

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**

**PROCEEDINGS OF THE 23<sup>RD</sup> BIENNIAL CONFERENCE**

**JULY 23 – JULY 29, 2004**



**Held at**

**COLLEGE OF ARTS AND COMMUNICATION**

**THE BEIJING NORMAL UNIVERSITY**

**BEIJING, CHINA**

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**



**ICKL**

**Proceedings of the Twenty Third Biennial Conference**

**July 23-29, 2004**

**Held at  
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Beijing Normal University  
Beijing, China**

**Under the Sponsorship of the  
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and the  
Chinese Dancers Association**

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Proceedings Compiled by Odette Blum

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Kate Weglarz

For membership information please write to:

Richard Ploch  
3524 West Paul Ave.  
Tampa, FL 33611 USA  
Tel: 1- 813-835-1066  
e-mail: [secretary@ickl.org](mailto:secretary@ickl.org)

web site: <http://www.ickl.org>

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**A D D R E S S E S**

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## WELCOMING ADDRESSES

by

**Mr. Zheng Junli.** Vice President, Beijing Normal University

**Mm. Huang Huiling.** President, College of Arts and Communication

**Mr. Feng Shuangbai.** Vice President, Chinese Dancers Association

**Mm. Bai Shuxiang.** President, Chinese Dancers Association

**Mr. Yu Ping.** Director of the Bureau of Arts, The Ministry of Culture  
sent a letter of congratulations which was read by

**Mm. Bai Shuxiang.** President, Chinese Dancers Association

**Mm. Jin Qui,** Dean of Dance, College of Arts and Communication,  
Host of the Opening Ceremony

## RESPONSE

by

**Odette Blum, Chair of ICKL**

I am deeply honored with your gracious and welcoming thoughts. We are indeed happy to be here and to honor Mme. Dai Ailian for her pioneering work in introducing Labanotation in China.

We are indebted to the College of Arts and Communication of Beijing Normal University and to the Chinese Dancers Association for sponsoring this 23<sup>rd</sup> Biennial Conference of the International Council of Kinetography Laban, and to Mm. Wu Jingshu and the Labanotation Society of the Chinese Dancers Association for organizing this conference.

ICKL is made up of individuals from over nineteen countries representing every continent, who share an interest in the research, notation and documentation of movement and dance.

The aims of this organization are:

to promote research into notation and its applications, so as to enhance the efficiency and international usage of this system;

to provide a forum for the presentation and discussion of the applications of Labanotation into the many areas of movement and dance such as dance

education, performance, choreography, dance ethnology, movement analysis, technology, to name a few.

So we meet together every two years to share our discoveries, problems and possible solutions.

We used to alternate our conferences between Europe and North America, but now with the increasing interest in Labanotation in this part of the world, we have included Asia in our rota. It is our great pleasure to have our second Asian conference in Beijing and we look forward to a stimulating and inspiring conference.

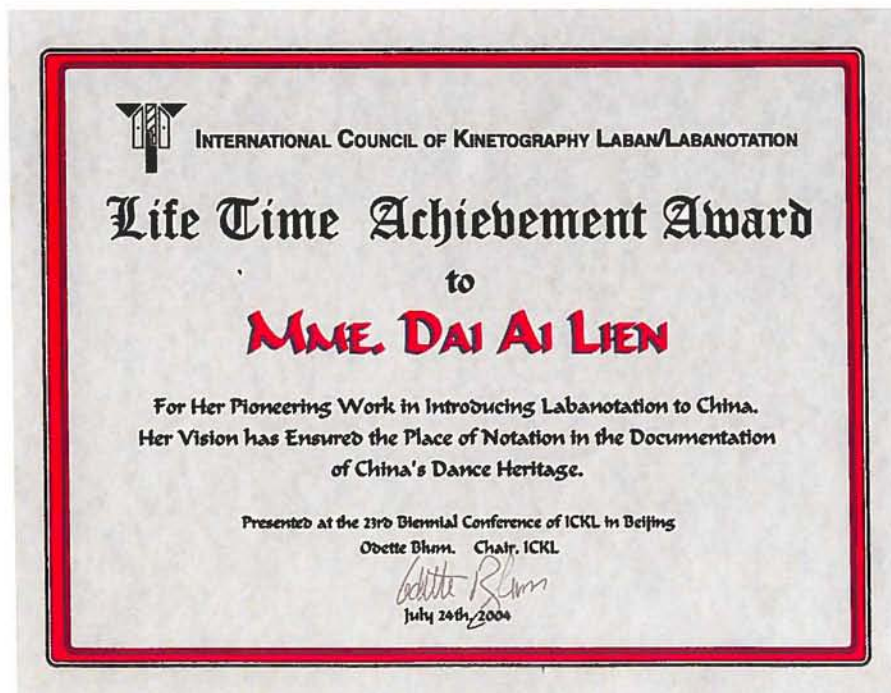
To conclude, I invite our President, Dr. Ann Hutchinson Guest, to make a presentation on our behalf.

## PRESENTATION

by

**Dr. Ann Hutchinson Guest, President of ICKL**

It is a great honor and pleasure for me to be here today to express on behalf of the International Council of Kinetography Laban our great appreciation for the pioneering work which Madame Dai Ai-Lian did in introducing Labanotation to China. Through her interest and enthusiasm others joined her in researching and recording the dance heritage of the past as well as the present, publishing important books and thus making this heritage available to students world-wide. On behalf of all Members of the International Council of Kinetography Laban I present to you, Madame Dai, this plaque in expression of our sincere appreciation for your great contribution to dance literacy.







**C O N F E R E N C E P R O G R A M**

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**RESEARCH PANEL**

Tom Brown, Chair  
 Ann Hutchinson Guest, Honorary Member  
 Anja Hirvikallio, Jean Jarrell, Janos Fugedi

**SCRIBE**

Jeffrey Longstaff

**SESSION CHAIRS**

Technical Sessions: Tom Brown  
 Papers and Workshops:  
 Odette Blum, Marion Bastien, Wendy Chu,  
 Ilene Fox, Jeffrey Longstaff, Billie Mahoney, Richard Ploch

**ON-SITE CONFERENCE ORGANIZATION**

Conference Co-Ordinator: Wu Jingshu  
 On-site Organizers: Members of the Labanotation Society:  
 Luo Bingyu, Secretary General; Zhang Linling, Deputy Secretary General;  
 Committee Members: Feng Bihua, Wang Shuyue, Liu Auanjin,  
 Ouyang Lili, Xu Meiru, Zhang Minchu  
 With assistance from the International Exchange Service Center

Computer and Technical Specialist: Xiao Xiangrong

Translators for Workshops and Social Situations: Jian Dong, Qing Qing, Wang Wei  
 Wu Jingshu

**SPECIAL THANKS**

To the following:

Mm. Huang Hui Ling, President of the College of Arts & Communication  
 Mm Jin Qui, Dean of Dance, College of Arts and Communication  
 Ms.Li Guofang, Director of the Office, College of Arts and Communication  
 Ms. Xia Fengying, Office of the College of Arts and Communication  
 Mr Bai Zheng, International Exchange Service Center, Beijing Normal University  
 Mm. Bai Shuxiang, President, Chinese Dancers Association  
 Mr. Feng Shuang Bei, Vice President, Chinese Dancers Association  
 Mm. Liu Chunxiang, Secretary General, Chinese Dancers Association



## 2004 ICKL CONFERENCE, NORMAL UNIVERSITY, BEIJING

### SCHEDULE

All events, except the banquet, will be held at the Normal University  
There will be simultaneous translations for sessions in the Theatre,  
and consecutive translations for the workshops.

<i>Date and Time</i>	<i>Session</i>	<i>Location</i>
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#### FRIDAY, JULY 23RD

4-6	Board of Trustees Meeting and Organizers. Chair: Blum Wu, Brown, Chu and Normal University representative	
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6-9	Registration	
7-9	Opening Reception	

#### SATURDAY, JULY 24TH

8-10	Registration	
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9-10.15	Opening Session	Theatre
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10.45-12.15	Technical session Chair: Tom Brown Labanotation for Beginners. Odette Blum, Wendy Chu Translator: Wei Wang	Theatre Studio
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12.15-1.30	Lunch / Registration	
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1.30-3.0	Tom Brown: <i>The Legacy Project: Ray Cook's Notation and Reconstruction of Lin Hwai-Min's Masterwork "Legacy"</i> Patty Delaney: José Limón's <i>La Malinche</i> : Documenting And Preserving a Masterwork. Presenter: Richard Ploch Chair: Odette Blum	Theatre
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<b>3.30-5.15</b>	Judy Van Zile: <i>Hahoe Masked Dance: But Is It Dance?</i> Jeffrey Longstaff: <i>Recovering the Minuet from Laban's (1926) "Choreographie"</i> Marion Bastien: <i>Three Multi Media Projects to Communicate Notation and Dance Analysis to Non-specialists</i> Chair: Odette Blum	Theatre
<b>5.15-6.15</b>	Fellows' Meeting 1 Chair: Billie Mahoney New Members' Meeting. Lucy Venable	Theatre Meeting Room
<b>8.00-9.30</b>	Lucy Venable:and Ra-Yuan Tseng: <i>LabanWriter Workshop 1.</i>	Theatre

### SUNDAY, JULY 25TH

<b>9.00-10.30</b>	Technical session Chair: Brown Labanotation for Beginners. Blum, Chu. Translator Wang	Theatre Studio
<b>10.45-12.15</b>	General Meeting 1 Chair: Blum	Theatre
<b>12.15-1.30</b>	Lunch	
<b>1.30-3.00</b>	Anadel Lynton Snyder: <i>The Use of Movement Analysis And Notation in the Search for Understanding.</i> Peng Song: <i>Ancient Chinese Notation Systems</i> Zhang, Ling-Ling: <i>DongBa Dance Script: The Ancient Dance Notation of the Naxi Nationality of China into Labanotation</i> Chair: Ilene Fox	Theatre
<b>3.30-5.00</b>	Jack Clark: <i>Creating Fluidity Between the Scholarly and the Studio: Theatre Using Score Materials Within a Curriculum.</i> Presenter: O. Blum Ra-Yuan Tseng: <i>Labanotation Education in Taiwan</i> Marion & Boggia: <i>LabanLab: A Multi-Media Tutorial.</i> Demonstrated by: Lucy Venable Chair: Marion Bastien	Theatre
<b>5.00-7.00</b>	Dinner	
<b>7.00-8.30 pm</b>	Venable and Tseng: <i>LabanWriter Workshop 2</i>	Theatre

### Monday, July 26th

<b>9.00-10.30</b>	Tour Day – Great Wall and Forbidden City Labanotation for Beginners. Blum, Chu. Translator Wang	Studio
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**TUESDAY, JULY 27TH**

<b>9.00-10.30</b>	Technical Session Chair: Brown Labanotation for Beginners. Blum, Chu. Translator Wang	Theatre Studio
<b>10.45-12.15</b>	Billie Mahoney: <i>T'ai Chi Ch'uan</i> . A workshop Chair: Richard Ploch.	Theatre
<b>12.15-1.30</b>	Lunch.	
<b>1.30-3.00</b>	Ilene Fox: <i>LabanDancer – Animating Dance Notation</i> Georgette Amowitz Gorchoff: <i>The Artificial Suite Project</i> Presenter: Lucy Venable Reports: About Notation Centers and Web Sites Chair: Jeffrey Longstaff	Theatre
<b>3.30-5.00</b>	Dai Ailian: <i>Chinese Dances</i> . A workshop Chair and Translator: Wendy Chu	Theatre
<b>5.00-6.00</b>	Fellows Meeting 2 Chair: Mahoney	Theatre
<b>8.00</b>	Remembering Muriel (Mickey) Topaz and Carl Wolz	

**WEDNESDAY, JULY 28TH**

<b>9.00-10.30</b>	Technical session Chair: Brown	Theatre
<b>10.45-12.00</b>	Jeffrey Longstaff: <i>The Minuet</i> . A Workshop Chair: Mahoney	Theatre
<b>12.00-1.30</b>	Lunch: Trustees' Meeting 2. Chair: Blum	
<b>1.30-3.00</b>	Ilene Fox: <i>Trained Eye, Informed Body</i> . A workshop Chair: Wendy Chu	Theatre
<b>3.30-5.00</b>	General Meeting 2 Chair: Blum	Theatre
<b>7.30</b>	Banquet	

**THURSDAY JULY 29TH**

Departure Day

### LIST OF PARTICIPANTS

BASTIEN, Marion		Fellow	France
BLUM, Odette – Chair		Fellow	U.S.A.
BROWN, Tom – Chair, Research Panel		Fellow	Hong Kong,S.A.R China
CHAN, Yuk Yip (Queenie)		Member	Hong Kong,S.A.R China
CHU, Wendy		Fellow	Hong Kong,S.A.R China
DAI, Ailien	Honorary Member		China
FOX, Ilene		Fellow	U.S.A.
HUTCHINSON GUEST, Ann – President		Fellow	U.S.A/ U.K.
LONGSTAFF, Jeremy		Member	U.K.
MAHONEY, Billie – Trustee		Fellow	U.S.A.
MAREK, Patricia		Member	U.S.A.
PLOCH, Richard – Secretary '04 - '05		Member	U.S.A.
SCHALLMANN, Thomas		Member	Germany
SCOLIERI, Paul		Member	U.S.A.
TAN, Lian Ying		Member	U.S.A.
THORNGREN WEGLARZ, Kate – Secretary 03-04	Member		U.S.A.
TREU-KAULBARSCH, Andrea		Member	U.S.A.
TSENG, Ra-Yuan		Member	Taiwan R.C
VAN ZILE, Judy		Fellow	U.S.A.
VENABLE, Lucy – Vice President		Fellow	U.S.A.
WANG, Wei	Workshop Translator	Member	China
WU, Jingshu	Conference Coordinator	Member	China

BAI, Shuxiang	President, Chinese Dancers Association	China
CAO, Ping	Music Conservatory Hebei Normal University	China
CHEN, Ze	Hunan Normal University of Zhuzhou	China
DU, Xinle	Music Conservatory, Qufu Normal University	China
FENG, Bihua	Labanotation Society	China
FENG, Shuang Bei	Vice-President, Chinese Dancers Association	China
FU, Li	Ganan Normal University	China
GE, Huiqui	Dance Dept., Music Conservatory, Southwest Normal University	China
GONG, Limei	Changbai Mountains Normal College of Jilin Province	China
HE, Qingling	Southwest Normal University	China
HUANG, Mingzhu	Music Conservatory Fujian Normal University	China
JIAN, Dong	Associate Research Fellow Dance Research Institution Chinese Arts Academy (Workshop Translator)	China
JIN, Qui	Dean of Dance, College of Arts and Communication, Beijing Normal University	China
LI, Fang	Art College, Henan University	China
LIU, Auanjin	Labanotation Society	China
LIU, Chuxiang	Secretary General, Chinese Dancers Association	China
LIU, Shaohui	Music Conservatory, Zhejiang Normal University	China
LUO, Bingyu	Labanotation Society	China



MA, Liping	Hangzhou Normal College	China
OUYANG, Lili	Labanotation Society	China
PAN, Jin		China
QING, Qing	Assistant Researcher Dance Research Institution Chinese Arts Academy (Workshop Translator)	China
QIU, Sifan	Hangzhou Normal College	China
TIAN, Hu	Tsinhua University	China
TIAN, Pepei	Capital Normal University	China
WANG, Jiangang	The Beijing Dance Academy	China
WANG, Mengting	Beijing Professional Academy of Traditional Opera	China
WANG, Shuyue	Labanotation Society	China
WU, Lei	Beijing Professional Academy of Traditional Opera	China
WU, Zhiqiang	Hunan College of Science and Engineering	China
XIAO, Xiangrong	Choreography Teacher College of Arts and Communication (Conference Computer Technologist)	China
XU, Meiru	Labanotation Society	China
ZHANG, Dongmei	Hebei University	China
ZHANG, Linling	Labanotation Society	China
ZHANG, Minchu	Labanotation Society	China

**TECHNICAL REPORT**

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## THE TECHNICAL REPORT

Compiled by

**Tom Brown, Chair of the Research Panel**

### THE TECHNICAL RESEARCH PAPERS

1. Hutchinson Guest, Ann, "A New Sign for the Body-as-a Whole"
2. Hutchinson Guest, Ann, "A Generic Indication for Revolving on a Straight Path"
3. Hutchinson Guest, Ann, "An Indication for the Motion of Flexing and Extending"
4. Hutchinson Guest, Ann, "Space Measurement Specified"
5. Hutchinson Guest, Ann, "Use of the Body Columns"

All technical papers accepted for presentation were rigorously reviewed by the Research Panel of ICKL, and then mailed to the membership prior to the Conference. Members were invited to send comments and questions to authors with a copy to the Research Panel. The papers were presented and discussed at the Conference. Generally, resultant proposals are voted upon and published in the "Technical Report" of the *Proceedings*.

### REPORT FROM THE ON-SITE RESEARCH PANEL CHAIR

by

**Tom Brown**

The 23<sup>rd</sup> ICKL Conference was originally scheduled for July 2003. However, due to an extensive outbreak of Sever Acute Respiratory Syndrome (SARS) in the Far East during that period, the Conference was rescheduled for July 2004. As a result, some authors withdrew their papers because they could not reschedule prior commitments, or assemble funding, or for other reasons were unable to present their work at the rescheduled Conference. Therefore, Conference Technical Session dealt exclusively with five papers presented by Dr. Ann Hutchinson Guest. Additionally, only nine Fellows and seven Members were able to attend Technical Sessions.

Article VII, Meetings of Council Members, Paragraph 7.06, Quorum, of the *Code of Regulations of the International Council of Kinetography Laban* (hereinafter *Code*) states at (c):

Twenty-five percent (25%) or not less than twenty-five (25) members of the Council shall constitute a quorum at a "Technical Meeting" of the Council, which shall be a meeting of the members specifically called to discuss Technical Matters."

Based on these requirements, attendance at the 23<sup>rd</sup> ICKL Conference Technical Sessions was insufficient to constitute a quorum. Therefore, matters presented at the Technical Sessions were ineligible to be considered as resolutions requiring voting. Nevertheless, Dr. Hutchinson Guest presented her papers, which generated lively discussion. At the conclusion of the Technical Sessions, the Research Panel Chair conducted a 'straw vote' (defined by the *Oxford English Dictionary* as: "unofficial vote taken in order to indicate the relative strength of issues") in order to ascertain members' interest in having Hutchinson Guest further develop the ideas introduced in her papers. Results of the 'straw vote' are recorded in the *Scribe's Notes to Technical Sessions*, which follows.

Of the Research Panel, only its Chair and its Honorary Member were able to attend the 23<sup>rd</sup> ICKL Conference. Therefore, rather than, as is the usual practice, for Research Panel members to share the chairing of Technical Sessions, this duty was assumed by the Research Panel Chair. Jeffrey Longstaff served as Scribe for all Technical Sessions and his concise and excellent notes make up the main part of this report.

In "A New Sign for the Body-as-a Whole", "A Generic Indication for Revolving on a Straight Path", and "An Indication for the Motion of Flexing and Extending", Hutchinson Guest refers to orthography that many at the Technical Sessions consider part of Motif writing rather than Labanotation/Kinetography Laban. The role of ICKL in the development of Motif was thus a recurring theme of discussions among Conferees. Specifically, members questioned whether or not it was within ICKL's purview to raise matters relating to Motif at ICKL Conference Technical Sessions; and, whether or not ICKL could mandate orthography for Labanotation/Kinetography Laban that might have implications for Motif writing. In partial answer to this question, the general consensus was that any discussion relating to Motif must include sufficient representation from Motif practitioners to allow for informed debate.

To further shed light on the question, Fellows charged the ICKL Vice President, Professor Lucy Venable, and the Research Panel Chair with reviewing the *Code*. Pertinent parts of the *Code* may help to inform the discussion, to wit: Article I, Corporate Purposes, Paragraph 1.01 and at (a), (b), and (e) thereof, states:

The International Council of Kinetography Laban ICKL ("the Council") is organized to be operated exclusively for charitable, educational and scientific purposes which shall include, but not be limited to:

Guiding the unified development of Labanotation/ Kinetography Laban "The Laban system" of movement notation;

Acting as the deciding body with regard to the orthography\* and encouraging consistent standards of practice within the system, including coordinating collaboration among organizations using the system;

... The Council shall collaborate with centers of study using the system and with other bodies or individuals having related interest in research or dissemination.

\*For purposes of these Regulations, "orthography" refers to the standard usage of spelling out of movements by means of symbols of the system as recommended by the Council. It embraces the meaning of the symbols, their order and placement with one another, and correct design so as to facilitate reading."

The *Code* clearly defines ICKL's purpose as the development of "the system" i.e., Labanotation/Kinetography Laban as well as collaboration "*with other bodies or individuals having related interest in research or dissemination*". Within this framework, and also with the view of maintaining "the system's" impact, especially in light of the growing use of Motif, Members supported seeking more interface at future ICKL Conferences with groups such as Language of Dance, Laban-Bartenieff Institute of Movement Studies, and Integrated Movement Studies.

Some Conferees felt that Hutchinson Guest's papers provided insufficient examples and reminded the Research Panel that the use of proposed symbols in the notation of actual movement was a requirement for research papers. Research Panel Members, however, were entirely satisfied that Hutchinson Guest's papers met all requirements and provided sufficient and appropriate Labanotation examples to illustrate the proposals.

I thank Conferees of the 23<sup>rd</sup> ICKL Conference for their invaluable insights, which enabled the Technical Sessions to proceed so fruitfully. I also extend my gratitude to Dr. Ann Hutchinson Guest for her leadership in technical matters; she continues to provide inspiration to all members of ICKL. I thank the members of the Research Panel, Janos Fugedi, Jean Jarrell, and Anja Hirvikallio for their efforts in guiding the Research Papers to completion. Bravo! to Jeffrey Longstaff for his good-natured presence at the technical session, for providing an unflappable support during sometimes contentious debate, and for his excellent *Scribe's Notes to Technical Sessions*. Finally, my sincerest thanks and heartiest congratulations to Dai Ailian, Lollie Wu, the

Beijing Normal University, the Chinese Labanotation Society, the Chinese Dancers Association, and to all those in Beijing who made the 23<sup>rd</sup> ICKL Conference a resounding success.

## **SCRIBE'S NOTES TO TECHNICAL SESSIONS**

by  
**Jeffrey Longstaff**

### **1. A NEW SIGN FOR THE BODY-AS-A-WHOLE**

#### **1.1 Proposal**

1.1.1 That the current sign for the 'body-as-a-whole', the 'trident', a small version of the 3-line staff (1a) be replaced and "that (1b) be adopted as the new sign for 'body-as-a-whole'".

#### **1.2 Discussion**

1.2.1 The new sign is derived from the 'body connectivity' signs currently used in Bartenieff Fundamentals (1a-1e in Hutchinson Guest's paper). To this is added the circle (1c), used in Labanotation to refer to "aspects related to the body".

1.2.2 Conferees questioned when to use the proposed symbol. Hutchinson Guest noted that it is most frequently used in Motif writing as a general indication of 'whole body'. Hutchinson Guest did not provide examples to show how the symbol is used, or would be needed in Labanotation.

1.2.3 Billy Mahoney suggested one example: in Tai Chi there could be an indication that the 'body-as-a-whole' was relaxed (1d).

1.2.4 Members discussed how (1b) was similar to or different from existing symbols for groups of body parts such as (1e) or (1f).

1.2.5 Hutchinson Guest noted that in Motif writing there would be some "freedom of choice" in interpreting movement modified by (1b), e.g., where the arms move, whereas in (1e) and (1f), movement of the arms would depend on where they were before.

1.2.6 Conferees noted that the proposed symbol is already being used in Motif writing. Additionally, new symbols are frequently glossarized and used in Motif writing and in Labanotation scores.

1.2.7 A broad discussion ensued on the role of ICKL in the development of Motif writing.

### 1.3 Summary

1.3.1 The proposal is to replace (1a) with (1b)

1.3.2 Further examples are needed to show how (1a) and (1b) are used in Labanotation scores, and how these compare to the use of body symbols such as (1e) and (1f)


1.3.3 A wider discussion on the role of ICKL in the development of Motif writing is needed.


### 1.4 Straw Vote


1.4.1 Support further consideration and exploration of the viability of a new 'body-as-a-whole' symbol, (1b), pending examples of how it is used in scores.


Fellows:	8 Yes	0 No	0 Abstain
Members:	7 Yes	0 No	0 Abstain

Notation examples for "A New Sign for the Body-as-a-Whole"


(1a) 

(1b) 

(1c) 

(1d) 

(1e) 

(1f) 

## 2. A GENERIC INDICATION FOR REVOLVING ON A STRAIGHT PATH

### 2.1 Proposal

2.1.1 A turn sign combined with a straight path sign (2a) be adopted as a generic indication for revolving on a straight path replacing the current sign (2b)

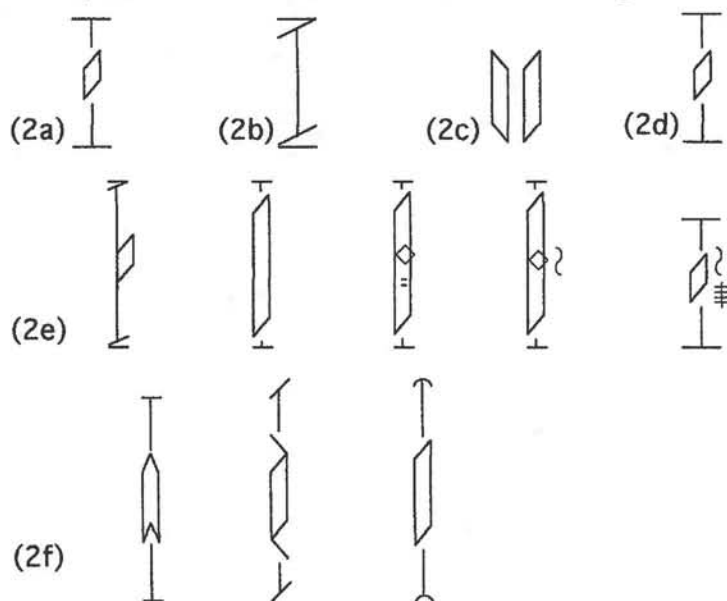
2.1.2 To decide on the "best way of expressing the difference in performance", i.e., if the turning is swiveling or non-swiveling

### 2.2 Discussion

2.2.1 Some Conferees commented that the new sign was not any simpler, questioned the rationale of generic signs in Labanotation, and recommended use of 'ad lib' sign for open, generic statements. Others noted that the 'ad lib' sign does not specify what is varied (e.g., length of traveling, number of turns, direction of turning, swivel or non-swivel, level of turning, etc.

- 2.2.2 Others understood support column turn signs (2c) to always imply swiveling, thus (2d) would indicate swiveling turns. Yet others said the turn sign means turning around the longitudinal axis and swiveling or non-swiveling is not implied.
- 2.2.3 Conferees suggested options for indicating swivel or non-swivel turns by using 'sliding' signs (for swivel) or 'space hold' signs (for non-swivel) (see examples in Hutchinson Guest's paper). Further possibilities for the generic sign are at (2e).
- 2.2.4 Hutchinson Guest noted that (2a) would be logical as it follows a single general principle for indicating any type of rotation on any axis while traveling any type of path (2f).
- 2.2.5 The debate on the use of 'generic', Motif signs in Labanotation re-emerged. Some asserted that their use should be exceptional; others advocated the use of generic signs as Labanotation has a history of including only as much specific detail as needed, and generic indications have always been part of the system.
- 2.2.6 If a generic sign is adopted, Conferees agreed that it should be the simplest with specific signs (swivel, non-swivel) indicated by modification of it.

#### Notation examples for "A Generic Indication for Revolving on a Straight Path"



### 2.3 Summary

- 2.3.1 The proposal is to adopt (2a) as the generic sign for turning on a straight path.



- 2.3.2 Further discussion would be needed to determine the best way to indicate the specific statement of swivel or non-swivel.
- 2.3.3 A wider discussion of the role of Motif (general statements) in ICKL is needed, especially in light of the de facto, and published use of Motif symbols.

#### 2.4 Straw Vote

- 2.4.1 Support further exploration of (2a) and provide examples of how it and specific signs for swivel and non-swivel turns would be used in scores.

Fellows:	7 Yes	1 No	0 Abstain
Members:	5 Yes	2 No	0 Abstain

### 3. AN INDICATION FOR THE MOTION OF FLEXING AND EXTENDING

#### 3.1 Proposal

- 3.1.1 That (3a) and (3b) be adopted as generic, open indications for any degree of flexing and extending, and this principle be used for folding/unfolding.

#### 3.2 Discussion

- 3.2.1 Conferees discussed the use of (3c) and (3d) in various contexts (see several examples in Hutchinson Guest's paper).
- 3.2.2 Some use (3c)/(3d) to indicate 'approaching/withdrawing' (moving toward/moving away from a specific destination or location). The arrival at a specific destination is not intended, thus, the actual amount of motion is not specified and is left open to interpretation.
- 3.2.3 Using this frame of reference to read (3e) would result in extending the arm, from six degrees of flexion, towards one degree of flexion, but the resultant amount of extension would be open to interpretation.
- 3.2.4 Following this logic, the movement of (3f) might be identical to the movement of (3e), since both extend toward a state, but as the state is not reached, the degree of extension is not specified.
- 3.2.5 Similarly, (3g) would result in either flexion or extension; both actions would be going away from three degrees of flexion.

- 3.2.6 These examples show that using/interpreting this symbol in the sense of 'moving towards/moving away from' could yield open possibilities for reading; the interpretations could be very broad.
- 3.2.7 On the other hand, (3c)/(3d) are sometimes used to indicate 'increasing/decreasing' by increments (based on amount of change, thus, could be considered to be purely 'motion' descriptions). In this case, the degree of motion is specified, but the location arrived at will depend on the point where the motion started.
- 3.2.8 When used as 'increasing/decreasing', (3c)/(3d) will always indicate an increment of motion. Example (3h) would indicate one additional degree of flexion (starting at 3 degrees of flexion, and ending in 4 degrees of flexion). Likewise, example (3i) would indicate a motion of one degree of extension, but still remain flexed (starting at 3 degrees of flexion, and ending in 2 degrees of flexion).
- 3.2.9 Several examples illustrate how in some cases the symbols (3c) and (3d) must be interpreted one way or the other, because of the context in which they are used.
- 3.2.10 Examples (3j), (3k), (3l), (3m), and (3n) are all nouns, and so must be motion toward/motion away from.
- 3.2.11 Examples (3o) (speed) and (3p) (size) must be 'increasing/decreasing', since these are not nouns (states) but indicate an 'increase/decrease' in speed or size (rather than a certain state of speed/size).
- 3.2.12 The main question seems to arise in examples (3q), (3r), (3s), (3t), (3u), (3v), (3w), and (3x). These might be interpreted as either 'motion toward/motion away from 'a state; or, as 'increasing/decreasing'.
- 3.2.13 If these are used to indicate increments of 'increasing/decreasing', does that mean that (3q) (an increase of 1 degree of flexion) is identical to (3w) (a decrease of 1 degree of extension)?
- 3.2.14 This same issue would occur for folding and unfolding, e.g., (3y), (3z), and all other types of flexion/extension (3aa), (3bb), etc.
- 3.2.15 Another issue considers how examples of 'arriving at', and the duration line, e.g., (3cc), (3dd), and (3ee) are similar to or different from the previous examples.

### 3.3 Summary




































- 3.3.1 Conferees interpret (3c)/(3d) differently, but this is ancillary to the proposal. Thomas Schallmann agreed to report on the various uses of (3c) and (3d), in different contexts, at the 2005 ICKL Conference in London.
- 3.3.2 Conferees questioned the need for "open statements" in LN and KIN scores and as a corollary to this question, the role of ICKL in the development of Motif writing. This is a broader question to be considered by ICKL. In this regard, members noted that neither KIN nor LN practitioners mandate how either develops and discussions on developments in either demand sufficient representation of the views of each. Therefore, discussion on the development of Motif writing must include Motif practitioners. It was noted that there might be different styles of Motif symbology (e.g., as used by the Language of Dance, Integrated Movement Studies, the Laban/Bartenieff Institute, and the Laban Centre, etc.).
- 3.3.3 The core of the proposal is to distinguish between (3ff) and (3gg) (the same principle to be applied to extension, and all other types of contraction, e.g., folding/unfolding etc. With (3ff) referring to "any form of flexion" (e.g., extension, folding, unfolding, etc.) and (3gg) referring to "any degree of flexion" - this principle is also to be applied to the other specific types of contraction e.g., (3hh), (3ii), etc.
- 3.3.4 Discussion regarding this specific proposal pointed out that ICKL has made no distinction between different orientations of the 'ad lib' sign. (i.e., whether drawn vertically or horizontally.)

### 3.4 Straw Vote

- 3.4.1 Table proposal until consideration of a report by Thomas Schallmann on the various uses of (3c) and (3d) in different contexts.

Fellows:	9 Yes	0 No	0 Abstain
Members:	7 Yes	0 No	0 Abstain

Notation examples for "An Indication for the Motion of Flexing and Extending"

(3a) 	(3b) 	(3c) 	(3d) 
(3e) 	(3f) 	(3g) 	(3h) 
(3i) 	(3j) 	(3k) 	(3l) 
(3m) 	(3n) 	(3o) 	(3p) 
(3q) 	(3r) 	(3s) 	(3t) 
(3u) 	(3v) 	(3w) 	(3x) 
(3y) 	(3z) 	(3aa) 	(3bb) 
(3cc) 	(3dd) 	(3ee) 	
(3ff) 	(3gg) 	(3hh) 	(3ii) 

## 4. SPACE MEASUREMENT SPECIFIED

### 4.1 Proposal

4.1.1 New signs for space, by putting flexion/extension signs inside diamond to indicate 'space' (4a). Thus, space and body are always stated differently.

### 4.2 Discussion

4.2.1 Signs for flexion/extension (4b) are used to describe actions of the body (flexion/extension) and relationships in space (nearness to/distance from).

4.2.2 A movement might be notated in either way and, in its reading, produce virtually the same results. (4c) and (4d) may create the same movement. However, there might also be subtle performance differences, due to "inner intention" towards either the body articulations, or the external spatial intent. Labanotation has different ways to notate the same movement, providing different ways to represent choreographic intention.

4.2.3 In the past, the diamond with a space measurement sign has been used to indicate size of a movement pattern, to show if it is larger or smaller, e.g., (4e) Some believe that the currently used (4f) will be more easily read by including the diamond as in (4g), other believe that adding the diamond to indicate space measurement in the support column will make notation more cluttered.

4.2.4 A question arose about the features of a 'good' notation system. A system with fewer signs might be better, with more details and variations created by using the signs in different contexts or syntax, rather than creating new signs. The proposal follows this principle. Both the flexion/extension signs and the 'space' sign already exist in LN/KIN, and using them together is an example of employing existing signs in a new syntax.

4.2.5 (4b) was alternately proposed as the generic; (4a) to specify space, (4h) body.

### 4.3 Summary

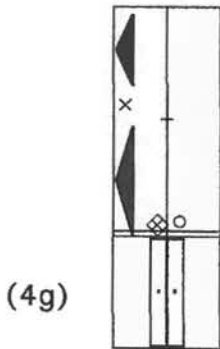
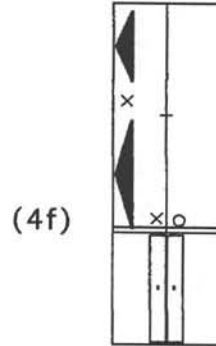
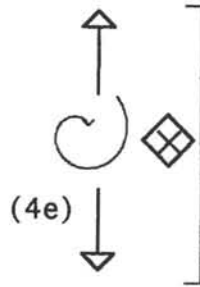
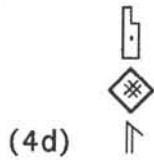
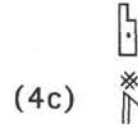
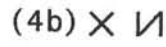
4.3.1 (4b) used to refer to body, while (4a) used to refer to space

### 4.4 Straw Vote

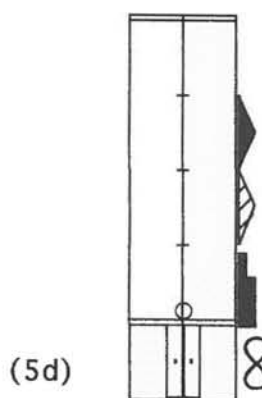
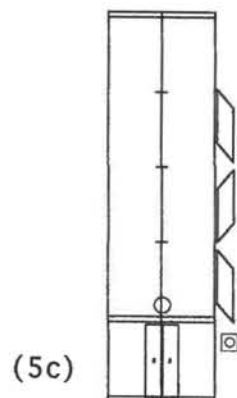
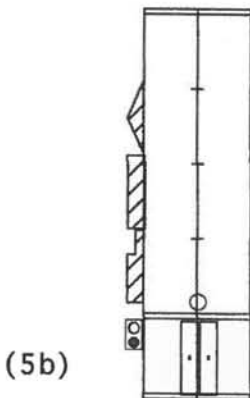
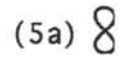
4.4.1 Develop proposal with further examples of uses in Labanotation scores.

Fellows:	5 Yes	3 No	1 Abstain
Members:	3 Yes	3 No	1 Abstain

Notation examples for "Space Measurement Specified"



Notation examples for "Use of Body Column"



## 5. USE OF THE BODY COLUMNS

### 5.1 Proposal

5.1.1 The 3<sup>rd</sup> column (body column) to always require the use of a pre-sign.

### 5.2 Discussion

5.2.1 Unification of Kinetography and Labanotation. Kinetography uses 'upper body' (5a) as default pre-sign for 3<sup>rd</sup> column, Labanotation does not. Proposal allows 3<sup>rd</sup> column to be used with any pre-sign, e.g., (5b), (5c), (5d). However, insufficient Kinetography practitioners were present to fully discuss the proposal's impact.

5.2.2 A great deal of discussion arose on use of 'upper body' sign, and how it compares to use of parts of the torso signs. Although not central to proposal, this needs to be further addressed so Labanotators can use the 'upper body' sign.

5.2.3 'Upper body' sign is used for movement akin to those of shoulders, as they move if part of 'inclusion' of an arm gesture. Hutchinson Guest noted that originally in the Jooss-Leeder School, arm gestures were normally read with torso inclusion; only later were arm gestures and torso involvement separated. A reading session on 'upper body' sign is planned for the next ICKL Conference. It would be especially valuable for Labanotators to see examples notated with the 'upper body' sign compared with same movement using parts of the torso signs.

5.2.4 Use of the pre-signs, changing pre-signs, restating them periodically in the score, etc., would follow the same guidelines set out in the "ease of reading" for 'carat' use in other columns (2001 ICKL Conference, Ohio State).

### 5.3 Summary

5.3.1 3<sup>rd</sup> column indications always require pre-sign. Kinetography practitioners would no longer use 'upper body' as default pre-sign for 3<sup>rd</sup> column.

5.3.2 Proposal must be discussed with more Kinetography practitioners present.

### 5.4 Straw Vote

5.4.1 Develop proposal with workshops and reading examples on 'upper body' signs.

Fellows:	9 Yes	0 No	0 Abstain
Members:	7 Yes	0 No	0 Abstain

**P R E S E N T A T I O N S**

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**THE LEGACY PROJECT: RAY COOK'S NOTATION AND  
RECONSTRUCTION OF LIN HWAI-MIN'S MASTERWORK "LEGACY".**

by

**Tom Brown**

In 1927, at the Second Dancers' Congress in Essen, Germany, Rudolf von Laban introduced a notation system for dance. Labanotation/Kinetography Laban, as the system has come to be known, is the world's most widely used dance notation. Computer innovations such as the Labanwriter software that allows notators to input scores directly onto the page and translating software that renders the score into animation are among the many ways that Laban's original ideas continue to lead dance into the future.

Whatever Laban's original motivations were for developing his system of dance notation, the need for thorough documentation of dance is as compelling now as it has ever been. In arguing against the ubiquitous notion that appraisal of dance works can never be more than a 'subjective' exercise, one of: "my opinion is as valid as anyone else's", Graham McFee, in *Understanding Dance*, follows the argument to its logical conclusion – the dance creations of untutored children are equivalent to those of masters such as Balanchine or Humphrey. This conclusion is fine for those who find favorable comparison between the scribbling of kindergarten kids and the canvases of de Kooning or who really believe that a bunch of monkeys randomly striking away at typewriters will eventually come up with Shakespearean texts. But for those of us who spend our lives pursuing this ephemeral art of dance, it's just plain dumb. I think Laban would have agreed. Besides the immediate application of his notation as a means of recording dance so that it can be read and understood by someone who never saw it performed on stage, Laban was foremost a theorist and a philosopher of dance whose work was the first successful attempt to systematically look at movement 'objectively' so that it could be studied across time and space. His notation has given us a means to our history and our future.

An international project hatched during the World Dance Alliance Americas 2000 Feet Dance Festival in July 1999 in Philadelphia, U.S.A., sought to find a way for four tertiary dance education institutions to work together in presenting work at the *Global Dance 2002* to be held in Düsseldorf in August 2002. As a focus, the project sought to bring the fruits of Laban's labor back to Germany to mark the 75<sup>th</sup> Anniversary of his seminal contribution to world dance. The occasion for this project, *Global Dance 2002* had as its central theme "The Future of Dance – Aesthetics of Diversity". The Festival was a gathering of companies, choreographers, dancers, and dance experts from many parts of the globe and was a joint effort of the World Dance Alliance and its many regions and members, the Goethe Institute, and *tanzhaus nrw*. The project chosen to illustrate the impact of Laban's work and the importance of his dance notation system as a tool of international communication was the presentation of Chinese choreographer Lin Hwai-min's signature work, *Legacy*.

The program notes for *Legacy* state:

"Historical evidence shows that the Chinese crossed the Black Water, now known as the Straits of Taiwan, from Mainland China to settle in Taiwan before the 11<sup>th</sup> century. Due to civil wars and famine on the mainland, the population of immigrants in Taiwan increased rapidly from the 14<sup>th</sup> to the 17<sup>th</sup> Centuries, and reached a peak when Koxinga and his followers arrived on the island in 1661.

In 1978, choreographer Lin Hwai-min and his dancers embarked on a course of extended outdoor training. They heaved rocks on a riverbank, creamed against the violent waves breaking on the shore, hummed in harmony with the setting sun, and told one another their family histories. From three months of communal experience and physical exertion came *Legacy*. In this full-length dance drama, a group of young people pays tribute to their ancestors, the pioneers of Taiwan."<sup>i</sup>

The work, which premièred on 16 December 1978 at the Chia Yiu Athletic Gymnasium, Taiwan by the Cloud Gate Dance Theatre of Taiwan has been since performed around the world. Critics have hailed it as a masterpiece.

“Legacy is a moving document... An organic synthesis of modern and traditional styles... The raw energy that rolls off the stage is a stunning as a cracking ship...”<sup>ii</sup>

“Legacy is a masterpiece of choreographic fantasy which achieves an admiring form with almost no propos. The movements of the dancers are solely supported by red and white pieces of cloth, which serve as sail, a shroud, the partition behind which a child is born... Poetic passage full of pathos cut through the segments of pure movement that are accompanied by traditional Chinese music or expressive drum rhythms; together they form a perfect symbiosis. The optical fantasy and poser of the scenes are brilliant, regardless of whether Lin presents the dancers in blocks or focuses on individual fates.”<sup>iii</sup>

“It is a narrative piece of epic proportions... Tragic solos takes on the proportions of grand opera in their intensity.”<sup>iv</sup>

“A masterpiece... Legacy takes Hong Kong by storm with the Taiwanese dancers taking 10 curtain calls after each performance.”<sup>v</sup>

At the Philadelphia meeting, Nanette Hassall, from the Western Australian Academy of Performing Arts, Carol Walker, from New York’s Purchase College Conservatory of Dance, Lo Man-fei, from the Department of Dance, Taipei National University of the Arts, Ray Cook, and I discussed the possibility students from each of our institutions performing sections of *Legacy* and then for all to come together in one place to present the work in its entirety. In further discussions in Tokyo and Singapore with Bertram Muller, the Executive Director of the World Dance Alliance Europe, plans were confirmed for the four groups to present the work in Germany during the *Global Dance 2002* Festival. What lead us to consider *Legacy*, as the ideal vehicle for the project was the simple fact that a Labanotation score of the work was available.

Ray Cook first saw *Legacy* in 1986 during a performance by the Dance Department of Taipei National University of the Arts. Cook was enthralled by the work’s theatricality and universality conveyed through the simple story of people triumphing over seemingly

impossible odds. Cook convinced the choreographer to have the work recorded in Labanotation to ensure it for posterity. The first section notated was "Crossing the Black Water". The score of this section has been extensively used in the United States for productions and in Europe and Asia as a resource for scholars studying the development of modern dance, Asians dance, and dance notation. By 1999, funding had been secured from among others, the National Culture and Arts Foundation in Taipei and the Jih Sun Foundation for Education, Taiwan, to enable the Labanotation of the entire *Legacy*.

Cook who was educated in the Australian outlook studied ballet and Labanotation before coming to New York where he received a Masters Degree from the City College of New York in 1987. In Australia, he danced with the Borovansky Ballet (now the Australian Ballet). In America he performed primarily with Anna Sokolow and with Jose Limon, Valerie Bettis, Katherine Posin and Jeff Duncan. He has choreographed over 30 works and received grants from the American National Endowment for the Arts and the Australian Department of Tourism. He has recorded over 30 dances in Labanotation including works by Balanchine, Limón, Humphrey, Sokolow, Ailey, Horton, Fokine, Taylor, and Hoving. He has staged over 40 works from Labanotation for the San Francisco Ballet, Louisville Ballet, Dance Theater of Harlem, Alvin Ailey American Dance Theater, Bat Dor Company, Australian Dance Theater, Teatro Comunale di Firenze, Hong Kong Academy for Performing Arts, Repertory Dance Theater, Welsh Dance Theater, the Juilliard School and countless college, university, and regional companies. He has published 10 desktop publications in Labanotation, is the Associate Editor for *The Language of Dance* series published by Gordon and Breach. His articles have appeared in numerous publications, the latest in *Choreography and Dance*, an International Journal. Recent projects include retrieving, notation, and restaging lost dance. His latest Labanotation scores are for Ailey's *Revelations*, and Taylor's *Black Tuesday*. Cook is one of the world's leading exponents of Labanotation.

The Western Australian Academy of Performing Arts is a multi-arts institution that specializes in educating professional artists through a comprehensive range of vocational training in music, performing and technical arts. Each year students, staff and

internationally renowned guest artists collaborate to present over 200 public performances in these disciplines. Nanette Hassall is the Dean of Dance and Reyes de Lara served as Rehearsal Director for the *Legacy* Project. The Purchase Dance Corps, Conservatory of Dance is a pre-eminent professional training program in the United States of America and offers both the BFA and the MFA degrees with shared emphasis in technique, performance, and choreography of modern dance and ballet. The faculty are professionals who are actively engaged in teaching, choreographing staging or consulting worldwide. Professor Carol K. Walker is the Dean of Dance and the School of the Arts; Larry Clark served as Rehearsal Director for the *Legacy* project with the assistance of Murray Wen-lin and Danny Ye Wei. The Department of Dance of the Taipei National University of the Arts is a five-year program, which offers a BFA degree and an MFA degree. The dance program offers a disciplined, rigorous system yet allows for creativity and the development of independent thinking. Dr. Chung-shiuan Chang is the Chairperson and Yang Mei-jung served as Rehearsal Director for the *Legacy* project. The Hong Kong Academy for performing Arts is the only tertiary institution in Hong Kong that provides professional education, training and research facility in the performing arts. It offers a BFA(Hons) degree and its educational policy reflects the cultural diversity of Hong Kong with emphasis on both Chinese and Western traditions. Professor Susan Street is the Dean of Dance and Antoinette Mak and I served as rehearsal directors while Sin Ho-yi served as Labanotation and Rehearsal Assistant.

Cook traveled to each of the four institutions to teach the dance to students from his score. He spent an average of three weeks in each location, with the choreographer's representative, Yang Mei-rong spending an additional week at each school, coaching the work and fine-tuning the score.

The Performance of *Legacy* by the four schools in Düsseldorf was the first time it was performed from Labanotation score and thus far the only time they all performed the work together, however, each school performed their sections of the work separately in their home institutions. Additionally, the Western Australian Academy of Performing Arts performed together with the Hong Kong Academy for Performing Arts in Hong

Kong in a pre-tour preview. In Düsseldorf, 20 students from each school worked together in the studio for a week before the performance at the prestigious Schauspielhaus Theatre, together with their teachers, rehearsal directors, technical personnel and a documentary film crew from Taiwan, over 100 people were part of the Düsseldorf touring company. The performance of *Legacy* was the closing main-house performance of the Festival. It received a standing ovation and over a dozen curtain calls.

