biblio. I	80.77	150.00	69.23
1991 Conf. Proceedings	2021.40	2800.00	674.60
1993 Conf. Papers	2397.43	3100.00	702.57
Bank Charges	7.19		
Research Pane	102.79	300.00	197.21
Executive Committee	228.16	500.00	271.84
Typing Exec. Comm.	104.00	500.00	396.00
Index	542.50	_____	_____
Total Expenditures	\$4941.73		

Excess Revenue over Expenditures \$1311.02

Cash beginning \$8403.21

CASH ENDING \$9714.23

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES**

**For the period July 1, 1991 to June 30, 1993**

REVENUE AND EXPENDITURES IN STERLING POUNDS

BEGINNING CASH BALANCE - July 1, 1991 £5548.70

DURING THE TWO YEARS THE ORGANIZATION  
RECEIVED;

Dues	£2923.06	
Publications	276.34	
1993 Conference Fees	633.89	
Interest on NOW account (USA) & Eng.account	295.40	
Total Revenue		£ 4128.79
Total Cash Available		£ 9677.39

DURING THE TWO YEARS THE ORGANIZATION  
SPENT FUNDS IN THE FOLLOWING MANNER;

Publications	£ 53.33	
1991 Conference Proceedings	1403.40	
1993 Conference Papers	1583.02	
Bank Charges on UK account	4.75	
Research Panel	67.87	
Executive Committee	150.75	
Total Expenditures		£ 3263.12

ENDING CASH BALANCE 6-30-93 £ 6414.27

NOTE; 1993 CONFERENCE BILLS OF APPROXIMATELY £330.00  
HAVE NOT BEEN PAID.

NOTE; Rate of Exchange on July 1, 1993 figured for this report.

£.6603	=	\$1.00
\$1.5145	=	£1.00

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES**

**For the period July 1, 1991 to June 30, 1993**

ACTUAL/BUDGET ACCOUNTING 1991-1993 IN STERLING POUNDS

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	£ 2923.08	_____	_____
Biblio I	113.90	_____	_____
Biblio II	96.40	_____	_____
Biblio III	66.04	_____	_____
Index	0.00	_____	_____
1993 Conf. Fees	633.89	_____	_____
Interest earned	295.40	_____	_____
Total Revenue	£ <u>4128.71</u>		

EXPENDITURES

Biblio I	£ 53.33	£ 99.05	£ 45.71
1991 Conf. Proceedings	1334.73	1848.84	514.11
1993 Conf. Papers	1583.02	2046.93	463.91
Bank Charges	4.75	0.00	0.00
Research Panel	67.87	198.09	130.22
Executive Committee	150.65	330.15	170.50
Typing Exec. Comm.	68.67	330.15	261.48
Index	358.21	0.00	0.00
Total Expenditures	£ <u>3621.16</u>		

Excess Revenue over Expenditures £507.55

Cash beginning £5548.64

CASH ENDING £6056.19

Note: Rate of Exchange on July 1, 1993 figured for this report

£.6603 = \$1.00  
\$1.5145 = £ 1.00



**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES**

**For the period July 1, 1991 to June 30, 1993**

PROPOSED BUDGET FOR 1993-1995 ICKL

REVENUE	DOLLARS	STERLING POUNDS
Dues	\$4500.00	£2971.35
Biblio I	150.00	99.00
Biblio II	150.00	99.00
Biblio III	250.00	165.08
Index	625.00	412.89
1995 Conf. Fees	1300.00	858.39
Interest Earned	450.00	297.14
Total Revenue	<u>\$7425.00</u>	£ <u>4902.85</u>
<b>EXPENDITURES</b>		
1993 Conf. Proceedings	\$2500.00	£1650.75
1995 Conf. Papers	2500.00	1650.75
Bank charges	10.00	6.60
Research Panel	300.00	198.09
Executive Committee	250.00	165.08
Index	542.50	358.21
Total Expenditures	<u>\$6092.50</u>	£ <u>4022.88</u>
Excess Revenue over Expenditures		
	\$1332.50	£ 870.97

NOTE: Rate of Exchange on July 1, 1993 figured for this report.

£.6603	=	\$1.00
\$1.5145	=	£1.00

Submitted by Toni' Intravaia, Treasurer, ICKL, USA  
Assisted by Jane Dulieu, United Kingdom

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