## José Limón's *La Malinche*: Documenting and Preserving a Masterpiece

by

**Patty Harrington Delaney**

Presented by: Richard Allan Ploch

I had the good fortune to attend Patty Delaney's presentation of this material at SDHS in June. I am honored to be able to present it here in her stead. We made changes in the original text in order to avoid any confusion between the work of the primary researcher and the current presenter.

Over the last 3 years, a collaborative project to document and preserve *La Malinche* has been conducted by the José Limón Foundation and Southern Methodist University, where it was restaged in 2001 by Sarah Stackhouse, who formerly danced for Limón and served as his assistant and currently restages Limón works around the world. The project has encompassed the creation of a Labanotation score, compiling a collection of written materials including reviews, articles and critical writing, the writing of three journal articles, one by Sarah Stackhouse that examines her experiences in restaging *La Malinche*, one by Shelley Berg, Director of Graduate Studies in Dance at SMU, a noted dance historian and currently President of SDHS, that examines the influences of history and culture that are evidenced in Limón's choreography and one by Patty Delaney that traces the development of the characters in the work from 1935-1949. The final phase of the project was the creation of an interactive DVD that provides a cultural and historical framework in which to view this epic work. For this documentation and preservation project, Patty Delaney served as the notator of the Labanotation score, the author of the previously mentioned journal article and the director/producer of the DVD.

Today, I will present Patty's discussion of *La Malinche's* cultural significance, its choreographic structure and the documentation and preservation process. Excerpts from the DVD will be used to illustrate the discussion.

José Limón's *La Malinche*, which premiered in Boston in March of 1949, is a masterwork not only because of the craftsmanship of its choreography, but also because of its expression of social, political and cultural themes that are both timeless and universal. It is a seminal work in the Limón repertory because it marked the codification of Limón's methodology of using historical and literary figures as the basis for his characters and then utilizing cultural imagery to define those characters. It also broadened Limón's investigation of his Hispanic heritage, a choreographic theme that would span his entire career.

*La Malinche* is based on the story of the young Indian woman, Malintzin, who was given as a slave to Cortez on his arrival in Mexico to serve as his interpreter and his concubine. An intelligent, resourceful woman who was blessed with linguistic skills, *La Malinche*, as the Indians called her, facilitated communication between the Indian leaders and Cortez,

as he systematically marched across Mexico, either conquering the Indian tribes that he encountered or enlisting them as allies in this ultimate fight against Montezuma, the leader of the Aztec.

As we know from history, the Spanish came to dominate the cultural and spiritual life of the Mexican Indian tribes. La Malinche, who had a son by Cortez, outlived her usefulness to the Conquistador and was basically discarded. Cortez took their son from La Malinche and then married her to one of his officers, who was blatantly unfaithful and cruel. She was left with nothing to show for her services to Cortez except the brand as traitor that was given to her by the Indians.

As legend tells it, the spirit of the "Lamenting La Malinche" came back in the early 1800's to lead her people to independence from Spanish rule and later from the ruling power of the aristocratic classes in Mexico. The legend speaks of her sorrow over her perceived betrayal of the Indians and how her determined spirit became the patron of the Revolucionario.

La Malinche's role in the Spanish Conquest has been a constant source of conflict in Mexican society, wavering according to the sociopolitical climate of the time. Was she a trusting and resourceful victim of circumstance or a self-serving temptress/traitor? When the Limón Dance Company first performed *La Malinche* in Mexico in 1951, they were introduced to this conflict first hand. Limón said, "Tempers flared in the audience and in the press both pro and con. Mexico's profound and tragic disunity is easily stirred."

During Spanish Rule, the predominant view of La Malinche was generally that of a desirable, intelligent woman. In post-independence Mexico, the view shifted considerably. Mexicans felt that the constant political turmoil in their country was due to foreign influences and La Malinche became the perfect scapegoat. The term *malinchista*, meaning one who devalues national identity and sells out to foreign interests, became part of the Mexican vocabulary.

By the middle of the twentieth century, the patriarchal structure of the Mexican society was being questioned as a source of political and social conflict, particularly by writers and painters. In his essay, *The Sons of La Malinche* (1947), Octavio Paz provides a more humanistic framework in which to view La Malinche. He uses her universally accepted role as the mother of all the *mestizos*, those with Spanish and Indian blood, as a reference point for interpreting her situation. Through his discourse, we see La Malinche as the embodiment of the subjugated role of women in Mexican society. This was Limón's view of her. In the course of his choreographic work, La Malinche comes to embody all Mexican women, a perspective that can be broadened to include all women, as they struggle to have a voice in their patriarchal society. Her nurturing, patient, determined presence becomes the axis around which Limón's choreographic commentary on political and religious persecution revolves. As the outline of history clearly indicates, the actual story of La Malinche's role in the Spanish Conquest only lasted approximately ten years (1519-1528). The legend of the return of her spirit lasted for the next four hundred years and the cultural significance of her story remains pertinent to this day as we see many



Chicana poets referring to the figure of La Malinche as a powerful woman who managed to intervene in male dominated conflicts.

The other two characters in Limón's *La Malinche*, El Indio and El Conquistador, reflect the influences on the male in Mexican society. El Conquistador is the embodiment of the Spanish influence. Through his role as the conqueror, he represents the dominant patriarch in Mexican culture, who ensures his position of power through intimidation. El Conquistador carries a large prop, which serves as both a sword and a cross according to the designs of the Conquistador at any given moment. Limón described the Conquistador as "wielding the double edged symbol that served redemption and death by turns." The other male character, El Indio, represents the indigenous Mexican male. El Indio begins the dance as the figure of the proud native Indian. He is then confined to the role of the Peón, a term used for the Indians who became indentured servants on the haciendas of the wealthy Spanish landowners, and then he resurges to power as the Revolucionario. These three representations of the Mexican male are inextricably linked by the cultural and religious imagery of Mexico. In El Indio's character, we see his atavistic connection to the earth, as association with the ancient god, Quetzalcoatl, also known as the Plumed Serpent. We also see the use of Mexican folk dance to drive his transition from the Peon to the Revolucionario and also to define his relationship with La Malinche as they join forces to defeat El Conquistador.

The dance is choreographed in 6 sections. In the Prologue, the dancers enter the stage as traveling troubadours and then assume their characters by performing thematic material from solos that will come later in the work. In the duet for El Conquistador and La Malinche that follows, La Malinche naively places the flower that she carries, which represents the land and the people of Mexico, on El Conquistador's sword/cross and opens the vista of Mexico before him. As El Conquistador's dominance becomes more pronounced, he places the European accoutrements of the long skirt and silken scarf upon La Malinche and the two perform a Pavane-like dance. He then proceeds to defeat El Indio and desert La Malinche. The section ends with El Indio pointing an accusatory finger at La Malinche from his defeated position on the floor.

In La Malinche's solo that follows, which Limón called "The Lament," she pleads with Indio for forgiveness. She carries the silken scarf as if tears are flowing from the material as she performs her jagged and sorrowful movements. Indio's rejections of her become more violent until he finally pushes her into a corner, where she patiently and hopefully watches his solo. In this solo, we see El Indio transition from the defeated posture of the Peón to the powerful Revolucionario. La Malinche joins him at the end of his solo.

As the duet between El Indio and La Malinche begins, the two converse in the rhythms of Mexican folk dance. Through these rhythms, El Indio accepts La Malinche's help, and the two defeat El Conquistador. As they charge toward him, El Conquistador collapses to the floor in slow staccato movements leaving the cross standing, an artful reference to the lasting influence of Catholicism in Mexican society. La Malinche retrieves the flower of Mexico from the cross and offers it to El Indio. He accepts it and the two join hands, leaning away from each other in a position of mutual support. In the Epilogue that

follows, the dancers again become the traveling troubadours as they bow to the audience and exit.

At this time, I would like to go to the DVD and show you a portion of the dance. This performance took place during the 50th Anniversary celebration of the Limón Company in 1997 at the Joyce Theater.

*Duet between LaMalinche and El Indio shown*

Now that you have seen a portion of the dance and heard the music, it is important to note the contribution that the music makes to the characterization of the dancers. Norman Lloyd, a prominent musical figure in American modern dance, composed the music. Lloyd composed several works for Limón as well as works for Graham, Humphrey, Cunningham, Sokolow and others.

The story goes that Limón had commissioned another composer for *La Malinche* who had barely begun the score a week before the scheduled premiere. Limón released him and called on his friend, Norman Lloyd, to write the score. Lloyd jumped on a train to Boston attended a rehearsal and listened to Limón sing trumpet calls that he remembered from the days that his father directed military bands in Mexico and folk tunes that he also remembered from his youth. Lloyd went to his hotel room and wrote the score in 36 hours. David La Marche, the musical director of the Limón Company, eloquently discusses the music for *La Malinche*.

When the work was performed at SMU, it was played live by SMU musicians and conducted by music faculty member, Dr. Alan Wagner. After working with the old music score and in discussions with Patty, Dr. Wagner decided to create a new music score that not only would be readily compatible to the LN score, but also easier for musicians, especially student musicians, to read. In essence the music score became part of the documentation/educational process. Alan and Patty worked closely to ensure the compatibility of the LN and music scores and they relied on Sarah Stackhouse to ensure artistic integrity.

## DOCUMENTATION PROJECT

The creation of the Labanotation score was a collaborative process between Sarah Stackhouse and Patty Delaney that took place on four levels: first the accurate interpretation of the structure of the movement in symbols; second the development of stylistic guidelines for the glossary of the score; third deciding on the cultural imagery that should be included in word notes beside the notation and finally establishing production guidelines to be included in the introduction to the score. In addition to the score itself, Patty compiled a collection of written materials that provide the reader of the score with supportive information. As mentioned earlier these included reviews, articles and critical writing.

As you have seen from the dance, the sword/cross is integral to the characterization of El Conquistador and the definition of his relationship to both La Malinche and El Indio. He uses it either as a cross or a sword, depending on his purpose at any given moment in the dance. Because of its constant presence and its large size (approximately 4 feet tall--- there is a drawing of it in the intro to the score on p. XXIII). It has its own staff in the score that is located between that of El Conquistador and La Malinche. Directions for the hilt end (handle) and the tip are denoted in the score as well as where the front of the sword, which is designated as its palm, is facing. Front for these directions is determined by the front that is established for El Conquistador. (There is a more detailed description of this in the Glossary, p. xxxviii.)

As Patty developed a more intimate relationship with the choreographic content of *La Malinche*, it became clear to her that the educational value of the work was multi-faceted and in order to capture the depth of its socio-political message, the dance should be examined from many perspectives.

Delaney's research became focused on Limón's Hispanic heritage (which was both Mexican Indian and Spanish) and how it had affected his choreography, not only for *La Malinche*, but also for the many other works in the Limón repertory that are based on Hispanic themes, all of which are populated by historical figures. It is interesting to note that *Danzas Mexicanas*, (1939) which examines the 5 figures that Limón considered to be the influences on the contemporary Mexican male (El Conquistador, El Indio, the Peon, the Caballero and the Revolucionario), is considered one of his first major works and *Carlota* (1972), which examines the descent into madness of Maximilian's wife as she watched her husband's rule over Mexico disintegrate as Juarez rose to power, is his last work. We are fortunate to have Limón's own words in the form of his memoirs and his choreographic notes to inform this investigation of his journey to discover his cultural identity as a Hispanic/American in the larger arena of history. Ann Vachon, the director of the Limón Institute and former Limón dancer, speaks about this eloquently in her interview.

The creation of the 2 DVD set, which includes 3 hours of information, was the final phase of the project. Through Patty's work on the score, her research and her discussions with Carla Maxwell, the Artistic director of the Limón Company, and Ann Vachon, the shape of the content of the DVD took form. The goal of the DVD was to place *La Malinche* in both a cultural and a historical context through the presentation of biographical information and through commentary by a dance historian, a cultural historian, a notator, musicians who have worked with the *La Malinche* score, dance artists who performed and/or staged the work under Limon's direction and artists who are intimately involved in preserving Limón's legacy.

The DVD format was chosen because it accommodates the presentation of a wealth of information in a non-linear format, which allows the viewer to decide how to navigate that information.

*At this point various sections of the DVD will be shown.*

## HAHOE MASKED DANCE: BUT IS IT DANCE?

by

Judy Van Zile

The syncopated drum beats and clang of gongs are heard in the distance (1). They gradually become louder, signaling the approach of the performers. The musicians are followed by a serene young woman standing on the shoulders of one of the dancers. We then see a flirtatious young woman, a Buddhist monk, a poor old woman, a butcher, and an aristocrat and a scholar, and their servants. We recognize each by the features of the masks they wear: bulging eyes of the scholar from all the reading he does; the large, open mouth of the old woman, always ready to accept food and enumerate her trials and tribulations; the slight smile of the flirtatious woman.

They circle the performing space and then all exit except the musicians, who form a small arc at the periphery of the arena. From here they will observe and accompany a series of mostly disconnected scenes of dialogue, movement, and song.

The performance begins with the wild entrance of two seemingly mythological creatures (2). Each is concealed inside a natural-colored hemp sack and holds, from within the sack, a small rectangular mask with eyes, a mouth, and pheasant feathers. They run wildly about the arena and charge at each other and retreat as if in battle. Eventually one is knocked down and then the other, one of the servants enters, and all exit.

Subsequent scenes show the killing of a bull and attempts by the butcher to sell the bull's heart and testicles to promote sexual prowess, the old woman lamenting the hardships of her lower-class life, the flirtatious dallying of the depraved monk, and a debate between the scholar and the aristocrat as to who is wiser (3).

The performance is identified by a variety of names, the most common being Hahoe T'alch'um, literally the masked dance from Hahoe, a small village approximately 275 km southeast of Seoul in what is now South Korea. Hahoe Masked Dance portrays stereotypes of individuals from diverse facets of the hierarchical society of former times, mocking and satirizing both upper- and lower-class people and Buddhist monks. It was originally performed as part of a village ritual, and provided a form of catharsis for the ongoing tensions between members of the distinctly-differentiated social classes.

Hahoe Masked Dance is sometimes referred to by Korean words that translate as Hahoe Mask Drama, Hahoe Pyôlshin Ritual, and Hahoe Pyôlshin Ritual Mask Play. These labels reflect various aspects of the performance and of the ritual occasion of which it was originally one component. Despite the inclusion of "dance" in one of the commonly used terms for this performance genre, performers of Hahoe Masked Dance and scholars frequently note that Hahoe Masked Dance is "more static" and "less artificial" than other

masked forms, uses “natural movement,” and does not include “dance.”

Notwithstanding the use of the word for “dance” in both Korean (*chum*) and English when identifying this performance form from Hahoe village, and statements that Hahoe Masked Dance does not include dance, one character is said to “dance” while standing on the shoulders of another performer who supports her, the mythological characters are said to perform an “exorcism dance,” the monk describes the concubine as a “dancing girl” and other characters talk about the two of them “dancing together,” some individual movements are identified with terms that include the word “dance” (such as “*mongduri ch’um*” and “*ogûm ch’um*”), and in introductory workshops on Hahoe Masked Dance and when responding to questions regarding what it is that delineates the different characters in Hahoe Masked Dance, performers generally teach or demonstrate movement (4).

Several published writings and my own discussions with performers and observation of performances suggest that movement is an important ingredient in Hahoe Masked Dance. It delineates characters, marks the progress of the unfolding dramatic scenes, creates transitions between scenes, illustrates dialogue, and even substitutes for dialogue. In reconciling the apparent discrepancies between performance and verbal commentary relating to dance in Hahoe Masked Dance, the problem, I propose, ultimately concerns how “dance” is defined.

In this study I describe selected movements used by three characters, comment on issues relating to the term “dance,” and advocate including movement in the documentation and research on this performing tradition (5). Although stance, or basic body posture, is not movement, it is the position from which movement emanates, and is described here together with key movements (6).

## MOVEMENT DESCRIPTIONS

### The Servant

Movements of the busy-body servant, are light and quirky, and are reminiscent of dolls placed on the dashboards of cars. The springs in the necks of these dolls contribute to a random bobbling of their heads, a movement performed by this character (Example 1).

The servant generally stands with his feet apart and knees slightly bent, legs rotated a little so that his toes point outward (Example 2). He tips his torso forward and places his hands on the back of his pelvis. The forward-inclined posture, together with frequent tipping of the head from side-to-side and forward-and-backward, contribute to a feeling that he is trying hard to see and hear everything that is going on.

The servant walks in two major ways. In some instances he maintains his wide stride as he progresses forward, producing a walk that zig-zags as he travels through space (Example 3). With each step he lifts the knee of the non-supporting leg, contributing to his predominant quirky quality.

In other instances he rolls from the ball of his foot to the whole foot as he steps forward, and lightly kicks the foot of his non-supporting leg behind him (Example 4). He then

hops before stepping on the other foot. In this case the gentle kicking of the lower leg and the hop contribute to the quirky quality.

A third way the servant progresses through space is by means of a series of small, quick steps suggesting a run (Example 5). The run is similar to the zig-zag walking pattern, but is executed more quickly and with very small steps. When augmented by the bobbling head movements, the run visualizes the servant's quirky personality.

### The Old Woman

Movements of the old woman contribute to instilling in the audience a feeling of sympathy toward her. Her stance (Example 6) is similar to that of the servant: feet apart, legs rotated so that toes point outward, knees slightly bent, torso tipped forward, and hands resting on the back of her pelvis. For the servant, the back of his pelvis simply appears to be a convenient resting place for his hands. For the old woman placing her hands on the back of her pelvis reminds us of her aching back and years of hard labor. Her torso tilts more than that of the servant's, further evoking the tribulations of her past, and there is a heaviness to her entire being. She walks forward with the same zig-zag steps as the servant, but she swings one arm forward and backward as she does so, as if her arm helps to maintain her balance or to propel her forward. She also swings her hips with each step, again as if using them to help move her forward. The combination of body posture, use of the arm, and swinging of the hips all contribute to a heavy quality, as if the old woman must struggle to stay on her feet and move herself.

### The Cripple

Unlike the servant, whose movements suggest a pesky busy-body, and the old woman, whose movements make us feel sympathy for her plight, the movements of the cripple make us laugh at him—just as he laughs at himself.

He begins with a wide stance, as did the servant and the old woman, but his knees are straight and his legs may be turned either a little outward or inward (Example 7). His walk is hesitant and weighty. As he steps on his right foot he leaves his left foot contacting the ground. He then rises slightly to the ball of his right foot as if to push himself forward onto his left foot. This, together with his diagonal steps that create a zig-zag pathway, contributes to a staggering walk that suggests he is crippled.

The cripple bends his left arm so his elbow points straight down and his hand is near to the center of his chest. His wrist is relaxed and his hand dangles freely, suggesting that he does not have the capability to move his arm as most people do. He swings his right arm forward and backward, forward as he steps on the left foot and backward as he steps on the right. The arm swings loosely, as if resulting from movement in the rest of his body rather than being consciously controlled. Sometimes he actually loses control and either stumbles or moves quickly to regain his balance.

The cripple frequently tilts his head backward and directs his gaze diagonally upward, a position that makes the expression on his mask look whimsical. He smiles or laughs as he places his head in this position, and since he wears only a half-mask, his mouth is

visible and contributes to the expressiveness of his movements.

When taken together all of these movements suggest a stereotypic village fool, but one who both gains our sympathy and encourages us to laugh together with him.

#### ANALYSIS

The descriptions here articulate the ways in which selected movements are used in Hahoe Masked Dance. Each character has his or her distinctive stance. This, together with costume and mask, immediately serves to identify the character and the character's personality. The way in which each character walks further visualizes and reinforces this personality.

Walking plays an important role throughout the performance. Instead of simply going directly to the center of the performance space and beginning the dialogue of the scene, each character (except the two mythological ones) circumscribes the arena before moving to the center to begin the scene's major activities. While doing so, each moves towards and away from the audience, reinforcing the character's identity through stance and movement.

Within scenes, specialized ways of moving underscore both personality and dramatic action. For example, the various ways the servant walks and moves his head while interacting with other characters reinforce his quirky and busy-body nature. In one scene not described here much of the content is conveyed entirely through movement, and in another gestural actions reiterate, in movement, the points characters make in their dialogue.

When considered in light of the use of such specific kinds of movements as those described here, statements that Hahoe Masked Dance does not include dance raise questions of just how dance is defined and hence why some people believe there is little, if any, dance in Hahoe Masked Dance.

Dance scholars in England and the United States have engaged in extensive debate over definitions of the term "dance." In 1960 Gertrude Kurath, a dancer who had worked with anthropologists and studied dance among Native Americans, defined dance as heightened or subdued movement that juggles gestures and steps to achieve a pattern, with the intent of going beyond utility (pp. 234-235). Based on this definition, most of the walking patterns described here could be considered dance; they are exaggerated or "heightened" adaptations of pedestrian walking movements.

In 1961 Kurath modified her definition to incorporate rhythmicity and the creation of visual design through poses and trace patterns in space (p. 572). Many of the movements I have described satisfy Kurath's additions of rhythmicity and visual design.

In 1969 dancer and anthropologist Joann Kealiinohomoku put forward a definition of dance stating that in order for movement to be defined as dance it must be "recognized as dance both by the performer and the observing members of a given group" (1969-

1970:28). Adrienne Kaeppler, an anthropologist with extensive dance training, carried this idea even further. She chooses to use the phrase “structured movement systems,” advocating that the very concept of dance may be culturally specific, and that a large variety of such movement systems are important enough to warrant study whether they are defined as dance or not (1985:92) (7).

In trying to understand why many Koreans believe there is little or no dance in Hahoe Masked Dance, I sought definitions of dance used by Koreans, particularly in relation to the so-called masked-dance or masked dance-drama forms. Folklore scholar Yi Tu-hyôn describes the movements of Hahoe Masked Dance as being only mime or acting, and defines these kinds of actions as visualizing the meaning of the dialogue. He states that there is no movement for its own sake, which constitutes his definition of dance (personal communication September 26, 2002). Despite such things as exaggeration and tight synchronization of movements to accompanying music, features that satisfy some definitions of dance, Yi emphasizes a relationship between movement and dialogue in sorting out what is or is not dance.

Yi Tu-hyôn further expresses his belief that in former times dance did play a role in Hahoe Masked Dance, saying that the mythological characters originally performed a dance (*ibid*). In a 1980 translation of the Hahoe Masked Dance text, Cho Oh-kon concurs with this idea when he indicates that these mythological characters “dance in four directions . . . and noisily crack the mouth of the[ir masks] open and shut” (1980:55). Yi Tu-hyôn explains the absence of this dance in today’s performance by indicating that since the original ritualistic context of Hahoe Masked Dance no longer exists, the dance lost its symbolic meaning and became little more than pantomime that suggests a fight (personal communication September 26, 2002). This means Yi’s definition of dance is not restricted to movement done purely for its own sake, but also includes movement with symbolic meaning.

In her doctoral dissertation on what she identifies in English as “Korean mask-dance theatre” but in Korean with words meaning “mask theatre,” Lee Meewon analyzes Korean masked performances in general in relation to Aristotelian principles, telling us that “the real impulse of [mask theatre] comes from such theatricality as witty talk, song and dance—diction, melody and spectacle,” and that song and dance “are not theatrical accessories but the artistic essence of [mask theatre]” (1983:141, 143). She also tells us that “dancing is probably the most important part of acting” in these forms, and that most movements “are not realistic but stylized, and dances predominate in most movements” (*ibid*:173).

## CONCLUSION

Lee Meewon’s arguments might be perceived as flawed because she applies terminology from one culture, and the meaning it implies, to that of another. However, the relationship between the descriptions provided here, the dance definitions of Kurath and Kealiinohomoku, Kaeppler’s notion of structured movement systems, and Yi Tu-hyôn and Lee Meewon’s comments on the centrality of movement (whether it is called dance or something else) to Korean masked performance genres in general, and Hahoe Masked



Dance in particular, point to what I perceive as a serious absence in the research on Hahoe Masked Dance. While a number of studies begin to tackle descriptions of movement and look at several features, movement descriptions are generally unclear and movement is not dealt with to the extent I believe is necessary to do justice to this important performance ingredient (8). As Kaeppler points out in other instances, concerns with categorizing movements as dance likely contribute to concealing the importance and usefulness of analyzing movement (1985:92).

A prominent practitioner and teacher of Hahoe Masked Dance substantiates the importance of movement to this performance genre when he describes the way in which he assigns individual performers to specific characters. He says that he originally assigned roles based on the appearance of people's faces, but that did not work. So he created several distinct movement phrases that he thinks formed the basis of original dances. He created short dances from these phrases, and after teaching them, assigned roles based on how well individuals performed the different sequences (Yi Sang-ho personal communication May 22, 2002).

The importance of movement is also substantiated in actual performances: there is a great deal of movement, of many kinds and in many contexts, during the course of a performance.

Movements described here are those observed in Hahoe Masked Dance master performers and their students, as well as members of the Hahoe Masked Dance student group at Andong National University. While there are some variations in these movements between performers of the same character in the different groups, they are essentially the same.

If movements of the same characters, or similar character types, in other masked dance forms are compared, interesting results emerge. While in some instances the movements are the same or similar, in others they are different. For example, in another masked dance-drama form the stance of the old woman is upright and her movements are lively, evoking humor rather than pity. Movements of the humorous servant in another form emphasize strength and elevation, and he engages in high leaps and hops—a considerable contrast to the delicate, mincing movements of the servant in Hahoe Masked Dance. Therefore, differing movements distinguish not only individual characters within one masked dance genre, but also similar characters in different masked dance genres. And while improvisation occurs in movement, music, and dialogue in all masked dance drama forms, in the case of movement, improvisation is based on the common features of many movements within a single form; core characteristics appear to be prescribed.

In a recent study of the movements used by the the servant character in two different forms, dance ethnology student Jennifer Radakovich discovered that while the servant characters in each of these two forms share some underlying features, they also demonstrate differences. She raises questions as to whether these differences are the result of individual invention or unchanging systems, and stresses the importance of movement analysis in contributing to understanding similarities and differences between

masked dance forms; such an understanding, she says, “might reshape our thinking about how Korea’s many mask dance dramas should be categorized and how they may relate to each other developmentally” (2002:135) (9).

Asking if there is dance in Hahoe Masked Dance is probably asking the wrong question. And asserting that dance does not exist undoubtedly contributes to avoiding documentation and analysis of movement, and examining the role it plays within performances. If focus is placed, instead, on answering the question: How is movement used in Hahoe Masked Dance?, the door will be opened for fuller analyses of the performative aspects of this type of masked dance-drama. Analyzing what movements are used, when they are used, by which characters, and why, can contribute to understanding Hahoe Masked Dance as a performing art as well as its relationship to other masked dance drama forms (10).

Whether intended to contribute to ritualistic meaning or symbolism, advance a plot, or simply provide light-hearted entertainment, and whether defined as “dance,” “pantomime,” “acting,” a “structured movement system,” or something else, predictable ways of moving are important in Hahoe Masked Dance, must be learned by performers, and are important to study and record as components contributing to Hahoe Masked Dance’s distinctive nature. Labanotation and Laban-based theories can contribute to documenting, preserving, analyzing, understanding, and talking about this important aspect of performance.

## NOTES

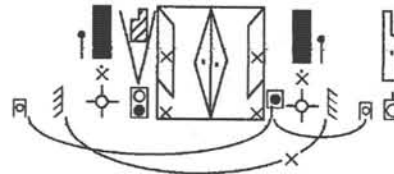
1. This paper is based on Van Zile 2003. Research on which this paper is based was carried out during three residencies in Andong, Korea from May 2001 to May 2002. As part of a collaborative project, it was funded by the Center for Korean Studies at the University of Hawai'i at Manoa, the Andong Culture Research Institute of Andong National University (Korea), and the Korean Studies Advancement Center (Andong, Korea). Because, until fairly recently, documentation of movement in ways adequate for the kind of analysis presented here did not exist (the tradition was originally an oral one and improvisational in nature), and because there is minimal historical record of movement elements in Hahoe Masked Dance, the analysis here focuses on contemporary practices rather than those of the past.
2. The characters are identified in Korean as "Chuji." The literal translation for one way of writing this word in Chinese script (the original script for the Korean language) is "lion," hence the common English-language rendering of the name of the characters. Some performers and scholars today believe this is an inappropriate translation, given the costume and mask that bear no resemblance whatever to a lion, and the fact that lions are not found in Korea. This is a classic example of the challenges of relying on dictionary translations, and of the occasional inappropriateness of attempting any translation at all.
3. Improvisation is common in Hahoe Masked Dance, and sometimes scenes are omitted. The brief summary in the text here represents the version most consistently seen during the period of the research for this project. Absent from all of these performances were two scenes, considered highly symbolic and ritualistic, originally presented at the end of performances. In these scenes a marriage and the consummation of the marriage were suggested. For a fuller summary of the performance see Van Zile 2003.
4. *Mongduri ch'um* refers to using the same arm and leg, as when walking in a manner opposite to that of daily life: the arm that swings forward is the same as the foot that steps forward. *Ogum ch'um* refers to a female movement in which the knees are together and the hips sway.
5. The characters and movements described are a random sampling, and are intended only to serve as the basis for points made here. A detailed analysis of all characters is not presented. Further, the analysis constitutes an etic perspective. I suggest, however, that if such an examination were done by researchers and practitioners within the tradition (an emic perspective), the two would be quite close, even if not described in precisely the same way or with the same terminology. For discussions of etic/emic issues see Pelto 1970:54, and Alvarez-Pereyre and Arom 1993.
6. "Stance" refers to an individual's primary way of standing and includes such things as placement of the torso, head, arms, and legs. It may be a position to which an

individual regularly returns, or a posture that is generally sustained while other actions occur.

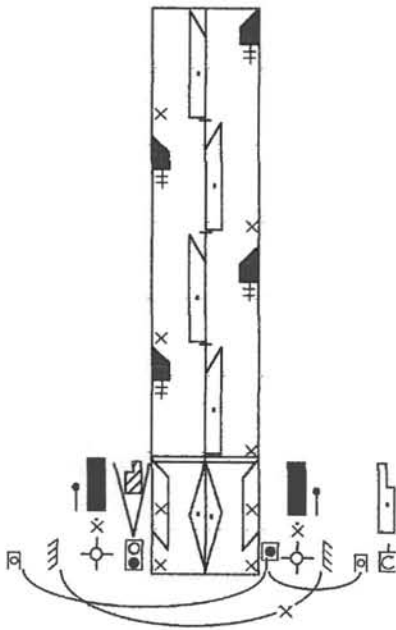
7. The definitions presented here are only a sampling of some of the kinds of issues raised in the definitional debate regarding “dance.”
8. For example, Lee Meewon includes descriptions of movements in her translation of the script for *Kasan Ogwangdae* (1983); Choe Suk Hee describes (based on publications of Yi Tu-hyôn) specific movements used in *Yangju Pyôl Sandaenori* (1969); Kim Hûi-suk provides documentation of *Hahoe T'alch'um* that includes floor patterns, verbal descriptions and line drawings (although the verbal descriptions and line drawings sometimes do not agree) (in *Yôngnam Taehakkyo* 1989); and some movement descriptions are included in the manual used by students of the *Hahoe T'alch'um* club at Andong National University (Anonymous 2001).
9. Radakovich's reference to categories relates to indigenous categorization schemes of different types of masked dance-dramas rather than to notions of dance or not dance.
10. A framework I established for looking at movement in the music-making process may provide a useful starting point for ways to think about how movement is used in *Hahoe Masked Dance*. See Van Zile 1988.



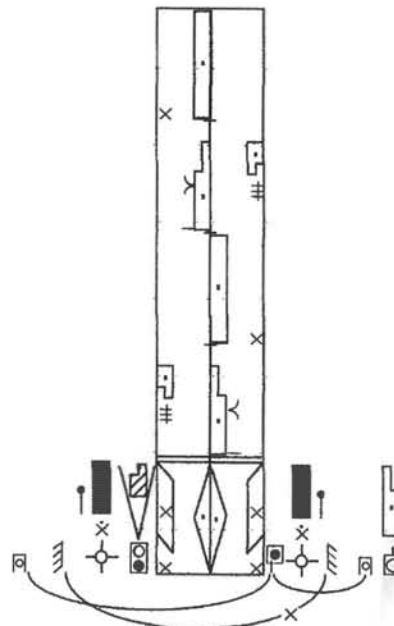
Example 1



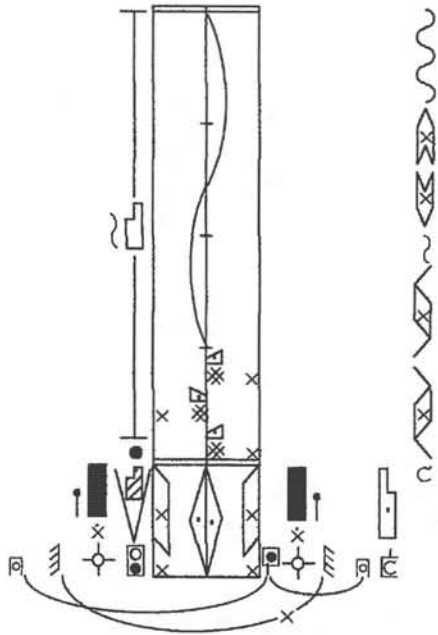
Example 2



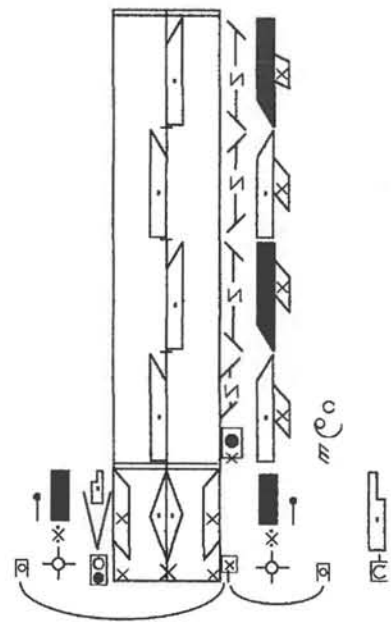
Example 3



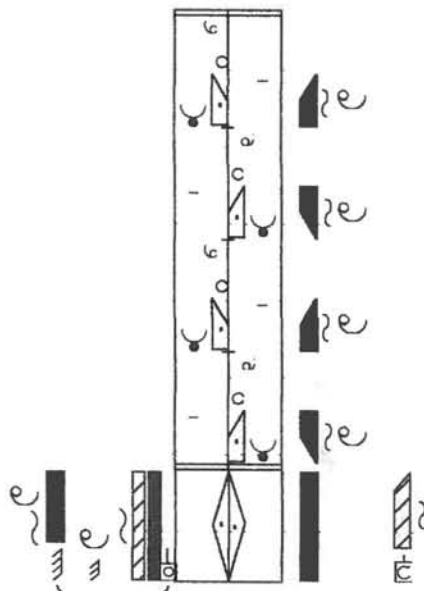
Example 4



Example 5



Example 6



Example 7

**RECOVERING THE MINUET FROM RUDOLF LABAN'S (1926)  
CHOREOGRAPHIE**

by

**Jeffrey Scott Longstaff<sup>1</sup>**

with

**Andrea Treu-Kaulbarsch<sup>2</sup>**

In his German text *Choreographie*, Rudolf Laban (1926) explores a variety of spatial and dynamic concepts for movement study, including over 15 types of experimental notation methods, which were explored during early development of kinetography / Labanotation, choreutics (space harmony), and eukinetics (effort). Many of the concepts and notations in *Choreographie* did not appear later in English texts and accordingly in a major review of Laban's work it was described how "A well informed translation and annotation of this book is long overdue" (Maletic, 1987, p. p. 220). Re-evaluating concepts from this German text could offer a perspective on the development of Laban's movement analysis concepts during the early 1920s.

One entire chapter of *Choreographie* (pp. 56-61) is devoted entirely to the "Minuet", offering detailed verbal descriptions of minuet steps together with short musical motifs. The chapter closes with a Feuillet notation of the twelve-bar sequence known as the minuet "primary figure" with its 'Z-shaped' floor pathway.

While this entire chapter is devoted to the minuet, it is curious that nowhere within the chapter are mentioned any of the other concepts discussed elsewhere in *Choreographie*; and conversely, except for this single chapter, nowhere else within the entire text of the book is the minuet even mentioned. Clearly Laban considered it significant enough to merit an entire chapter, though its significance to other concepts in the book is obscure. This may be another example of Laban's well known widely ranging writing and working style (Preston-Dunlop, 1998, pp. 51, 65; Snell-Freiburg, 1979) and so it is left to others to decipher the details within Laban's visions.

As part of a re-evaluation of *Choreographie*, Laban's description of the minuet is scrutinised in an attempt to see its significance to his work. This will be approached in two stages, 1) to reconstruct Laban's minuet into a modern-day Labanotation score, drawing on interviews with specialists and reviews of similar literature and scores, and 2) analyse the Labanotation score to propose the significance of the minuet to the rest of Laban's work.

**Sources for analysis and reconstruction of the minuet**

Laban's verbal description of minuet steps is far from adequate for reconstructing the dance. As an assistance for this task several other descriptions and notations of the minuet were essential for gaining a clearer picture of the entire minuet dance and for deriving a Labanotation score of the minuet which corresponds to the description in *Choreographie*.

One primary source was Valerie Preston-Dunlop (2003) interviewed at Laban Center, London, who was able to offer first hand knowledge of the context and educational

significance of the minuet as taught to her by Laban in England during the 1940s-50s (details of interview below). While Laban wrote about the minuet in the early 1920s, it had apparently maintained its role in his teaching for at least 40 years.

Another primary source was Roderyk Lange (2002) interviewed at the Centre for Dance Studies, Jersey, who was able to offer a perspective on the historical significance of the minuet and also to provide several Labanotation scores of the minuet together with an earlier verbal description of the minuet by Bernhard Klemm (1910). Brief accounts of the history of each of these documents (below) are from this interview.

Several Labanotation scores were reviewed. In the unpublished document (?) *Das Minuett nach Gottfried Taubert's "Rechtschaffener Tanzmeister" 1717*, Gisela Reber (1966?) presents a full Labanotation score of the minuet. This version began with Gottfried Taubert who documented an 18th century standard form of the minuet in 1717 with Feuillet notation and verbal description. This was later translated by Gisela Reber into Labanotation.

In *Standardform des Menuetts. aus dem Anfang des 18. Jahrhunderts*, Inge Danker (1954) presents a Labanotation score of another 18th century minuet. This version began with Kellom Tomlinson who documented the minuet in Feuillet notation which was later translated by Inge Danker into Labanotation. This score includes 24 bars of musical notation to accompany the minuet.

Another Labanotation of the minuet can be found in the booklet by Gisela Reber and Christine Eckerey (1986) *Die Schrittformen und Armführungen nach Le Maître a Danser 1725 von Pierre Rameau*, where they translated a variety of dances from the Feuillet notation of Rameau, including the basic minuet steps (pp. 53-56) and an entire minuet score (pp. 58-62). Three of the basic minuet steps are also set alongside Feuillet notations providing a simple key between the two methods.

The *Handbuch der Tanzkunst*, by the German dancing master Bernhard Klemm (1910) is the eighth edition of the text originally published in 1855. There is no doubt that Laban was familiar with this dancing manual, as just a brief comparison indicates that much of what appears about the minuet in *Choreographie* was taken with minor alterations direct from Klemm. The verbal description of the minuet movements, while not identical, follow closely the structure and content of descriptions by Klemm. The five brief musical notations in *Choreographie* have a different typeface, but are identical in every detail of numbers, brackets, etc. to those used by Klemm (see Appendix). Because of this extreme similarity between Klemm (1910, pp. 54-59, 103-109), and Laban (1926, pp. 56-61), differences between these two texts were considered when creating the Labanotation score and to give clues about any particular perspective embedded in Laban's version.

Especially useful was the Labanotation score *Menuett aus dem XIX Jahrhundert nach dem buch von Bernhard Klemm* by Irmgard Bartenieff, Kurt Jooss, Albrecht Knust, and Gisela Reber (1936; revised 1957, 1960) which closely follows the verbal description by Klemm (1910).

### **Initial approach to the reconstruction**

Close comparison of Laban (1926, pp. 56-61) and Klemm (1910, pp. 54-59, 103-109) revealed that Laban copied Klemm almost identically, though he also omitted several portions and changed certain words. Usually these changes indicate differences in



expression and intention between Laban and Klemm, but in one place this led to actual errors in the number of steps. Thus, Laban's verbal description proved inadequate on its own to reconstruct the minuet, and consultation of Klemm was essential.

In a survey of the Labanotations (Bartenieff, Jooss, Knust, & Reber, 1936; Danker, 1954; Reber, 1966; Reber & Eckerle, 1986) it became apparent that a great deal of variation spread across the minuet dances. The minuets came from different periods, across different centuries, and showed differences in either directions of leg gestures, or different timing in weight shifts or series of steps. The score by Bartenieff and colleagues (1960) followed Klemm's, and thus Laban's, description exactly and so was used as the principal standard reference. The other notation scores were used for comparison. The notation score was essential for providing extra details such as degree of turning, dancer facings, and floor pathways which were not specified in either Laban's or Klemm's verbal descriptions.

The Labanotation score aimed at here is not looking for the 'correct' minuet of any particular period, but for a view of the minuet which reveals some of Laban's interest in this dance. Klemm's (1910) dancing textbook came before the great war, as a guide to dance in a society when Germany still had an emperor. After the war Laban (1926) wrote from a different German cultural feeling, and for different purposes and aims. The purpose of this reconstruction is to seek a minuet which is specific to movement and dance concepts developed by Laban.

### Context for the minuet in Laban's work

When asked why Laban would be interested in the minuet, Roderyk Lange (2002) put it in a perspective of the European dance world from 1890s - 1900s which was growing out of a dance background of courtly and social dance customs. The minuet was one of these dances and was "alive" in the sense that people generally knew the dance, people were dancing it and it was evolving, it was part of basic dance training for community social occasions and royal courts. For example Horst (1937, pp. 62, 65) also gives an account of how the minuet "attained the greatest popularity and degree of importance over all the other dance forms" for several centuries and was placed together with duelling as an essential component of "good breeding". It could be said that the minuet was part of the current 'state of knowledge' of dance, and so subsequent dance scholars would logically include this and relate their work to this basis.

Laban also followed a process of developing his new dance methods in part from other dance and movement traditions that had come before. In the case of ballet his writing was more explicit where he delineated how his concept of "inclinations" (*Neigungen*) was derived from traditional ballet positions (Laban, 1926, p. 35). Laban also drew on the concepts of droit, ouvert, tortillé and rond from the the French dance master Feuillet (1700, 1706) in developing a system of choreutic pathways (Laban, 1926, p. 54, 1966, p. 83) and the choreutic 'scales' are described as being derived from defensive movement sequences such as used in sabre fighting (Laban, 1926, 24, 1966, p. 37). However, in the case of the minuet no explanation is offered in *Choreographie*.

Valerie Preston-Dunlop (2003) shed some light on the relationship of the minuet to Laban's dance work. She described how in England during the 1940s-50s Laban taught the minuet dance as part of his classes on dance history. It could be described as 'practical dance history' since students would be guided through performances of various dances and experience their particular sensations and movement qualities. Preston-Dunlop recalls how Laban explored dance styles of different historical periods by defining their characteristic dynamic and spatial qualities. For example, primitive tribal dances

were given as examples of body weight and rhythmic dynamic qualities and Ancient Egyptian dance was given as examples of fundamental spatial designs (tetrahedron).

The minuet was presented in Laban's classes as an example of spatially focused dynamic qualities, together with clearly differentiated and defined spatial directions and forms. Similarly, Horst (1937, pp. 65-67) describes the quality of "Olympian calm" and "exaggerated preciseness" about the minuet, this neat refined space became a manner of "affecting certain airs" in social behaviour, or even as a parody of "all things that were ridiculously romantic or affectedly noble and stately". Preston-Dunlop (2003) reported that in Laban's dance history class, the minuet was considered as a model for refined spatial use, such as a system of spatial orientations, especially the three Cartesian planes (frontal, medial, horizontal) which are created by body movement. In considering the Labanotation score made for this research, the spatial designs of the minuet also appear to be closely associated with other aspects of Laban's choreutics such as symmetrical transformations of spatial pathways.

### Verbal descriptions of Laban and Klemm

Since Laban virtually copied Klemm's account of the minuet, a comparison of their two works was the first step in deciphering the particular characteristics of the minuet as intended by Laban. Details of this comparison can be found in the Appendix.

One of the most obvious differences was that while Klemm (1910, p. 105) identifies the dancers as 'Dame' and 'Herr', Laban (1926, p. 59) consistently changed this to a gender-neutral "Person A" and "B". This might be interpreted as part of Laban's focus on dance as a modern performing art, thus performed by either gender in any combination, rather than a purely social dance where men and women were always paired.

Another consistent difference is that Laban seems to have made minor systematic changes. For example, where Klemm used 1., 2., 3., Laban used the same text, but changed the headings to I., II., III. Or where Klemm used (1), (2), (3), Laban used much the same text, but headed these as (a), (b), (c). There seems to be no obvious necessity for these purely formatting changes, and it can easily be suggested that Laban inserted these changes for no other reason other than to differentiate his text as being distinct from Klemm's.

Close scrutiny of the verbal texts of Laban and Klemm (Appendix) also suggests that there may be a development of the type of language used to describe dance. Specifically there seems to be an exploration of describing dance through the French language of ballet, versus descriptions of dance movement using German language. For example, where Klemm consistently uses the French "degagié" to describe the transference of weight, Laban instead uses the German "gewicht übertragen". This tendency for German language can be seen in other places in *Choreographie*, for example where Laban uses the German "Schräge" rather than the French "diagonale". It might be tempting to conclude that Laban was developing a characteristically German form of modern dance, especially writing after the great war when Germans were not friendly with the French. However this is far from consistent, for example in one case Klemm (1910, p. 55) describes a leg gesture in the air with the German "gelüftet", while Laban (1926, p. 57) changes this back to French ballet terminology, using "en l'air". While there appears to be a development of terminology as either French or German, a clear trend is not obvious.

Comparing the verbal descriptions overall, in some cases Laban follows Klemm exactly. In other cases, Laban seems to have shortened Klemm's description, almost summarising. Many of Klemm's elaboration about performance style, social etiquette,

and quality are entirely omitted by Laban. It appears that Laban was primarily focused on simply reporting the series of steps in a very practical way.

### Music & step notation in Laban and Klemm

Klemm (1910) and Laban (1926) also included musical notation and an early form of step notation to document each of the basic minuet steps. The summary of the early step notation as used by Laban and Klemm shows that while Laban copied much of Klemm's step notation, that he also omitted other notation signs (Fig. 1). Namely, Laban omits the signification of left leg versus the right leg, and also omits the sign for turning.

















KLEMM		LABAN
	-- Left leg working gesture and step (transfer of weight) (used in all minuet steps)	
	-- Right leg working gesture and step (transfer of weight) (used in all minuet steps)	- did not use -
	-- Both legs working (used in minuet forward step)	
	-- high level on one foot (used in all minuet steps)	
	-- high level on both feet (used in minuet step right, left, forward)	
	-- Middle level (used in minuet forward step, balancé)	
	-- Plié; bending then straightening (used in all minuet steps)	
	-- Plié, quick bending, used only as upbeats in basic stepping rhythms	
	-- turning (used in minuet forward step)	- did not use -

Figure 1. Notations by Klemm (1910, pp. 55-58) & Laban (1926, pp. 56-58).

It might be wondered why Laban (1926) includes this early step notation, yet makes no explicit mention of it. Indeed, he removes some of the signs to depreciate the notation method itself. This might be an especially curious question since the topic of *Choreographie* was the exploration of methods for movement notation and Laban (1926, p. 54) did discuss earlier methods, for example giving appropriate citation to Feuillet. However in the case of Klemm he neither cites the earlier author nor offers any review of the earlier style of movement notation.

### Constructing the Labanotation score

As already described, the reconstruction began with Laban's (1926) and Klemm's (1910) texts, supplemented with Preston-Dunlop's (2003) memory of Laban's dance history classes, and compared with Bartenieff and colleagues' (1960) notation. Laban did not describe all the elements necessary to construct the Labanotation score. Directions for the exact numbers of musical bars came from Klemm (1910) and most directions for stage plans, paths of travelling, and turns came from Bartenieff and colleagues (1960).

There were three phases in constructing the Labanotation score; 1) identifying basic stepping rhythms for minuet steps, 2) distinguishing the four basic minuet steps, and 3) assembling the entire score of 144 bars.

## Basic stepping rhythms

Both Laban and Klemm described basic rhythms of stepping (weight transfers) applicable to all minuet steps. These stepping rhythms are built upon the basic pattern of four shifts of weight (a, b, c, d) across six counts metric (1-6). However, within this basic scheme can be at least three variations. These basic rhythms provide the foundation for clarifying all the other minuet steps. The verbal account, musical motifs, stepping rhythms, and Labanotations are as follows (Fig. 2):

The steps can be distributed in various ways to the counts of the music.

A rhythmic example:

I. Is the simplest cadence, but singly-formed.

II. Is more manifold through syncopation, and is used the most.

III. Is the most manifold, but also the most difficult cadence.

(Laban, 1926, p. 56; after Klemm, 1910, p. 55)



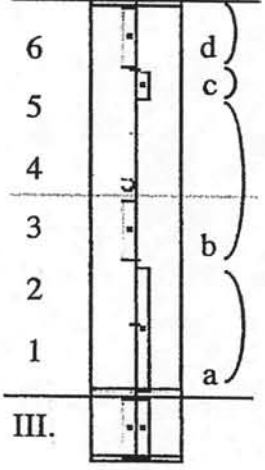
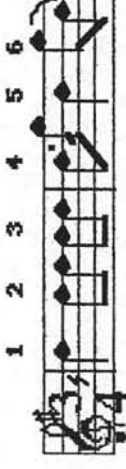

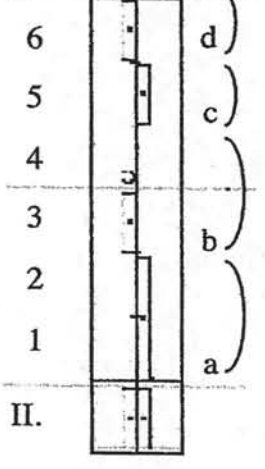
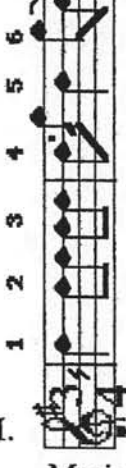

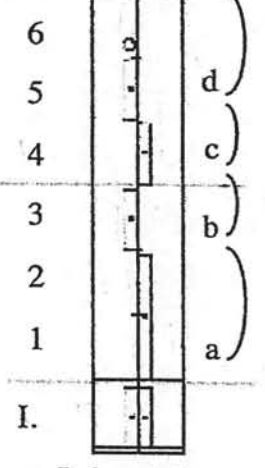
<p>III.</p> 		<p>III.</p> 
<p>II.</p> 		<p>II.</p> 
<p>I.</p> 		<p>I.</p> 
Music	Steps	Labanotation


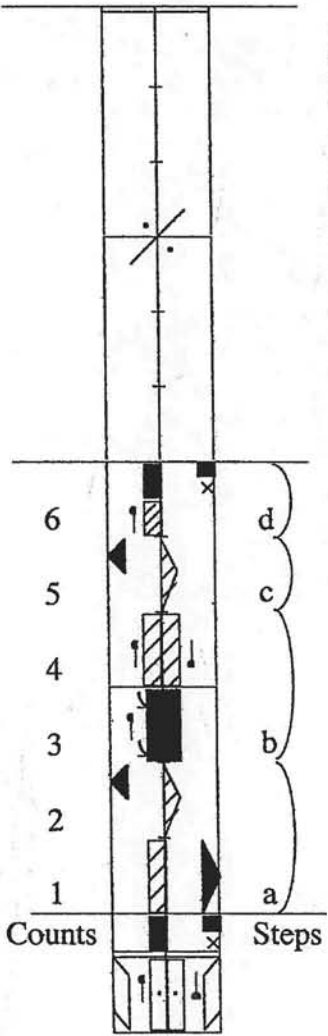
Figure 2. Basic stepping rhythms of the minuet (adapted from Klemm, 1910, p. 55; Laban, 1926, p. 56).

## Four minuet steps

The minuet dance is primarily composed from four basic minuet steps: minuet step right, minuet step left, minuet forward step, and minuet balancé. Each step has in common the basic minuet stepping rhythm. Each minuet step also consists of four 'steps' (transfers of weight) spread across six musical counts, with the exception of the minuet balancé which only consists of three weight transfers. These four minuet steps are joined in sequences to form the entire minuet dance. The basic steps are notated by Klemm and Laban with musical notation and the early form of step notation.

### Minuet step right

The description, music, and steps of the minuet step right with its Labanotation (Fig. 3):

<p><b>Minuet Step Right</b>  <b>Preparation:</b>          5th position, the right foot in front. The right foot passes through demi-coupé en l'air.          (a) The point of the foot describes the path as far as the second position, the weight is transferred onto the right foot.          (b) The left foot is pulled with its point via the first position into the fifth position behind the right, while both knees slowly bend and stretch.          It follows now on the last two counts          (c) a step by the right foot into the second position rising, and          (d) a step by the left foot into the fifth position behind the right foot sinking.          In the minuet sequence two steps right always follow one another. (Laban, 1926, p. 57; following Klemm, 1910, pp. 55-56)</p>	 <p style="text-align: center;"><u>Music</u>      <u>Steps</u></p>	 <p style="text-align: center;"><u>Labanotation</u></p>
<p>Figure 3. Minuet step right (adapted from Klemm, 1910, p. 55; Laban, 1926, p. 57).</p>		

Preston-Dunlop (2003) recalls that when teaching the minuet step right Laban stressed how leg gestures and transfers of weight all move primarily within the frontal (vertical) plane. Preston-Dunlop's account of the timing and direction of weight shifts and leg gestures in the minuet step right agrees with Bartenieff and Colleagues' (1960)

Labanotation. Reber's (1966) and Danker's (1954) versions use similar timing of weight shifts, except with the first step to the side being a 2-count gradual shift of weight without the small *développé* gesture.

Just as in the minuet step left, a 'forced arch' of the foot being drawn through fifth position has been included (count 3). This is not fully explicit in Laban's or Klemm's description, but is hinted at by how they describe the foot as "pulled with its point". Bartenieff and colleagues (1960) also notate this foot as moving into the fifth position on an arch rather than flat (though they have notated it in a slightly different method than used here<sup>3</sup>).

### **Minuet step left**

An apparent mistake occurs in Laban's account of the minuet step left. This may have resulted because of a tendency to blur the distinction between "movement steps" and the "musical counts". As described under the "basic step rhythms", minuet steps normally consist of four transfers of weight across six musical counts. What complicates this matter, and tends to blur the distinction between 'steps' and 'counts' is that they are both referred to in the same way, thus it is easily confused as to which is being discussed.

Klemm (1910) refers to both the steps (weight shifts) and the counts with numbers; (1), (2), (3), (4). While Laban (1926), though still using the same musical and step notations which contain numbers, instead refers to these with letters; (a), (b), (c), (d). In either case both Laban and Klemm are almost always enumerating the steps (weight shifts) in their verbal description. This is clearly evident since each description is divided into four parts, corresponding to the four weight shifts contained in each of the minuet stepping patterns. It is only rarely that they make specific reference to the 'counts'.

In some cases referring to weight shifts and also counts with the same numbers or letters raises no problems. For example in the minuet right when Laban (1926, p. 57) and Klemm (1910, p. 56) write that "on the last two counts there follows a step by the right foot into the second position rising and a step by the left foot into the fifth position sinking" there is no confusion, because each weight shift only requires a single count.

However, in the case of the minuet left, Klemm (1910, p. 57) writes "counts 5 and 6 are similar repetitions of 3 and 4", and this may have led to an error by Laban (1926, p. 57), who (in his copying of Klemm) omits the first two steps of the minuet left entirely. Using the letter abbreviations he only gives descriptions for steps (c) and (d) and then refers to (e) and (f) as being the repetitions, though nowhere else in his text does he refer to (e) and (f) as being steps or counts or anything. So in the first half of the minuet left, Laban gives us (c), (d), (e), and (f), but fails to provide any (a) or (b). It appears that Klemm had been referring to the counts (1-6), whereas Laban may have interpreted this as referring to weight shifts, and so omitted (a) and (b), so that that his description would still only contain the four weight shifts (a-d) found in each minuet stepping pattern.

To clarify the matter, the following format is used in this translation:

Counts are referred to with numbers (1, 2, 3, 4, 5, 6, etc.);  
Transfers of weight are referred to with letters (a), (b), (c), (d).

Because of Laban's omission of the first two weight shifts in the minuet left, these have been added to this translation from Klemm's text.

The description, music, and steps of the minuet step left with its Labanotation (Fig. 4):

<p><b>Minuet Step Left</b>          [Preparation: fifth position, right foot forward. First half. plié, at the same time raising the right foot through demi-coupé;]          [(a) describe with the point the line to the fourth position and take over the weight. The left foot is pulled-into the first position, with stretched knees rising on points of both feet.]          [(b) upon that follows a bending: demi-coupé with the left foot, after that describes the line to the second position and takes over the weight.]          (c) The right foot is pulled-into the fifth position behind the left foot,          (d) the left foot again describes the line as far as the second position and takes over the weight.          Counts 5 and 6 are repetitions of 3 and 4.          Second half: The right foot remaining stretched in the second position is          (a) pulled into the fifth position behind the [left] foot while the knee bends. The feet rise in the fifth position on the points and there follows          (b) demi coupé with the left foot, which then describes the line as far as the second position and takes over the weight.          (c) and (d) are the same as the last two counts of the first half. (Laban, 1926, p.57; after Klemm, 1910, pp. 56-57)</p>	<p style="text-align: center;"> <u>Music</u>      <u>Steps</u>      <u>Labanotation</u> </p> <p style="text-align: center;">Figure 4. Minuet step left (adapted from Klemm, 1910, p. 56; Laban, 1926, p. 57).</p>
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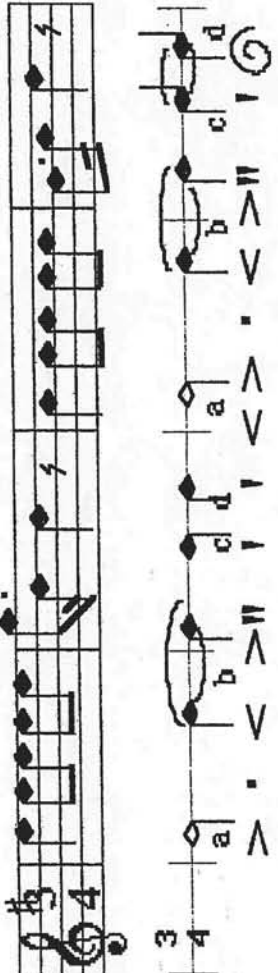
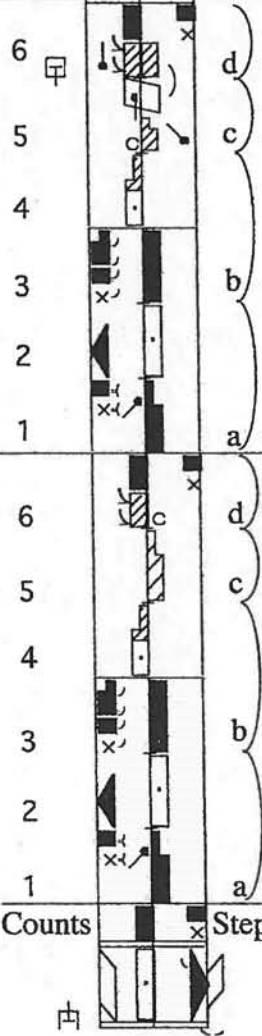
Bartenieff and Colleagues' (1960) version follows this same pattern of weight-shifts though they did not include all of the leg gestures. These small développés to the side have been included here since they are explicitly described by Laban and Klemm, and were also recalled by Preston-Dunlop (2003) as part of Laban's teaching of the minuet step left as providing an example of movement in the frontal (vertical) plane.

The weight-supporting limbs sliding into the positions (counts 2, 5) are included here because of Laban and Klemm's description of being "pulled-into" the positions. While this is not included by Bartenieff and Colleagues' (1960) they did not notate any slides of the weight-supporting limbs and so it appears that this detail was not included.

Just as in the minuet step right, a 'forced arch' of the foot moving into the fifth position (bar 2, count 1) is included. This is implied in the verbal description, and also included by Bartenieff and Colleagues (1960) (though notated differently than here<sup>3</sup>).

## Minuet forward step

The description, music, and steps of the forward step with its Labanotation (Fig. 5):

<p><b>Minuet Forward-step</b>          Preparation: second position, weight on the left foot. First half: The right foot is led-forward from the second position via the first position while bending (<i>demi coupé</i>); (a) into the fourth position. and the weight is transferred onto it. The left foot brushes, pulling-through the third position behind the right foot, and moves into the second position stretched and suspended (b) and is there with a brush of the point brought forward via position 1 (<i>demi coupé</i>) as far as the fourth position, and takes over the weight. (c) While rising, the right foot now makes a step forwards into the fourth position and (d) the left foot completes the step, in that it is pulled-into the first position on the points.          Second half: The right foot now begins from the first position and leads the (a) and (b) counts of the first half unchanged. (c) The right foot is placed very far outwards above the left foot in approximately an excessive fifth position and both feet rise in stretching on the points, so as to; (d) steadily turn upon the same [weight on both points] half-way round to the left and end the minuet-passing-step in the fifth position (left foot forward). With this half turn one achieves the change-of-front required by the figure of the minuet. (Laban, 1926, p. 58; following Klemm, 1910, pp. 57-58)</p>	 <p style="text-align: center;"><u>Music</u>      <u>Steps</u></p>	 <p style="text-align: center;"><u>Labanotation</u></p>
<p>Figure 5. Minuet forward step (adapted from Klemm, 1910, p. 57; Laban, 1926, p. 58).</p>		

Preston-Dunlop (2003) recalls that when teaching the minuet forward step Laban stressed how leg gestures and transfers of weight move primarily within the medial (sagittal) plane. This does not completely correspond to the leg gestures to the side (eg. count 2) which are explicitly stated and also notated by Bartenieff and Colleagues (1960). However, the overall direction of travel, and of most leg gestures is forward, and so demonstrates the sagittal.

The brushing gesture (counts 1-2) is stated by Laban, but only hinted by Klemm as "pulling through". It is also not notated by Bartenieff and Colleagues (1960), but may be



indicated by their notation of a gesture of the working leg to place-low. In contrast, the “brush of the point” (count 3) is explicitly stated by Laban and Klemm and also notated by Bartenieff and Colleagues (1960).

Though neither Laban or Klemm mentioned it, a plié of the standing leg with demi-coupé has been included at the end of each minuet forward step (count 6). This is used by Bartenieff and Colleagues (1960) and provides a consistent transition from one minuet step to another as each type of minuet step typically begins with a plié on the upbeat.

### Minuet balancé

The description, music, and steps of the minuet balancé with its Labanotation (Fig. 6):

<p><b>Minuet Balancé</b></p> <p>In every case the expression “balance” is connected with the concept of remaining on the spot. The minuet balancé is composed of one step forwards and one step backwards, and in the minuet it is accompanied by raising of the arm and of the hand.</p> <p>Preparation: Second position, weight on the left foot. Already in the upbeat the right foot is propelled from the second position past the first (demi coupé) and</p> <p>(a) into the fourth position. It takes over the weight. The left foot is [pulled through the third position] and brought stretched and suspended into the second position;</p> <p>(b) from there it describes the counter-movement to the line of stepping past the first position (demi coupé) and back as far as the fourth position, and takes over the weight.</p> <p>(c) The right foot describes the transition-line from the fourth position, stepping lightly past the third in front of the left foot,</p> <p>(d) to the fourth [second], stretched and suspended, the minuet balance ends there. (Laban, 1926, pp. 58-59; following Klemm, 1910, pp. 58-59)</p>	<p><b>Music</b>      <b>Steps</b>      <b>Labanotation</b></p> <p>Figure 6. Minuet balancé (adapted from Klemm, 1910, p. 58; Laban, 1926, p. 58).</p>
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Preston-Dunlop (2003) recalls that when teaching the minuet balancé Laban stressed how the leg gestures move primarily within the horizontal (lateral) plane. Neither Laban or Klemm mention the leg gesture side-low on counts 5-6 of the balancé, though this is how Preston-Dunlop remembered that Laban taught it and is also how Bartenieff and Colleagues (1960) notated it.

The first three counts of the minuet balancé are almost identical to the minuet forward step except for the difference in the degree of gesture contact (brushing) with the floor. Preston-Dunlop remembered the gestures in the balancé (counts 1 & 5) as brushing through first position out to side-low. This detail is not specified by Laban (1926), though Klemm (1910) states that the balancé gesture on count 1 is "pulled through", hinting this as a brush, but not specifying a brush of the full foot, or demi-coupé. However, Bartenieff and Colleagues (1960) clearly indicate the different degrees of contact with the floor in the forward step versus the balancé, and so their account is followed here.

### Sequence of steps and number of bars

These four basic minuet steps (right, left, forward, balancé) were assembled into the Labanotation score of the entire minuet dance.

Laban (1926, pp. 59-61) only briefly runs through the series of minuet steps in the entire dance and does not clearly specify the number of bars required. Fortunately, Klemm (1910, pp. 105-108) lists the sequence of minuet steps and the number of bars in a more systematic manner. Klemm's series of steps agrees with Laban's briefer description, and these also agree exactly with the Labanotation score by Bartenieff and colleagues (1960), and so were used in the notation here. An outline of the sequence of steps and number of bars are listed in Table 1.

Table 1. Outline of the minuet

	Bars:
Introduction and bows:	1-25
Primary Z-Figure:	25-36
Primary Z-Figure:	37-48
Primary Z-Figure:	49-64
Tour de main:	65-76
Tour de main:	77-88
Primary Z-Figure:	89-100
Primary Z-Figure:	101-112
Primary Z-Figure:	113-128
Tour de main	129-134
Conclusion and bows:	135-144

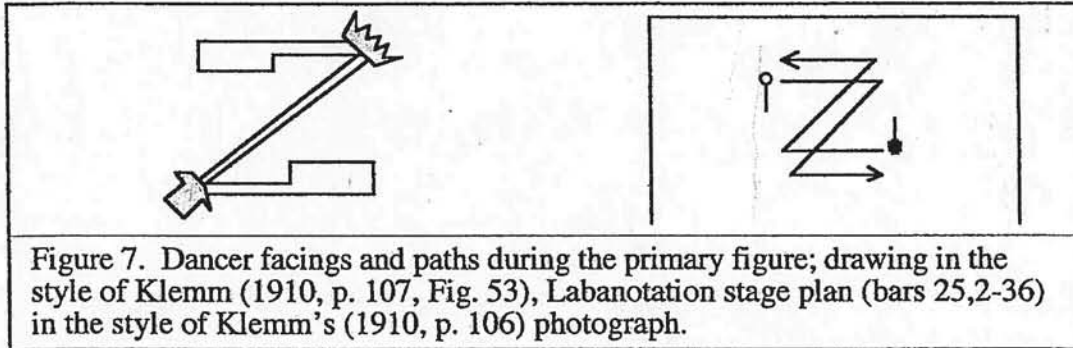
### Dancer facings and floor pathways

Laban (1926) did not specify the direction where dancers are facing, or the shape of travelling pathways through the room. These were identified from Klemm's drawings and photos, and from Bartenieff and Colleagues' (1960) Labanotation score.

One interesting characteristic was found regarding the Z-shaped "primary figure" which draws a large geometric form on the floor of the dance area. This 'Z'-shaped pathway seems to be the most characteristic feature of the minuet, yet its shape is recorded in several different variations. Klemm (1910, pp. 106-107) shows the pathway slightly differently in a drawing as compared to a photograph. Laban's (1926, p. 60) Feuillet notation does not show any intersection between the pathways of the two dancers. Bartenieff and colleagues' (1960) notation divides the Z-figure into separate floor plans such that any intersections between them are not clear. Reber's (1966) notation of Taubert's minuet also does not show the intersections between the paths of the Z-figure and in the notation of Rameau's minuet (Reber, 1986) the intersection between the Z-figures is not shown and the entire figure is also oriented at an oblique angle.

This is not just an unusual aspect of documentations of the minuet, but is crucial to the actual performance. In the practice of dancing the minuet as part of this research it was noticed that the weight shift forward (at the beginning of the minuet step left, which begins each Z-figure) was essential to the successful performance of the two simultaneous Z-figures by the two dancers. This weight shift forward causes the two Z-figures to be slightly off-set from each other, allowing the dancers to pass in the middle of the figure

without colliding, and also creating a double intersection of the two Z-figures allowing the two ends of the Z to have the same length. Amongst all of the documents consulted for this research, Klemm's drawing and photo (Fig. 7) are the only ones which show this shift of weight forward at the beginning of the Z-figure, and the double intersection of the Z-figures of the two dancers.



### Significance of the minuet to *Choreographie*

The construction of the minuet as shown in the Labanotation score, and the descriptions of the minuet by other authors and in interviews, allows a return to the original question of why Laban included an entire chapter on the minuet in *Choreographie*.

One perspective on this question comes from the approach taken where Laban would consider a dance or movement style, analyse its features, and develop these as elements within what Laban (1926, p. 64) sometimes called the "new dance". For example, ballet positions and movements were used in defining the choreutic system of directions (Laban, 1926, p. 35), analysis of shapes of movement pathways from Feuillet (1700, 1706) were used in deriving a system for fundamental types of movements (Laban, 1926, p. 54, 1966, p. 83), and martial arts movements for attack and defence were used to derive the basic sequences for choreutic 'scales' (Laban, 1926, 24, 1966, p. 37).

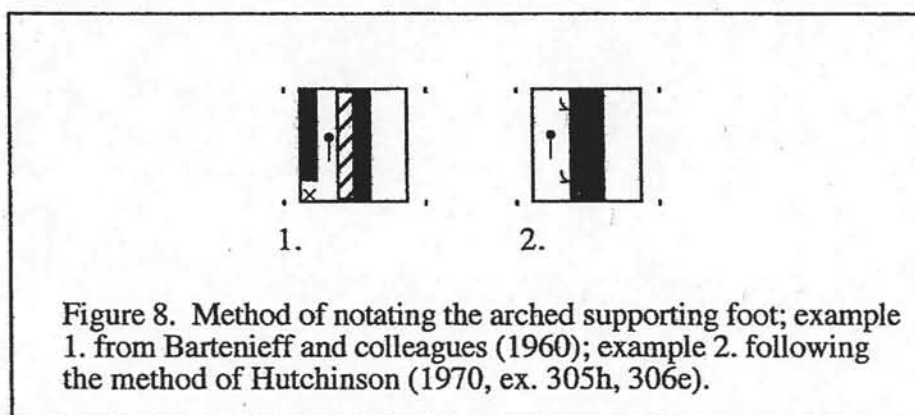
Though Laban did not provide details about his analysis of the minuet, some indications come from the account of his classes in dance history in England in the 1940-50's. Preston-Dunlop (2003) recounts how Laban taught a series of practical dance history classes where students would practice a historical dance style and then take this as an example of a particular aspect of Laban's movement analysis method. For example some tribal dances can be taken as examples of rhythmic weight and time efforts and ancient Egyptian dance (as shown in drawings) was taken as an example of fundamental geometric forms such as the tetrahedra.

Likewise, the minuet was given in a class which looked especially at spatial awareness and a refined use of the body space with clearly oriented directions. Preston-Dunlop (2003) recounts how the four basic minuet steps were in particular taken as examples of the division of space into the three Cartesian planes.

The Labanotation score can be scrutinised from this viewpoint of refined use of space. The floor plans reveal how the minuet contains an exploration of shapes and orientations and symmetrical repeats. These appear to be analogous to concepts that Laban was developing in choreutics. The creation of the notation score for Laban's minuet makes possible more detailed analyses of forms and symmetries of the minuet to compare these with the structure and content of Laban's movement analysis methods. Some of this is undertaken in the practical session (Longstaff, 2004) in conjunction with this paper.

## NOTES

1. This research is in advance of an upcoming translation of Rudolf Laban's (1926) *Choreographie*, edited by J. S. Longstaff. Comments can be sent to: [jeffrey@laban-analyses.org](mailto:jeffrey@laban-analyses.org)
2. Andrea Treu-Kaulbarsch consulted on several revisions of the Labanotation and on translation of Laban and Klemm.
3. Figure 8 shows the notation method for the arched foot moving into fifth position used by Bartenieff and colleagues (1960) in the minuet step right and minuet step left, and also the method adapted from Hutchinson (1970) which is used in the notation produced here.



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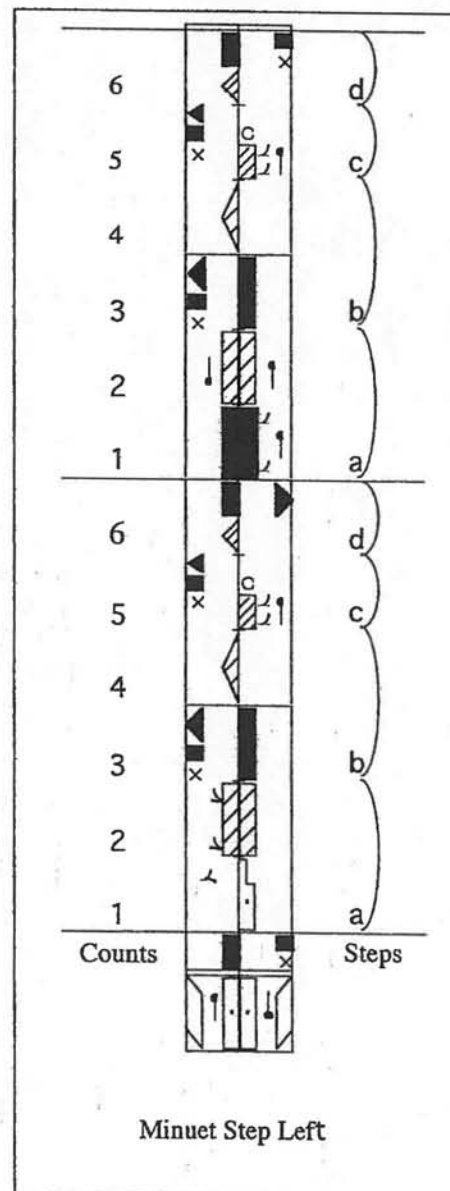
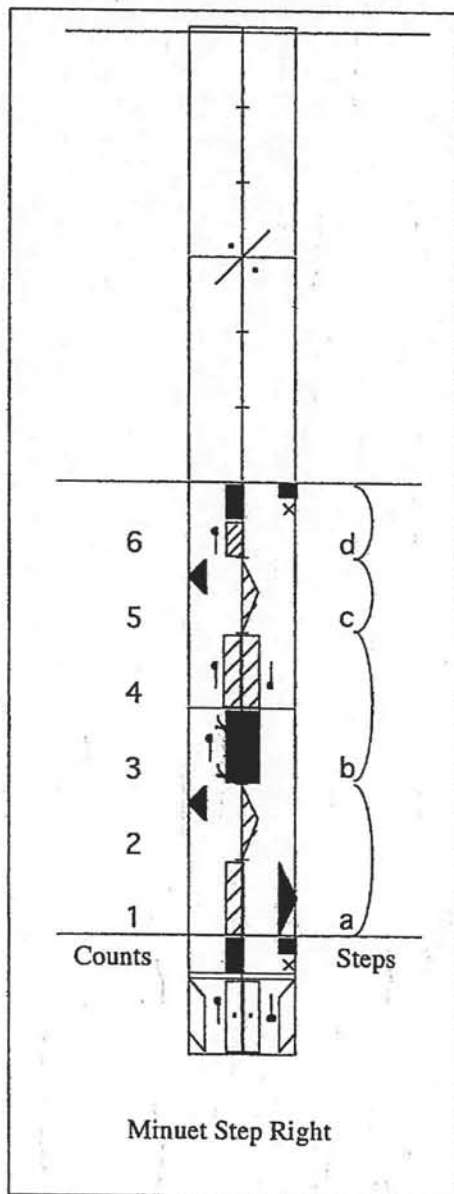
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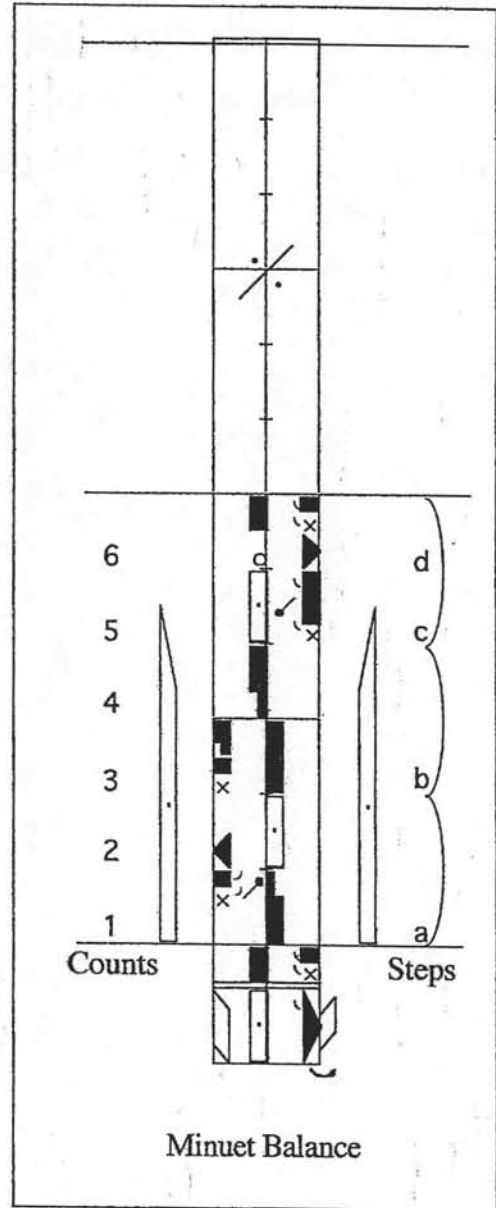
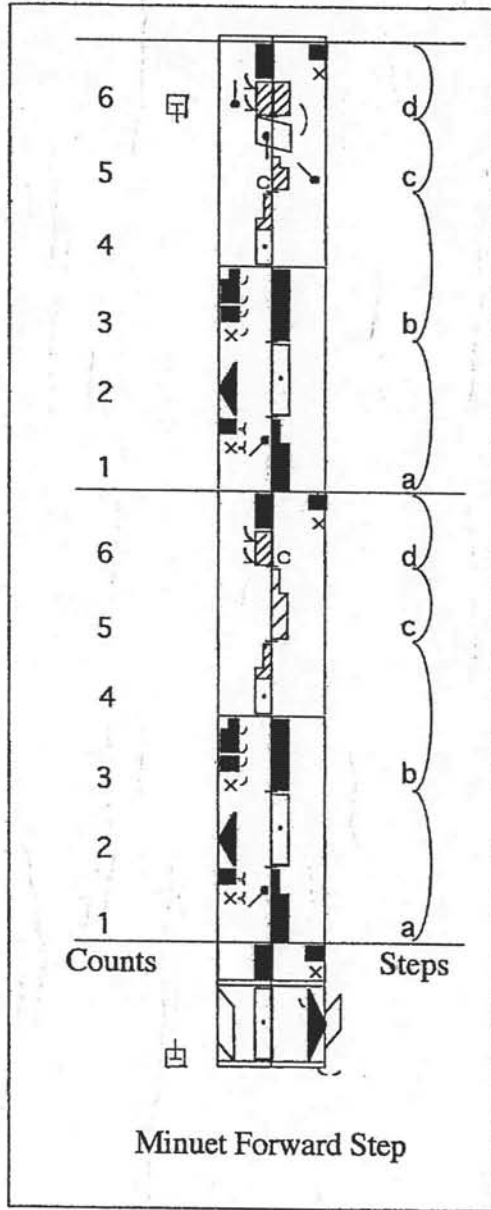
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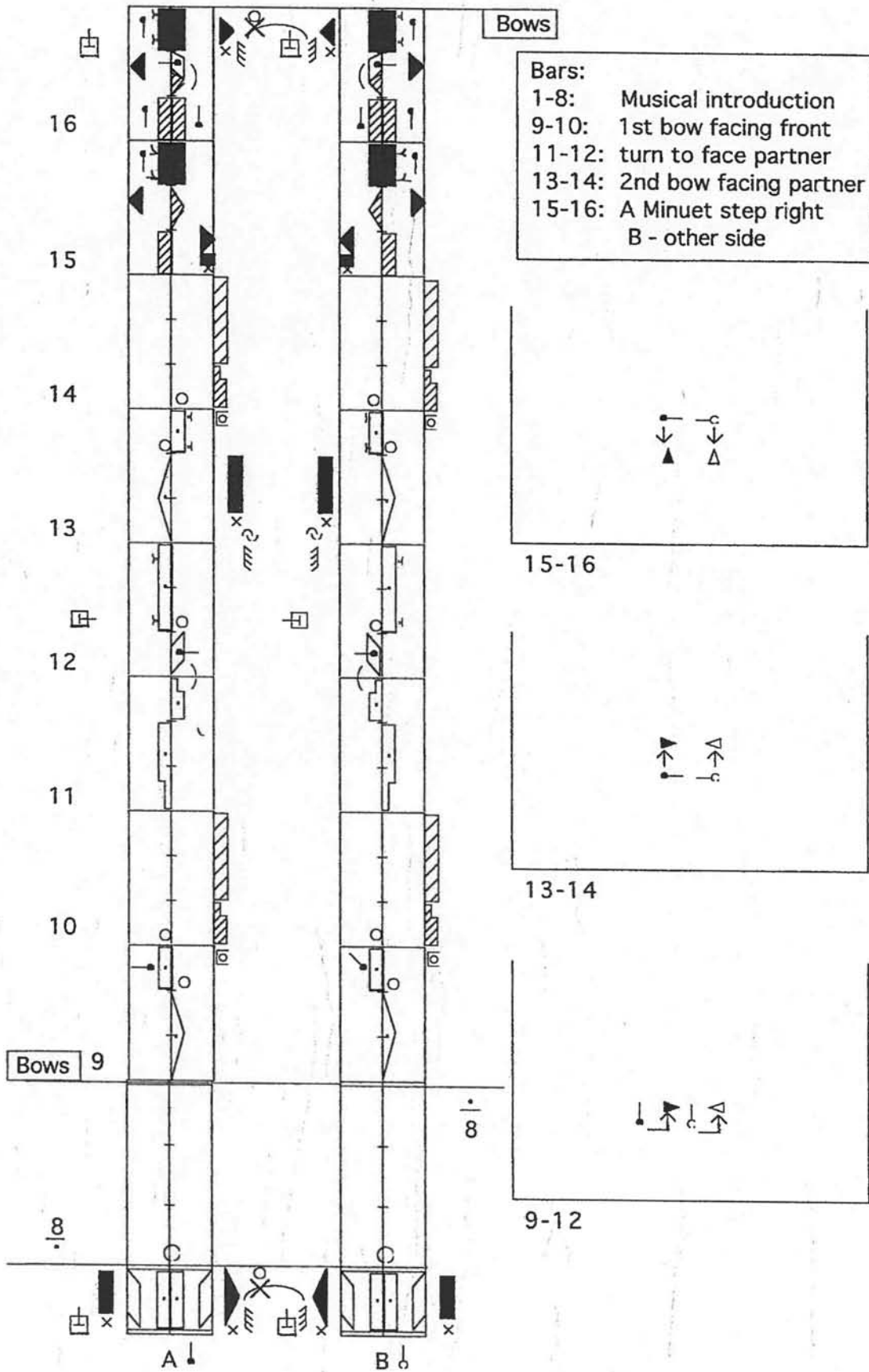
Reber, Gisela, with Eckerle, Christine. (Kin.) (1986). Die Schrittformen und Armführungen nach Le Maître a Danser 1725 von Pierre Rameau. Werden: published by the author [?].

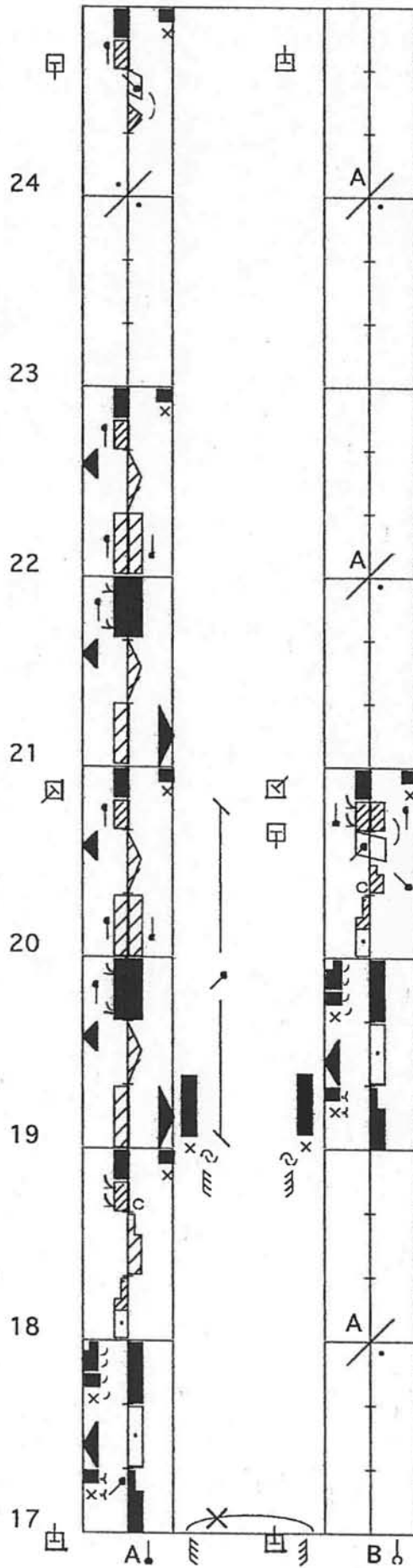
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## LABANOTATION SCORE

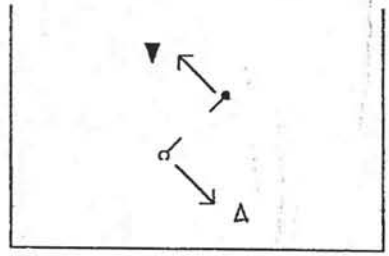








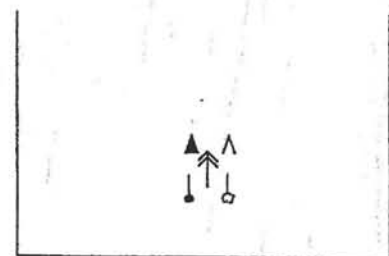
Bars:  
 17-18 : A, B minuet forward step  
 19-20 : A - minuet step right,  
           : B - repeat forward step  
 21-24 : A, B Two minuet steps right



21-24

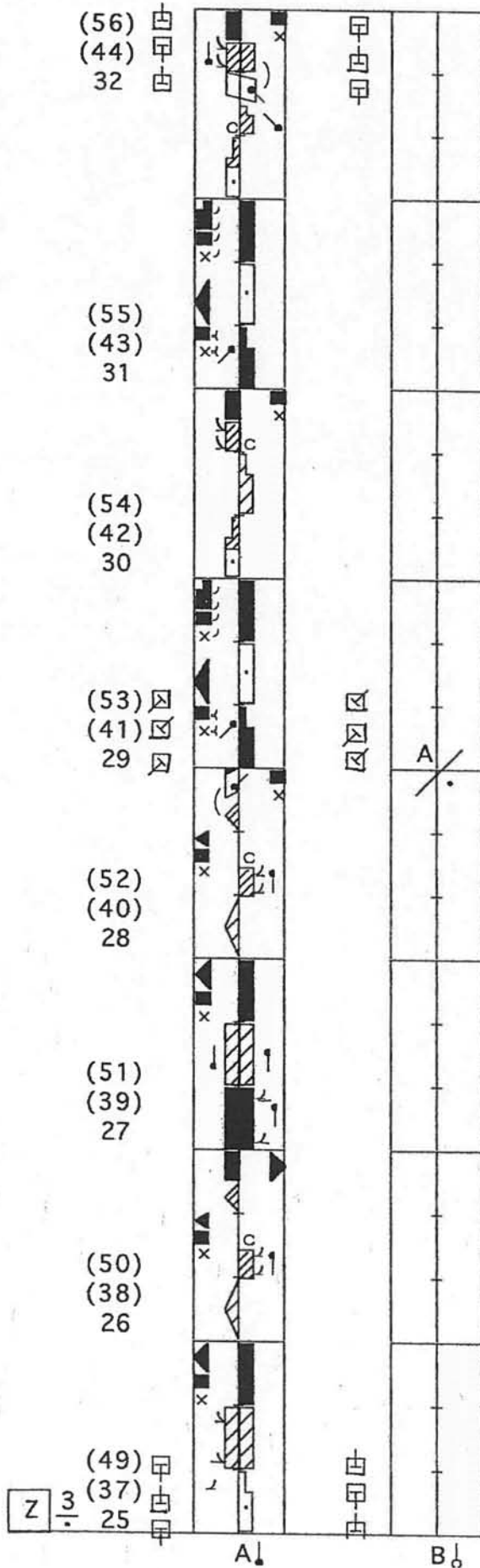


19-20



17-18

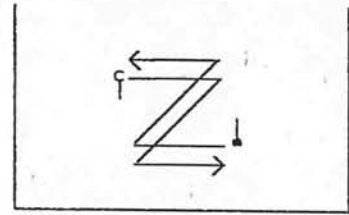




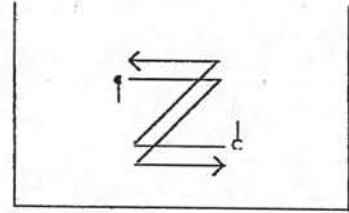
Bars: 25-28: (37-40; 49-52)  
minuet step left

Bars: 29-32: (41-44; 53-56)  
two minuet forward steps

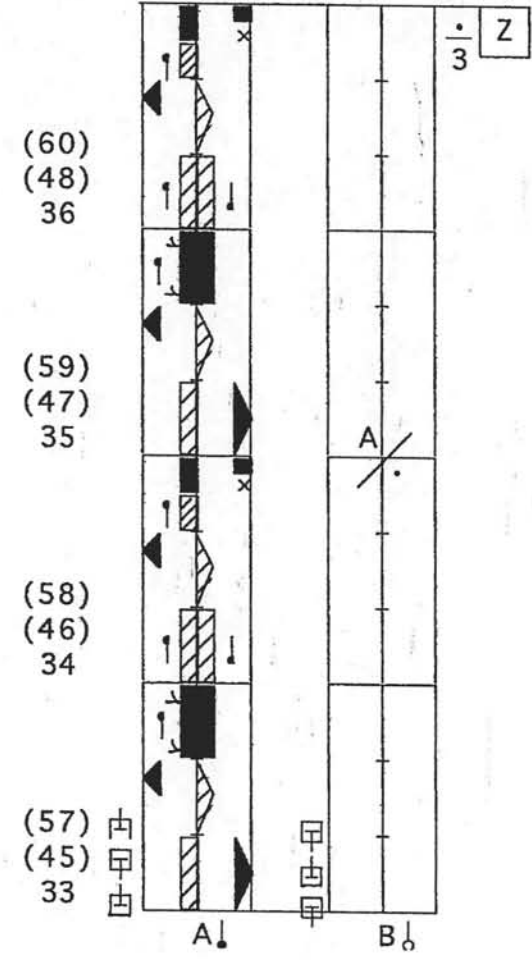
Bars: 33-36: (45-48; 57-60)  
two minuet steps right

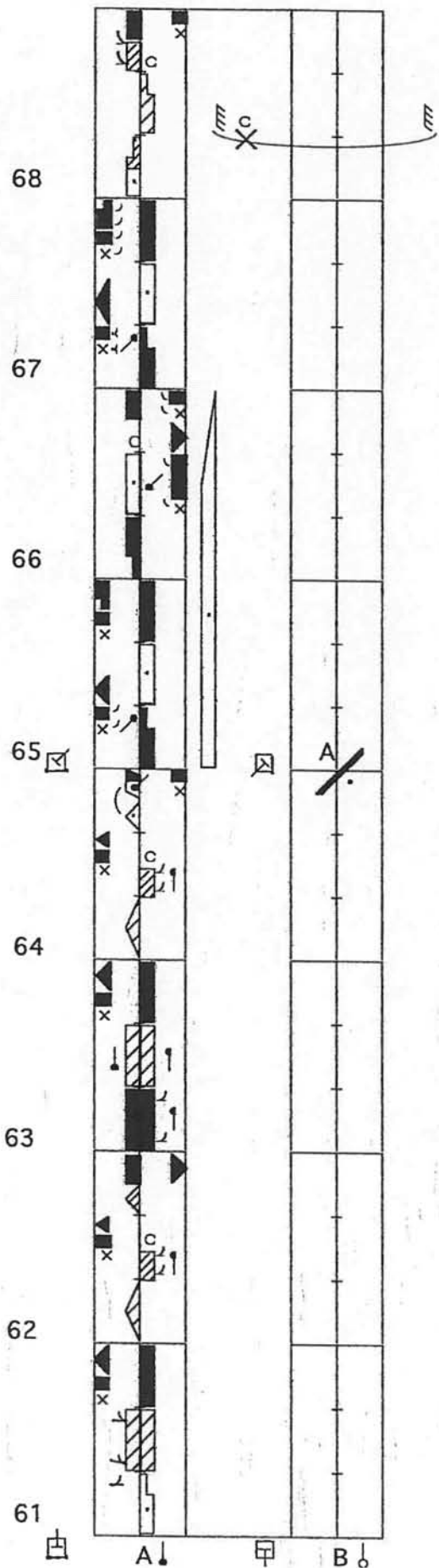


37,2-48

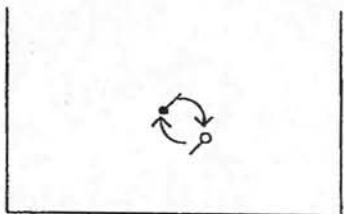


25,2-36 (49,2-60)

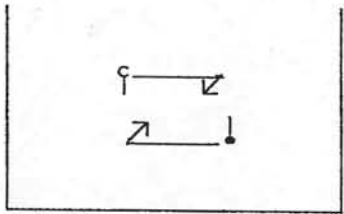




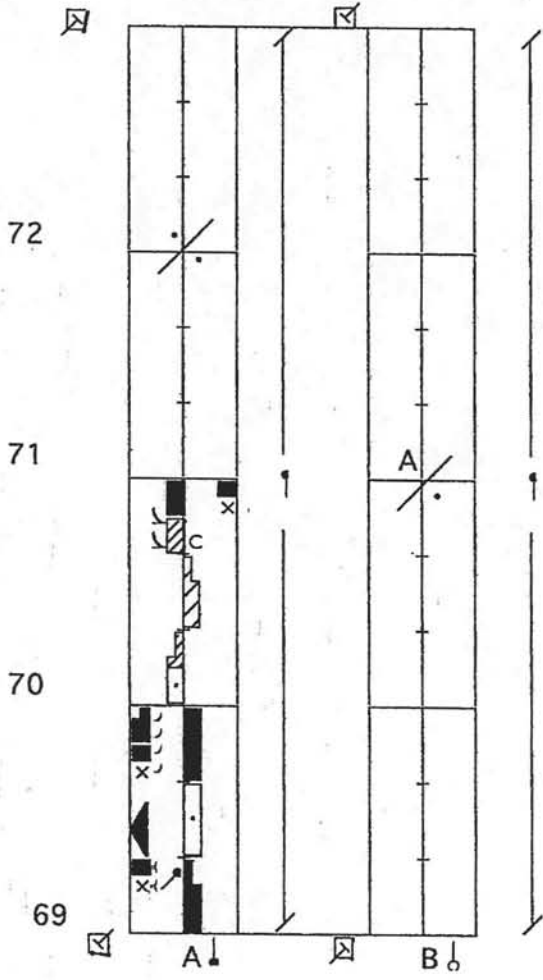
Bars:  
 61-64: minuet step left  
 (finishing the Z-figure)  
 65-66: minuet balance step,  
 raising the arm  
 67-72: three minuet forward steps  
 (*tour de main*)

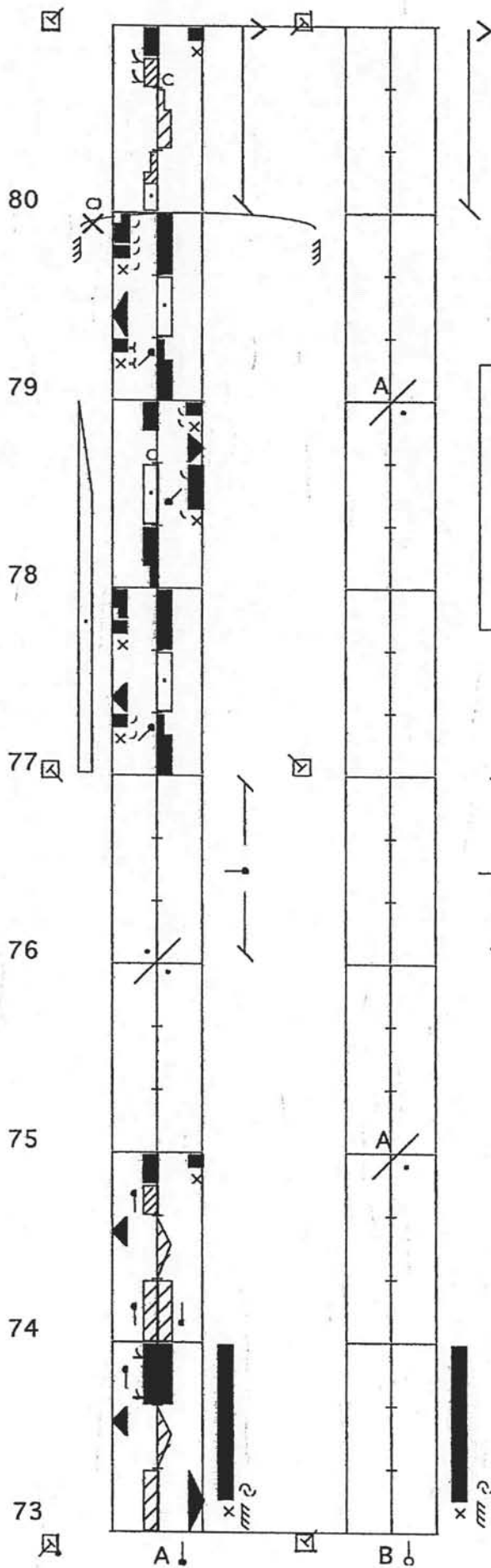


69-72

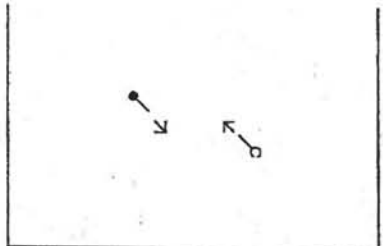


61,2-68

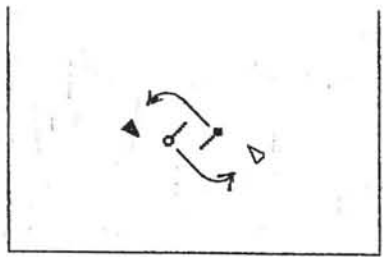




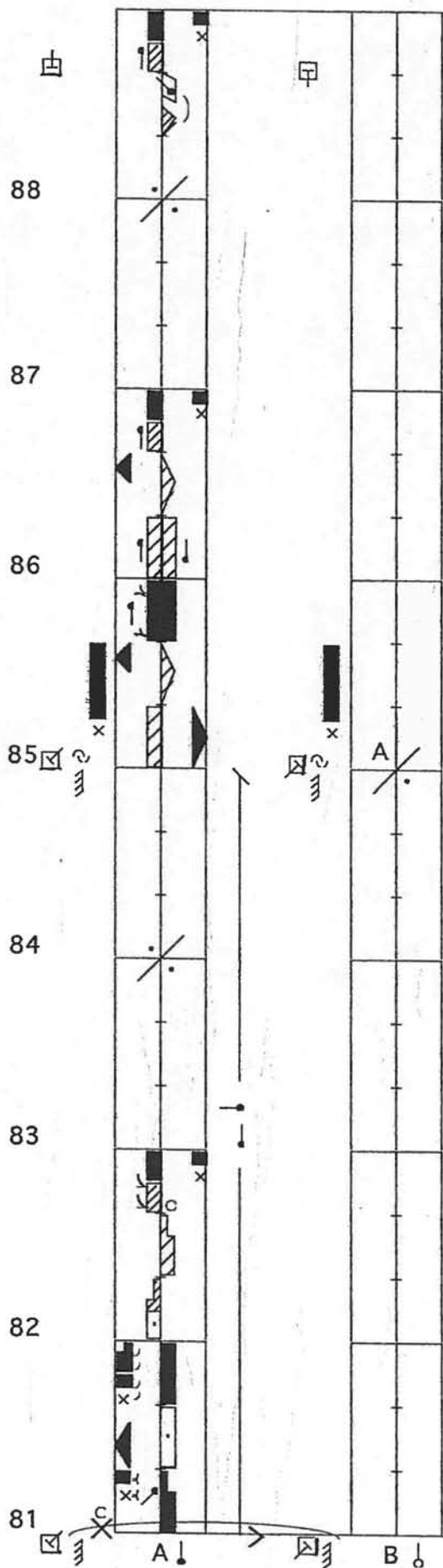
Bars:  
 73-76: two minuet steps right, lowering the arm  
 77-78: minuet balance step, raising the left arm  
 79-80: minuet forward step, begins the 2nd *tour de main*



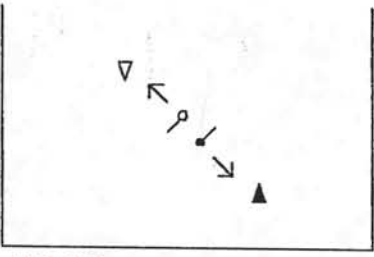
77-79



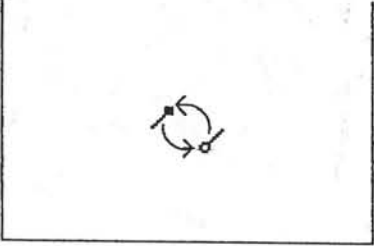
73-76



Bars:  
 81-84: two minuet forward steps  
 completing the *tour de main*  
 85-88: two minuet steps right,  
 lowering the arm



85-88



83-84

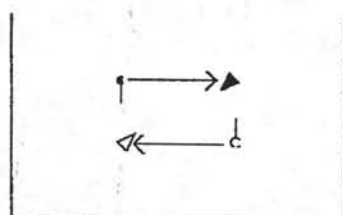
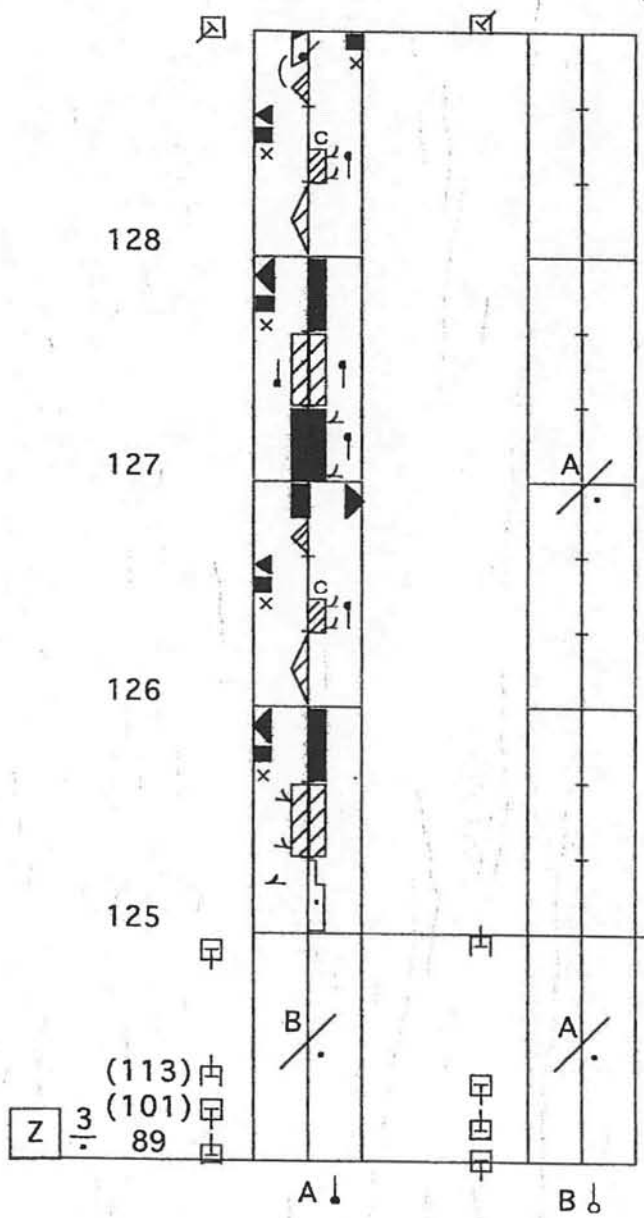


81-82

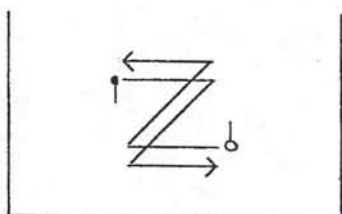


80

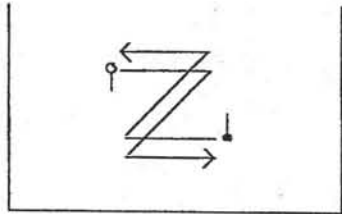
Bars:  
 89-124: Three performances  
 of Z-figure.  
 125-128: Minuet step left  
 (concludes Z-figure)



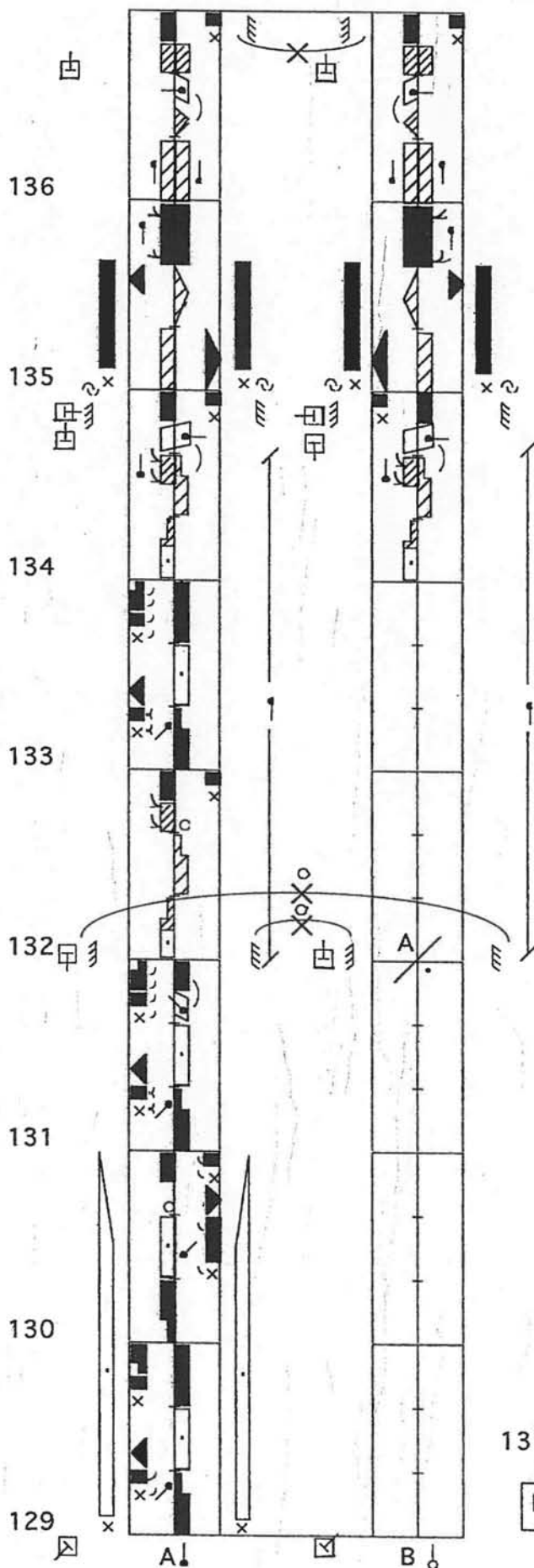
125,2-128



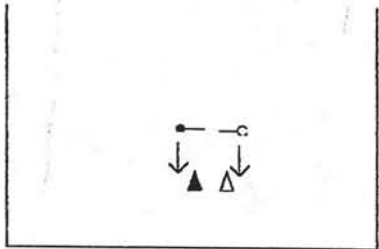
101,2-112



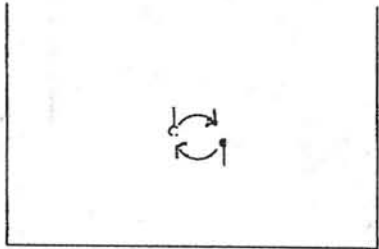
89,2-100 (113,2-124)



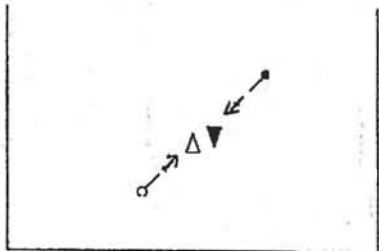
Bars:  
 129-130: Minuet *balance* with reaching of arms  
 131-134: Two minuet forward steps (*tour de main*)  
 135-136: A-minuet right; B-minuet right, (other side).  
 137-144: Repeat opening bows



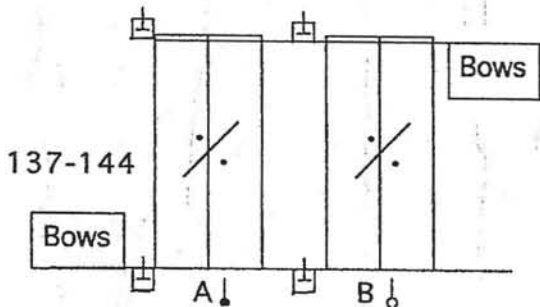
135-136



132-134,2



129-131



137-144

## APPENDIX

Comparison of the Minuet as described by Klemm and Laban.

Laban's (1926, pp. 56-61) chapter on the minuet closely followed Klemm's (1910, pp. 54-59, 103-109) description. To allow easy comparison of what Laban kept from Klemm, and what he changed, the text and figures are placed here side by side. Passages used in both texts are underlined.

## Basic minuet stepping rhythms (original)

<p>Klemm (1910, pp. 54-55):</p> <p>IX. Pas de Menuet</p> <p>163. Was wird unter Pas de Menuet verstanden? Alle diejenigen Tanzschritte, welche in dem Menuett zur Anwendung kommen und ihm ausschließlich angehören.</p> <p>164. Wieviel <u>Pas de Menuet</u> gibt es? <u>Vier</u>, unter sich sowohl als ihrer Richtungslinie nach verschieden und nach letzterer benannt: a) <u>Pas de Menuett a droite (Menuettpas rechts)</u>, b) <u>“ ” ” ” gauche (Menuettpas links)</u>, c) <u>“ ” ” en passant (Menuett-Vorpas)</u>, d) <u>Balancé de Menuett (Menuett-Balancé)</u>.</p> <p>165. Läßt sich, ungeachtet ihrer Verschiedenheit unter sich, etwas ihnen allen Gemeinsames nachweisen? Ja. <u>In allen Menuettpas ist die Verteilung der Schrittbewegungen auf sechs Musiktempi (auf zwei Takte je zu drei Takteilen) zu finden.</u></p> <p>166. Welche Taktart hat die Musik des Menuetts, und wie ist sie zu akzentuieren? Den <u>3/4 - Takt</u>; <u>der erste Takteil</u> ist zu <u>akzentuieren</u>, <u>der dritte nur mäßig</u> hervorzuheben.</p> <p>167. Auf welche Weise können vier <u>Schrittbewegungen</u> mit sechs <u>Musiktempi</u> zusammentreffen? Nachstehende <u>rhythmische Beispiele</u> beantworten das, indem sie das Abmessen der Schritte und deren Schlußfall (Kadenz) auf dreifache Weise zeigen.</p> <p>1. <u>ist die einfachste</u> und gewöhnliche <u>Kadenz</u>. Ihre <u>Einformigkeit</u> macht sie minder empfehlenswert.</p> <p>2. <u>ist durch die Synkope</u> schon <u>mannigfaltiger</u>. Nach dieser Art sind die nachstehenden einzelnen Menuettpas normiert worden.</p> <p>3. ist die vollkommenste und künstlichste Kadenz durch die <u>Mannigfaltigkeit</u> ihrer fein und frei darzustellenden Kontraste: <u>große und kleine Schritte, langsame und geschwinde, gehobene und gebogene Bewegungen</u>.</p>	<p>Laban (1926, p. 56):</p> <p>Als Beispiel einer Tanzaufzeichnung des Balletts zitieren wir die übliche Vorschrift für das Menuett. Pas de Menuett</p> <p><u>Es gibt vier Menuett-Pas</u>. Diese vier Motive sind:</p> <p>a) <u>Pas de Menuett á droite (Menuett-Pas rechts)</u> b) <u>“ “ “ gauche ( “ links)</u> c) <u>“ “ “ en passant ( “ Vor-Pas)</u> d) <u>Balancé de Menuett (Menuett-Balancé)</u></p> <p><u>In allen Menuett-Pas ist die Verteilung der Schrittbewegungen auf sechs Musiktempi (auf zwei Takte zu je drei Takteilen) gleich.</u></p> <p><u>Die Musik des Menuetts ist im Dreivierteltakt</u> beschreiben. <u>Der erste Takteil</u> wird <u>akzentuiert</u>, <u>der dritte nur mäßig</u> betont.</p> <p>Die <u>Schritte</u> können auf verschiedene Weise auf die Takteile der <u>Musik</u> verteilt werden.</p> <p><u>Rhythmisches Beispiel:</u></p> <p>I. <u>Ist die einfachste Kadenz</u>, aber <u>einformig</u>.</p> <p>II. <u>Ist durch die Synkope mannigfaltiger</u>, und wird am meisten verwendet.</p> <p>III. Ist die <u>mannigfaltigste</u>, aber auch schwerste Kadenz. Außer der Synkope kommen <u>große und kleine Schritte</u> vor, die <u>langsame und rasche, gehobene und gebogene Bewegungen</u> ermöglichen.</p>
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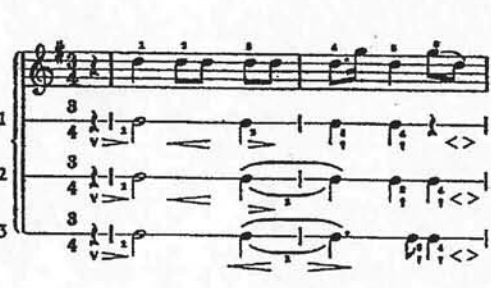
 <p>(Klemm, 1910, p. 55)</p>	 <p>(Laban, 1926, p. 56)</p>
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Figure 9. Basic stepping rhythms of the minuet by Klemm and Laban.

### Basic minuet stepping rhythms (translation)

<p>Klemm (1910, pp. 45-55):</p> <p>IX. <i>Pas de Minuet</i></p> <p>163. What will be understood in the <i>Pas de Minuet</i>? All the dance-steps, which are used solely in the minuet</p> <p>a) <i>Pas de Minuet a droite</i> (minuet step right) b) " " " <i>gauche</i> ( " " left) c) " " " <i>en passant</i> (minuet forward step) d) <i>Balancé de Minuet</i> (minuet balance)</p> <p>In all minuet-steps the division of the step-movement is the same, into six musical-counts (in two bars of three counts each). The music of the minuet is written in three-quarter-time. The first count is accented, the third is only slightly emphasised.</p> <p>A rhythmic example: Is the simplest cadence, but singly-formed.</p> <p>Is more manifold through syncopation, manifold large and small steps slow and fast movements with rising and lowering.</p>	<p>Laban (1926, p. 56):</p> <p>As an example of a dance-representation of the ballet we give the usual direction for the minuet. <i>Pas de Minuet</i></p> <p>There are four minuet-steps. These four motifs are:</p> <p>a) <i>Pas de Minuet a droite</i> (minuet step right) b) " " " <i>gauche</i> ( " " left) c) " " " <i>en passant</i> (minuet forward step) d) <i>Balancé de Minuet</i> (minuet balance)</p> <p>In all minuet-steps the division of the step-movement is the same, into six musical-counts (in two bars of three counts each). The music of the minuet is written in three-quarter-time. The first count is accented, the third is only slightly emphasised. The steps can be distributed in various ways to the counts of the music.</p> <p>A rhythmic example: I. Is the simplest cadence, but singly-formed. II. Is more manifold through syncopation, and is used the most. III. Is the most manifold, but also the most difficult cadence. In addition to syncopation, large and small steps are present, which permits slow and fast movements with rising and lowering.</p>
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### Minuet step right (original)

Klemm (1910, pp. 55-56):

168. Wie ist die Ausführung des Menuettpas rechts?

a) Menuettpas rechts. Vorbereitung:

5. Position, der rechte Fuß vorn.

Der rechte Fuß, durch demi-coupé gelüftet,

(1) beschreibt mit der Fußspitze die Linie bis zur 2.

Position, und der Oberkörper degagiert auf den rechten Fuß,

(2) der linke Fuß wird mit der Fußspitze bis zur 1. Position

dem rechten Fuße nach- (beide Knie begleiten diese und die folgende Bewegung durch Biegen und Strecken im sanftesten Übergange) und ohne Unterbrechung hinter denselben in die

5. Position gezogen

(3). Im Erheben und Niederlassen

(4) folgen nun auf die zwei letzten Tempi zwei gleichmäßige Schritte auf den Spitzen, der erste vom rechten Fuß in die 2.

Position, der zweite vom linken Fuß in die 5. Position

hinter den rechten Fuß, zur Endigung. In dem Menuett

kommen zwei solcher pas rechts aufeinanderfolgend zur Anwendung.

Laban (1926, p. 57):

Pas de Menuett á droite Vorbereitung:

5. Position, der rechte Fuß steht vorne.

Der rechte Fuß durch demi-coupé en l'air.

(a) Die Fußspitze beschreibt den Weg bis zweiten Position, das Gewicht wird auf den rechten Fuß übertragen.

(b) Der linke Fuß wird mit der Fußspitze über die erste Position in die fünfte Position hinter den rechten gezogen,

(c) während beide Knie sich langsam beugen und strecken. Es folgt nun im Heben und Senken

(d) auf die zwei letzten Tempi vom rechten Fuß ein Schritt in die zweite

Position, vom linken einer in die fünfte Position hinter dem rechten Fuß. -- In

dem Menuett folgen immer zwei solcher Pas rechts aufeinander.

(Klemm, 1910, p. 55)

(Laban, 1926, p. 57)

Figure 10. Musical and 'step' notation of the minuet step right by Klemm and Laban.

### Minuet step right (translation)

Klemm (1910, pp. 55-56):

168. How is the performance of the minuet right? Minuet Step Right

Preparation: 5th position, the right foot in front.

(1) The right foot passes through demi-coupe foot describes the line to second position

(2) The left foot is pulled with its point first position the fifth position behind

(3) With rising and settling

(4) Following now on the last two counts are two similar steps on the points, the first from the right foot into the second position, the second from the left foot into the fifth position behind the right foot, to end.

-- In the minuet comes two steps right always follow one another in sequence.

Laban (1926, p. 57):

Minuet Step Right

Preparation: 5th position, the right foot in front. The right foot passes through demi-coupe en l'air.

(a) The point of the foot describes the path as far as the second position, the weight is transferred onto the right foot.

(b) The left foot is pulled with its point via the first position into the fifth position behind the right, while both knees slowly bend and stretch.

It follows now on the last two counts

(c) a step by the right foot into the second position rising, and

(d) a step by the left foot into the fifth position behind the right foot sinking.

In the minuet sequence two steps right always follow one another.

## Minuet step left (original)

Klemm (1910, pp. 56-57):

169. Ist der Menuettpas links auf gleiche Weise in der Gegenbewegung auszuführen?

Nein. Der Erfinder des Menuetts und seiner pas wollte wahrscheinlich vermeiden, daß der linke Fuß, welcher den Menuettpas rechts beendet, sofort links denselben wieder anfangen (Prosodie: Status), beabsichtigte auch wohl; durch veränderte Gestaltung des Menuettpas links eine größere Mannigfaltigkeit zu erzielen.

b) Menuett pas links. Vorbereitung: 5. Position, der rechte Fuß vorn.

Erste Hälfte. Der rechte Fuß, unter gleichzeitigem leichten plié rechts durch demi-coupé gelüftet, beschreibt mit der Spitze die Linie bis zur 4.

Position vor und degagiert

(1), der linke Fuß wird in die 1. Position nachgezogen und, mit gestreckten Knien auf beiden Fußspitzen erhoben

(2), im darauffolgenden Biegen: demi-coupé mit dem linken Fuße, der hierauf die Linie bis zur 2.

Position beschreibt und degagiert

(3), folgt der rechte Fuß in die 5. Position hinter den linken Fuß nach, und

(4) der linke Fuß beschreibt wiederum die Linie bis zur 2. Position und degagiert.

Tempo 5 und 6 gleich 3 und 4 wird wiederholt.

Zweite Hälfte. Der in der 2 Position gestreckt verbliebene rechte Fuß wird

(1) in die 5. Position hinter den linken Fuß nachgezogen, begleitet durch Biegen beider Knien, dem Heben auf beide Spitzen der in der 5. Position vereinigten Füße folgt,

(2) demi-coupé mit dem linken Fuße der hierauf die Linie bis zur 2. Position beschreibt und degagiert,

(3) und (4) ist den zwei letzten Tempi der ersten Hälfte völlig gleich. Es findet mithin der Menuettpas links in der 2. Position auf dem stützenden linken Fuße seine Endigung.

Laban (1926, p. 57):

### Menuett Pas links

(c) Der rechte Fuß wird in die fünfte Position hinter den linken Fuß nachgezogen,

(d) der linke Fuß beschreibt wiederum die Linie bis zur zweiten Position und übernimmt das Gewicht.

Tempo e und f sowie c und d wird wiederholt.

Zweite Hälfte: Der in der zweiten Position gestreckt verbliebene rechte Fuß wird

(a) in die fünfte Position hinter den Fuß gezogen, während die Knien sich biegen. Die Füße heben sich in der fünften Position auf die Spitzen und es folgt

(b) demi coupé mit dem linken Fuß, der dann die Linie bis zur zweiten Position beschreibt und das Gewicht übernimmt.

c und d ist den zwei letzten Tempi der ersten Hälfte gleich.

PAS DE MENUETT À GAUCHE.

(Klemm, 1910, p. 56)

Pas de Menuett à gauche.

(Laban, 1926, p. 57)

Figure 11. Musical and 'step' notation of the minuet step left by Klemm and Laban.

### Minuet step left (translation)

An apparent mistake occurs in Laban's account of the minuet step left where the first two steps (transfers of weight) are omitted. This may have resulted because of a tendency to blur the distinction between "movement steps" and the "musical counts" (see discussion in this article). To clarify the matter, the following format is used in this translation:

Counts are referred to with numbers (1, 2, 3, 4, 5, 6, etc.);

Steps (transfers of weight) are referred to with letters (a), (b), (c), (d).

The first two steps described by Klemm, have been included in the translation of Laban where necessary:

<p>Klemm (1910, pp. 56-57):</p> <p>169. Is the minuet step left the same counter movement leading?</p> <p>No. The inventor of the minuets and its steps probably meant to avoid, that the left foot which the minuet step right ends with, should start the same step only to the left again (rhythmic pattern), and probably intended to reach a greater diversity by a changed composition of the minuet step left.</p> <p>Preparation: fifth position, right foot forward</p> <p>First half. plié, at the same time raising the right foot through demi-coupé, draw with the point the line to the fourth position and take over the weight.</p> <p>(1) The left foot is pulled-into the first position, with stretched knees rising on points of both feet.]</p> <p>(2) upon that follows a bending: demi-coupé with the left foot, after that describes the line to the second position and takes over the weight.</p> <p>(3) Following, the right foot is pulled-into the fifth position behind the left foot, and</p> <p>(4) the left foot again describes the line as far as the second position and disengages onto the weight</p> <p>Counts 5 and 6 are similar repetitions of 3 and 4.</p> <p>Second half: The right foot remaining stretched in the second position is</p> <p>(1) pulled back into the fifth position behind the [left] foot through bending of both knees. The feet rise in the fifth position on the points and there follows</p> <p>(2) demi coupé with the left foot, which then describes the line as far as the second position and disengages onto the weight.</p> <p>(3) and (4) are the fully the same as the last two counts of the first half. It finds the ending with the minuet step left in the second position on the left foot.</p>	<p>Laban (1926, p. 57):</p> <p>Minuet Step Left</p> <p>[Preparation: fifth position, right foot forward]</p> <p>[First half. plié, at the same time raising the right foot through demi-coupé;]</p> <p>[(a) describe with the point the line to the fourth position and take over the weight. The left foot is pulled-into the first position, with stretched knees rising on points of both feet.]</p> <p>[(b) upon that follows a bending: demi-coupé with the left foot, after that describes the line to the second position and takes over the weight.]</p> <p>(c) The right foot is pulled-into the fifth position behind the left foot,</p> <p>(d) the left foot again describes the line as far as the second position and takes over the weight.</p> <p>Counts 5 and 6 are repetitions of 3 and 4.</p> <p>Second half: The right foot remaining stretched in the second position is</p> <p>(a) pulled into the fifth position behind the [left] foot while the knee bends. The feet rise in the fifth position on the points and there follows</p> <p>(b) demi coupé with the left foot, which then describes the line as far as the second position and takes over the weight.</p> <p>(c) and (d) are the same as the last two counts of the first half.</p>
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## Minuet forward step (original)

<p>Klemm (1910, pp. 57-58):          170. Wie ist der Menuett-Vorpas auszuführen?          c) <u>Menuett-Vorpas. Vorbereitung: 2. Position, degagiert auf den linken Fuß.</u>  <u>Erste Hälfte. Der rechte Fuß wird aus der 2. Position, an der 1. Position im Biegen (demi-coupé) leicht vorbeistreichend, in die 4. Position vorgeführt, auf denselben degagiert (1); der linke Fuß aber, im Nachziehen die 3. Position hinter dem rechten Fuße leicht andeutend, in die 2. Position bewegt und da gestreckt und schwebend gehalten</u>  <u>(2), mit streifender Spitze der 1. Position genähert zum demi-coupé, um die Linie nach vorwärts bis zur 4. Position zu beschreiben und zu degagieren</u>  <u>(3). Im Heben macht nun der rechte Fuß einen ganzen Schritt vorwärts in die 4. Position, und</u>  <u>(4) der linke Fuß folgt demselben, in der 1. Position auf den Spitzen beschließend, nach.</u>  <u>Zweite Hälfte. Der rechte Fuß beginnt nun aus der 1. Position und führt das (1) und (2) Tempo der ersten Hälfte ganz unverändert aus.</u>  <u>(3) Der rechte Fuß wird sehr auswärts über der linken Fuß in etwas überschrittener 5. Position aufgestellt, und beide Füße erheben sich im Strecken auf die Spitzen, um</u>  <u>(4) gleichmäßig auf denselben eine halbe Tour linksum zu drehen und in der 5. Position, der linke Fuß vorn, den Menuett-Vorpas zu beendigen. Mit dieser halben Tour wird die durch die Figur des Menuetts bedingte Frontveränderung erreicht.</u></p>	<p>Laban (1926, p.58):  <u>Menuett-Vorpas Vorbereitung zweite Position: Gewicht auf dem linken Fuß.</u>  <u>Erste Hälfte: Der rechte Fuß wird aus der zweiten Position über die erste Position im Biegen (demi coupé) in die vierte Position vorgeführt, auf denselben das Gewicht übertragen.</u>  <u>(a) Der linke Fuß streift im Nachziehen die dritte Position hinter dem rechten Fuße und bewegt sich in die zweite Position, gestreckt und schwebend</u>  <u>(b) und wird da mit Streifen der Spitze über Position 1 (demi coupé) bis zur vierten Position vorn gebracht und übernimmt das Gewicht.</u>  <u>(c) Im Heben macht nun der rechte Fuß einen Schritt vorwärts in die vierte Position und</u>  <u>(d) der linke Fuß beschließt den Pas, indem er in die erste Position auf den Spitzen nachgezogen wird.</u>  <u>Zweite Hälfte: Der rechte Fuß beginnt nun aus der ersten Position und führt das a- und b- Tempo der ersten Hälfte unverändert aus.</u>  <u>(c) Der rechte Fuß wird sehr auswärts über den linken Fuß in etwas überschrittener fünfter Position aufgesetzt und beide Füße erheben sich im Strecken auf die Spitze, um</u>  <u>(d) gleichmäßig auf demselben eine halbe Tour linksum zu drehen und in der fünften Position (der linke Fuß vorn) den Menuett-Vor-Pas zu beendigen. Mit dieser halben Tour wird die durch die Figur des Menuett bedingte Frontveränderung erreicht.</u></p>
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(Klemm, 1910, p. 57)

(Laban, 1926, p. 58)

Figure 12. Musical and 'step' notation of the minuet forward step by Klemm and Laban.

### Minuet forward step (translation)

<p>Klemm (1910, pp. 57-58):          How is the minuet forward-step performed?          Minuet Forward-step.          Preparation: second position, disengaged to the left foot.          First half: The right foot is led-forward from the second position to the the first position while bending (demi coupé) into the fourth position and disengaged onto it.          (1) The left foot lightly indicated pulling-through the third position behind the right foot, and moves into the second position, halting stretched and suspended          (2) with a brush of the point describes forward via position 1 (demi coupé) as far as the fourth position, and disengaged onto.          (3) While rising, the right foot now makes a whole step forwards into the fourth position and          (4) the left foot follows on the step, back into the first position on the points.          Second half: The right foot now begins from the first position and leads the          (1) and (2) counts of the first half unchanged.          (3) The right foot is placed very far outwards above the left foot in approximately an excessive fifth position and both feet rise in stretching on the points, so as to          (4) steadily turn upon the same [ie. weight on both points] a half-way round to the left and end the minuet-passing-step in the fifth position left foot forward. With this half turn one achieves the change-of-front required by the figure of the minuet.</p>	<p>Laban (1926, p.58):          Minuet Forward-step          Preparation: second position, weight on the left foot.          First half: The right foot is led-forward from the second position via the first position while bending (demi coupé);          (a) into the fourth position. and the weight is transferred onto it. The left foot brushes, pulling-through the third position behind the right foot, and moves into the second position stretched and suspended          (b) and is there with a brush of the point brought forward via position 1 (demi coupé) as far as the fourth position, and takes over the weight.          (c) While rising, the right foot now makes a step forwards into the fourth position and          (d) the left foot completes the step, in that it is pulled-into the first position on the points.          Second half: The right foot now begins from the first position and leads the          (a) and (b) counts of the first half unchanged.          (c) The right foot is placed very far outwards above the left foot in approximately an excessive fifth position and both feet rise in stretching on the points, so as to          (d) steadily turn upon the same [weight on both points] half-way round to the left and end the minuet-passing-step in the fifth position (left foot forward). With this half turn one achieves the change-of-front required by the figure of the minuet.</p>
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## Minuet Balancé (original)

<p>Klemm (1910 pp. 58-59): 171. Was wird unter Menuett-Balancé verstanden, und wie ist dasselbe auszuführen? b) <u>Menuett-Balancé. Mit dem Ausdruck Balancé ist jederzeit der Begriff des Verharrens am Orte verbunden. Das Menuett-Balancé besteht aus einem Schritte vor- und einem Schritte rückwärts und kommt in dem Menuett mit gleichzeitigem Erheben des Armes und der Hand (zuerst der rechten, dann der linken, endlich auch beider Hände, die im weiteren Verlaufe die Tanzenden einander sich reichen) zur Anwendung.</u> <u>Vorbereitung: 2. Position, degagiert auf den linken Fuß. Der rechte Fuß wird schon im Auftakt aus der 2. Position an der 1. Position (demi-coupé) vorbei und</u> (1) <u>in die 4. Position vorgezogen, auf denselben degagiert, und der linke Fuß deutet im Nachziehen die 3. Position hinter dem rechten Fuß an und wird zu gestreckter und schwebender Haltung in die 2. Position geführt, beschreibt von da</u> (2) <u>dieselbe Schrittlinie in der Gegenbewegung, an der 1. Position (demi-coupé) vorbeiziehend, bis in die 4. Position zurück, und nachdem auf den linken Fuß degagiert worden, bezeichnet</u> (3) <u>der rechte Fuß die Übergangslinie von der 4. Position vorn (mit leichter Andeutung der 3. Position vor dem linken Fuße) nach der 4. Position und beendigt</u> (4) <u>darin, gestreckt und schwebend gehalten, das Menuett-Balancé.</u></p>	<p>Laban (1926, pp. 58-59): <u>Menuett Balancé. Mit dem Ausdruck 'balancé' ist jederzeit der Begriff des Verbleibens auf einer Stelle verbunden. Das Menuett balancé setzt sich zusammen aus einem Schritt vor und einem Schritt zurück, und is im Menuett begleitet vom Erheben des Armes und der Hand.</u>  <u>Vorbereitung: zweite Position. Gewicht auf dem linken Fuß. Bereits im Auftakt wird der rechte Fuß aus der zweiten Position an der ersten vorbei (demi coupé) und</u> a <u>in die vierte Position vorgeschoben. Er übernimmt das Gewicht. Der linke Fuß wird gestreckt und schwebend in die zweite Position gebracht und beschreibt von da die</u>  [b] <u>Gegenbewegung zur Schrittlinie an der ersten Position vorbei (demi coupé) bis in die vierte Position zurück und übernimmt das Gewicht.</u>  <u>Der rechte Fuß beschreibt</u> c <u>die Übergangslinie von der vierten Position, leicht an der dritten vor dem linken Fuß vorbeischreitend, zur vierten, und beendigt</u> d <u>darin gestreckt und schwebend das Menuett balancé.</u></p>
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 <p>(Klemm, 1910, p. 57)</p>	 <p>(Laban, 1926, p. 58)</p>
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Figure 13. Musical and 'step' notation of the minuet balancé by Klemm and Laban.

**Minuet balancé (translation)**

<p>Klemm (1910, pp. 58-59):  171. What will be understood about the Minuet Balancé and how is it performed?  Minuet Balancé  In every case the expression "balance" is connected with the concept of remaining in place. The minuet balancé is composed of one step forwards and one step backwards, and comes in the minuet with a simultaneous raising of the arm and of the hand. (first the right, then the left, ending with both hands in the far movement the dancers can reach to each other) then ending.  Preparation: Second position, disengaged onto the left foot. Already in the upbeat the right foot is pushed from the second position past the first (demi coupé) and  (a) into the fourth position, disengages onto the same, and the left foot is pulled through the 3rd position behind the right foot and will be led, stretched and suspended holding in the second position and  (b) from there it describes the counter-movement to the line of stepping past the first position (demi coupé) and back as far as the fourth position, and then disengage onto the left foot.  (c) The right foot describes the transition-line from the fourth position, (with light stepping past the third in front of the left foot) to the 4th position and ending  (d) then, stretched and suspended, the minuet balance holds there.</p>	<p>Laban (1926, pp. 58-59):  Minuet Balancé  In every case the expression "balance" is connected with the concept of remaining on the spot. The minuet balancé is composed of one step forwards and one step backwards, and in the minuet it is accompanied by raising of the arm and of the hand.  Preparation: Second position, weight on the left foot. Already in the upbeat the right foot is pushed from the second position past the first (demi coupé) and  (a) into the fourth position. It takes over the weight. The left foot is brought stretched and suspended into the second position and  (b) from there it describes the counter-movement to the line of stepping past the first position (demi coupé) and back as far as the fourth position, and takes over the weight.  (c) The right foot describes the transition-line from the fourth position, stepping lightly past the third in front of the left foot,  (d) to the fourth, stretched and suspended, the minuet balance ends there.</p>
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### Structure of the minuet (original)

<p>(Klemm, 1910, pp. 104-105)          246. In welcher Anordnung ist das Menuet de la cour ausführbar und wie darzustellen?          Die Kenntnis der vier dazu erforderlichen Pas (Menuettpas rechts und links, Vorpas und Balancé) wird vorausgesetzt (vgl. Frage 163 bis 171).          Das Menuett zeigt in seinem ganzen <u>Zusammenhange</u> folgende drei Hauptmomente:  <u>1. Einleitung</u>  <u>2. Darstellung der Hauptfigur Z</u> (vgl. Abb. 52)  <u>3. Endigung.</u>          Der <u>Einleitung</u> gehen zwei <u>Verbeugungen</u> (Begrüßungen) <u>voran</u>, deren erste der anwesenden Gesellschaft gilt, während die zweite als gegenseitige Ehrenerweisung (Höflichkeitsdarbietung) der Ausführenden zu betrachten ist. Der Endigung folgen dieselben zwei Verbeugungen (Begrüßungen). Eine erschöpfende Beschreibung des Menuetts geben zu wollen, wäre ein vermessenenes Vorhaben, das an der Unmöglichkeit, die ihm eigentümlichen Feinheiten und die mannigfachen Abschattierungen - seiner einzelnen Teile, die wiederum in einer unbeschreiblichen Verschmelzung sich zum Ganzen einigen, wiederzugeben, scheitern müßte. Daher möge als gewagter Versuch angesehen und aufgenommen werden nachstehende erklärende Beschreibung des Menuetts.</p>	<p>Laban (1926, p. 59):</p> <p>Der Bodenweg des Menuetts ist: S-förmig.          Das Menuett ist <u>zusammengesetzt</u> aus:  <u>1. Einleitung.</u>  <u>2. Darstellung der Hauptfigur (S),</u>  <u>3. Schluß.</u></p> <p>(Vor der <u>Einleitung</u> zwei <u>Verbeugungen</u>:</p>
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### Structure of the minuet (translation)

<p>(Klemm, 1910, pp. 104-105)          246. In which arrangement is the minuet de la cour practicable and how can it be performed?          Prior knowledge of the four requisite steps (minuet step right and left, forward step and balancé) is assumed (see questions 163 to 171).          On the whole the minuet consists of the following three primary-movements:          1. Introduction          2. Performance of the primary-figure Z (Fig. 52)          3. Ending          The introduction is preceded by two bows (greetings), the first of which is directed towards the society present, while the second one is a gesture of mutual reverence (politeness) of the performers. The ending is followed by the same two bows (greetings). To attempt giving a detailed description of the minuet would be a too presumptuous enterprise which is doomed to fail owing to the impossibility of representing its unique details and abundance of varieties of its individual parts which unite to a single entity in an indescribable fusion. Thus the following description of the minuet needs to be regarded as no more than a daring attempt.</p>	<p>Laban (1926, p. 59):</p> <p>The floor-pathway of the minuet is "S"-shaped.          The minuet is composed of:          1. Introduction,          2. Performance of the primary-figure (S ),          3. Conclusion.</p> <p>(Before the introduction there are two bows:</p>
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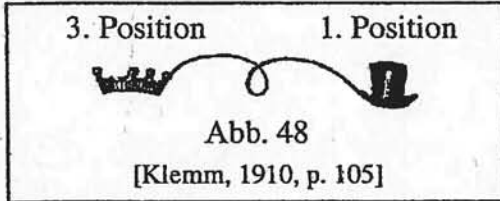
## Two Bows (original)

Klemm (1910, pp. 105-106):

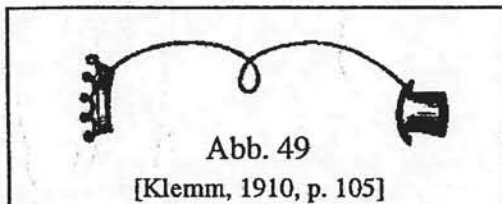
Der Herr führt die Dame, deren linke Hand auf seiner rechten tragend, dem zum Beginne des Tanzes ausersehenen Platze zu, bleibt links ihr zur Seite und gibt ihr ihre Hand frei.

Takte

Musikvorspiel, vorbereitend zum  
rechtzeitigen Beginne. 8



Beide mit dem rechten Fuß einen Schritt 2  
rechts, dem sich der linke Fuß zum Zweck einer  
Verbeugung des Herrn in die 1. Position, der  
Dame in die 3. Position beziehentlich an / und  
vor den rechten Fuß nachzieht. Mit der ersten  
Schrittbewegung empfängt der Herr die Hand  
der Dame wieder in obenbezeichneter Weise.  
Der Herr schreitet mit dem linken Fuße, die 1  
Dame mit dem rechten Fuße zurück in die 4.  
Positionen, sie degagieren auf den zurückgestellten  
Fuß, und beide erneuern den Schritt vorwärts mit 1  
dem vorn gestreckt stehen gebliebenen und neu  
aufzuhebenden Fuß und drehen sich auf demselben  
in einer Viertelwendung, die in der 1. Position  
beschließt, einander zu



Beide, der Herr links, die Dame rechts einen 2  
Schritt zur Seite, dem sich der andere Fuß zum  
Zweck einer zweiten Verbeugung nachzieht. Vor  
dieser Verbeugung ist die gegebene Hand zu  
verlassen.  
Beide kehren, der Herr rechts, die Dame links, 2  
durch einen Pas seitwärts (die Dame mach  
diesmal ihren Pas links im Gegensatz und  
ausnahmsweise gleichmäßig mit dem des Herrn)  
auf den anfangs eingenommenen Platz zurück.  
Die Hand wird dazu beiderseits wiedergegeben.

Laban (1926, p. 59):

Person A reicht B die rechte Hand.

Beide machen einen Schritt rechts,  
dem sich der linke Fuß  
von A in die erste Position,  
der von B in die dritte  
vor den rechten Fuß nachzieht.

1 A geht mit dem linken Fuße, B mit dem rechten  
Fuße in die vierte Position zurück und degagieren  
beide auf den rückwärtigen Fuß  
und machen beide wieder einen Schritt vorwärts,  
drehen jetzt auf dem vorderen Fuß eine  
Viertelwendung, so daß sie sich  
in der ersten Position gegenüberstehen.

Beide machen einen Schritt zur Seite, A links, B  
rechts und ziehen den  
Fuß zum Zweck der zweiten Verbeugung nach.

Beide kehren jetzt, A rechts, B links durch ein Pas  
seitwärts

auf ihren ersten Platz zurück und reichen sich die  
Hand.

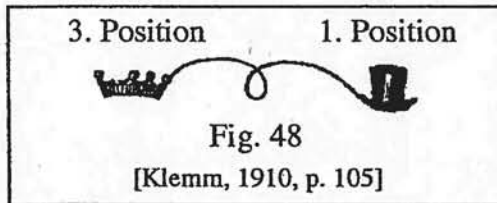
## Two Bows (translation)

Klemm (1910, pp. 105-106):

The man leads the woman, carrying her left hand with his right, towards the chosen spot to start the dance, and there remains at her left side and lets her hand free

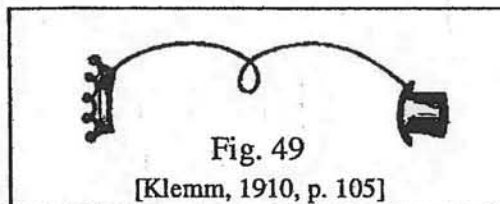
Bars

Music introduction, preparing to begin. 8



Both make a step to the right with the right foot then slide with the left foot in order to bow, into the 1st position for the man and into the 3rd position in front of the right foot for the woman. 2

With the first step the man once again receives the woman's hand in the above manner. The man steps with the left foot, the woman with the right foot back into the 4th position, they disengage on the backward foot and both renew the step forward onto the formerly passively touching straight leg by placing it anew and turning on it a quarter of a turn, closing in first position. 1



Both make a step to the side, the man to the left, the woman to the right then pull in the other foot for the purpose of another bow. Before this bow the given hand is released. Both then return to their respective starting points, by means of a step sideways the man right, the woman left (the woman this time performs a side step left in contrast and symmetrical with the man). For this step both hands are given to the partner. 2

Laban (1926, p. 59):

Person A reaches the right hand to B.

Both make a step to the right, which pulls the left foot of A into the first position, and that of B into the third in front of the right foot.

1 A goes back with the left foot into the fourth position, and B with the right foot, and they both disengage on the backward foot and both again make a step forwards, then turn a quarter-turn on the forward foot, so that they stand opposite each other in the first position.

2 Both make a step to the side, A left, B right, and pull in the foot for the purpose of the second bow.

2 Both then return, A right, B left, by a step sideways to their first location,

and reach to each other's hand.)

### Minuet introduction (original)

Klemm (1910, p. 106):

1. Einleitung.

Das Ausführen der Dame: Beide mit dem rechten FuÙe beginnend, einen Vorpas. 2

Die Dame wiederholt diesen Vorpas; der Herr dagegen macht gleichzeitig einen Pas rechts, und da sie mit diesen beiden Pas, der Herr nach rechts, die Dame vor dem Herrn nach links hinüber sich bewegen, so gelangen sie aus Stellung Abb. 50 2

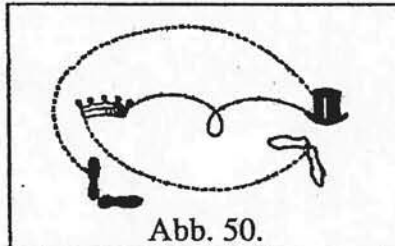
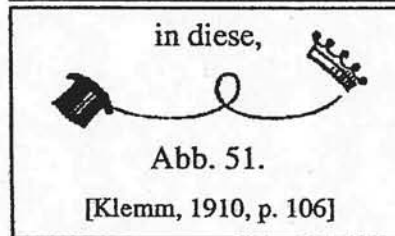


Abb. 50.



in diese,

Abb. 51.

[Klemm, 1910, p. 106]

in welcher sie, die bisher gegebene Hand 4  
freilassend, durch den Pas rechts (diesen zweimal  
auszuführen) sich trennen, dabei allmählich etwas  
zurückweichend der zur Hauptfigur erforderlichen  
Stellung hinstreben und diese vollständig  
erreichen, während sie den Pas links ausführen. 4

Laban (1926, pp. 59-60):

1. Einleitung

A und B beginnen mit  
dem rechten Fuß einen Vor-Pas.

B wiederholt diesen, während A  
einen Pas rechts macht.

Da sich A mit diesem Pas nach rechts, B sich  
nach links hinüberbewegt hat, gelangen sie in die  
Stellung "S".

Sie Lösen die Hände und weichen  
durch den zweimal ausgeführten Pas rechts  
auseinander in die  
Stellung der Hauptfigur, diese durch einen  
Pas links völlig reichend.

### Minuet introduction (translation)

(Klemm, 1910, p. 106):

#### 1. Introduction

Leading out the woman: Both begin with their right foot, a [minuet] forward step. The woman repeats the forward step; the man at the same time makes a [minuet] step right, and with both their steps, the man to the right, the woman in front of the man, both move to the left, arriving in their position depicted in Fig. 50.

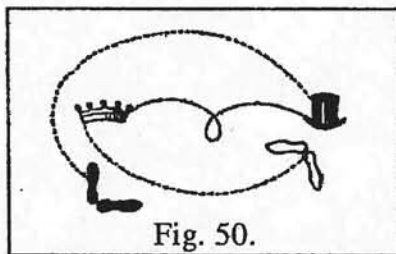


Fig. 50.

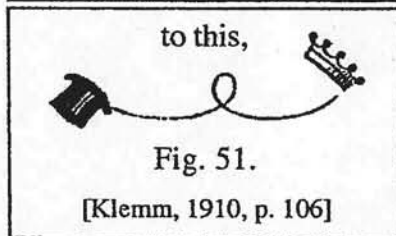


Fig. 51.

[Klemm, 1910, p. 106]

and letting go of the hands they divide from each other doing the [minuet] step right (this performed twice) - doing so they gradually yield towards the necessary formation of the primary-figure and finally reach it by performing a [minuet] step left.

Laban (1926, pp. 59-60):

#### 1. Introduction

- 2 A and B begin the [minuet] passing step with the right foot,  
 2 B repeats this, while A makes a [minuet] step to the right.  
 Since A with this step to the right, B to the left, has moved-across, they arrive in the figure: "S".

- 4 They release the hands and,  
 by the twice performed step right,  
 they yield away-from-one-another into the  
 formation of the primary-figure,  
 reaching this fully by a  
 [minuet] step left.

4

## Minuet Performance of the primary figure (original)

Klemm (1910, pp. 106-107):

2. Darstellung der Hauptfigur (Abb. 52 und 53).



Abb. 52. Menuet à la cour. Die Hauptfigur.

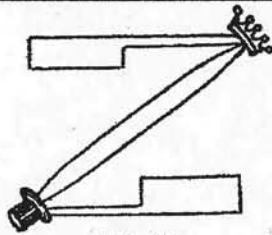
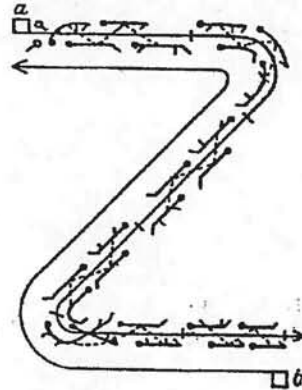


Abb. 53.  
[Klemm, 1910, pp. 106-107]

Dieselbe wird vollständig durch zwei Vorpas en passant (im kürzern und modernen Ausdruck traversé), den pas rechts (doppelt) und den Pas links bezeichnet und dies in derselben Aufeinanderfolge zweimal wiederholt. Balancé und vorbereitetes Erheben des rechten Armes und der Hand, die sie sich beiderseits geben (tour de main) unter Ausführung von drei Vorpas und hierauf mit den Pas rechts (doppelt) allmählich auf die Hauptfigur zurückweichen. Die rechte Hand kehrt dabei in langsamer Senkung zur anfänglichen Haltung zurück. Balancé und vorbereitetes Erheben des linken Armes und der Hand, die sie sich beiderseits geben (tour de main) unter Ausführung von drei Vorpas und hierauf mit den Pas rechts (doppelt) allmählich auf die Hauptfigur zurückweichen. Die linke Hand kehrt dabei in langsamer Senkung zur anfänglichen Haltung zurück. Pas links. Die Hauptfigur, durch zwei Vorpas (traversé), den Pas rechts (doppelt) und den Pas links bezeichnet, in zweimaliger Wiederholung

Laban (1926, pp. 60-61):

2. Darstellung der Hauptfigur



(Laban, 1926, p. 60)

Es folgen jetzt zwei Vor-Pas en-passant (traversé), der Pas rechts (zweimal) und der Pas links. Diese Folge zweimal ganz durch. And diese Wiederholung schließt sich ein Balancé mit gleichzeitigem Erheben des rechten Armes und der Hand, die sie sich geben zur Tour de main durch drei Vor-Pas, worauf sie durch zwei Pas rechts wieder in die Hauptfigur zurückweichen. Die Hand wird gleichzeitig gesenkt. Wieder Balancé mit gleichzeitigem Erheben des linken Armes und der Hand. Tour de main, drei Vor-Pas und wieder durch zwei Pas rechts in die Hauptfigur zurück. Die linke Hand wird gesenkt. Es folgt ein Pas links. Als Abschluß der Hauptfigur die anfängliche Reihenfolge; zwei Vor-Pas (traversé), Pas rechts (doppelt) und Pas links. Diese Folge wird wiederholt.

## Minuet Performance of the primary figure (translation)

Klemm (1910, pp. 106-107):

2. Formation of the primary figure (Figs. 52, 53).



Fig. 52. Minuet. The primary figure.

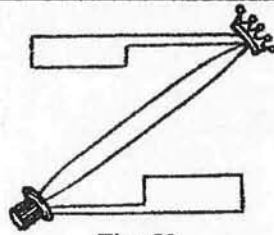


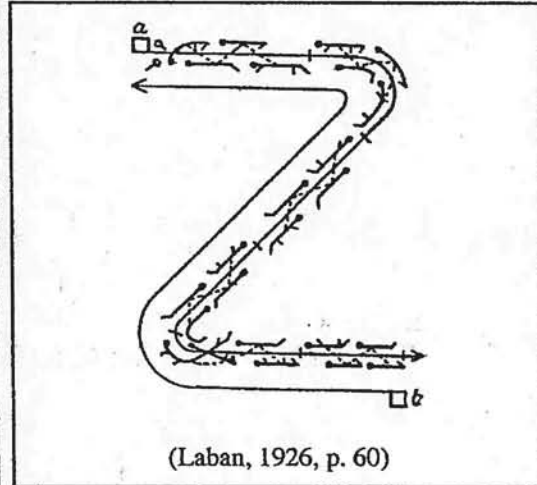
Fig. 53.

[Klemm, 1910, pp. 106-107]

This primary figure is comprised of two [minuet] forward steps (in recent and modern expression; 12 'traverse'), the [minuet] step right (doubled) and the step left. This sequence is repeated in order to have it performed twice in a go. 24  
Balance and raising of the right arm and hand, which is given to the partner (*tour de main*) while performing three forward steps which are followed by the [minuet] step right (doubled) gradually yield again into the primary figure 6  
The right hand returns slowly sinking back to its initial position. 4  
Balance and raising of the left arm and hand which is given to the partner (*tour de main*) while performing three forward steps which are followed by the [minuet] step right (doubled) gradually yield again into the primary figure. 4  
The left hand returns slowly sinking back to its initial position. [Minuet] step left 4  
Again the primary figure, comprised of two [minuet] forward steps (traverse), 12  
the [minuet] step right (doubled) and the step left. This sequence is repeated in order to have it performed twice in ago. 24

Laban (1926, pp. 60-61) translation:

2. Formation of the primary-figure



(Laban, 1926, p. 60)

There then follows two [minuet] passing-steps en-passant (traverse), the [minuet] step right (twice) and the [minuet] step left. This sequence [occurs] twice completely through. 2  
Onto this repeat there joints a [minuet] balance with simultaneous raising of the right arms and of the hand, which they give to each other for *tour de main* by three [minuet] passing-steps, after which they yield again into the primary-figure by two [minuet] steps right. 2  
The hand is simultaneously lowered. Again [minuet] balance with simultaneous raising of the left arm and of the hand, *tour de main*, three [minuet] passing-steps, and again back into the primary-figure by two [minuet] steps right. 4  
The left hand is lowered. 4  
There follows one [minuet] step left. This specific starting sequence ends the primary-figure; two [minuet] passing-steps (traverse), [minuet] step right (doubled) and [minuet] step left. This sequence is repeated. 24

## Minuet Conclusion (original)

Klemm (1910, pp. 107-108)

### 3. Endigung

Balancé und vorbereitetes Erheben beider Arme und Hände, die sie sich beiderseits geben (tour deux mains) unter Ausführung zweier Vorpas, wodurch beide auf die durch Abb. 54 bezeichnete Stelle gelangen und von da, der Herr rechts, die Dame links (Abb. 55), durch einen Pas seitwärts (die Dame macht diesmal ihren Pas links im Gegensatz und ausnahmsweise gleichmäßig mit dem des Herrn) auf denselben Platz, wo das Menuett von beiden begonnen wurde, zurückkehren.

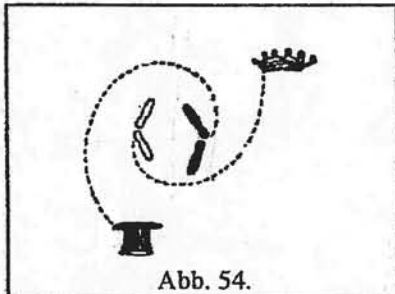


Abb. 54.

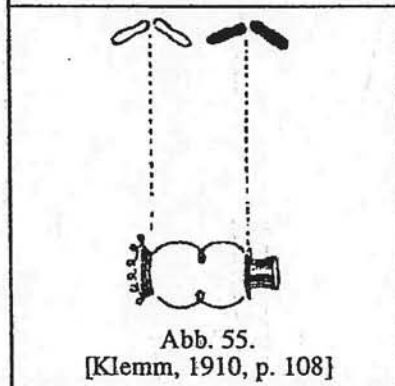


Abb. 55.

[Klemm, 1910, p. 108]

Es folgen nun dieselben zwei Verbeugungen wie zu Anfang, mit dem Unterschiede, daß mit dem 7. und 8. Takte kein Zurückkehren auf den Anfangsplatz stattfindet, mit der zweiten Verbeugung vielmehr das Menuett als beendet zu betrachten, der Dame die Hand zu reichen und dieselbe mit Ehrerbietung zu geleiten ist.

Laban (1926, p. 60):

### 3. Schluß

- 2 Nach einem balancé mit gleichzeitigem Reichen
- 4 beider Hände eine tour de main durch zwei Vor-Pas.
- 2 Von hier aus gelangt A durch einen Pas rechts seitwärts, B durch einen Pas links seitwärts auf den Ausgangspunkt zurück.

Es folgen dann noch zwei Verbeugungen.

8

### Minuet Conclusion (translation)

<p>Klemm (1910, pp. 107-108)</p> <p>3. Ending</p> <p>Balance and raising of both arms and hands, each hand is given to the partner (tour deux main) while performing two forward-steps through this to attain the placement depicted in Fig. 54 and going from there through a [minuet] step sideways, the man right, the woman left (Fig. 55)</p> <p>(the woman this time makes her [minuet] step left on opposite side and symmetrical with the man) arrive back at the same place where the minuet had begun.</p>	<p>Laban (1926, p. 60)</p> <p>3. Conclusion</p> <p>2 After a [minuet] balance with simultaneous reaching of both hands, a tour de main by two [minuet] forward-steps [occurs].</p> <p>4</p> <p>2 Starting from here, A by a step right sideways, and B by a step left sideways,</p> <p>arrive back at the starting point.</p>
<div style="text-align: center;"> <p>Fig. 54.</p> <p>Fig. 55. [Klemm, 1910, p. 108]</p> </div>	
<p>Following this they perform two bows like at the beginning, with a difference in bars 7 and 8, where there is no return to the starting position but rather the end of the minuet marked by the second bow where the gentleman is to give the lady his hand in order to escort her with reverence.</p>	<p>8 Two more bows then follow.</p>

#### NOTE

1. In Klemm (1910) two types of fonts are used which correspond to slightly different spellings. Almost all the text is printed in the old German script font, in which the name of the dance is always spelled "Menuett". Rarely, some of the dance names are printed in a more modern font, in which cases the spelling "Menuet" is used. Following convention (eg. Horst, 1937) these have both been translated into English as "Minuet".



## LMA BASED RESEARCH GUIDES NEW INSIGHTS INTO MEXICAN DANCE

by

**Anadel Lynton Snyder**

One of the major problems which concern teachers of Mexican traditional and contemporary dance both in academic and ritual or social dance settings is the transmission of the qualitative nuances of dance styles which give them their character and thus their "efficacy" as aesthetic, ritual or social indicators of identity. Discussions on the differences which are intuitively evident between the dancing styles of men and women, different generations and different cultural contexts for learning within and outside communities, in indigenous and non-indigenous, academic and non-academic, urban and rural settings, and exactly what these differences consist of in movement analysis terms has become a major topic of interest. The symbolic meanings of particular dance movements which the performers themselves understand intuitively but cannot describe easily in words may also become clearer through the use of Laban movement analysis.

Vera Maletic summarized Laban's way of approaching movement as follows: Seeing movement as a dynamic process in constant transformation; paying attention to the correlation, interdependence and unity of the components of movement; looking at the experience of movement and its perception on conceiving the body-mind as a unit; and describing movement with a terminology specifically for dance.

This paper will summarize the historical development of the teaching of Labanotation and movement analysis in Mexico. It will then describe the initial stages of seven research projects by dance teachers, researchers and anthropologists which I supervised partially or totally as part of the first initial systematic training in the use of LMA for research in Mexico. These projects sought to go beyond description for its own sake (documentation) to the use of movement analysis and notation as principal tool in the search for understanding. Plans to continue this work remain current but have not yet been able to be carried out.

The study of Labanotation and Movement Analysis has a long history in Mexico. The Danish dancer, choreographer, and teacher Bodil Genkel, who studied at the Jooss-Leeder School in England during the 40s, became one of the principal professors at the Academy of Mexican dance (a federally-supported professional dance school founded in 1947) since the 50s. She wrote several texts on Labanotation, taught, and fomented interest in this field. Abbreviated or simplified methods of notation which emphasize floor patterns were created in the 70s as an aid to field notators of traditional dance for academic reconstructions.

Subsequently, six Mexican dancers, teachers and researchers studied at the Laban-Bartenieff Institute of Movement Studies in New York during the 1980s and 90s and

another followed the program at the Dance Notation Bureau. With the inauguration of the monumental National Center for the Arts in 1994, the programs of the national dance schools were revised to include a greater emphasis on movement analysis along with notation. In 1999 an introduction to movement analysis was included in a seminar for dance researchers for the first time.

The National Folk Dance School has also offered courses for its teachers and advanced students for use in their research projects. In 2000 I taught a seminar on the application of LMA in research projects of students and professors at this school. This seminar culminated with the public presentation of several research projects using LMA to compare men's and women's *zapateados* in Tixtla, Guerrero *sones de tarima*, the comparison of movements in dances related to the agricultural cycles of rainy and dry season in a Huave village on the coast of the Istmo de Tehuantepec and a Chontal village in the Sierra Madre del Sur mountain range, also in the Istmo. A well known anthropologist and graduate of the school also presented her work on the Huasteca cultural region, which does not incorporate LMA.

In 2001-02, a Diploma course in the application of notation and movement analysis to dance research was team-taught by 6 of the 7 teacher/researchers who had studied LMA and notation in New York. Thirty-one dance, theater, and anthropology specialists finished the course. A three volume anthology of texts (in photo copy) was prepared as didactic material. We are still awaiting budgeting for the three subsequent levels we have planned in order to offer an educational experience and supervised research on a level similar to that offered by LIMS and with some guest teachers from outside the country for the last two semesters.

Shortly afterwards Anne Hutchinson, Tina Curren and Jimmylee Listenbee offered the first and second levels of the Language of Movement motif writing program (2002 and 2003). Plans for the continuation of this project are also still waiting for economic support. Both of these projects are vital to the continuation of the use of LMA in research and teaching. However, drastic reductions in Mexico's budgets for culture are among the difficulties we face.

Laban states: "Dance can best be explained by dancing. Seeing dances with a mind opened by personal experience in dance and perhaps by some knowledge of the problems of dance is the next possibility of understanding what dance is and means. To impart knowledge about the problem of dance in words, i.e. to treat dance, if not as a science, at least as a discipline is a third possibility. This is much more difficult to do with dance than with any other human activity." (p. 22). Laban suggests that music has survived scientific analysis and that dance should also be able to survive analysis without robbing it of its spontaneity. He points out the lack of "collective nouns in our word-language for dance-forms and dance-contents" (p. 25). He suggests that dance can be seen as leveraging of the body anatomy, as trace forms in space or gesture-melodies melodies and as sequences of effort-qualities or rhythmic emphases. Finally, he concludes that dance both in its mechanical and content aspects seems to consist, above all, of effort-poems.

I will briefly describe seven studies currently in progress for which I was the advisor: five contrast movement styles and two others search for symbolic meanings and their movement expression and which consisted basically in effort analysis. These studies reached an initial stage of public oral presentation in March 2002 and some may continue towards publication. I will discuss the difficulties encountered in posing research questions where movement analysis and notation is essential.

For their final research projects, the Diploma course students were asked to describe the wider context within which their research questions can be located and how information gained from LMA may help clarify or resolve the problem they are addressing. They must identify the groups and situations within which the movement events analyzed took place, the processes by which the material was recorded and gathered, the problems which the analysis process presented, and the conclusions which the analysis suggested. They were asked to learn as much as possible of the movements themselves, observe them on at least several occasions, and also use video documentation.

Six of the studies mentioned above dealt with aspects of Mexican traditional dance and one with contemporary dance. This latter was carried out by Cristina Mendoza as part of her investigation of the works of one of Mexico's major choreographers, Raúl Flores Canelo. She sought to define the implications and significance of this choreographer's use of contrast in his movement style. Taking as her principal research material a video version of the classic work *La Espera* (1972), Mendoza selected the sections where she intuitively found contrast to be most essential in deciphering meanings to analyze effort qualities. When in doubt, she also conferred with me and my memories, as I performed in the original cast of this work and continued to dance it for some years. The video however, was recorded with an entirely different cast in the 90s. She concluded that the author tended to use strongly contrasting efforts in the force, flow and time within the range of the passionate transformation drive, or alternate mobile, rhythm or near and dream states. This is the first analysis of a Mexican choreography that relies on LMA for part of its contents. Thus I consider that this project groundbreaking in offered possibilities in style analysis that can be used comparatively to gain insight on the ways that Mexican choreographers use effort to convey meaning.

Two traditional dances presented in Easter celebrations by the Coras of Nayarit were analyzed and compared for their symbolic cosmography by Maira Ramirez, Director of the National School of Folkloric Dance at the time. For the Diploma course, Ramirez analyzed three ritual dances of *cuadrillas*, *La Urraca*, *Las Naguillas*, and *Los Maromeros* among the Coras of the Gran Nayar. For her doctoral thesis in anthropology she is in the process of analyzing the entire ritual cycle of about 12 dances performed by the Cora. Using a structuralist approach, she is attempting to develop a model of segmentation within the dance continuum. She described the internal impulses of effort in order to elaborate the relations of similarity and opposition among them. She cites Jauregui and Bonfiglioli consider the all of the elements that enter into a ritual performance (body movement, music, texts, clothing, objects, architectural space and time or occasion, as clearly semanticized. In contrast to daily living, all the aspects of dance practices are loaded with significance and combine to produce a global message The, she adds, the

analysis of each element or code can lead us to decipher the symbolism of the dance actions and help us to comprehend the mythology and cosmovision implicit in the ritual dance performance. Finally, however, Ramirez gave most of her attention to the analysis of the floor patterns of the dances and their orientation in space in relation to the cardinal points, hypothesizing that the spatial patterns represent a horizontal presentation of the vertical conception of the underworld, the world and the heavens, where the time of the year and time of day in which particular dances are performed is also related to the progress of the gods of sun, earth, rain and corn through the seasons.

The use of space and floor patterns has been studied with certain frequency as they are essential elements in restagings for theatrical settings and in the academic transmission of dances in schools and folklore companies. However, the meanings of these uses of space and their relations to cosmogony are less often addressed. The work of Ramirez and others in the group of anthropologists specialized in traditional music and dance is important in this respect. Effort analysis, however, is very recent. Its use in provoking insights into how meaning is expressed and synthesized in physical actions, along with the many other codes used will surely become much more frequent with this new generation of dance researchers and teachers some of whom are also anthropologists and others not. The following

Citlalín Valencia studied the nuances of a process of reconstruction of a traditional Conquest dance-drama of the Morelos, *Tenochme*, which had fallen into disuse for several decades and was being revived by elders. Using direct observation, photographs and video, she analyzed the different stages of recuperation of memory, kinesthetically, by moving and correcting, by working with the musicians who played the multiple *sones* over and sometimes made suggestions to the dancers, and by looking at each other and little by little, teasing out a richer and more accurate version. It was clearly noticeable how the effort qualities became more and more contrasted in range as the dancers began to recuperate their confidence in the ability to really recuperate the dance. Then she contrasted these initial rehearsals with the flow of the final performance. Valencia is a recent graduate of the National School of Dance's program for dance teachers.

Variations according to generation and place of learning between Mayo deer and *pascola* performers from Sinaloa were analyzed by the expert in Indian education and doctoral student in anthropology Patricia Medina. She discovered that the intuitive impression that there was something different in the highly skilled performance of a deer dancer who had learned to dance in a boarding school for Mayos with that of an equally virtuoso dancer who had learned the dance since he was a child in the context of his village *fiestas*. She also contrasted generation among *pascola* dancer who were elder (in their fifties and sixties), young men (twenties and thirties) and children (7 to 8 and around 12). All of these dancers were appraised by the community as excellent dancers with differing styles. Medina, who had no formal dance training, was able to discern, from videos she had made on previous field trips, what some of these differences might consist of.

Alejandra Aidé Espinoza compared the dancing styles of men and women and young and old in *sones de tarima* or *Juego de la Artesa* in the *Afromestizo* community of El Ciruelo,

Oaxaca. She discovered that the basic action of *zapateado*, was direct, sudden and strong as it resonated on the sounding board or rectangular box on which the dancers perform. She associates this action with internalized violence and anger of the blacks of the western *Costa Chica*, mestizos descended from escaped slaves, indigenous peoples and Europeans. Intense zapateados are alternated with a sliding movement, direct, light and sustained, on the polished and smooth wooden surface of *tarima*. She finds that a floating movement characterizes the soft and subtle sway of the hips of the woman dancers which she associates with the fertility implications of the *Chilena*, the genre to which this dance belongs, as a dance of courtship. At the same time, she relates this movement to the movement of the antecedent of the platform on which the dance takes place, as a boat for navigating on the sea. Finally, she observes that the movement of the *paliacate* or hankerchief which is waved by the man while dancing is direct, light and sudden. Women tend to display a lighter zapateado, and men to move their hips less, while children give all the movements a lighter feel. Espinosa is now studying for a degree in ethnology.

Aída Martínez contrasted the performances of Yaqui deer dancers by members of the Yaqui culture of Sonora with those of two categories of students from the Academy of Mexican Dance: those who did field work in Sonora and were coached by traditional performers and those who did not have this opportunity and learned the dances through coaching from *mestizo* dance teachers. She observed that the students who did not have direct contact with the Yaqui community tended to flatten out their range of effort contrasts and make more abrupt transitions from one movement to another while the traditional dancers who were performing for community religious motivations rather than academic and individual reasons displayed a much more nuanced and subtle range of contrasts in effort. Martínez is a long term teacher at the Academy for Mexican Dance and will continue to use LMA to improve student's efforts in both the Laban and the hard working sense of this word, as they try to interpret dances from cultures far distance from their urban milieu.

Nadzul Valle studied the performances of traditional Cora dance masters from Nayarit who came to the National Folk Dance School to teach the Easter or Holy Week dances of Santa Teresa del Nayar, and the processes students went through in attempting to learn the basic movement qualities. It was evident that the Cora dance masters method of teaching was by performing themselves to have the students follow, just as members of their community learn the dances by imitation. However, although Valle who was directing the choreography and had conceptualized the academic performance, to present the world vision of the Cora in the context of their ritual cycle, tried to reproduce the ritual atmosphere, and was generally successful, it was evident in the videos that neither the dance masters nor their students moved with the same subtlety of effort variations in the urban classroom as in the religious ceremony. Valle is one of the principal specialists who are seeking to create new forms for theatricalizing folklore in ways that help promote deeper intercultural understanding and not just admiration for spectacle in urban audiences.

I will conclude with a review of some of the difficulties encountered in these studies and of plans for future development of the use of LMA and Labanotation as research tools for the study of Mexican dance.

Perhaps the greatest difficulty is to conserve accuracy in the descriptive analysis while going beyond description for its own sake to really use LMA as a tool for confirming or disproving focused hypotheses which lead to the advancement of knowledge on issues of vital importance to the researcher and the dance and research community. One problem is clarifying what the problem actually is, and another is choosing the sections or segments of movement which are most representative of the issue being explored, within the multiple hours of field observations, and the often many hours of video documentation.

Another problem which many of these students face who are studying for anthropological degrees, or even from their own colleagues in professional dance schools is the usual lack of understanding of Labananalysis and the tendency to therefore reject it as exotic, incomprehensible, and unnecessarily full of mysterious jargon and diagrams. It always produces insecurity, particularly in an academic advisor, to be faced with an unknown system or tool for analysis used by a student. This is a problem faced in Mexico by anyone who wishes to write a thesis on dance (there are no postgraduate programs in dance in Mexico and few undergraduate programs) for degrees in other fields such as anthropology, communication, philosophy, history, psychology, or many other fields commonly studied by dancers.

On the other hand, students from other disciplines who wish to apply LMA to analysis of dance and other types of movement and who have not studied dance or other forms of movement education, tend to be intimidated by dancers and feel uncomfortable in movement situations and with the insistence that movement analysis is learned through experiencing movement along with theoretical and practical verbal and graphic learning. The resistance to movement experience requires careful attention and is also the basis, in my belief, of the resistance of university academics to advise students whose theses propose the use of LMA as a major tool.

The whole issue of urban theatrical and academic staging of traditional Mexican popular dance forms has been exceedingly polemical for many decades. The explosion of desire to dance and watch academic versions of Mexican traditions dances, especially of the festive sort, continues unabated in spite of this polemic. Many critics deplore the academic reproduction of traditions as distortion, appropriation, commercialization, exploitation, and misinterpretation. Others feel that the academic versions of these dances which circulate so widely do so due to the fact that they are needed as identity representations romantic or not, which are deeply felt, in spite of the stereotypes, spectacularizations and simplifications which they contain. Some draw the line when the dances are used to portray Mexico to people from other countries as a business, but may approve when the version is more artistic. The use of popular art forms and images in so called high art, is in itself also polemical. Some say that only citations are legitimate, others says that the essence of folk forms can be expressed through Western art genres, others say that this is false nationalism, or was of affirming the political status quo, and

so on. After a long period when folkdance teachers felt they needed to apologize for their profession and that the only legitimate use of folk materials was for anthropological studies, there is now an incipient move toward restudying the choreographic conventions for the staging of popular dance, and the pseudo documentary styles sometimes used, to try to find new forms in artistic language to communicate deep emotions and spiritual needs. Obviously, LMA will not resolve any aspects of this polemic, but may help choreographers, teachers and dancers, as well as researchers, to increase the sensitivity and accuracy of their work in relation to the community dance forms.

I and my colleagues in the Diploma course on LMA and notation believe that our students discovered the benefits which confirming insights and intuitions with firm and accurate analyses of movement data. However, the processes, being initial and with an elementary experience with LMA and notation, need to be reinforced with continual group work in this field. Only with constant use of the LMA tools, feedback from frequent scholarly exchanges in academic events, and above all continuing the educational training to the level required, will enable LMA and notation to become standard research instruments in dance, theatre, performance and movement investigations using varied disciplinary approaches. Thus, we are very disappointed that we have been unable to continue with the following three Diploma courses we had planned, due to lack of institutional economic resources. We are considering attempted to organize the program privately, but are not sure that our students will be able to assume the financial burden. At the same time, since the program was approved by a previous administration, we continue to hope that some of the successive functionaries may realize the value of provided a more complete preparation in this field to teachers and researchers. The Language of Movement program, on the other hand, has been useful so far, not as a research tool, but rather, as a teaching device to initiate professional dance students to notation. This program is also suffering from the lack of continuity that would permit students to finish the complete program.

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## A GENERAL VIEW ON CHINESE ANCIENT DANCE NOTATIONS

by

Peng Song

Notated by Feng Bi-hua

Today, I would like to introduce my book entitled “Chinese Ancient Dance Notations”.

*Dance Notation* is a method of recording. In the whole world, there exists different dance recording methods in different countries, with different peoples and in different historical periods. In ancient China, the primitive way of recording dances appeared firstly in Shang Dynasty ---- from 16<sup>th</sup> century to 11<sup>th</sup> century B.C. Later, in Jin Dynasty (3<sup>rd</sup> to 4<sup>th</sup> century A.D.), even in later dynasties like Tang, Song, Yuan, Ming and Qing, dance notations were found here and there. There are three main types of notating ways in China: 1, Notations by Pictures (including: notations of the routes, the steps of feet and the dancing movements); 2, Notation by Letters (including: notations of dance terms, language and literature); 3, Notations by Signs.

China has an ancient civilization over five thousand years, the dance culture of which shares a really long history. However, the dance notations down from this history were not a complete story. Even so, they still lined out an orbit for us which started from the ancient times to the modern day. It's a real achievement.

### 1. Picture Notation of Praying (Dance Notation of Shang Dynasty)

The most ancient Chinese character system is called *Jiaguwen* (inscriptions on tortoise shells and bones of animals) in Shang Dynasty (from 16<sup>th</sup> century to 11<sup>th</sup> century B.C.) *Jiaguwen* belongs to pictographic character. The meaning of the character is read and understood through its image. For example, the letter of “dance” in *Jiaguwen* is like a man dancing with ox tails in hands. There are characters give a meaning of dancing to

beat drums, dancing of praying for rains, dancing of wishing a harvest, dancing of war and dancing of masks. There are three characters with images which can not be explained, which appeared also in the brick relief of Han Dynasty. There are some dancing figures on these characters, so we know they are about dancing. These three characters are very much similar to Shanbei Yangge (also called "Shehuo", a folk dance) in terms of dancing routes. Yangge and Shehuo are the most popular folk dances in North China. They were from dances of praying for Earth Deity and Harvest Deity, which have another name of She Ji Deity. There was "She" in Xia and Yin Shang Dynasties, and then later in Zhou Dynasty there were "She" and "Ji", which was similar with Han Dynasty and the beginning period of Wei Dynasty. In ancient times, the praying activities for "She Ji" took place twice a year, and this tradition lasted till Qing Dynasty. In Beijing, there still preserves an altar called "She Ji Altar" (inside of Zhongshan Park, Beijing). Thus, the images and forms of Jiaguwen can be regarded as the dancing routes of the dances praying for Earth Deity and Harvest Deity. They are the earliest "dance notations".

## 2. The Method of Yu Steps (Dance Notation of Jin Dynasty)

Da Yu was a hero to stop floods in ancient China. He was not only the first king of Xia Dynasty, but a religious leader as well ---- a great wizard. Because of his hard work dealing with floods under difficult circumstances, he got a leg illness. His steps with the illness was called "Yu Steps" or "Yu Skips" (recorded in the book "Xunzi-Section of Fei Xiang").

The method of Yu steps came down with Taoism. In Jin Dynasty, a writer named Ge Hong (from 283 to 363 A.D.) wrote in a book entitled "Baopuzi-Inner Section" about this step:

"The Method of Yu Steps (Book of Immortal Medicine)

Lift left to the front, right over left, left with right.

Lift right secondly, left over right, right with left.

Lift left then, right over left, left with right.

With these three steps, after walking a distance over 21 meters, there should be 9 feet prints left behind.”

Ge Hong wrote of this step in 4<sup>th</sup> century and 16 hundred years have passed since. Today, it is still kept with some wizards in the folk areas. If this step really started from the time of Da Yu, then it has lasted over a thousand years.

### 3, The Survival Book of Dance Notation in Dunhuang (Dance Notation of Tang Dynasty)

“The Survival Book of Dance Notation in Dunhuang” was hidden secretly in No. 7 Grotoes of Dunhuang Mogao Grottoes originally, and was discovered in 1900. So far, it’s already over a hundred years. There are already some researching papers on this subject. Basically, there are three types of perspectives towards it: 1, it is a dance notation of drinking games; 2, it is a notation of music; 3, it is a dance notation of religious activities.

I support the first saying in my book “Chinese Ancient Dance Notations”, with a belief that it is a dance notation of drinking games. (Details can be read in the book from P.11 to P.39)

### 4, The Dance of Power Spreading to Four Seas (Dance Notation of Northern Song Dynasty)

In the royal court of Northern Song Dynasty (from 960 to 1127 A.D.), two types of dances were used for the great ceremony of worshipping: the civil dance and the military dance. The title of the civil dance is called “The Dance of Official Governing the World”, whereas the military one is called “The Dance of Power Spreading to Four Seas”. These

two dances were all recorded by words (recorded in “History of Song Music”. Details can be read in the same above-mentioned book from P.40 to P.48).

#### 5, The Dance Notation of De Shou Palace (Dance Notation of Southern Song Dynasty)

The dance notation of De Shou Palace was devoted by imperial concubines to Emperor Gaozong of Southern Song Dynasty after his abdication (1162 A.D.) living in De Shou Palace. This dance notation records the movements of 9 categories, and there are 63 dancing terms in it. This dance notation is recorded in the book “Kui Xin Za Shi” written by Zhou Mi of Song Dynasty. (Details can be read in the same above-mentioned book from P.49 to P.61)

#### 6, Picture Notation of Nine Shaos (Dance Notation of Yuan Dynasty)

“The Dance of Shao” is also called “Da Zhao”. It is said that this dance was performed in the period of Yu Shun (22<sup>nd</sup> century B.C.), so it could be regarded as the oldest dance. This dance is said to be created by “Kui” who was once an official in charge of ceremonial music and dances for Emperor Shun. The main musical instrument being used in “Shao” dance is Xiao (a vertical flute made of bamboo). So, the dance is also called “Xiao Shao”. There are 9 paragraphs in this dance, therefore it is also called “Nine Shaos”.

In Yuan Dynasty, using Yin and Yang, odd and even relations and the variations of numbers, a man named Yu Zai wrote “Picture for Dances of Nine Shaos” which composed of 9 paragraphs of dancing positions in a sense of certain rules. The dance was performed in 8 lines (in Chinese it’s called “Yi”), each line with 8 dancers, so there are 64 dancers in all. There are 9 colours too with the dancers’ costumes: scarlet, white, bluish green, red, yellow, black, purple, dark and green. The yellow colour symbolizes the central core; the colours of dark, white, red and black symbolize the four directions as

east, west, south and north; the colours of scarlet, purple, dark and bluish green represent four corners. Apart from these, there is also text to illustrate the implementing process and contents of the dance, and also with pictures of 9 dancing positions called “Picture of River” and “Book of Luo”. (Details can be read in the same book from P.62 to P.71)

7, Dance of Ren ---- Dance Notations of “Small Dances of Six Dynasties” (Dance Notation of Ming Dynasty)

The “Great Dances of Six Dynasties” and “Small Dances of Six Dynasties” were originally used in the grand ceremonies of worshipping in Western Zhou period (from 11<sup>th</sup> century to 771 B.C.), and also used for educating the children of aristocrats of the time.

“Small Dances of Six Dynasties” include: Dance of Fu, Dance of Yu, Dance of Huang, Dance of Mao, Dance of Gan and Dance of Ren.

In Ming Dynasty, a musical expert Zhu Zai-yu recorded all “Small Dances of Six Dynasties”. In my book “Chinese Ancient Dance Notations”, I used the part of Dance of Ren as an example to explain its method. (Details can be read in the same book from P.72 to P.104)

8, Dance Notation of Small Dance of Ling Xing (Dance Notation of Ming Dynasty)

The Dance of Ling Xing started from Han Dynasty (Western Han ---- from 206 B.C. to 8 A. D.). The book of “Later Han Book·Worshipping” recorded in this way: “.....for worshipping Hou Ji, Emperor Gao ordered to establish the Temple of Ling Xing throughout the whole country, .....using 16 boy dancers symbolizing countless farming field.....”

The Dance of Ling Xing is a dance to show a living of farming and harvesting. In the dance, drums and reeds are used with the music of "Bean Leaves Turn Yellow". (Details can be read in the same book from P.105 to P.124)

9, Dance of Wen ---- Dance of Confucius-Worshipping (Dance Notation of Qing Dynasty)

Confucius lived in State of Lu in the time of Spring and Autumn Period. His name is Qiu and his title is Zhong Ni (from 551 to 479 B.C.). He is the creator of Confucianism and was respected as the saint and teacher by people in later years. In China, the ceremony to worship him started the second year after his death (478 B.C). Till Later Han period, Emperor Zhang went to Qufu to worship him in Year 2 of Yuanhe (85 A.D.) with three animals and Music of Six Dynasties. The level of the musical instruments he used in the ceremony was high, only a bit lower than the level he used in his royal court. Later, in Ming Dynasty, "Dance of Da Cheng" was added in Year of Hongwu (1393 A.D.), which was recorded by way of words and pictures of gestures to show the looks and 96 movements (See also in the book "A General Explanation to Music Rules"). Till Qing Dynasty (from 1644 to 1911 A.D.), Dance of Wen was used for the ceremony (See also in "Book of Music about the Saint Family", "Notations of Worshipping in Temple of Wen" and other books). (Details can be read in the same book from P.125 to P.155)

Among the nine dance notations selected for my book of "Chinese Ancient Dance Notations", four of them were recorded in their own dynasties, like Shang Dynasty's Picture Notation of Praying, Tang Dynasty's Survival Book of Dance Notation in Dunhuang, Song Dynasty's notations for Dance of Power Spreading to Four Seas and for the dance in De Shou Palace.

While the other five notations were recorded by later people in later dynasties, like Jin Dynasty's Yu Steps of Xia, Yuan Dynasty's Shao Dance of Yu ---- one of the five greatest emperors in history, Ming Dynasty's Small Dances of Six Dynasties of Western Zhou, Ming Dynasty's Ling Xing Dance of Western Han and Qing Dynasty's Wen Dance of Spring and Autumn Period.

In Chinese language, there are many characters with a similar pronunciation, like the word "dance" which has the same pronunciation as "war", "black" (means crow) and "wizard". Of all these similar-pronounced words, they don't share a common meaning at all if you glance them on a surface level. But, in fact, they do have an inner connection to each other. So, though those primitive dances looked very simple, they usually have a rich source of knowledge and information hiding behind. That is to say, the simple shapes, the simple numbers and the simple movements, all have profound philosophic ideas involved. All the them have contributed to the developing of Chinese dance over thousands of years, and, had a strong impact on the process of shaping Chinese traditional dances and forming the aesthetical rules of Chinese dance.

The Labanotation section of this book is interpreted and drawn by Ms. Feng Bi-hua and checked by Ms. Wu Jing-shu and Ms. Zhang Ling-ling. The part involved with dancing props were taught by Karl Wootz ---- Dean of Dance Department of Hongkong Performing Arts Academy and corrected by Ms. Ilene Fox ---- a senior notater, and Director of the New York Dance Notation Bureau. The English translation is by Ms. Wu Jing-shu. The prelude of this book is written by Ms. Dai Ai-lian ---- the Director of Labanotation Society of Chinese Dancers Association. I am giving my acknowledgements to all of them.

Finished in July, 2004

Translated by Jiang Dong

# 《中国古代舞谱》概说

彭 松 文

冯碧华译拉班舞谱



今天，我来介绍《中国古代舞谱》这本书的内容。

“舞谱”是舞蹈的记录方式，世界上不同的国家，不同的民族，不同的历史时期，出现过不同的舞蹈记录方式。中国古代，早在公元前 16 世纪至前 11 世纪的商代就有了舞蹈的原始记录。以后在公元 3 至 4 世纪的晋代直至公元 1911 年的清代，各个历史时期都有舞谱的发现。其主要形式有三种：1. 图谱（包括舞蹈路线谱、脚印谱、人物动态谱）2. 字谱（包括舞蹈术语谱、语言文字谱）3. 符号谱。

中国有五千年以上的远古文明，其中舞蹈文化更为悠久，然而中国历史遗留下来的“舞谱”却不甚完善，但它仍然显示了一个从无到有，从古到今的中国舞谱的发展轨迹。

本书收编了中国七个历史朝代的九个舞谱，如下：

### 一、 祭社稷图（商代舞谱）

中国最古老的文字，是商代（公元前 16 世纪至前 11 世纪）的甲骨文（刻在龟甲和兽骨上的文字）。甲骨文是象形字，通过文字的形象，就可以理解它的字义，如甲骨文的“舞”字，像一个人手提两条牛尾而舞，还有击鼓的舞，求雨的舞，盼望庄稼生长的舞，战斗的舞，戴面具的舞等等。在这些文字中，还发现了三个图形，无法解释，不知道它的含意。以后，又在汉代画像砖，发现了类似的图形，并在图旁有跳舞的人形，可知图形与跳舞有关，这三个图形和现在的陕北秧歌（又名“社火”），舞队的舞蹈路线图谱非常相似，秧歌和社火是中国北方流行最广的民间舞，它源于祭祀土地神和五谷神的舞蹈，也就是祭祀社稷神，夏代有“社”，殷商有“社”，周代有“社”有“稷”，汉和魏初也有一社一稷，古代祭祀“社稷”每年两次，一直延续到清代。北京直今还保留着“社稷坛”（在中山公园内）。因此可以说甲骨文中的图形，正是祭祀土地神和五谷神的舞蹈路线图形，也可算是最早的“舞谱”了。

### 二、 禹步法（晋代舞谱）

大禹是中国古代的一位治理水患的英雄，他是夏代的第一位帝王，同时又是一位宗教领袖一大巫。他因为长期拔山涉水，治理江河水患的辛苦生活，曾“三

过家门而不入”，为人民造福的不懈努力，而得了“伪枯之病不（能）相过”。他的这种步法，人们称为“禹步”，又称为“禹跳”（见《荀子·非相篇》）。

“禹步法”留传于道家中，晋代葛洪（公元283—363年）所著的《抱朴子·内篇》记载了这种步法：

“禹步法（仙药卷）

前举左，右过左，左就右。

次举右，左过右，右就左。

次举左，右过左，左就右。

如此三步，当满二丈一，后有九迹。”

从四世纪葛洪所记的“禹步法到现在已过了一千四百余年，而至今仍在巫师中流传，如果这种巫步上溯到大禹时代，这种步已留传了四千年之久了。

### 三、 敦煌舞谱残卷（唐代舞谱）

“敦煌舞谱残卷”愿密藏于敦煌莫高窟第七窟藏经洞中，1900年始被发现。至今已满百年，研究这部分舞谱的论文已有多篇，基本上有三种看法：1. 打令谱（酒令舞谱）说，2. 大曲谱说，3. 宗教活动舞谱说。

本书（《中国古代舞谱》）是主张第一种说法，论证其为唐代酒令（打令）舞谱。

详本书11页至39页。

### 四、 威加四海之舞（北宋舞谱）

北宋（公元960—1127年）宫廷，用于国家祭祀大典的文舞名为《仕成天下之舞》；武舞名为《威加四海之舞》，二舞都是用文字记录的，载《宋史·乐志》。

见本书40—48页。

### 五、 德寿宫舞谱（南宋舞谱）

德寿宫舞谱是南宋高宗皇帝退位（公元1162年）以后，居住在德寿宫时，妃嫔们献艺的舞谱。舞谱中记录了九类动作，共有六十三个舞蹈的术语名称。此

舞谱载于宋、周密《祭辛杂识》一书。

见本书 49—61 页。

## 六、九韶之舞图谱（元代舞谱）

《韶舞》又名《大磬》，相传是尧舜时代的乐舞（公元前 22 世纪），可说是流传最久的舞蹈。这部乐舞传说是舜帝的“典乐”官夔所作，《韶》舞的乐器主要用箫，所以又名《箫韶》，共有九成（殷），又称为《九韶》。

元代余载所制的《九韶之舞缀兆图》，运用了阴阳、奇偶、数的变化，形成九殷有一定规律的舞位。舞用八佾，八八六十四人，舞人所着的服饰分为：红、白、碧、赤、黄、黑、紫、青、绿共九种颜色。以黄为中心色；以青、白、赤、黑为东、西、南、北四方色；以红、紫、青、碧为四隅色。并附有“河图”、“洛书”等九种舞蹈位置图，场面华丽而壮观，并附有阐述此舞运作及内容的舞文。

见本书 62—71 页。

## 七、六代小舞谱—人舞（明代舞谱）

“六代大舞”与“六代小舞”原是西周（公元前 11 世纪—公元前 771 年）用于祭祀大典及教育贵族子弟的舞蹈。

“六代小舞”包括：《?舞》、《羽舞》、《皇舞》、《旌舞》、《干舞》和《人舞》。

明代朱载堉《乐律全书》中记下了“六代小舞谱”。本书仅选用了《人舞》的部分。

见本书 72—104 页。

## 八、灵星小舞谱（明代舞谱）

《灵星舞》传自汉代（西汉公元前 206—公元 8 年），“汉兴八年……立后稷之祀，于是高帝令天下立灵星祠，……舞者童男 16 人，舞者象数田……”（《后汉书·祭祀下》）

《灵星舞》是八种表现农田耕种收获的舞路，击土鼓，吹苇侖，乐曲用《豆

叶黄》。

见本页 105—124 页。

## 九、 祭孔乐舞—文舞（清代舞谱）

孔子是春秋的鲁国人，名丘，字仲尼（公元前 551—前 479 年）是儒家的创始人，后世称为至圣先师。中国祭祀孔子，开始于他死后第二年（前 478 年），至后汉章帝元和二年（公元 85 年）章帝亲至曲阜阙里用三牲祭孔，并用“六代乐”，乐用轩悬乐陈三面，仅次于宫悬。至明代洪武年（公元 1393 年）舞用“大成乐”，用文字舞谱及舞姿图谱记录了舞容、舞姿 96 种（见《乐经律吕通解》）。至清代（公元 1644—1911 年）用“文舞”（见《圣门乐志》及《文庙丁祭谱》等书）。

见本书 125—155 页。

《中国古代舞谱》所选录的九种舞谱，其中的四种，是当时记录下来的，如商代的祭社舞图；唐代的敦煌舞谱；宋代的《威加四海之舞》和德寿宫舞谱。

其余五种是后世记录的，如晋代记录的夏禹步法；元代记录的五帝之一虞舜的《韶舞》；明代记录的西周六代小舞；明代记录的西汉灵星小舞谱；清代记录的春秋时代的“文舞”。

中国文字有许多同音字，如“舞”字，与“武”同音，又与“乌”同音（乌即乌鸦），又与“巫”同音。在同音字之间，表面看来，几乎是毫不相关的，但有的却隐藏着一定的联系。因此，特别是在远古的舞蹈中，看似简单的舞蹈，却隐含着丰富的信息，看似简单的图形，简单的数字，简单的动作，却隐藏这深层的哲理，正是这些看似平凡的东西，影响着千百年来中国传统舞蹈的发展，影响着传统舞蹈的演化过程。以及舞蹈审美观的形成。

本书的拉班舞谱部分均为冯碧华女士译谱和绘图，并经吴静姝、张苓苓女士审核、校对。其中舞蹈道具部分的记谱，得到香港演艺学院舞蹈系主任卡尔·渥滋教授和美国纽约舞谱中心高级记谱员爱琳·弗克斯女士的指导与校正。其中的英文部分由吴静姝女士译文。本书序言由中国舞蹈家协会拉班舞谱学会会长戴爱莲先生撰写，一并附记于此。

2004. 7

## Abstract of Zhang Lingling's Paper

### **Dongba Script: The Ancient Dance Notation of the Naxi Nationality of China**

**translated by Wu Jingshu**

"Dongba Script" has a history of about one thousand years. The preserved Dongba script was written in pictographic characters and Naxi characters. Hand written copies have been handed down from generation to generation. Today this script is regarded as a living artifact and has received first class ranking in the preservation of cultural relics by the Chinese Government.

The content of this paper includes the following:

1) "Dongba Script" and "Dongba Dance Notation":

As mentioned above, the ancient "Dongba Script" is written in a comprehensive form, including pictographic characters, Naxi characters and drawings. Today, there are some people, who are still able to write, draw, read, sing and dance this ancient culture. "Dongba Dance Notation" is a part of the "Dongba Script", It was danced at the Worship Ritual of various Festival Celebrations, Wedding and funeral ceremonies, the rites for building, harvest, hunting etc.

2) The Dongba Religion: The Dongba religion is the original religion of the Naxi Nationality. The ancestors of the Naxi People led a nomadic life or were hunters. After migrating, they gradually settled down in villages and became farmers. They worship various gods and believe that all things have spirits. In the Script of the Dongba Religion, there are many gods and their personal Mounds.

3) Dongba, who spread the Dongba Religion:

Dongba (also called Daba) are the ones who disseminate the Dongba Religion. The leader of the Dongbas are called the Great Dongba. These positions are passed down from father to son, or from Uncle to nephew, generation after generation. Every village has only one Dongba family. They are the leaders of the village and also represent the culture and wisdom. They are also farmers. In their spare time, they paint pictures of the gods, write scripts, make props for the rites. They are also shamans or witch doctors. They represent different gods, read various Scripts and perform different kinds of dances.

4) The legendary Dingbashiluo, is the first ancestor of Dongba Religion:

According to the Dongba Script, Dingbashiluo, was the first ancestor of the Dongba Religion. He was born from the left armpit of a Goddess. He came from heaven to the earth, to kill the demons and evil spirits, but he was harmed by the Witch and died in the Poison Sea. But from then on, the people on earth led a happy life. In order to commemorate him, the Naxi People always hold the Sacrifice Rite for Dingbashiluo at important ceremonies or celebrations.

- 5) The rare book "*the Process of the Worship Ritual of Shiluo*" passed down by the Great Dongba Yang Wanxun's family: Great Dongba Yang Wanxun is from the Lijiang region of Yunnan Province. His ancestors are all famous Great Dongbas. This rare book is passed down by his ancestors. It was produced at the height of the Dongba Religion. This is the most rich and perfect version of "*the Process of the Worship Ritual of Shiluo*".
- 6) The Dongba Religion gradually died out and Dongbas have no more successors. In the 1989, the youngest Dongba, whom Lingling met, was already 63 years old. With the support of Mm. Dai Ailian, Lingling went to Lijiang. She cooperated with Professor Yang Dejun and started notating "*the Process of the Worship Ritual of Shiluo*" in Labanotation. Many years ago, the famous Great Dongba Yang Wanxun taught Professor Yang Dejun these dances, one by one. In 1989, Professor Yang Dejun demonstrated every movement for Zhang Lingling, in order to let her notate them in Labanotation.

This rare book "*the Process of the Worship Ritual of Shiluo*" has 64 parts. The first part explains the legend of the Naxi People, regarding the origin of dance. From Part two to part sixty- three, there are many dances of the various gods, birds, animals etc. There are also dances showing how Dingbashiluo's mother gave birth to him, how he learned to walk and how the gods tried to rescue him from the Poison Sea. The last part explains the whole procedure of "*the Process of the Worship Ritual of Shiluo*". We hope to help preserve it through notating it in Labanotation.

Zhang Lingling's Paper in Chinese:

## 中国纳西族古舞谱《东巴经》

张苓苓

### 一、《东巴经》和《东巴舞谱》

中国纳西族《东巴经》起源于古老的原始宗教文化，至今已有近千年的历史。它是用图画、象形文字和纳西文字综合形式书写的经书。也是世代传抄延续至今，还有人能写、能画、能念、能唱、能跳的古文化，被称为活化石。因为历史的原因，经书、古画等等祭祀用的原始古物所剩已经很少，被中国政府列为一级保护文物。

一九八二年，在研究和拯救《东巴经》的工作中，第一次从东巴经书中发现用图画、象形文字写的东巴舞谱。由和发源教授和杨德鳌教授撰写并发表了《纳西族古籍舞谱与东巴跳神经书》。一九八三年，我陪同戴爱莲先生到云南丽江去考察，戴先生在“东巴座谈会”上确认《东巴舞谱》具有非常高的艺术价值，在东、西方同时期的古舞谱中，它所记录的动作更形象、生动、准确，也是我国历史文化艺术的珍宝。

### 二. 东巴教

纳西人祖先过的是游牧、狩猎生活，逐渐迁移定居为农耕村落。因此东巴经书中记载的舞蹈大多是模仿动物和狩猎的动作。

纳西族自古有自己的宗教信仰，对于人类的起源和生老病死都有自己的解释方法。纳西族祖先信仰崇拜多种神教，相信万物有灵，他们认为日、月、星、辰、风、火、雷、电、山、水、石头、土地、树木均有神灵，所以逢年过节、婚丧嫁娶、建房动土、播种收割、放牧狩猎等活动都要进行各种宗教仪式，如祭祀、念经、跳神、巫术、符咒等等形式来祈求上天和神灵的保佑，并赐予吉祥。所以东巴经的内容也是多方面的，不同的道场所涉及的天神和动物都不同，出场的先后顺序也不同。例如“祭什罗法仪”要先讲述舞蹈的起源，先跳大鹏鸟舞、白狮子舞、飞龙舞等；祭风道场要先跳四头神考绕米纠神舞；祭胜利神道场要先跳东、南、西、北、中五方大神舞等。虽然舞蹈动作有类同的地方，但不同道场的经文、舞蹈顺序、所戴头冠、所拿道具都是不同的。虽然东巴们不在同一村子居住，但在做道场时，都能统一合作，互相配合。这些也都说明了世代相传的东巴教具有很好的严谨性和规范性。

东巴教是纳西族的原始宗教，它不象佛教、道教那样普及，也没有寺庙佛堂，它自然、纯朴的生活在各个村子里，只要有东巴，就表明东巴教的存在。

1949年后，随着现代医学和现代文化的普及，政府大力投资，用药物治疗天花、麻风病等重大疾病，于是能显示神灵，驱鬼驱病的东巴经显示不出其权威性，又被认为是封建迷信，因此东巴文化逐渐退化、消失。东巴人本身也是贫穷的农民，所以这些被认为再也没有用的经书，往往就被包成一包，堆放在某一角落，或是炉灶边，任凭烟熏火烤，甚至被烧掉了。

为了拯救东巴文化，60年代初政府进行了拯救性的搜集和翻译工作，先后收集了五千余卷东巴经书，大量的画卷和东巴法器。这些珍贵的文物，被中国政府列为一级保护文物。

由于东巴教的自然消失，东巴教的传人东巴也就后继无人。1989年底，我见到最年轻的大东巴和即贵已是63岁高龄，他六岁跟随父亲做道场，18岁就成了有名的大东巴。还有大东巴杨学才，年轻时他的东巴舞蹈跳得最好，最有名。但在我见到他时，他已是72岁高龄，再也不能象年轻时那样跳了。在东巴文化研究所里，这些当年著名的大东巴，已被尊称为老东巴，他们生活在一起，一边养老，一边帮助所里的工作人员翻译或讲述一些《东巴经》的原意。虽然当地文化馆的演员们也学习了东巴舞蹈，但在舞台上被艺术化了，失去了原有的纯朴的宗教舞蹈本意。现在随着老东巴的自然去世，东巴经中的东巴舞蹈也就失传了。

### 三、东巴教的传播者——东巴

东巴是东巴教的传播者，他们经验丰富、才华横溢，东巴领导者被称为大东巴。他们世代父子相传，或叔侄相承，每个村子只有一个家庭是东巴人，他们是村里的领导，是文化、智慧的代表。同其它人一样，也是农民，生活在贫困中。平时下地耕作，农闲时作画、写各种经书，制作各种道场用具。在有活动的节日里，或村子里有生老病死时，各村的东巴们聚集在一起做祭祀道场。他们是巫师，也是巫医，在做道场时，他们代表不同的神类，念各种经书，跳不同的神舞，为病者驱鬼驱魔，最后烧掉符咒、面偶等。在缺医少药，没有知识的过去，他们代表神灵给病人治病，使病者在心理和精神上得到安慰。

每一个大东巴能念经文、能唱经歌，能主持各种不同仪式的大小道场，跳不同形式的舞蹈，写不同内容的经书，画不同形象的神符，做不同道场的用具，包括画东巴画长卷《神路图》、和各种天神的神像画等等。这些东巴画又长又大，是以竹片当笔，用不同色彩的石头磨成粉而画成的，至今这些古画仍然鲜亮辉煌，那闪亮的孔雀蓝、孔雀绿、晶莹剔透的水晶色像彩霞般绚丽辉煌，使我至今想起都激动万分。



每一个大东巴本身的聪明才智和艺术天赋直接影响着东巴文化，也直接再现出东巴舞蹈的艺术魅力。

#### 四、东巴教始祖——丁巴什罗的传说

根据东巴经记载，丁巴什罗是东巴教的始祖。萨绕罗孜吉姆（女神）是什罗的母亲，在女神的左腋下降生了丁巴什罗，这也是纳西传说中的生殖方式。丁巴什罗长大后，正遇到人间被女巫楚命固斯麻等恶魔控制，人无安生之处，连飞禽走兽都无停息之地，黑暗、恐怖、饥饿、死亡，人间是一片凄惨景象。

主宰人类命运的俄伸恒神看到了人间的灾难，就让丁巴什罗从十八层天上降到人间灭妖，消除人民的痛苦。丁巴什罗到人间后，却被女巫楚命固斯麻的美艳所迷惑，将她娶为第一百个妻子，并被她拖向恶魔的毒海。为了救出丁巴什罗，各种护法神、战神，以及狮子、飞龙、大象、孔雀、大鹏鸟等这些能上天、入地、下海，变幻莫测的神灵，他们施展神力，呼风唤雨，降魔降妖，终于除掉了万恶的楚命固斯麻。丁巴什罗虽然葬身在毒海之中，但世上的人们从此过上了安居乐业、欣欣向荣的幸福生活。为了纪念东巴教始祖丁巴什罗，每逢重大的节日以及人们生老病死时，都要请大东巴念经，同时设立祭奠丁巴什罗仪式的道场。

在东巴经书中，丁巴什罗和其他天神都是嫉恶如仇，见义勇为，智勇双全，技艺高超，法力无边的英雄好汉，这些都在东巴舞蹈中得到了充分的展示。

#### 五、大东巴杨万勋家传珍本《祭什罗法仪跳舞的规程》

云南省丽江地区纳西族大东巴杨万勋，家里世代都是著名的大东巴，60年代初，他将祖传的珍品《东巴经》长卷《神路图》，东巴神像画，以及各种祭祀用品，捐献给国家，为我国一级文物增添许多光彩。

“祭什罗法仪”是东巴教在重大节日和祭奠亡灵时必须进行的道场。今天我用拉班舞谱记录的这本东巴舞谱《祭什罗法仪跳舞的规程》是历史上东巴教颠峰时期的珍品，共有六十四段，是大东巴杨万勋的家传原本，也是迄今见到的各种《祭什罗法仪》不同版本中，内容最丰富，最完整的版本。

第一段序经阐述了纳西族对舞蹈起源的独特传说：在远古时代，360个东巴从白色大鹏鸟、白狮子和飞龙三个胜利神那里学会了跳舞的本领，这三个神又是从米达吉海的金色神蛙那里学的舞蹈，而神蛙的跳舞本领又是从十八层天上最美丽、最聪明、最能歌善舞的盘珠萨美女神那里学来的。序经后是大鹏鸟、白狮子、飞龙等飞禽走兽和各个不同天神的舞蹈。还表现了东巴

教始祖丁巴什罗从他母亲左腋下出生、学走路、脚被魔鬼刺戮、又被各种天神从毒海中拯救出来的各种舞蹈。最后一段是经书的总结，它详细描述了祭什罗法仪的全过程：设置神位、点燃五盏神灯、献上五碗米饭、献上祭品、烧起天香、转起法轮、解说身前是非责任、为死者超度、招魂、跳祭什罗法仪的舞蹈、念“送鬼”经、念“扔面偶”经、给亲友们念六字箴言，为子孙后代祈求上天的赐福。第二天的清晨出殡，献上各种祭品，铺开《神路图》，讲述从地狱到天堂的故事。抬着尸体围绕火化场转圈，转起法轮，将送鬼的符咒烧掉，在烧尸的场地念火葬经，跳什罗舞，将面偶丢向毒鬼聚集的地方，射出五支利剑。经书念完后，将经书一起烧掉，送什罗升天，整个送葬（送神）仪式到此也就全部结束。

## 六、用拉班舞谱记录《东巴经》

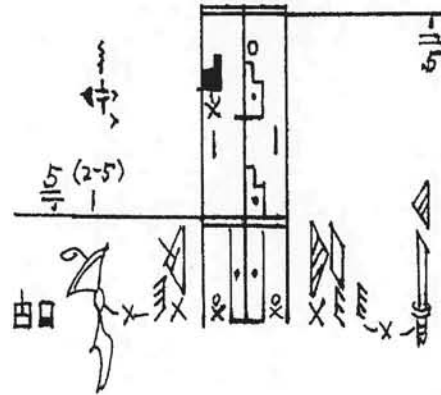
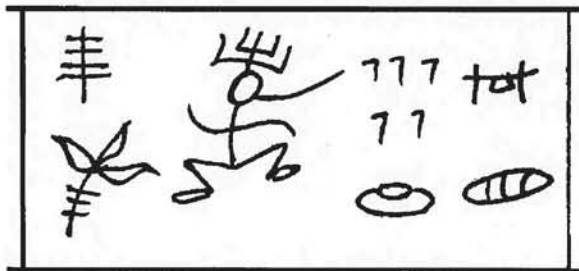
在戴爱莲先生的支持的帮助下，1989年我到云南同杨德鏊教授合作，开始尝试用拉班舞谱记录《东巴舞谱》。

杨德鏊教授工作于中国云南省民族研究院，他知识渊博，待人诚恳，富有朝气，对事业有着执着的献身精神。为了彻底理解东巴经，研究东巴文化，在1979年他第一个开始从东巴舞谱中着手，探索东巴经的源头，用了近七年的时间，生活在农村，在非常艰苦的生活环境下，甚至连温饱都很难维持的情况下，同东巴同吃、同住、同劳动，先后采访了一百多位东巴，从中探索古文化《东巴经》的历史面目。

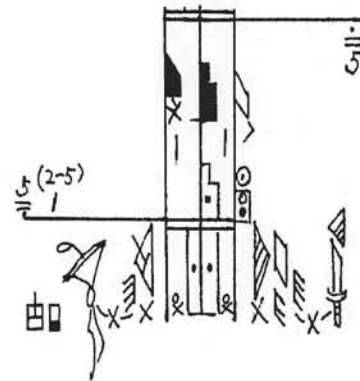
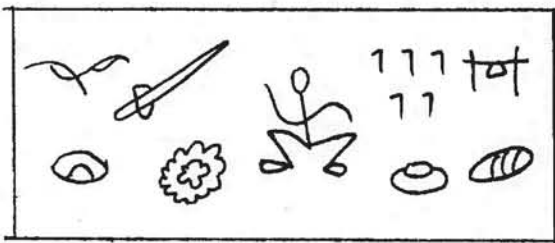
我用拉班舞谱记录的这本珍品《祭什罗法仪跳舞的规程》就是杨德鏊教授当年在丽江向老东巴杨万勋学习的，又由杨教授一个一个动作亲自示范，我再用拉班舞谱记录下来的。在学习和记录的过程中，我再次被纳西古文化中丰富多彩，纯朴而优美的舞蹈所震撼，深感到拯救历史文物的重要性。也体会到我的导师戴爱莲先生是多麽有远见，她一生都在为保护祖国的文物而努力。

东巴舞谱是由象形文字、图画、纳西文字、纳西语言综合而成，在跳舞时，还须由东巴自身的艺术天赋以及舞蹈能力来体现。单凭古舞谱或翻译成的汉字，甚至加上现代的舞蹈术语来解释，都无法还原舞蹈的本来面目。

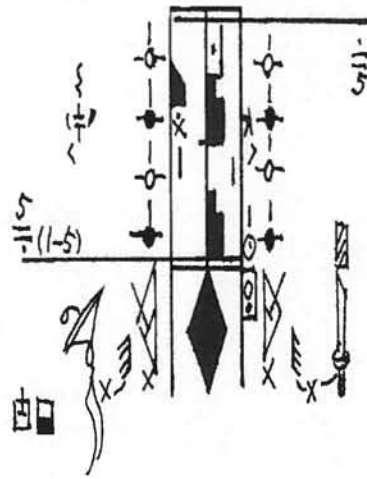
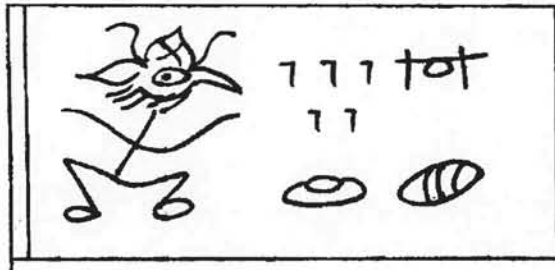
如谱例 11：《枚贝汝如神舞》：向前跳五步



13: 〈优麻神磨刀舞〉: 向前跳五步



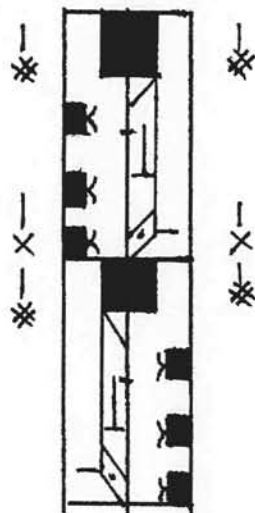
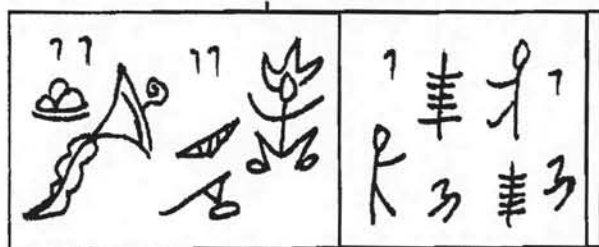
18: 〈大鹏鸟舞〉: 向前跳五步



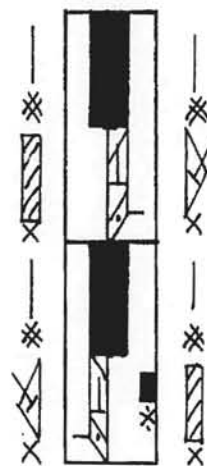
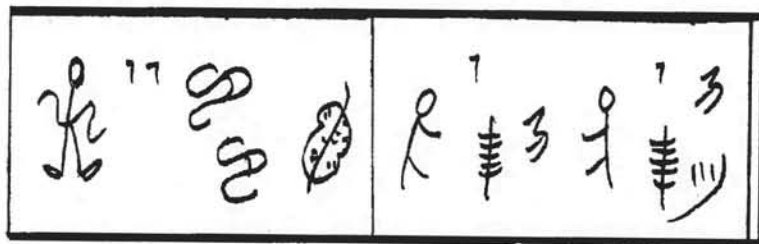
这三条东巴舞谱上画的人物是不同的，但第一组动作是相同的，翻译的文字也都是向前跳五步。而实际上三条谱的动作在跳时都是不同的。例 11“战神”枚贝汝如的动作是向前迈一步，再跳一步，左右反复五次。例 13 护法神优麻的动作是第一步向前迈一步，再跳、蹲一次，以后每步都是跳着向前，左右反复五次，动作腿也不是正前位而是斜前位。例 18 大鹏鸟的动作是先蹲，再向前迈一步，跳、蹲一次，直一下支撑腿，再左右反复五次。

这三条不同动作的舞谱也再现了三个不同神灵的特征：战神步伐稳定、勇往直前；护法神比较灵活，每步都有重心上下变化，身体也有左右旋转，表示出护法神寻找恶魔的机敏；大鹏鸟跳后的蹲起，加上双臂的展翅，更形象地表现了鸟的起飞和落地。

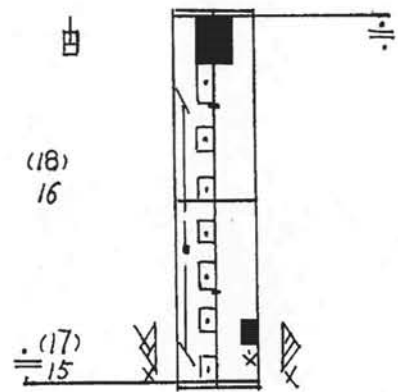
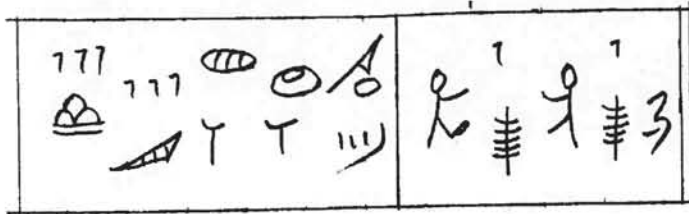
又如例 34〈亨依格空神舞〉的结束动作：  
向左单腿转一次，向右单腿转一次。



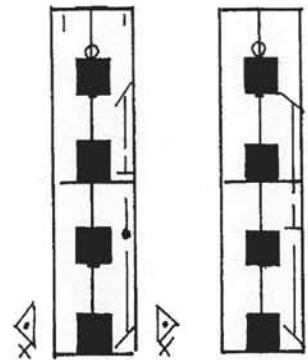
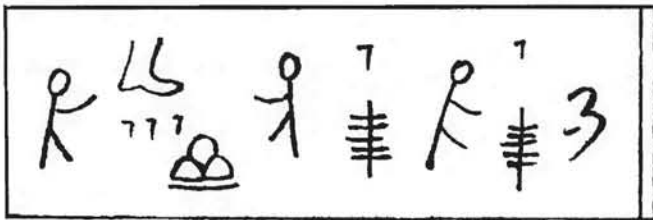
例 39 〈玛米巴罗神舞〉的的结束动作：  
向左单腿转一次，向右单腿转一次。



例 40 〈枚贝汝如神舞〉的结束动作：  
向左原地跳转一次，向右跳转一次。



例 43 〈罗巴塔格神舞〉的结束动作：  
向右双脚跳转一次，再向左跳转一次。



这四条东巴舞谱画的动作是相同的，但四组转的动作是完全不同的。34 亨依格空神舞是左脚地面碾转。39 玛米巴罗神舞是右吸腿、左脚旋转。40 枚贝汝如神舞是右吸腿、左脚跳转。43 罗巴塔格神舞是双脚跳转。从以上这些来分析，已经看到用拉班舞谱记录东巴舞谱的重要性。

今天首次将拉班舞谱记录的东巴舞谱出版，希望能起到保留、还原“祭什罗法仪”的本来面貌，为保护中华民族的古文化尽力。

## **CREATING FLUIDITY BETWEEN THE SCHOLARLY AND THE STUDIO: USING SCORE MATERIALS IN A CURRICULUM**

by

**Jack Clark**

Presentation and additions by Odette Blum

Compiled and Edited by Odette Blum

This presentation is one that I use in my notation training courses which makes the effort to bridge the curriculum i.e. connecting diverse subjects. This example creates the visual link in the suspected development of Labanotation orthography to the Afro-centric borrowings that were present in the early Zurich Dadaist artists, especially to the exchange of ideas between Rudolph Laban and Sophie Tauber-Arp.

My inspiration came from a Dance Research Journal article by Naima Prevots, (Professor at American University in Washington D.C.) (1) and a guest lecture presented to my students by Brenda Dixon Gottschild, (Professor Emerita at Temple University in Philadelphia) on "Digging the African Influence in American Culture". I wanted to draw out the related concepts shared in the history courses that focus on cultural studies in Afro-centricity in American Dance to Labanotation.

My idea was to compare the visual artifacts that Art Deco, Labanotation and early Dadaist design shared in design principles with possible links to Afro-Centric textile designs. Using Ghanaian Kente cloth as the basis for comparison, this presentation attempts to draw reference to how the Dadaist design aesthetics, which included borrowing from non-European based design forms, could have contained Afro-centric design and patterns. Not only did this school of European design reflect itself in the popular culture with Art-Deco design-aesthetics, but had a decisive influence on the orthography developed by Laban. This happened through the direct contact and mutual interests shared by Laban and Sophie Taeuber Arp, one of the main performers in Zurich Dada events, and also a professor of textile design and Techniques at the School of Applied Arts where Laban worked between 1915 and 1917.

Dada was an artistic movement which arose in Zurich and New York in 1915-16, spreading to Berlin and Paris. The name was first used in Zurich by the poet Kristan Tzara, the artists Jean Arp and Marcelle Janco, and writers Hugo Ball and Richard Hausenbeck.

Dada was deliberately provocative, aiming at the destruction of aesthetic preconceptions. The Dadaists experimented with "ready-mades", phonetic or nonsense poetry, anarchic typography and outrageous theatre. Dada was a prelude to surrealism, and though it effectively ended in 1923, it influenced many later artistic developments.

I took the image of a fully written notation of the 1950's social dance called "the Twist", Afro-centric itself, and evolved this image to create a textile pattern that bore direct similarities to Kente Cloth patterns and to Art Deco and early Zurich Dadaist designs.

My objective was to link the visual elements present and allow my students to see the larger picture that develops of the possibilities of shared influences through time, and on a global scale. This project also created links to web-cites on African textiles artists. Labanotation, the "Twist" and Kente Cloth history.

- 2.\* The Twist is a social dance from the mid 20th century with Afro-centric origins. A notated version emphasizing the repeats shows the isolated changes easily ....
3. This fully written version shows each repetition in repeated patterns of symbol groupings. But to my eyes, another pattern form begins to emerge.

It is odd that these patterns came through the notation of an Afro-Centric social dance form such as the Twist, though it is not so apparent when you look at the notation patterns in the real African dance steps.

The following slides transform the side view of the Twist with repeats fully notated, into a textile pattern. It is interesting to note that from my recollection, Laban's first rudimentary attempts at notation also placed the score sideways on the page.

4. Each time I show these notations to my classes, they easily see how the arrangement of symbols in patterns can be interpreted as textile patterns from non-European cultures....

5.-8. With some imagination, these visual patterns produced in the notation of an Afro-centric social dance can transform into textile patterns that are similar to the same cultural origins.

9,10. . There is a similarity in the rhythm of the patterning in both the twist and the Kente cloth. Kente cloth design "rests in part on the artful phrasing of the stripes"(2). The staggered patterns create an off-beat phrasing. Not the off-beat as in European-based music having less emphasis than the on-beat, but as in jazz with its African origins, where the off-beat is as important as the on-beat.

11. Kente Cloth pattern is designed to celebrate the soul and spirit of life. The designs represent concepts important to the society.

Similarly, Laban's notation symbols had a conceptual aspect. His early explorations into the space and dynamics of movement were reflected in the notation symbols which he developed to symbolize these ideas.

- Numbers refer to photographic images which are at the end of this paper. The Taeuber-Arp images are not included. These are # 1,13-19, 21-23, 25.



For example, low level (down) was weighty/heavy, high level (up) was light/delicate, going forward had an element of slowness/sustainment. Therefore a forward low symbol would reflect an action that was weighty in the use of Force and sustained in the use of Time. Laban's book *Choreutics* delves into this aspect of his work.

12. The Twist celebrated life and a new age of music called Rock and Roll.

13-14. The next two compare contemporary Ghanaian textiles to its cousin Art Deco, which became the off-spring of the Dadaist design schools.

Art Deco was an art movement involving a mix of modern decorative art styles whose main characteristics were derived from various avant-garde painting styles. It was considered to be an elegant style of cool sophistication in architecture and applied arts, ranging from luxurious objects made of exotic materials, to mass-produced streamlined items available to the middle class.

Slide 14. The orthography of this dance notation system has its roots in a period of European design style. The influence of this period of art and design shares ethnographic sources with other cultural elements in design and textile patterns.

15. (Tea room designed by Taueber-Arp). Sophie Taeuber-Arp was born in 1889 in Davos, Switzerland. Attended the School of Applied Arts in St. Gallen from 1908 to 1910, then transferred to Wilhelm von Debschitz's Teaching and Experimental Studio for Applied and Liberal Arts in München. Broke off her studies there in 1912 to take up an apprenticeship at the School of Applied Arts in Hamburg. She became a member of the Swiss Werkbund in 1915, taught textile design at the School of Applied Arts in Zürich from 1916-1929, and also started an independent artistic career in 1916, which led her to contacts with the Dadaists in Zürich. She married Hans Arp in 1921. In 1926, she received the assignment to design the interior of the Café Aubette in Straßburg - a task she eventually shared with Hans Arp and Theo van Doesburg. Of her art, she is best known for paintings, graphic designs and drafts in abstract, geometrical forms. Taeuber moved to Meudon with Hans Arp in 1926, but was forced to flee to southern France (due to German advances) in 1940. She died in Zürich, in 1943.

16. *Sophie Taeuber* and Zurich Dadaists - From 1916 through 1919 she was simultaneously a student of Laban's, one of the main performers in Zurich Dada events, and also a Professor of Textile Design and Technique at the School of Applied Arts, Zurich.

17. Taeuber came from the world of the dance, but also had a background in the decorative arts. With their collages, paintings, watercolors, engravings, reliefs, and embroidery, Arp (1886-1966) and Taeuber (1889-1943) produced the Zürich group's major works. Arp's beginnings were Expressionistic, and show the influence of Kandinsky's *Blaue Reiter* and *Klänge* woodcuts.

18. On this subject, Arp declared:

"In 1915, Sophie Taeuber and I did our first works based on the simplest possible forms in painting, embroidery, and collage. These were probably the earliest manifestation of a new kind of art. These works are Realities in themselves, without meanings or cerebral intentions. We rejected everything having to do with copying and description to leave Simplicity and Spontaneity in complete liberty. Since the arrangement of surfaces, as well as their proportions and colors, was left to chance alone, I said that these works were arranged 'according to the law of chance' found in nature, chance being for me a tiny part of a greater order which, elusive and inaccessible, cannot be wholly grasped".

In 1916, Sophie Taeuber began to do nonfigurative drawings, watercolors, and embroideries dominated by horizontal and vertical structures, in reds, blues, and yellows, arranged in two-dimensional space. Her investigations along these lines led to the creation of a masterpiece, the Vertical-Horizontal Composition with Reciprocal Triangles (1918, Zürich, Kunsthaus), a triptych consisting of three identically-sized panels structured in vertical strips which intersect with several horizontals to define surfaces painted in black, brown, various shades of red (from orangey to pinkish), blues, and golds. Sophie Tauber soon transposed the aesthetic principles found in her paintings to sculpture.

19. In any Discussion of Dada...it is the more highly publicized aspects that are emphasized, that is, immediacy and non European forms and ideas...

Interest in ethnography by early vanguard artists "had to do with a fundamental shift from style rooted in visual perception... ..to others based on conceptualization"

20. Kente cloth patterns.

21. Laban's explorations of dance notation were started, according to Mary Wigman, in 1914. When Laban moved his school to Zurich in 1915, he certainly continued exploration into a symbol system for recording dance. Looking at Laban's interaction with Zurich Dada, it becomes clear that he was establishing new directions in dance through an alliance with this development in art.

22. Laban and Taeuber must certainly have provided a mutuality of interests in their search for images that penetrated the "inner realities."

23-26. These slides make the transition back to the notation score. Tauber's tea room design (23, 25), carry through to the next slides to compare design aspects of the Twist score with Tauber's design of the tea room architecture.

The last two slides compare designs. The last slide turns the notation upright and takes away the cubistic overlays to the design. Cubism is another child of the Dadaist

movement and its aesthetics contemplates a visual conception of an object from multiple angles, 3 dimensional in a 2 dimensional space , as does the Labanotation symbol and staff suggest, in theory, on the page. The notation score is a 2 dimensional depiction of 3 dimensional movement, as all paper based movement notations have suggested.

1 Prevots, Naima. *Zurich Dada and Dance: Formative Ferment*. Dance Research Journal. Vol 17 No. 1, Spring/Summer, 1985, pp. 3-8.p

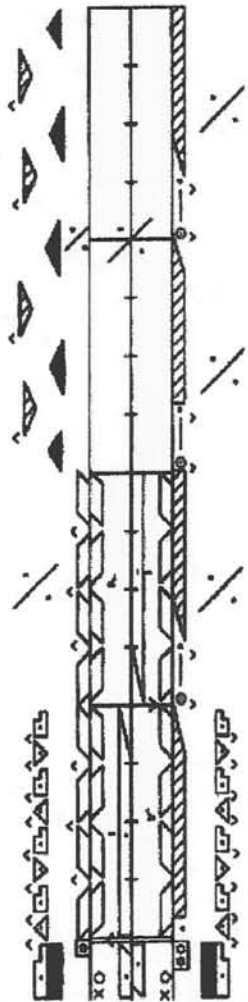
2. Thompson, Robert Farris. African Art in Motion. Berkeley and Los Angeles: University of California Press, 1974. p.22.

## The TWIST as taught by Chubby Checker

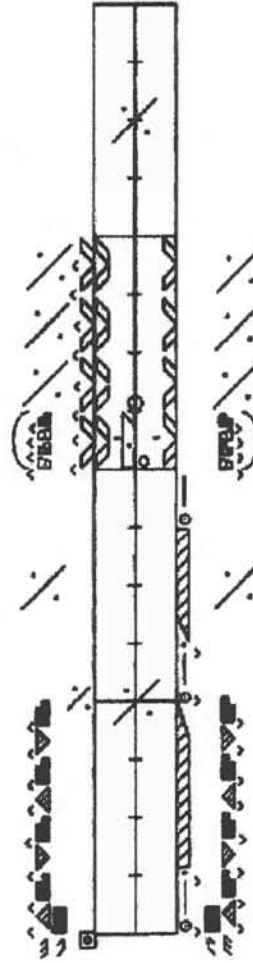
2

The TWIST  
is a social dance  
from the mid  
20th century with  
Afro-centric  
origins.

basic twist with  
arm variation



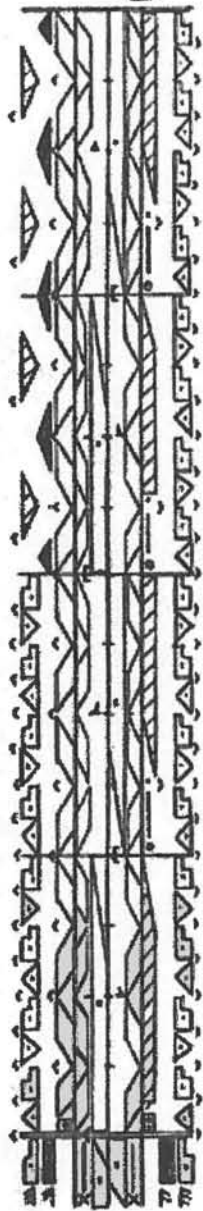
Double time



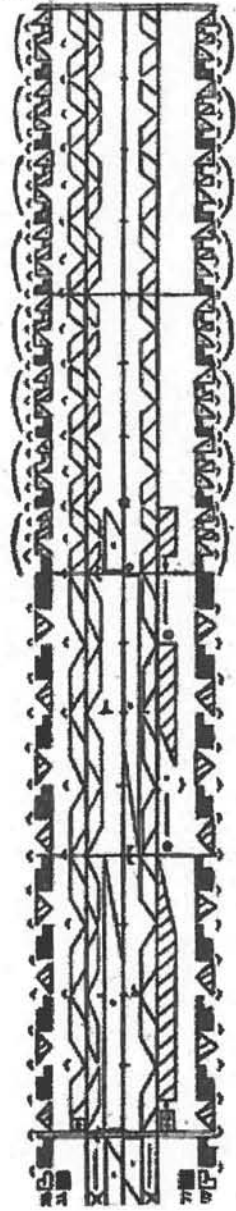
A notated version  
emphasizing the  
repeats shows the  
isolated changes  
easily....

THE TWIST  $\frac{3}{4}$  TAUGHT BY CHUBBY CHECKER

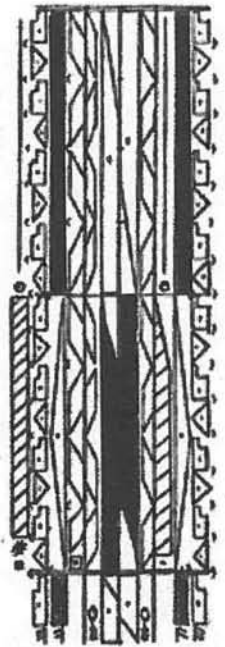
This hand written version shows each repetition fully in repeated patterns of symbol groupings...



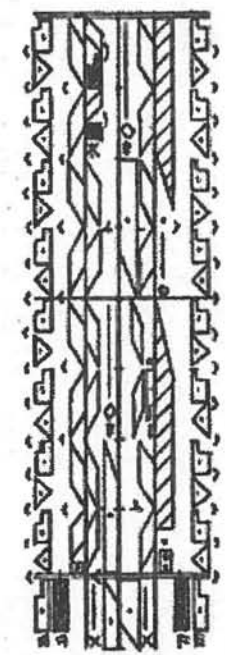
A Unit Twist with Arm Variation



B with Arm Variations and Double Time

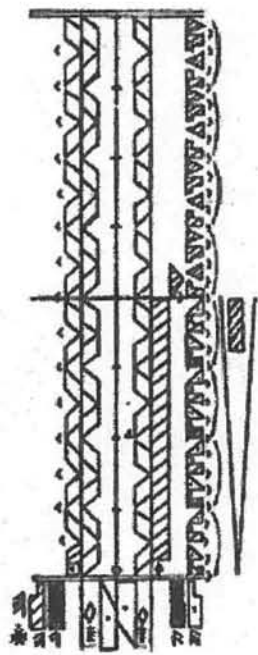


C Deep Knee Bend



D Lift the L...

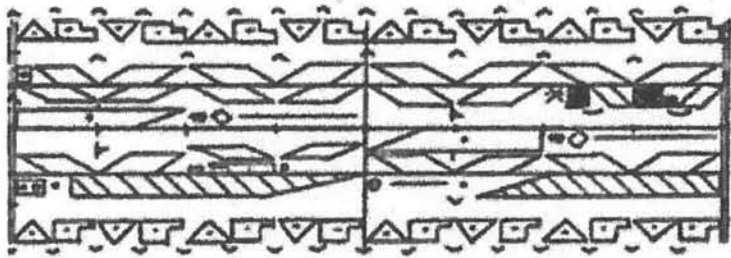
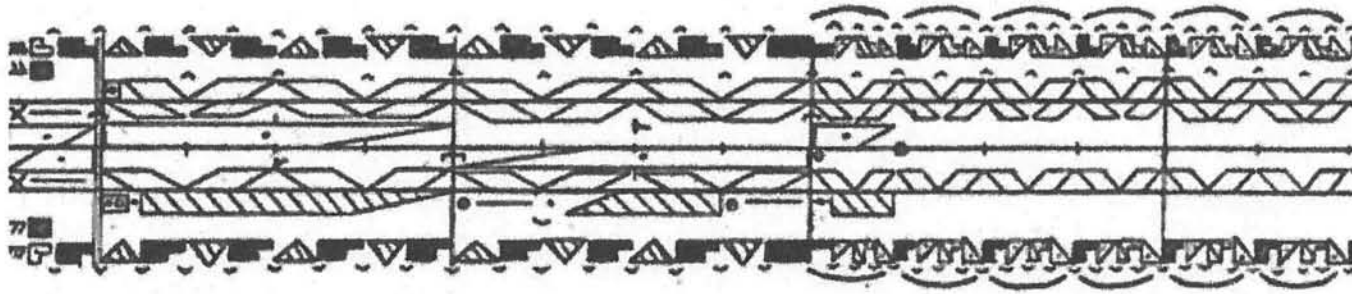
But, to my eyes, another pattern form begins to emerge.



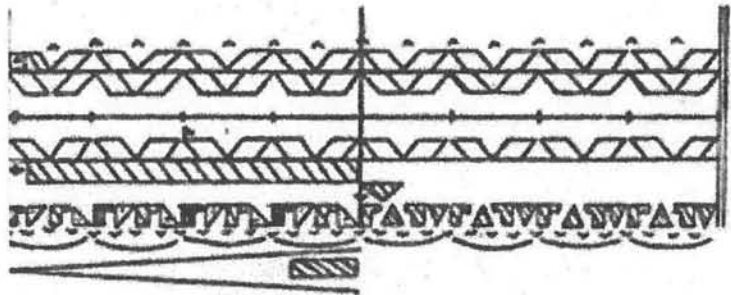
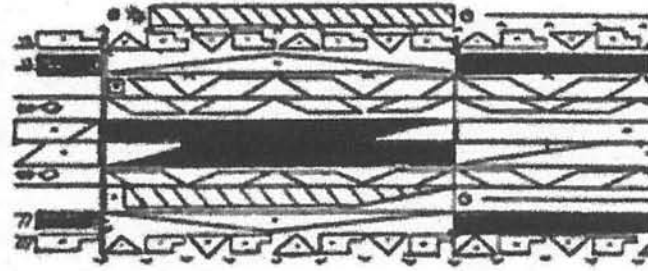
E ... ..

Each time I show these notations to my classes, they easily see how the arrangement of symbols in patterns can be interpreted as textile patterns from non-European cultures....

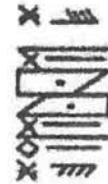
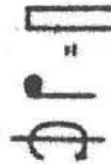
II WITH ARM VARIATIONS

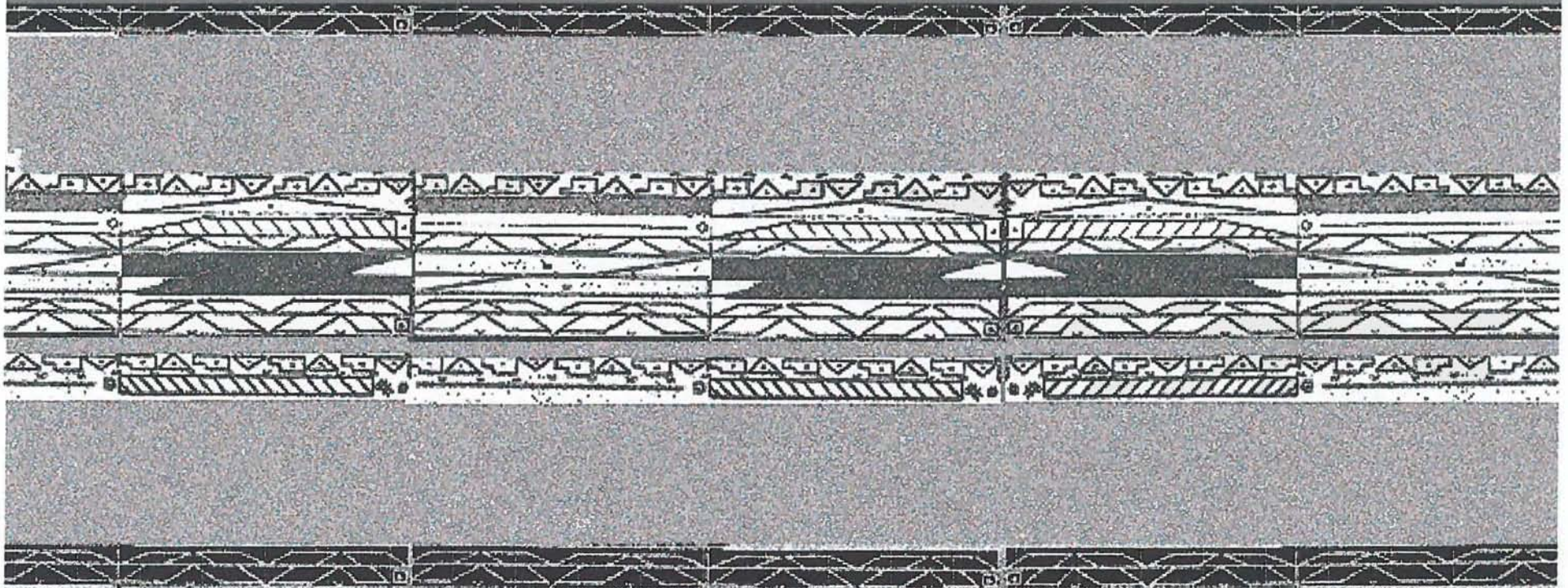


III Deep Knee Bend



KEY SIGNATURE



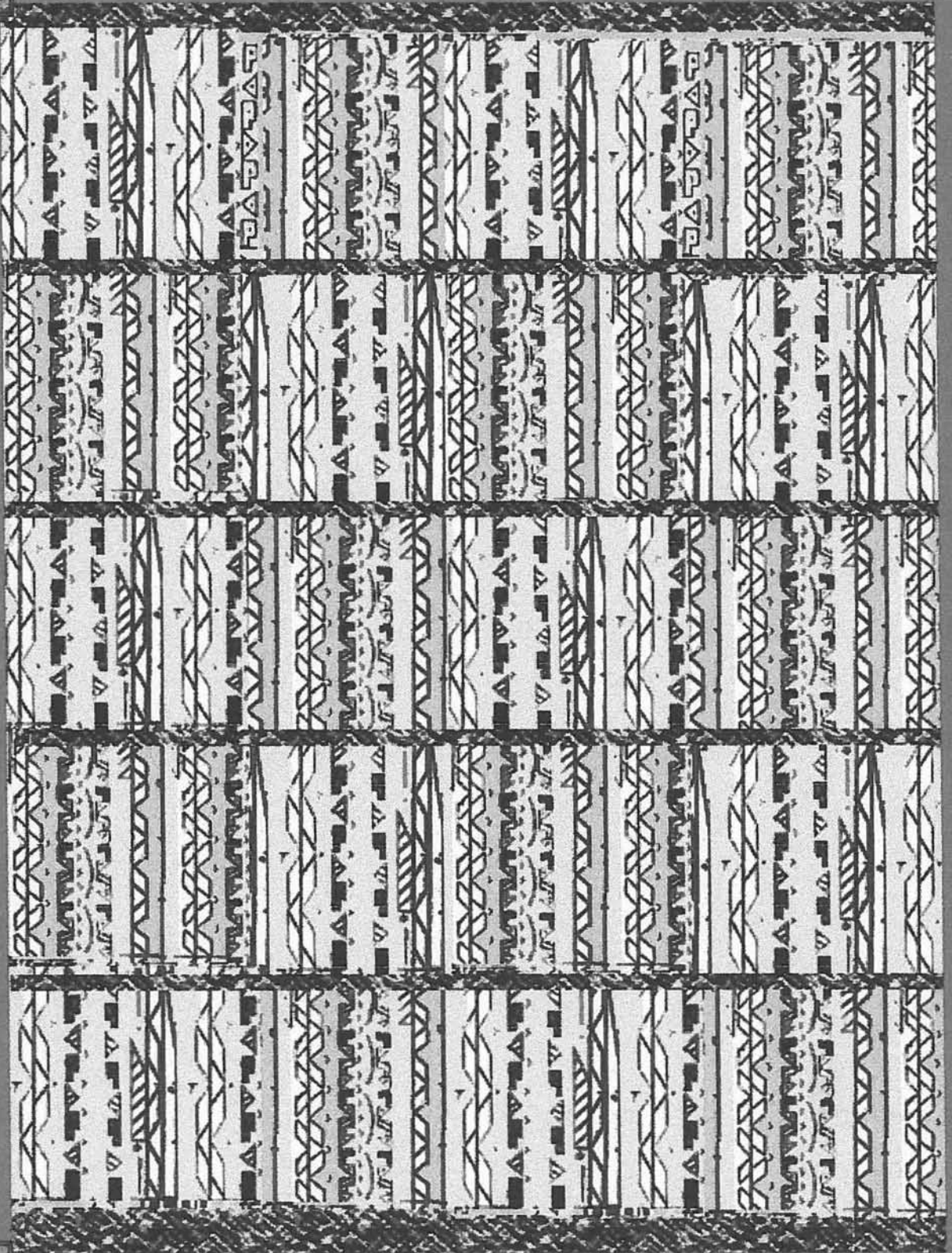


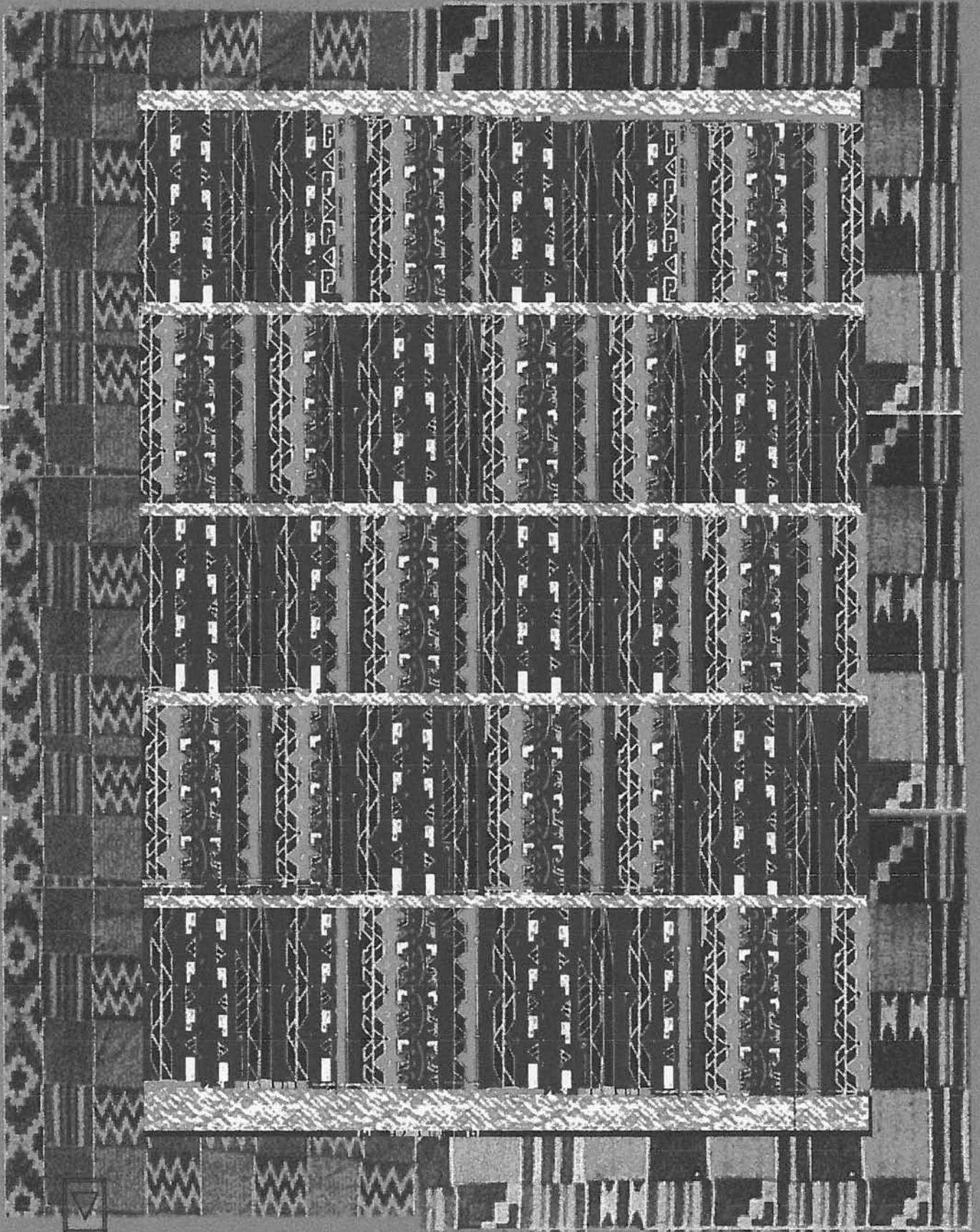
With some imagination, these visual patterns produced in the notation of a Afro-centric social dance can transform into textile patterns kin to the same cultural origins.

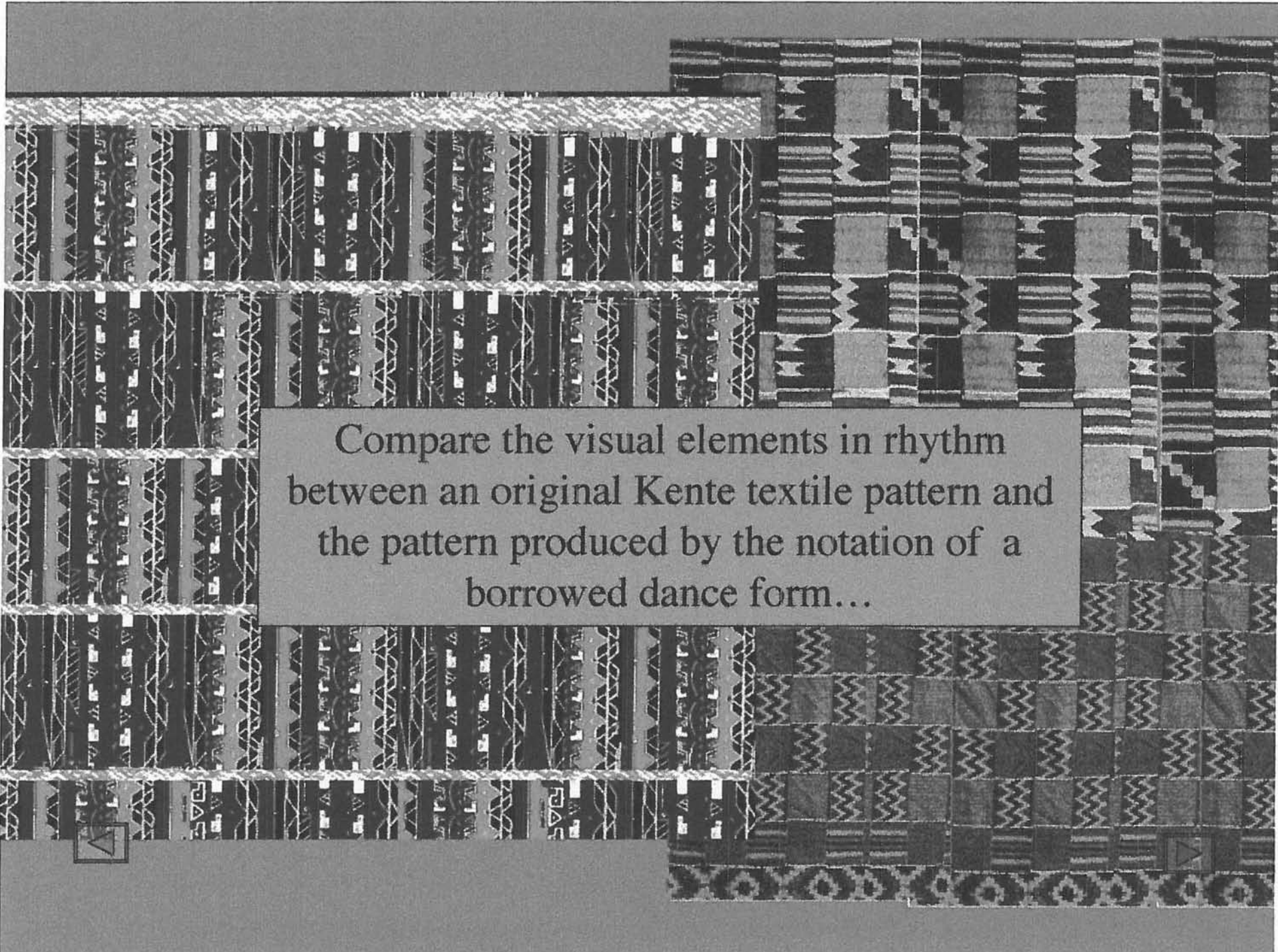




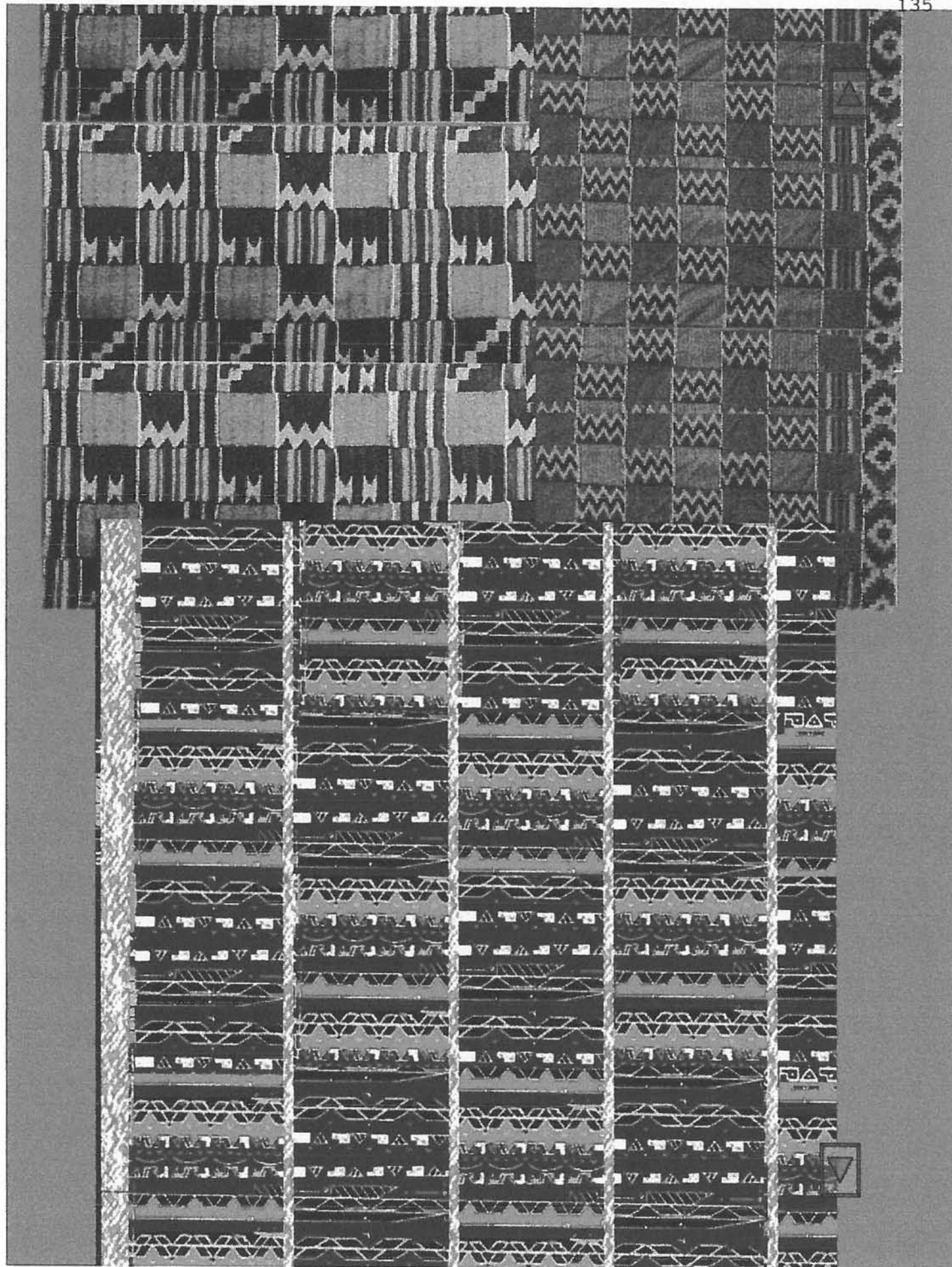


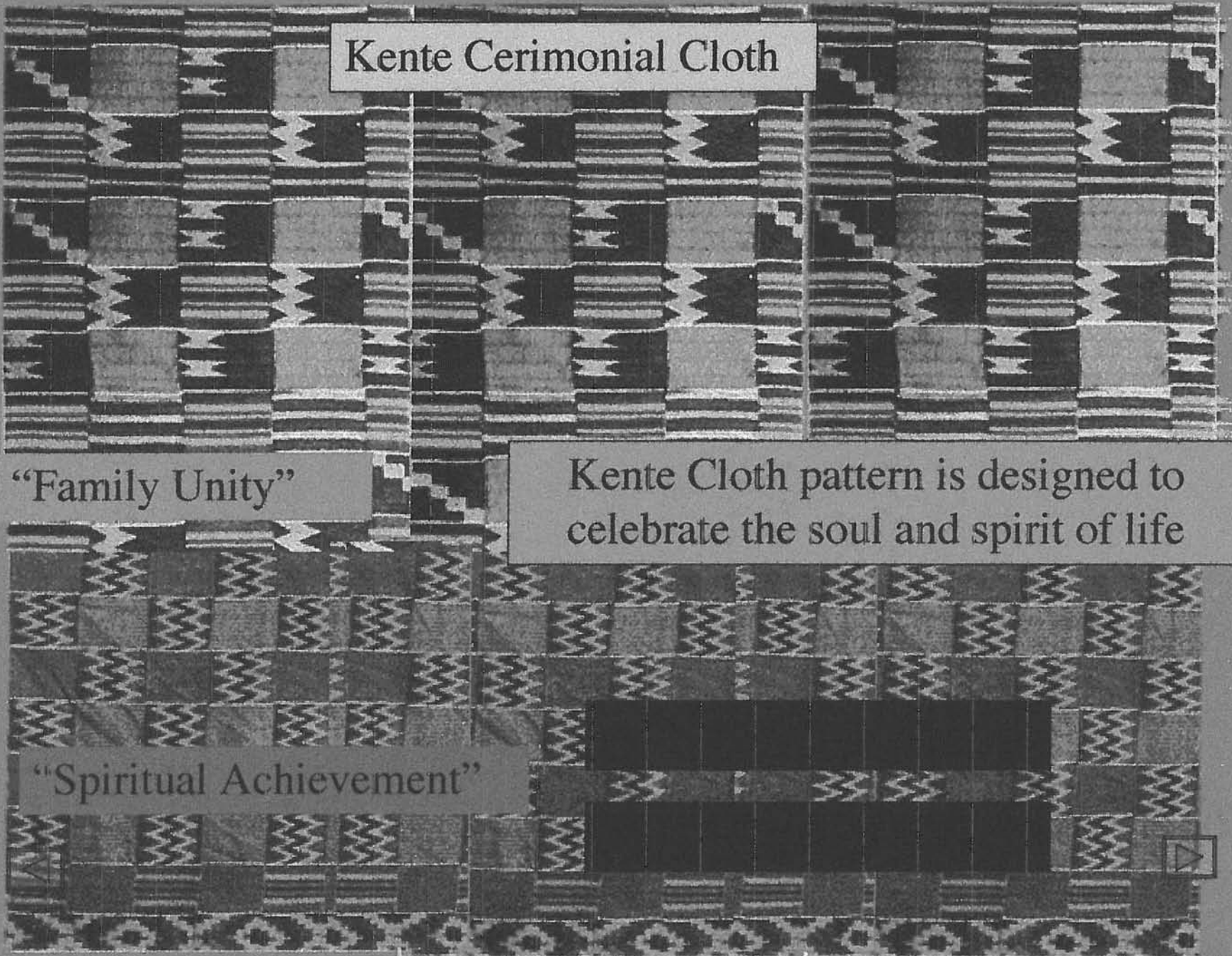






Compare the visual elements in rhythm  
between an original Kente textile pattern and  
the pattern produced by the notation of a  
borrowed dance form...



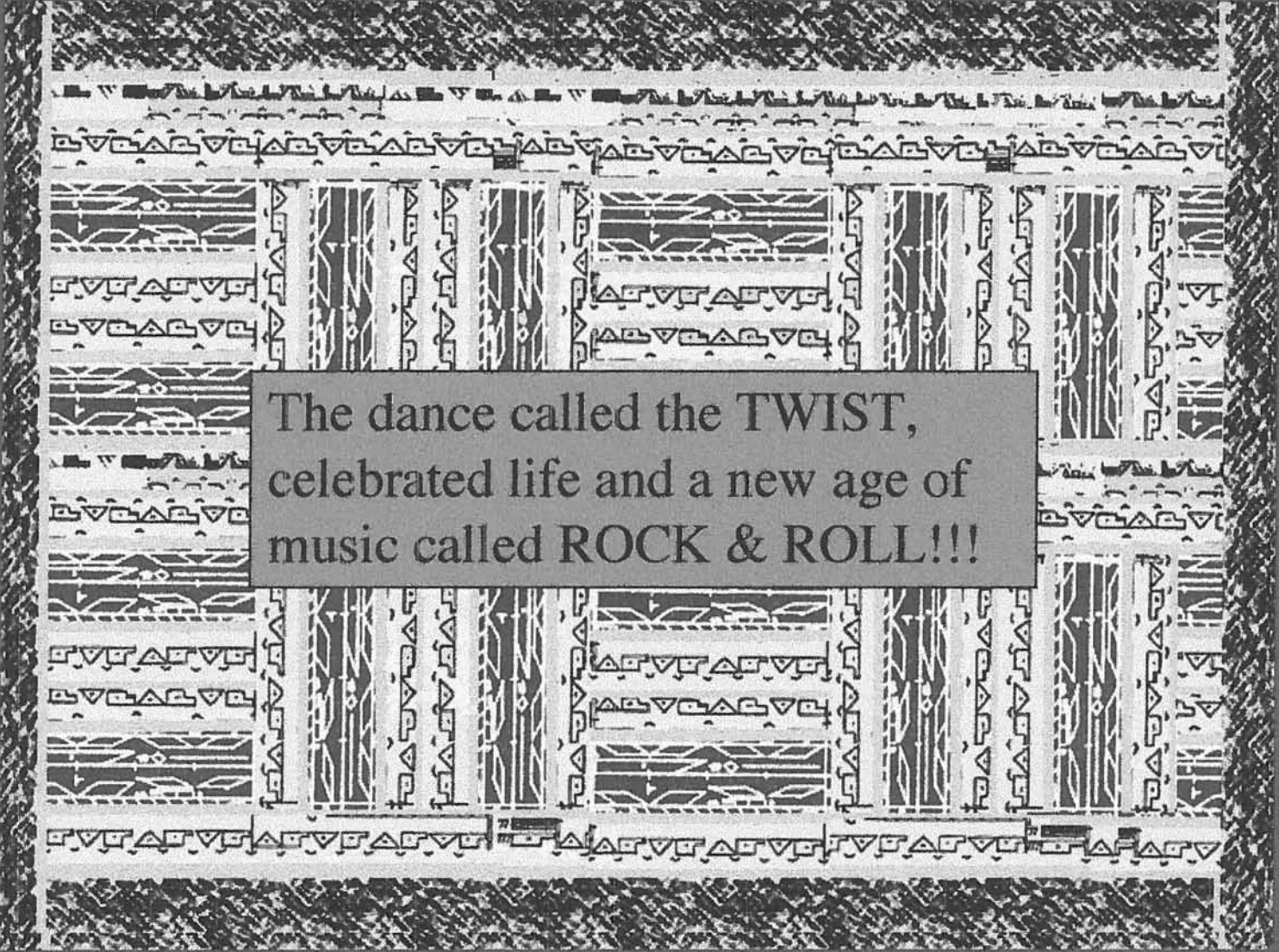


Kente Cerimonial Cloth

“Family Unity”

Kente Cloth pattern is designed to celebrate the soul and spirit of life

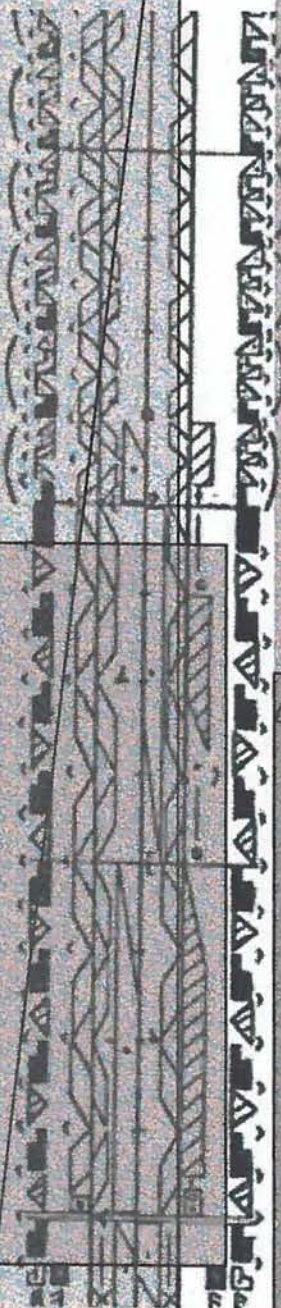
“Spiritual Achievement”



The dance called the TWIST,  
celebrated life and a new age of  
music called ROCK & ROLL!!!



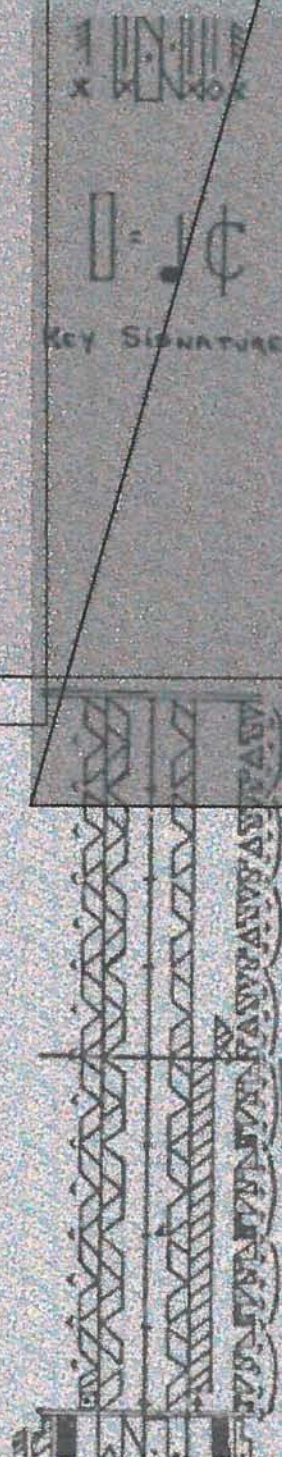
I with Arm Variation



II with Arm Variation and Double Time



III Deep Knee Bend



KEY SIGNATURE







## Labanotation Education in Taiwan

By Ra-Yuan Tseng

Labanotation, a system of movement notation for dance that employs various symbols that record the dancer's body parts, dancer's movement in the relationship of spatial direction, tempo, and the movement dynamics, has been introduced to Taiwan for more than thirty years ago. Many dance educators in Taiwan have recognized its importance, and Labanotation has become one of the core subjects in the curriculum design in many dance departments since the 1990s. However, since there are so many different school systems in Taiwan, there is no consistency in its teaching, as each system makes up the curriculum according to its own needs and goals. In fact, this pervasive educational inconsistency has weakened the resolve of many dance departments for keeping Labanotation as required learning, making it only an elective course. This shift seems to suggest that Labanotation is no longer considered an important component in the field of dance as it had been in the 1990s.

For the past ten years, the advanced technology unquestionably has boosted up the speed and quality of our daily life. Everything in our life is more or less in relation to the advanced technology. Not only can advanced technology improve our daily life, but also it can be used in the field of dance, for example, most of the choreographers taped their dances during the composing process or after the dances were completed. And the advanced technology has enriched the skill of filming industry and also lowered the expenses to make a film that is easier to duplicate and reproduce. Is Labanotation no longer served as the best application as it used to be? Has the nature of dance changed due to the advanced technology? Why using/learning Labanotation to record body movements? It seems to me that our thoughts have changed enormously under the influence of advanced technology. Is this a main reason that related to the importance of Labanotation fading?

In this paper, I would like to re-examine the status of Labanotation by discussing the brief history of Labanotation in Taiwan, followed by suggestions and recommendations on the future Labanotation education in Taiwan.

### **The origin of Labanotation in Taiwan**

Originally, the teaching of Labanotation was undertaken by Dr. Liu, Feng-Shueh, an accomplished dance theorist, dance educator, choreographer and researcher, who, in the seventies, established a pedagogical system of dance education in Taiwan. She acquired her Labanotation training through Madam Dai, Ai-Lien in 1948 while she was studying at National Chang-Bai Shan University. Dr. Liu arrived in Taiwan in 1949, and served as a lecturer in National Tai-Chung Teachers' College. Five years later, she was invited to teach in the

department of physical education of National Taiwan Normal University. When teaching at National Taiwan Normal University, she taught dance techniques, in addition to Labanotation classes. Even though the dance class met four hours a week, she insisted on teaching Labanotation for two hours a week. Throughout the education history of Taiwan, the first time, Labanotation was first taught at the department of physical education and not yet in the field of dance.

### Labanotation in the Curriculum

Before discussing the process of Labanotation in the curriculum, I would like to briefly talk about the development of Taiwanese education. According to Shun-feng Chen's paper "The Discussion on Higher Education Policy of Taiwan in the Post-War Era," she tried to categorize Taiwan education reform into different phases. There were phases of deadlock, inchoation, progression, limitation and development. During the year of 1954 to 1972, serving as the inchoative phase, there were many five year college were established. Unlike the other four-year colleges, this system recruits students from junior high schools, mainly focusing on vocational training. The purpose of this system is trying to strengthen education to prepare all individuals for having mid-level technical and managerial positions. (Chen,1991) As a matter of fact, there was several dance departments starting as a five-year college and then four-year college, for example: National Taiwan Academy of Arts and Tainan Junior College of Home Economics.

Labanotation was finally incorporated in the segment of dance and practice in the Eighties. The idea of dance notation was finally planted in the field of dance to help dancers and students have a better understanding of their bodies in the aspects of Time, Space and Dynamics. Not until 1985 when Dr. Liu Feng-Shueh was offered to be the chairperson in the Department of dance of National Taiwan Academy of Arts (Now this school is called National Taiwan University of Arts), she introduced Labanotation into the curriculum. During that period of time, the department of dance only has one curriculum revision meeting in the past years. As a chair of that revision meeting, she suggested that Labanotation should be included in the curriculum for the Department of dance. As a dance educator, Dr. Liu recognized the importance of learning Labanotation as the core to assist all the students to learn the essence of movement qualities in various perspectives. Hence Labanotation has officially become a compulsory class for Junior students in the department of dance; Tainan Junior College of home Economics (now called Tainan Woman's College of Arts and technology) also followed the same curriculum structure design. Dr. Liu told me that the reason for incorporating Labanotation class into the third year of study is that "I hoped after students have undertaken anatomy and basic dance technique courses in their freshman and sophomore years, gaining basic understanding of the human body and general knowledge, the Labanotation course in the third year would serve as a link of their preceding learning and the courses to come." (Liu,2004)As I mentioned above, most of the five-year college followed the same curriculum structure of National Taiwan Academy of the Arts.

### **Laban's theory workshops**

A breakthrough of Labanotation education was Laban's Theory Workshop, which took place at the National Taiwan Academy of the Arts in 1987. Participants in this workshop were Dr. Marion North and Bonnie Bird who taught the basis of Laban's theory. The following year, Els Grelinger and Janet Van Swoll were invited to reconstruct Doris Humphrey's *Water Study* and *Shakers*; these dances were considered to be the first reconstructions from Labanotation scores in Taiwan. As a result, the concept of Laban theory and Labanotation has brought a new perspective for many dance teachers and students who attended these workshops.

There was a major education reform happening in Taiwan in the year of 1986. According to the educational policy white paper -Universities and colleges are founded on the spirit of self-determination, they should take into consideration the available resources and other conditions when setting goals and proposed functions. Thus institutions should define their particular future directions and distinctions which must be respected by the Ministry of Education in order to provide higher education with multiple facets.(Ministry of Education,2001)

For years, many dance educators who devoted their efforts to making dance an important position among the other arts. To evaluate dance as an art, Laban dedicated his time and energy on creating this notation system because Laban was convinced that dance could only gain an equal position among the other arts if it had a notation whose principles were universally.(Laban,1975) And the endeavor of Rudolf Laban to describe dance in a language of symbols was initiated by his desire to create a literature of movement and dance.( Lied,1999)

When the education reform began, it surely had made a drastic change in the field of dance. In order to build up a strong basis for the students, almost every dance department in Taiwan has offered both academics and dance technique in their curriculum design in accordance with the vision and mission of their schools.

As we know, the process of notating movements would take this person to meditate this particular movement in terms of the elements of Time, Space, Dynamics and Body parts before it is written on the paper. This can be seen from reading a variety of dance scores that can help students gaining movement knowledge more thoroughly.

Characteristically, the Labanotation course should have played an important role in the area of dance education for its conception of body awareness. Not only does it provide a scientific view to analyze the dance movements, but also it trains students to have a keen perception to learn dance techniques in every style. Yet Labanotation was not considered an important course as it was introduced in the eighties.

### **The Problems of teaching Labanotation in Taiwan**

In order to find out the reasons why Labanotation is no longer considered an important course in Taiwan, I have begun to make an analysis of the curriculum structures of the dance departments. Data was collected followed by interviewing the graduates from these schools. There are six dance departments in Taiwan. I had chosen 4 out of 6 departments to perform this research due to Labanotation is not taught in the other two public schools.

I began to examine the curriculum structures of Taipei Physical Education College, National Taiwan University of Art, Chinese Culture University and Tainan Woman's College of Arts and Technology, both public and private schools, to see how Labanotation is performed in these schools.

From examining the curriculum from these dance schools (see Table 1 to 4), most schools concentrate on practical part not theoretical part. This can be seen from the notes that shows the credit hours of dance technique is 1:2 or 1:3, depending on the school policy. Nevertheless there are only three schools and one public school and two private schools offering Labanotation.

This is quite a shocking result from this research, beyond my imagination. Being a dance teacher, working on this field, she truly believed that a dance educator should play a magnificent role to inspire students to learn and develop in every aspect of dance education in order to accomplish a goal for broadening the social/educational functions of dance.

I also noticed that most of the schools had included Labanotation in their curriculum design at first, for a period of time, and later it had been changed to be an elective course and finally become a course stayed in the waiting list. In addition, I had discovered that many dance departments have integrated the courses of Dance and Science into the course segment. And for the past ten years, studying the curriculum, many courses were added in the curriculum such as dance and technology, Computer-media in Dance and Video dance.

Thus, an argument was sparked in my mind. What other courses are better than Labanotation, a course serving as a subject of Dance and Science?

Luckily, Labanotation is not moved out completely in the curriculum of Taipei Physical Education College. During the researching process, I have also studied the curriculum of the graduate schools of Chinese Culture University and Taipei Physical Education College. Both graduate schools are offering Labanotation for one semester of the first year graduate students. Labanotation is not the only core subject that taught at the graduate school, as seen in the curriculum, but also it is integrated with the course of dance and technology; there is a course called "Dance Notation and Digitized Technology".

This situation seems to suggest that this course has to combine with the other courses for its existence and it is a complicated course suitable for the graduate students and not for

the college students. Many dance departments have put their emphasis on dance technique classes instead of putting the theory class (Labanotation) into practice. This surely would have piqued my attention.

As we know, Labanotation is a course that has brought dance into the world with recognition for its unique way of recording bodily movements. In addition to that, notating bodily movements can help the students become aware of the essence of movement qualities. If they can learn this course sooner, it certainly can improve their body coordination, while enhancing their understanding on how to efficiently and gracefully move their bodies.

And the inventor of this notation system, Rudolf Von Laban, had declared his purpose of creating this notation system as a way to build up an equal status with the other arts. Through Laban's invention and works, we know that this course has lifted dance as an art form into a higher level. Furthermore, the concept of body awareness has revealed to us a different perception to view dance as an art as well as a bodily science.

### **How do the learners think about Labanotation**

In order to have a better view of Labanotation education in Taiwan, I had interviewed 20 students from the colleges such as National Taiwan University of the Arts, Taipei Physical Education College, Chinese Culture University and Tainan Woman's College of Arts and Technology. These students had learned Labanotation for two hours a week for either a semester or a school year, approximately 30 to 60 hours. I would like to note the responses from 6 learners/students.

A former student of Taipei college of Physical Education, Ho, told me that there was so little time for her to conceive the idea/concept of Labanotation. During the learning process, both reading and writing the dance movements were fun and it helped stimulate the function of the body and mind. She also said that if she had more time to learn this course, this course should be more interesting. (Ho,2004) Another interviewee is Tseng, and a graduate of National Taiwan University of the Arts. She graduated in 2001 and learned Labanotation in her junior year. She recalled, this course was a little bit difficult. It seemed to me that the level of difficulty was increasing from time to time, in addition to that the pressure of turning in assignment came into her mind abruptly.(Tseng,2004)

I was wondering if this course was actually helpful for her to learn the dance. She stopped for a while and told me that she may not have sufficient training to notate the movement phrases but she liked to use notation symbols to function as a short hand for my choreography and notes for my dance teaching.(Tseng,2004)

I had also interviewed the other students from the private schools such as Chinese Culture University and Tainan Woman's College of Arts and Technology. Li, a graduate from Chinese Culture University, stated that she took this course in her sophomore year. Li, a graduate from Chinese Culture University, stated that she took this course in her sophomore year. I asked her how to describe this in one sentence. She said even though I

did not learn a whole lot, I will still recommend this course to many people. Just like musicians have to learn music notation before they can play and write music, we have to learn dance notation. And she continued to say that I hope that I can read dance notation as fluently as musicians reading music notes. (Li,2004)

Another student, Lin, currently studies at Tainan Woman's College of Arts and Technology, has the same feeling with Tseng that this course is getting more complicated and difficult from time to time. Besides all of that, she showed her concerns of her performance in reading dance scores. "It is because there were so many students in the studio, under the enrollment policy of the private school, and her chances of being correct were lessened. Toward the end of the interview, she showed her interests in this course and talked about the process of generating dance movements while reading the dance scores. And then she smiled and called "this course as a thinking form of dance.(Lin,2004)

On account of I had learned this course while studying at the Ohio State University, I learned this course through English. Hence I wondered the factor of English terms affecting the quality of teaching. Therefore, I paid special attention on the issue of teaching materials. Surprisingly, the replies from these interviewees, I realized that the instructors used the printed material form selected dance scores, already eliminating the problems of using English terminology. Several interviewees think when they fully understood the meaning underlying this particular symbol, they would not worry about the English terminology. Additionally the shapes of notation symbols are made of geometric shapes that definitely helped them to move directly in relation to space.

As a matter of fact, the responses of the students were varied according to their interests and background. From the interview, I also gained some negative responses from the interviewees. Some of them did not like this course because it is not an easy subject and the assignment is difficult as well. They also questioned that why not using video camera or other appliances to record the dances. Toward the end of interview, they were happy to say "no more Labanotation."

While interviewing these students, I had also found out the number of students in a classroom is one of the factors that make Labanotation disappearing in the dance curriculum education in Taiwan's universities/colleges. From the above, we know that both Chinese Culture University and Tainan Woman's College of Arts and Technology are private colleges. The reality is the private universities/colleges do not get subsidy from the government, their financial is solely depend on the amount of the student's enrollment. Due to some financial issues, most of the private schools would love to have a big number of enrollments. For example: the number of students have to reach to 25 in order to make this course open in Tainan Woman's College of Arts and Technology. As we know, Labanotation should be set up in a medium studio with small amount of students in order to have a full attention of all the students while reading and writing the dance movements. Under such a regulation, it surely affects the quality of teaching Labanotation.

### Suggestions and Recommendations

The main theme underlying this paper is to voice up that the scientific viewpoint of learning dance must be added to the dance education in Taiwan, especially the concept of Labanotation can help students to learn dance in a more efficient and effective way. Moreover, I was once again convinced that Labanotation is an important course from the interviewees' feedback. By integrating their suggestions, they think that this course should be opened for a longer time, at least for a year. Furthermore, they (students) should have the right to choose the subject/course for their own benefit. Besides of that, if the private school can change their regulation/policy on the numbers of student, it will definitely increase the number of people who learn this course. Here I would like to show her respect to the department of dance of Chinese Culture University and Tainan Woman's College of Arts and Technology. Although these schools are under a regulation of enrollments, they still offer Labanotation, a scientific dance course, to the students.

Regarding the usage of technology, once again, I would like to address the issues of using technology. She did not deny the benefits of using technology. On the contrary, she thinks that using all the applications we can have, in order to make a precise documentation, can amend the difficulties of documenting dances.

Even though Labanotation is not considered a popular course in Taiwan, there were many dance educators who endeavored to bring Labanotation into the field of dance. In the year 1998, the department of dance of National Taiwan University of the Arts held a Laban's theory workshop hosted by professor Chiang, Shiao-Ching. At that particular workshop, the basic concept of Motif Writing and the use of LabanWriter were introduced by professor Lucy Venable. In addition to that there were several dance reconstructions from Labanotation scores, such as *Soaring*, *Shakers*, *Water Study* and *Choreographic Offering*.

At last, I want to quote a declaration from Brennan's paper of "Every Little Movement Has a Meaning All its Own" to raise the attention of dance educators in Taiwan. As Brennan states:

"Labanotation lends itself to a variety of dance research purposes such as the preservation and reconstruction of dances, discovery of underlying movement and choreographic structures, documentation of selected aspects of dance movement in cultural, behavioral, and other studies, and comparative research in these areas. (Brennan, 1999, p.287)

We need to reconsider the value and merit of teaching Labanotation in the field of dance. We do not want to train a dance technician but a well-formed dancer with a thinking body.

**Table 1. Department of Dance, Taipei Physical Education College**

There are two classes in this table, one started from the year of 1998 and the other started from the year of 2000.

Require   /Elective  

Curriculum Design

Subject	<u>  </u>	Credit	Sem./Year	<u>  </u>	Credit
<b>Freshman Year</b>	1998			2000	
Dance Anatomy	—	4	Year	—	4
Introduction to Dance	—	2	Year	—	4
Chinese Ethnics Dance	—	6	Year	—	4
Modern Dance	—	6	Year	—	4
Ballet	—	6	Year	—	4
Performance Practicum	—	1	Year	/	
Dance Improvisation	—	2	Year	—	2
Introduction to Arts	—	4	Year	/	
Taiwan Folk Dance	—	2	Year	—	2
<b>Sophomore Year</b>					
Western Dance History	—	2	Sem.	—	2
English	—	4	Year	—	4
Applied Science	—	2	Year	—	2
Dance Composition	—	4	Year	—	2
Performance Practicum	—	1	Sem.	—	2
Chinese Martial Arts	—	1	Sem.	—	1
Dance Injury and Prevention	—	2	Sem.	—	2
Ballet	—	4	Year	—	4
Modern Dance	—	4	Year	—	4
Chinese Ethnics Dance	—	4	Year	—	4
Chinese Dance History	—	2	Sem.	—	2
Movement Analysis	—	2	Sem.	—	2
Performance Practicum	—	1	Sem.	—	1
Dance Appreciation	/	/	Sem.	—	2
Exercise and Massage	/	/	Sem.	—	2
<b>Junior Year</b>					
Modern Dance (Major)	—	4	Year	—	4
Performance practicum	—	2	Year	—	2
Choreography	—	2	Year	—	2
Dance Pedagogy and Practicum	—	4	Year	—	4
Dance Appreciation			Sem.	—	2
Art Administration	—	2	Sem.	—	2
Dance Criticism	—	2	Sem.	/	
Folk Dance Research and Practicum	—	2	Sem.	/	
Taiwanese Dance History	—	2	Sem.	—	2
Ballet	—	1	Sem.	—	1
Modern Dance (Major)	—	1	Sem.	—	1
Ballet (Minor)	—	1	Sem.	—	1



Exercise and Nutrition	-	2	Sem.	-	2
Fitness and Dance			Sem.	-	2
Introduction to Contemporary dance	-	2	Sem.	-	2
Children Dance Education	-	2	Sem.	-	2
Modern Dance	-	1	Sem.	-	1
Cheerleading	/	/	Sem.	-	1
<b>Senior Year</b>					
Costume Design	-	2	Sem.	/	/
Modern Dance (Major)	-	4	Year	-	4
Final Production	-	4	Year	-	4
Lecture	-	2	Sem.	/	/
Thesis	/	/	Sem.	-	2
Ballet (Minor)	-	2	Year	-	2
Modern Dance	-	2	Year	-	2
Dance Notation	-	2	Sem.	/	/
Exercise and Massage	-	2	Sem.	/	/
Aerobics	/	/	Sem.	-	1

The following curriculum starts from 2004			Choose 8 credit hours
Multimedia and Production	-	2	
Thesis	-	2	
Dance Notation	-	2	
Movement Analysis	-	2	
Dance Evaluation	-	2	
Children Dance Pedagogy	-	2	
Dance Fitness	-	2	
Dance Appreciation	-	2	
Field Research	-	2	
Exercise and Massage	-	2	
Dance and Culture	-	2	
Dance Production	-	2	
Costume Design	-	2	
Art Administration	-	2	
Dance Therapy	-	2	
Dance Aesthetics	-	2	
Marketing and Dance	-	2	
Dance Injury and Prevention	-	2	

Note. The data of table 1 is provided by the department of dance of Taipei Physical Education College. Adapted with the permission of author.

**Table 2. Department of Dance, National Taiwan University of Arts**

The left side of the table shows the curriculum design before this school is changed to be university. There are two classes in this table, one started from the year of 1994 and another class started from the year of 2001.

Require   /Elective    
Curriculum Design

Subject	<u>  </u> / <u>  </u>	Credit	Sem./Year	<u>  </u> / <u>  </u>	Credit
<b>Freshman Year</b>	1994			2001	
Music for Dance	–	4	Year	–	2
Introduction to Dance	–	2	Year	/	/
Chinese Ethnic Dance I	–	4	Year	–	2
Modern Dance I	–	4	Year	–	4
Ballet I	–	4	Year	–	4
Ensemble and Performance	–	2	Year	–	2
Dance Improvisation	–	2	Year	–	2
Dance Ensemble	/	/	Year	–	2
Chinese Dance History	–	2	Year	/	/
Western Dance History	–	2	Year	/	/
<b>Sophomore Year</b>					
Introduction to Dance	/	/	Year	–	2
Chinese Ethnic Dance II	–	4	Year	–	2
Modern Dance II	–	4	Year	–	4
Ballet II	–	4	Year	–	4
Chinese Dance History	/	/	Sem.	–	2
Western Dance History	/	/	Sem.	–	2
Anatomy for Dance	–	2	Year	–	2
Prevention and Treatment of Dance Injury	–	2	Sem.	–	2
Choreography	–	2	Sem.	–	2
			Year	–	2
Performance II	–	2	Year	/	/
Stage Art	/	/	Sem	–	2
Dance Notation	–	2	Year	–	4
Dance Therapy	–	2	Sem.	–	2
Theater Practicum	–	2	Sem.	–	2
<b>Junior Year</b>					
Chinese Ethnic Dance III	Choose one for different major	4	Year	–	4
Modern Dance III			Year	–	4
Ballet III			Year	–	4
World Dance	–	4	Year	–	4
Movement Analysis	–	2	Sem.	/	/
	/	/	Year	–	4
Research Method and Thesis	–	4	Year	/	/

Dance and Music II	–	4	Year		
Making Dance and Music	–	2	Year		
History of Chinese Dance movement	Choose one for different major	4	Year		
History of Ballet Movement			Year		
Introduction of Modern Dance			Year		
Chinese Dance			Year	–	4
Ballet			Year	–	4
Modern Dance			Year	–	4
Choreography			Year	–	4
Administration of Arts			Sem.	–	2
Computer-media in Dance			Year	–	4
<b>Senior Year</b>					
Chinese Ethnic Dance VI	Choose one for different major	4	Year	–	4
Modern Dance VI				–	4
Ballet VI				–	4
Thesis	–	4	Year		
Graduation Production			Year	–	4
Choreography			Year	–	2
Costume Design			Sem.	–	2
Meaning and Form in Dance	–	2	Sem.	–	2
Art Administration	–	2	Year	–	2
Selected Dance Reading	–	2	Sem.	–	2
History of Chinese Dance movement	–	4	Year		
History of Ballet Movement					
Introduction of Modern Dance					

Note. The data of table 2 is provided by the department of dance of Taiwan University of Arts. Adapted with the permission of author.

**Table 3. Department of Dance, Chinese Culture University**

There are two classes in this table, one started from the year of 2000 and another class started from the year of 2002.

Dance Pedagogy	–	2	Sem.	–	2
Dance and Music	–	4	Year	–	2
Children Dance	–	2	Year	–	2
Dance Composition	–	2	Year	–	2
Dance Ensemble and performance	–	4	Year	–	2
<b>Subject</b>	<b>_/_</b>	<b>Credit</b>	<b>Sem./Year</b>	<b>_/_</b>	<b>Credit</b>
<b>Freshman Year</b>	2000			2002	
Chinese Dance History	–	2	Sem	–	2
Western Dance History	–	2	Sem	–	2
Ballet	–	4	Year	–	4
Modern Dance	–	4	Year	–	4
Chinese Ethnic Dance	–	4	Year	–	4
Dance Ensemble and performance	–	4	Year	–	2
Chinese Ethnic Dance	–	2	Year	–	2
Dance and Culture	–	2		–	2
<b>Sophomore Year</b>					
Rhythm Training	–	2			
Movement Analysis	–	2	Sem.	–	2
Introduction to Dance	–	2	Sem.	–	2
Anatomy for Dance	–	2	Sem.	–	2
Prevention and Treatment of Dance Injury	–	2	Sem.	–	2
Introduction to Arts	–	2	Sem.	–	2
Ballet	–	4	Year	–	4
Modern Dance	–	6	Year	–	4
Chinese Ethnic Dance	–	6	Year	–	4
Dance Ensemble and performance	–	4	Year	–	
Chinese Dance	–	2	Year		
Dance Notation	–	4	Year	–	4
<b>Junior Year</b>					
Chinese Ethnic Dance	–	6	Year	–	2
Dance Technique (Major)	–	4	Year	–	4
Dance Technique (Major)	–	4	Year	–	4
Chinese Dance	–	4	Year		
Ballet	–	1	Sem.	–	1
Performance			Sem.	–	1
The History of Dance Development			Sem.	–	2
<b>Senior Year</b>					
Chinese Ethnic Dance	–	6	Year	–	2
Dance Ensemble and performance	–	4	Year		
Stage Art and Lighting Design	–	2	Sem.		

Comparison of Chinese and Western Dance	-	2	Sem.		
Dance Technique (Major)	-	4	Year	-	4
Dance Technique (Major)	-	4	Year	-	2
Modern Dance	-	2	Year	-	2
Performance	-	2	Year	-	2
Ballet	-	2	Year	-	2

Subject	/_	Credit/Hrs	Sem./Year		
<b>Freshman Year</b>	2001				
Introduction to Dance	-	2	Year		
Chinese Ethnic Dance I	-	4	Year		
Modern Dance I	-	4	Year		
Ballet I	-	4	Year		
Dance injury: Prevention and Care	-	2	Sem.		
Applied Anatomy for dancers	-	2	Sem.		
Chinese Dance History	-	2	Year		
Dance Production		4	Year		
Body Potential Exploration		2	Sem.		
Body Awareness		2	Sem.		
<b>Sophomore Year</b>					
Chinese Ethnic Dance II	-	4	Year		
Modern Dance II	-	4	Year		
Ballet II	-	4	Year		
Western Dance History	-	2	Year		
Dance Notation	-	2	Sem.		
		2	Sem.		
Dance Improvisation and Composition	-	4	Year		
Jazz		4	Year.		
Chinese Martial Arts		2	Year		
<b>Junior Year</b>					
Chinese Ethnic Dance Pedagogy I	-	2	Year		
Modern Dance Pedagogy I	-	2	Year		
Ballet Pedagogy I	-	2	Year		
Movement Analysis	-	2	Sem.		
		2	Sem.		

Note. The data of table 3 is provided by the department of dance of Chinese Culture University. Adapted by the permission of author.

Comparison of Chinese and Western Dance	–	2	Sem.		
Dance Technique (Major)	–	4	Year	–	4
Dance Technique (Major)	–	4	Year	–	2
Modern Dance	–	2	Year	–	2
Performance	–	2	Year	–	2
Ballet	–	2	Year	–	2

Note. The data of table 3 is provided by the department of dance of Chinese Culture University. Adapted by the permission of author.

**Table 4. Department of Dance, Tainan Woman's College of Arts and Technology**  
 In the year of 2000, Tainan Woman's College of Arts and Technology began to have a four -year program.

Subject	★/☆	Credit/Hrs	Sem./Year		
<b>Freshman Year</b>	2001				
Introduction to Dance	★	2	Year		
Chinese Ethnic Dance I	★	4	Year		
Modern Dance I	★	4	Year		
Ballet I	★	4	Year		
Dance injury: Prevention and Care	★	2	Sems.		
Applied Anatomy for dancers	★	2	Sems.		
Chinese Dance History	★	2	Year		
Dance Production		4	Year		
Body Potential Exploration		2	Sems.		
Body Awareness		2	Sems.		
<b>Sophomore Year</b>					
Chinese Ethnic Dance II	★	4	Year		
Modern Dance II	★	4	Year		
Ballet II	★	4	Year		
Western Dance History	★	2	Year		
Dance Notation	★	2	Sem.		
		2	Sem.		
Dance Improvisation and Composition	★	4	Year		
Jazz		4	Year.		
Chinese Martial Arts		2	Year		
<b>Junior Year</b>					
Chinese Ethnic Dance Pedagogy I	★	2	Year		
Modern Dance Pedagogy I	★	2	Year		
Ballet Pedagogy I	★	2	Year		
Movement Analysis	★	2	Sem.		
		2	Sem.		

Choreography		4	Year		
Dance Technology and its Application		4	Year		
<b>Chinese Ethnic Dance</b>		2	Year		
Modern Dance		2	Year		
Ballet		2	Year		
<b>Senior Year</b>					
Chinese Ethnic Dance Pedagogy II	★	4	Year		
Modern Dance Pedagogy II	★	4	Year		
Ballet Pedagogy II	★	4	Year		
Creative Dance Pedagogy	★	4	Year		
Leisure Dance	★	4	Year		

Note. The data of table 4 is provided by the department of dance of Tainan Woman's College of Arts and Technology. Adapted by the permission of author.



**T'AI CHI CH'UAN**  
**(Yang Style)**  
**Workshop presented by Billie Mahoney**

**T'ai chi is an ancient system of exercise, meditation, and martial art that unites mind and body: an exercise to cultivate the body, a meditation to cultivate the spirit, a martial art to cultivate harmonious relationships with others. The basic practice or Form comprises 37 movements executed in a slow, relaxed, and fluid manner.**


The presenter of this workshop intended to bring to the conference some of the usages of Labanotation which had been discussed at previous conferences, but for which we had not seen many common examples, and thereby the newer user might understand the advantages of the system in the various ways a movement might be expressed. Too, that our Asian colleagues might find the movement form of T'ai Chi more familiar than Western theatrical dance. It was disappointing to the presenter that the session developed into merely teaching of the movement form with the notation as a reference, rather than as a basis for discussion of the notation usage.

Included here are the first sixteen of the thirty-seven postures of the Yang form, as developed by Cheng Man-ch'ing (1900-1975) who learned from Yang master, Yang Ch'eng-fu. Professor Cheng was one of the first masters to teach T'ai Chi openly to westerners. Benjamin Pang Jeng Lo studied with Cheng Man-ch'ing for 26 years in Taiwan, then moved to San Francisco in 1974, where he founded Universal T'ai Chi Ch'uan Association. Kim Kanzelberger (of Kansas City) is a student of Ben Lo, and has been practicing T'ai Chi since 1975. He is the instructor with whom Ms. Mahoney has studied the past few years, plus master classes with Ben Lo. It is stressed that each posture is thoroughly experienced, regarding weight distribution (or on one support only), the leg rotation and placement of supports, and the relationship of body parts to one another, while the torso remains in alignment upright. It was the preciseness through which it is taught that encouraged the notating of the form, and the desire to deal with the intricacies with notation experts. The presenter feels this is a work in progress and the notation is by no means complete nor can be considered accurate as yet. Comments are welcome as we better understand the form, and as the notation system develops.

As T'ai Chi is performed with a continuous flow of movement at the performers pace, it is not desirable to write it within a metered structure. Rather each posture is defined within a bar line and identified at the side.

## T'AI CHI CH'AUN

## The five fundamental principles

1. Relax, no tension 

2. Separate ying and yang



3. Turn waist, not twist



4. Body upright

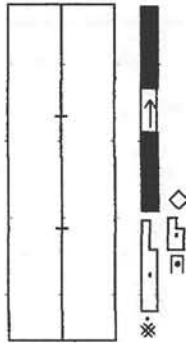


5. Beautiful hand:  
(No break in  
wrist)

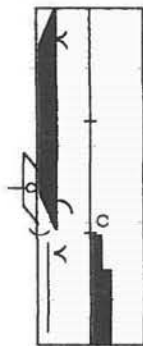


# GLOSSARY

## T'ai Chi Examples



Arrow in the direction symbol indicates that the extremity moves on a straight path downward. (Beginning)

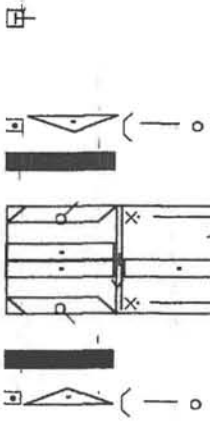


Direction of the gesture is taken from where the foot was before. (Ward off Left)

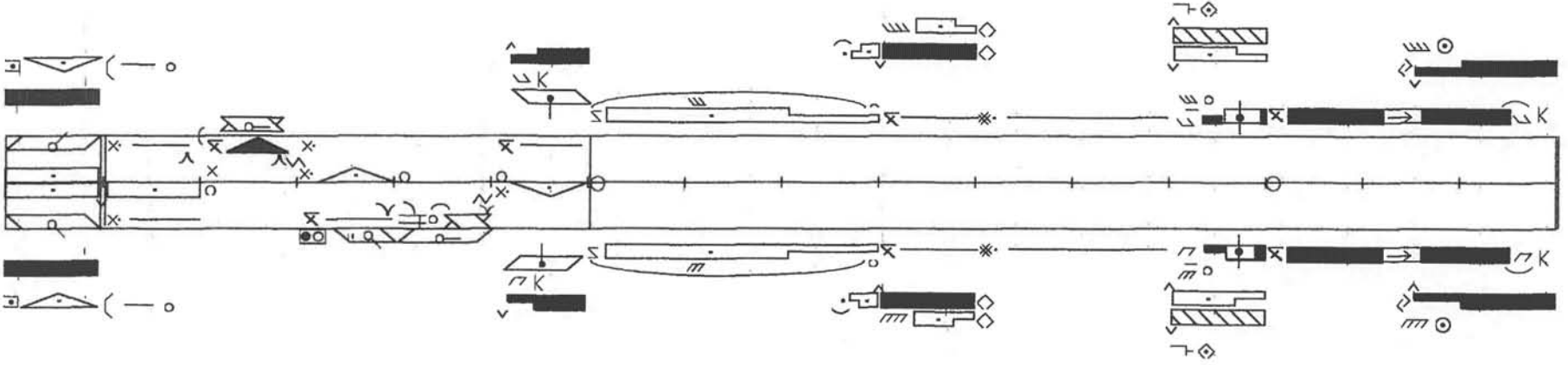
"Hook" in Single Whip. Fingers are closed, pointing down, and thumb closes in to touch the pads of fingers.



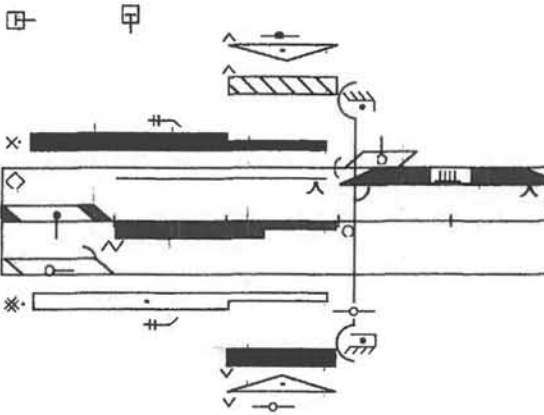
PREPARATION



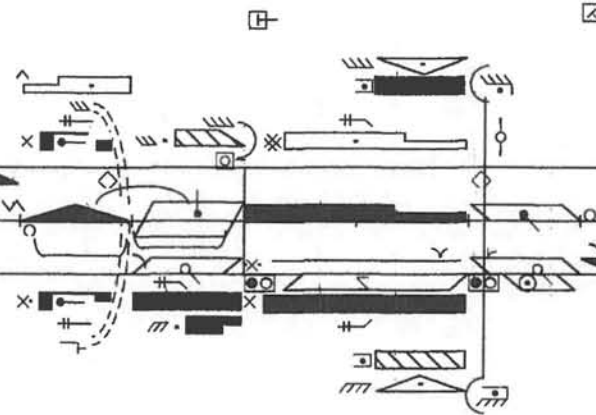
BEGINNING



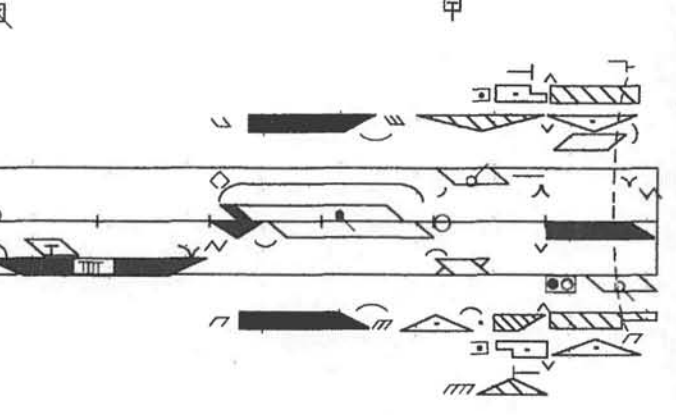
WARD OFF LEFT  
GET BALL



WARD OFF RIGHT  
GET LARGE BALL

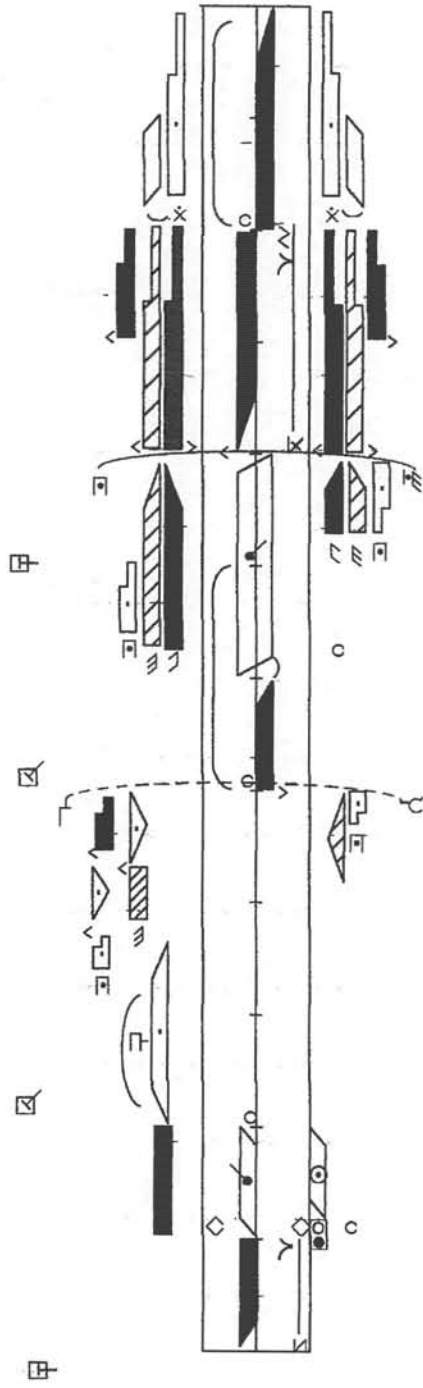


HOLD SMALL BALL



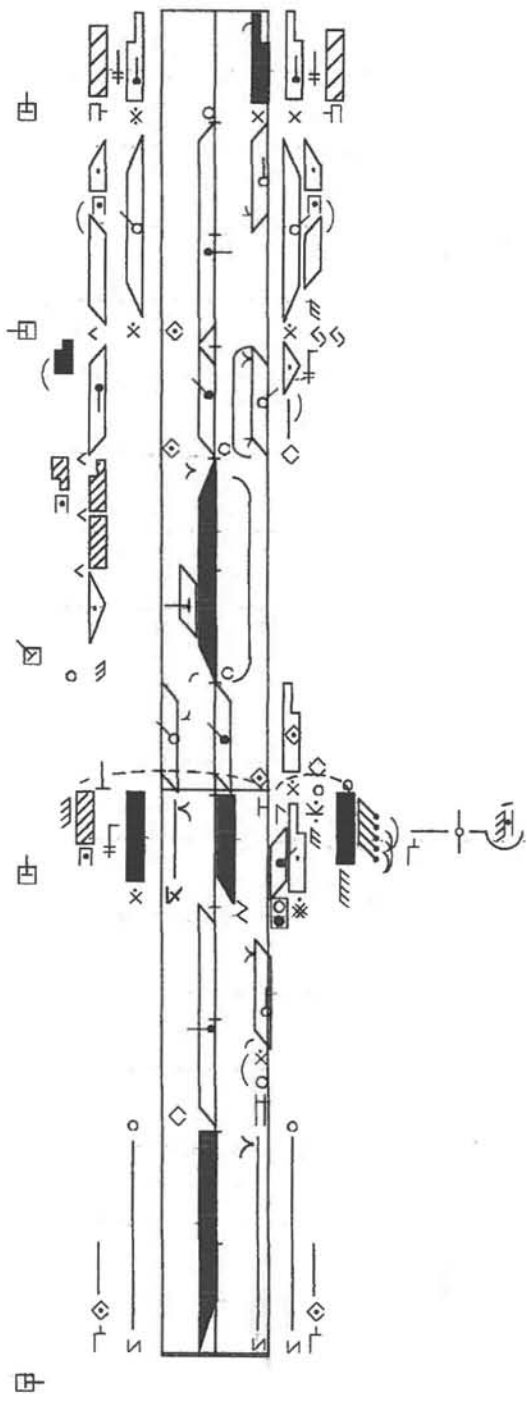
ROLL BACK AND PRESS

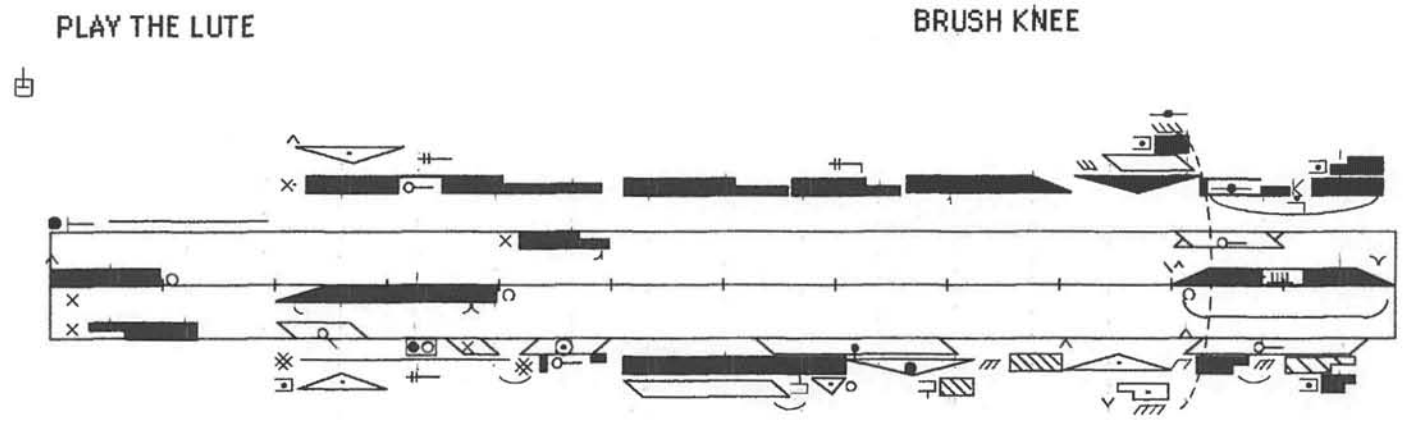
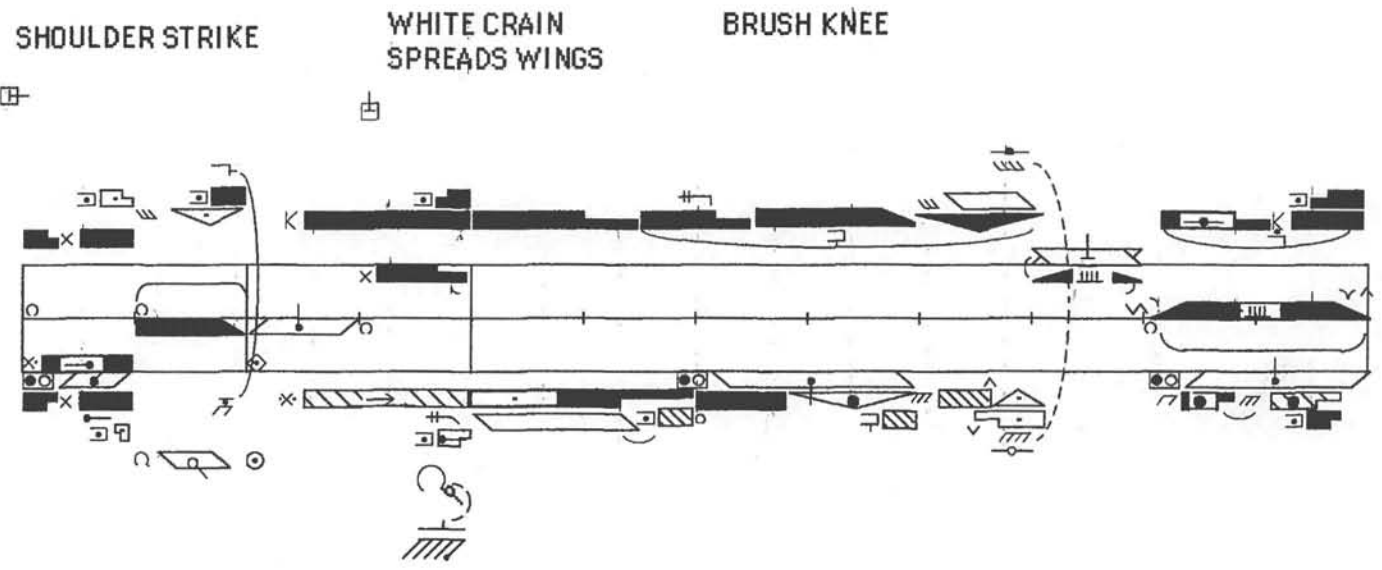
PUSH



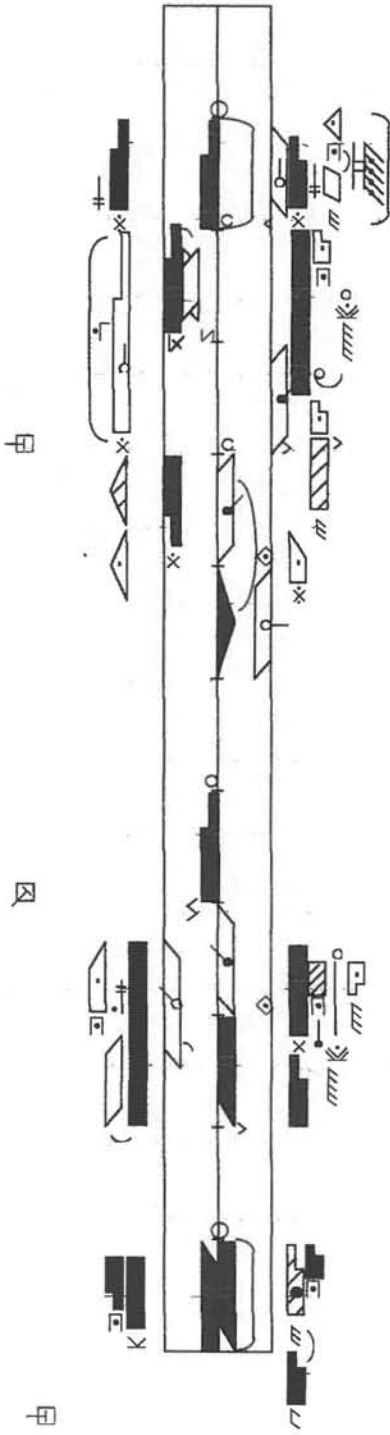
SINGLE WHIP

LIFT HANDS

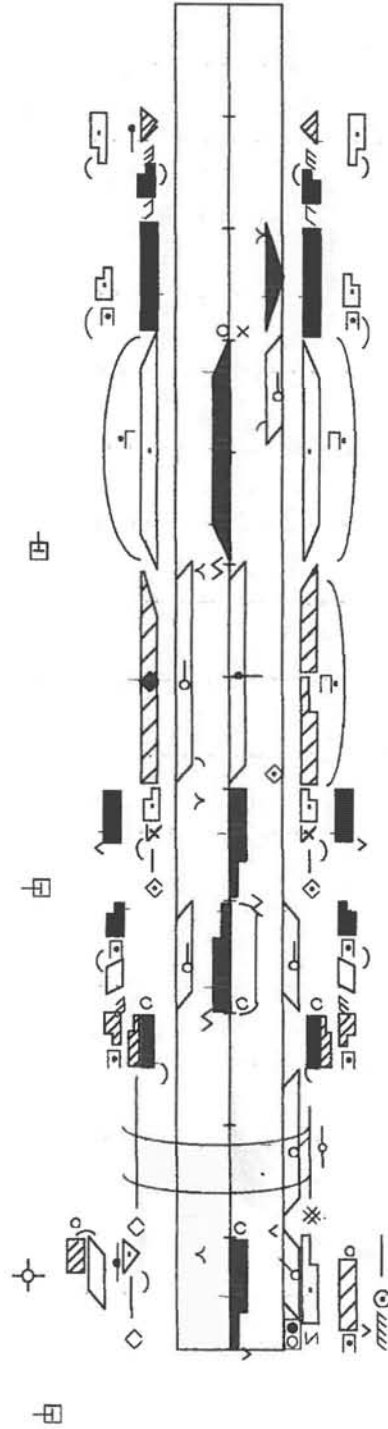




ROLL BACK  
and PUNCH



WITHDRAW AND PUSH



## LABANDANCER – ANIMATING DANCE NOTATION

by

**Ilene Fox, Dance Notation Bureau; Rhonda Ryman, University of Waterloo; Tom Calvert, Simon Fraser University; Lars Wilke, Credo Interactive Inc.**

LabanDancer is a computer program that translates Labanotation into computer animation. It reads a notation score and produces a dance figure that performs the movement. On the LabanDancer screen you can see the notation that has been translated along side the animated dancer on stage. (Figure 1)

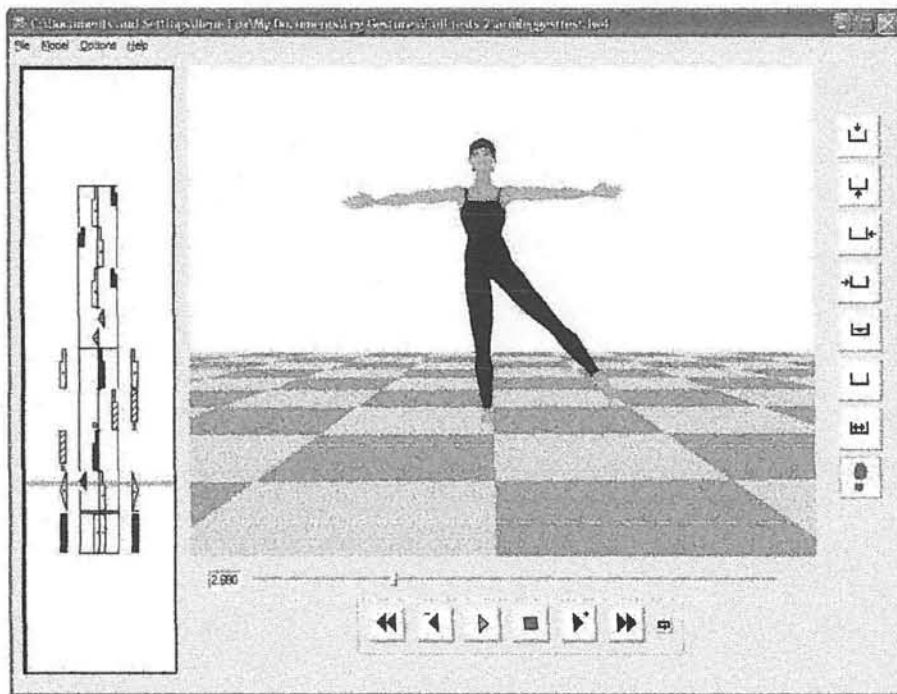


Figure 1

To translate notation, you first open LabanDancer and then click on the load button. (Figure 2) A list of notation files appears. (Figure 3) You select the score you would like to see and click on open. The program loads the score and you can see the notation on the left hand side of the screen. (Figure 1) When you click on the play button, the green arrow, the dancer performs the movement while the highlight bar moves up the notation score to show you what the dancer is doing.



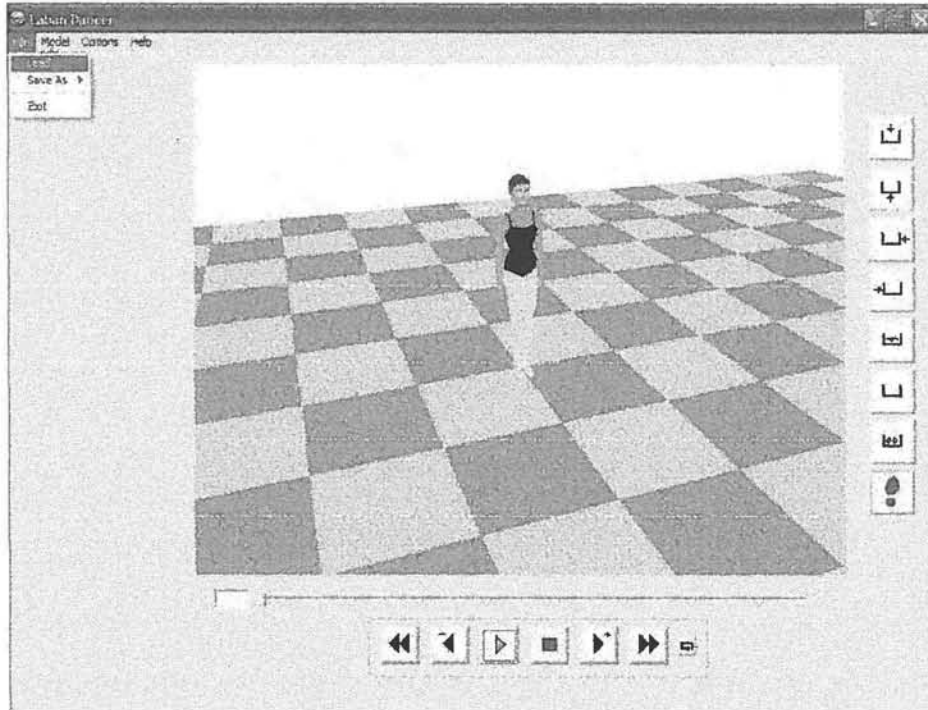


Figure 2

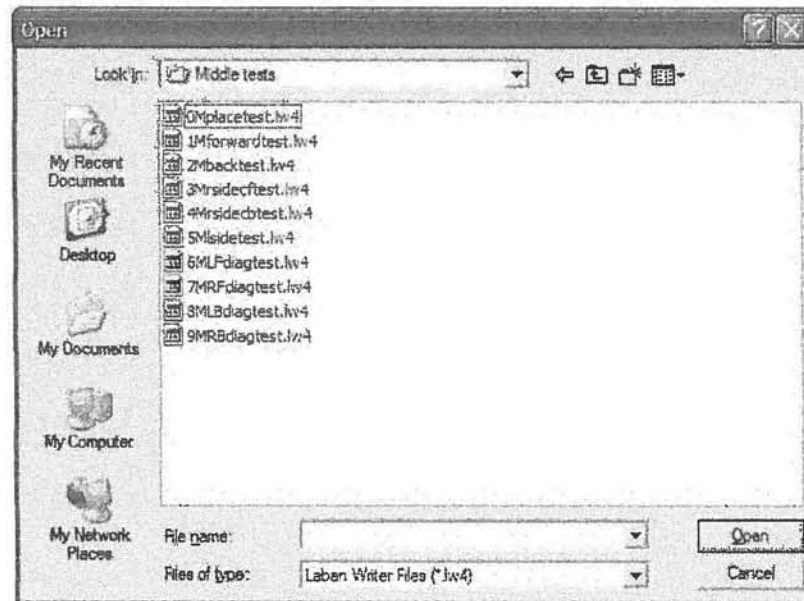


Figure 3

LabanDancer is designed to work with scores produced using LabanWriter. LabanWriter was developed at The Ohio State University. The project, under the leadership of Lucy Venable, began in 1984. Scott Sutherland was the first programmer, followed by David Ralley. LabanWriter is a word-processing-like program for Labanotation. It is used to create publication quality scores. It currently runs on Macintosh computers. A version for the PC is under development.

At the same time that LabanWriter was being created, at Simon Fraser University Tom Calvert lead the team developing Life Forms. It was developed to provide choreographers and animators with a simple, user-friendly system to experiment with patterns of movement in animated human figures. Now marketed by Credo Interactive, a special version called DanceForms was released in 2003. It includes specially designed ballet and modern dance figures and dance friendly terminology so that choreographers can use it more readily. DanceForms comes with libraries of ballet and modern dance movements created by Rhonda Ryman. These movements can be refined and combined in infinite ways and makes it easier to represent new choreography.

Conversations between Ilene Fox, Executive Director of the Dance Notation Bureau, Tom Calvert and Scott Sutherland led to the idea of developing a translator to convert Labanotation into animation using LabanWriter and DanceForms. The Dance Notation Bureau developed a collaborative project involving Ilene Fox, Tom Calvert of Simon Fraser University; Rhonda Ryman of University of Waterloo; and Sang Mah, Mike Coyle and Lars Wilke of Credo Interactive Inc. This collaborative work was conducted in cooperation with the LabanWriter team of Lucy Venable and David Ralley at the Ohio State University.

Work began with initial funding from the National Endowment for the Arts and the National Initiative to Preserve America's Dance and continued with funding from the National Endowment for the Humanities.

For the first stage of the project, a plug in to DanceForms was developed by Mike Coyle. A plug-in is something that works with a program, extending its functionality. Because of different perspectives to movement analysis, this approach was difficult. Labanotation looks at the spatial relationship of a limb. DanceForms looks at the relationship of one body part to another, at the angle between the two body parts. What might be the same arm direction in Labanotation, despite different torso positions, would be represented differently in DanceForms, the changing torso directions creating different angles at the shoulder joint. (Figure 4) When Lars Wilke took over for the second stage, he developed a stand alone application, called LabanDancer.



Figure 4

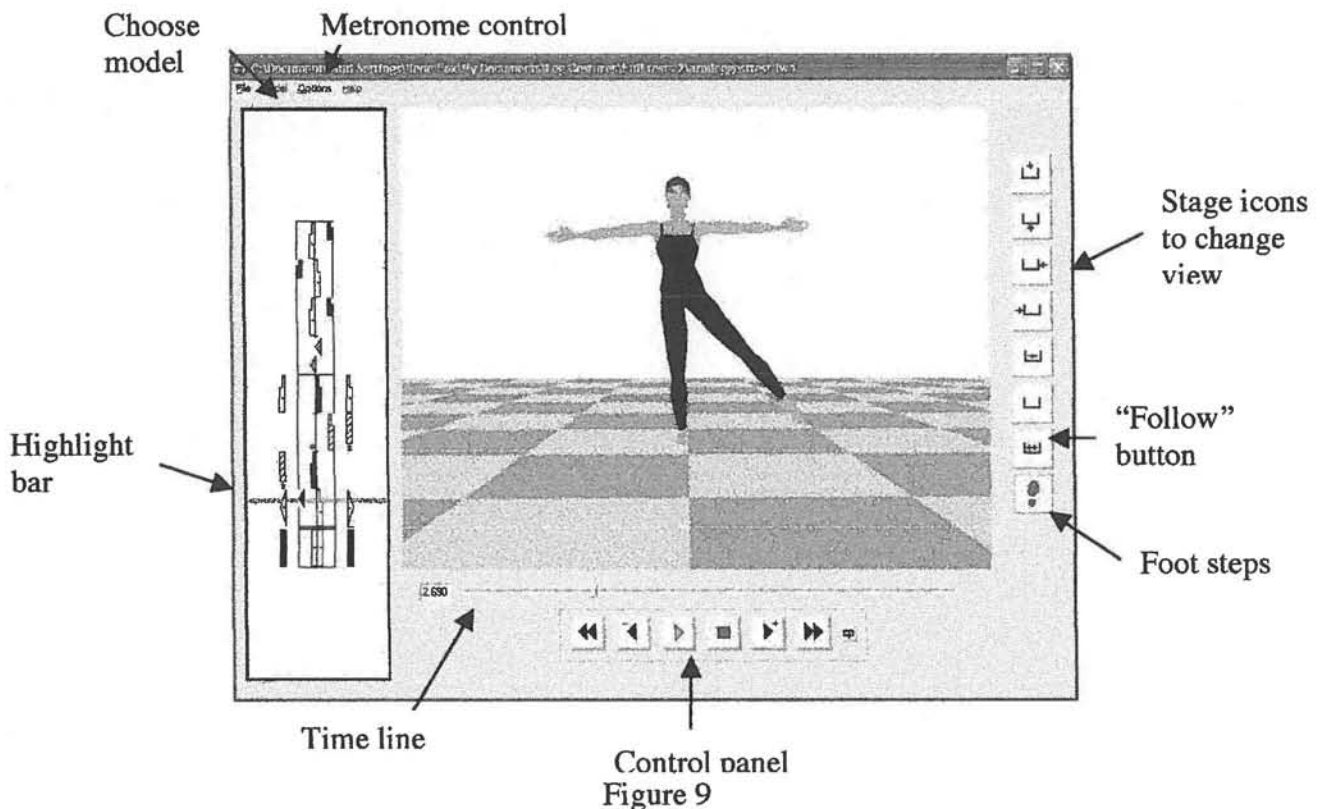
Labanotation: both dancer's – right arm right side middle  
DanceForms – different arm angles, position represented differently

We had to teach the computer, and the programmers, to read notation.

Once Lars understood notation, and understood our needs, he was able to develop LabanDancer with many features that make it easy for the user to coordinate the notation and animation and to view the movement from any perspective.

By clicking on the small stage icons, you can change the direction from which you view the dancer. You can view from the front, the back, stage right, stage left, or from above. Or you can use the mouse button to turn the stage anywhere in between, to zoom in and out, or to move the stage up or down or sideways in the window. (Figure 9)

You can “follow” the dancer, keeping her in the center of the screen at all times even as she moves around the stage. (Figure 9)



There is a metronome that can be turned on or off that marks the beats. When loading a file, you can select the tempo at which you want the dance to play. The metronome will mark the beats in the selected tempo. (Figure 9)

As the highlight bar moves up the notation, it turns green for “go.” When stopped it is red, for stop. It marks the beats by turning blue as it hits each one. The highlight bar can be dragged to anywhere in the notation phrase, with the animation moving to the correct place in the dance. There is also a time line below the stage window with a

cursor that can be dragged to any point in the animation. The highlight bar on the notation moves accordingly. (Figure 9)

LabanDancer provides a selection of four different models to represent the two sexes and two dance genres - modern and ballet. It is our goal to add more models to represent other dance genres and the dances of other cultures. (Figure 9)

It is also possible to select footsteps, which places footprints on the stage to show the path that the dancer travels. The footprints are colored red for right, lime for left. This is particularly helpful, for example, when teaching students circular paths. (Figure 9)

At the bottom of the window is a control panel, with controls that allow the user to play the notation, stop it, go back to the beginning of the animation, go directly to the end of the animation or move it forward or backward one frame at a time. There is also button that can be selected so that the animation loops, that is it goes back to the beginning each time it finishes and plays again. (Figure 9)

We have given the stage an apron on the downstage, front, edge and added a red strip on stage right, a lime strip on stage left. This gives the user landmarks; no matter how much the dancer changes front or the viewer turns the stage, it is always possible to find where the front of the stage is. (Figure 10)

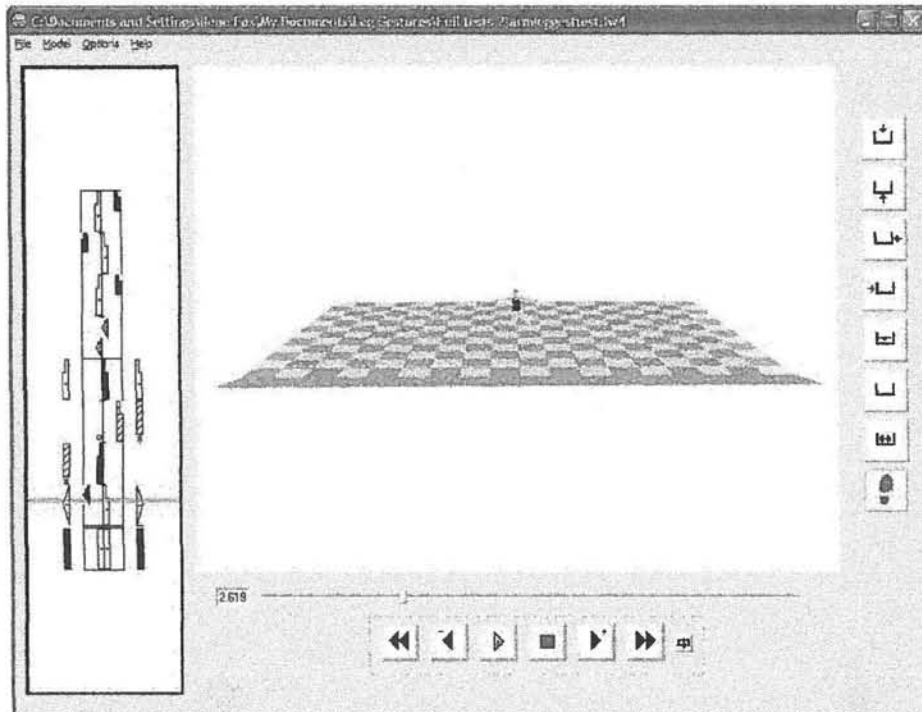


Figure10

At this time, LabanDancer is able to translate gestures of the limbs, steps, air work, turns, circular paths and flexion.

Once completed, this project will have many implications for the field. Even those who are not notation literate will be able to access the materials in the many scores produced all over the world. Notators and students will be able to check their notation by translating it and seeing it performed by the animated figures. Unlike video, LabanDancer animation can be viewed from any perspective, from in front, behind, the sides, above or anywhere in between. The movement can be viewed without performance mistakes. To save time in the dance studio with the dancers, new works can be sketched out using notation and viewed in animation prior to the start of rehearsals. This project is creating a new tool to strengthen our field.

LabanDancer is still underdevelopment. We are considering carefully how much functionality should be included in the first release. We expect to release a Beta Test version for both the PC and the Mac later in 2004. Once completed, LabanDancer will be available free of charge.

LabanWriter is available free of charge, however at this time it is only available for Macintosh Computers. It can be downloaded at the Ohio State University website: [www.dance.ohio-state.edu/labawriter](http://www.dance.ohio-state.edu/labawriter).

Information on how to purchase DanceForms can be found at the Credo Interactive website: [www.CharacterMotion.com](http://www.CharacterMotion.com). It is available for both the PC and Mac.

## THE ARTIFICIAL SUITE PROJECT

By Jacqueline Landman Gay and Georgette Weisz Amowitz Gorchoff

Presenter: Lucy Venable

During an America Online HyperCard Chat, the leader asked Georgette Gorchoff if she could "notate something" to her music. When the composer received the notation she was impressed but frustrated. Although she had grasped the basis of Labanotation after seeing the "SpacePlaceGuide 3.0" program, she was not able to visualize the dances. Eventually, with Rhonda Ryman's encouragement, the choreographer/notator learned to animate in Life Forms, which, in turn, inspired the composer/programmer to create the Artificial Suite software.

Designed by Jacqueline Landman Gay in MetaCard,<sup>1</sup> The Artificial Suite is both a cross-platform software program and an original music and dance composition in three movements. As notation strips scroll synchronously with the Life Forms animation, the program allows users to hear the music, see the dances, and study the Labanotation in detail. Jacqueline Landman Gay composed the original music. The dances were choreographed, notated and animated in Life Forms by Georgette Weisz Amowitz Gorchoff. Karl Peterson prepared Sorenson 3 videos and Lucy Venable edited the Labanotation.

-- (Demonstration) --

The opening title screen normally waits a few seconds before continuing. You can bypass the wait by clicking anywhere on the title screen to go directly to the program's main screen.

-- (Demonstration) --

Documentation is provided within the program. When the question mark next to the Play button is clicked, we see the help screens. When the "Program Help" button is clicked, complete information on how to use the program appears.

A dance may be selected from the File menu or by clicking its button at the bottom of the screen.

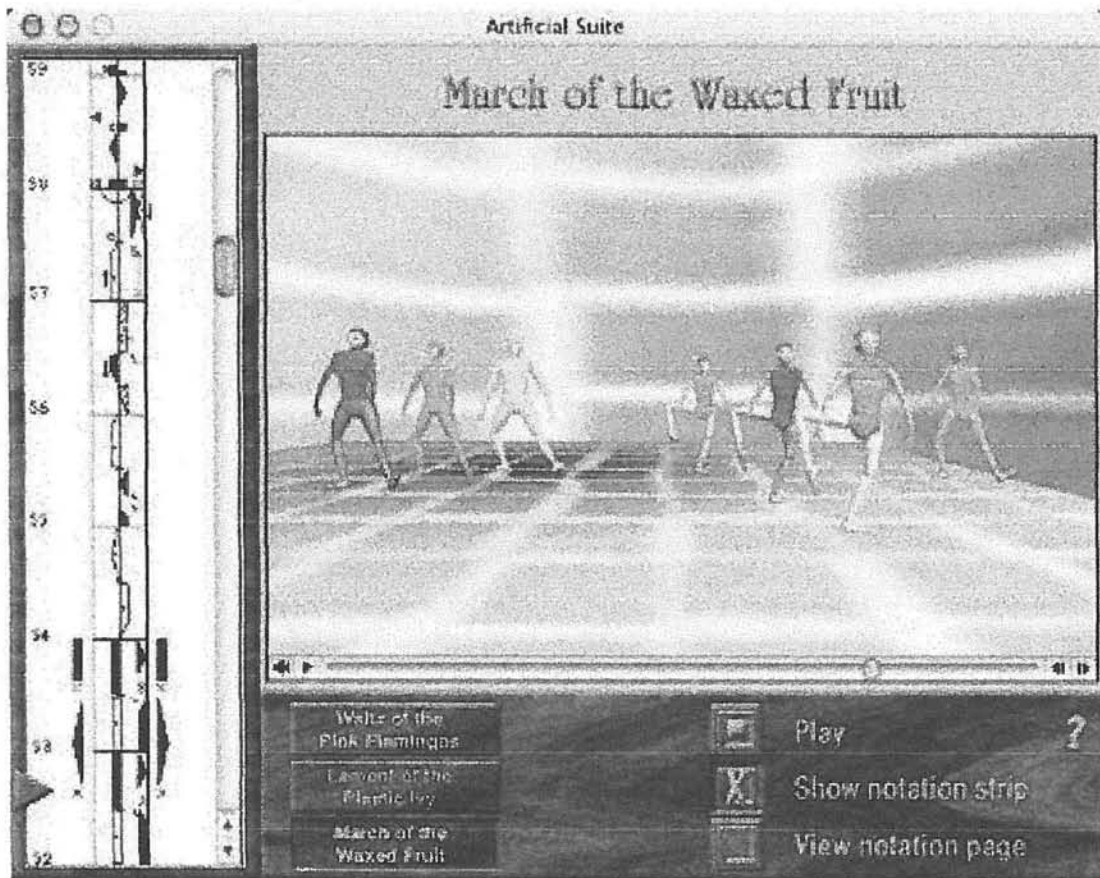
-- (Demonstration) --

To see the dance notation as the movie plays, we click the "Show Notation Strip" button.

■ (Demonstration) –

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<sup>1</sup> MetaCard was recently purchased by Runtime Revolution with which Jacqueline Landman Gay has become associated. The Artificial Suite is listed as one of several professional applications on Runtime Revolution's website.



Clicking the "View Notation Page" button accesses the complete dance scores.

-- (Demonstration) --

The Waltz was designed as a sight-reading exercise for Labanotation beginners.

-- (Demonstration) --

Measures 1 through 4 of the Lament are based on four measures from Feuillet's "La Folie D'Espagne Pour Femme" which was published in 1700.

-- (Demonstration) --

"Themes and Variations from The Foot-Hook Rag" is the source of the Peach's theme in "March of the Waxed Fruit."

-- (Demonstration) --

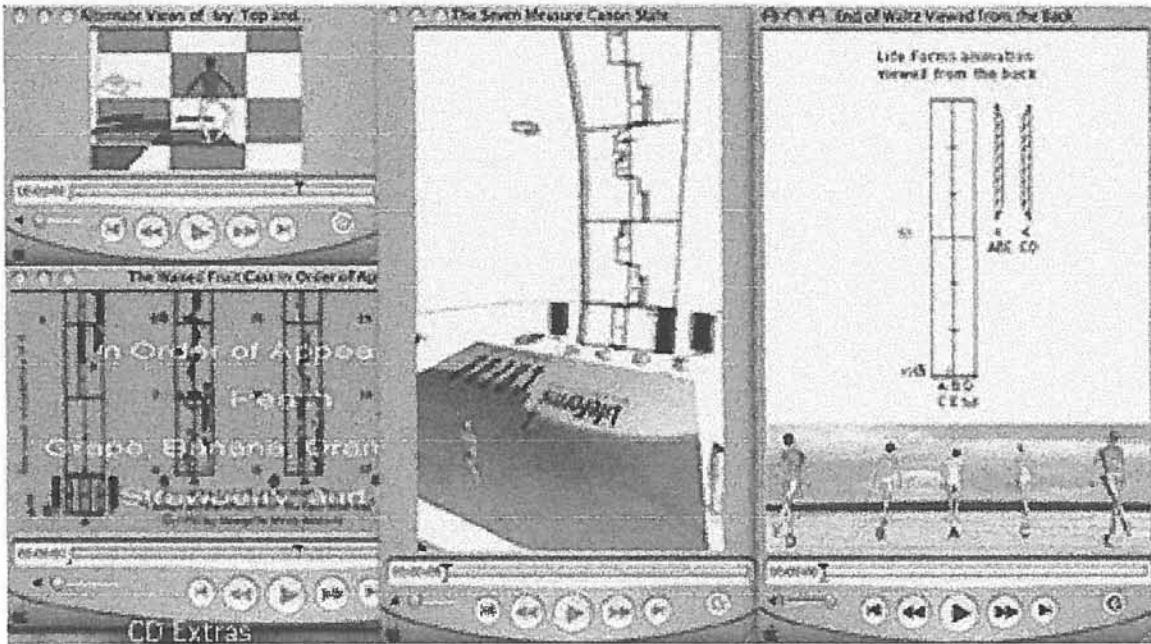
The CD is available from HyperActive Software and Danscores.<sup>2</sup>

<sup>2</sup> <http://www.hyperactivesw.com/Products/artsuite.html>

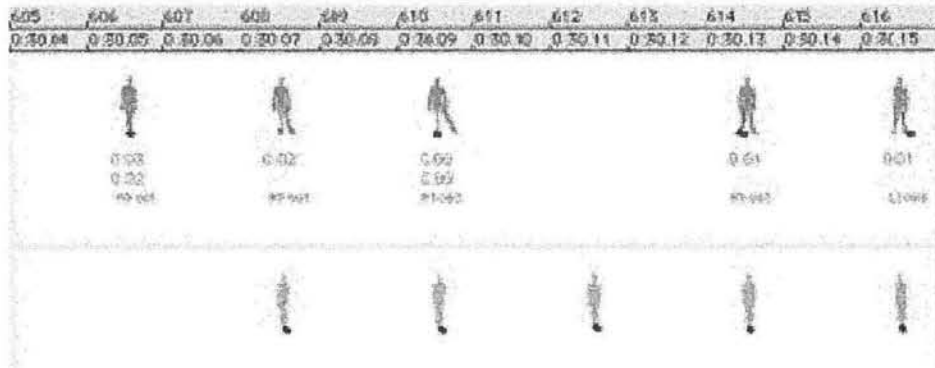


Composite of The Artificial Suite presents Title Page, Waltz, Lament, and March. The scrolling strips contain notation for one dancer while at least one notation page, presenting full score, is four feet wide.





A CD Extras file includes additional QuickTime movies



Prior to an animation’s export to QuickTime, Life Forms’ Time Frames require scrutiny. After 2003, as Life Forms Dance evolved to Dance Forms 1.0, Time Frames were renamed “Score.”

**FORMS AND SYMMETRIES IN THE MINUET FROM  
RUDOLF LABAN'S (1926) *CHOREOGRAPHIE***

**Paper to accompany a practical session**

by

**Jeffrey Scott Longstaff<sup>1</sup>**

In his German text *Choreographie*, Rudolf Laban (1926) documents a variety of early approaches to movement study which were explored during initial developments of kinetography (Labanotation), choreutics (space harmony), and eukinetics (effort). An entire chapter is devoted entirely to the "Minuet", though no justification is given regarding the significance of this dance and it is not mentioned anywhere else in the entire book.

To consider this question, initially the minuet has been constructed into a Labanotation score following Laban's (1926) description, and informed by interviews and other written and notated works (Longstaff & Treu-Kaulbarsch, 2004). Results of the inquiry indicated that Laban considered the minuet to offer a model for spatial directions and designs.

It was also noted that this may be an example of one of Laban's early methods in which movement characteristics are borrowed from traditional dance and movement styles and then expanded or adapted for incorporation into his new method for modern dance:

The spatial-organisation of the new choreography can only be a practical modification of the old ballet-choreography. Its objective is to draw together within the scope of dance-notation the greatest possible number of expressive-movements. We must therefore investigate the traditional positions and movement-signs in their deeper sense and their elaboration possibilities.<sup>2</sup> (Laban, 1926, p. 19)

The question of the significance of the minuet to *Choreographie* is further explored here. Spatial characteristics of the minuet will be further analysed and then considered how they may have influenced Laban's movement analysis concepts.

### **Three Cartesian body planes**

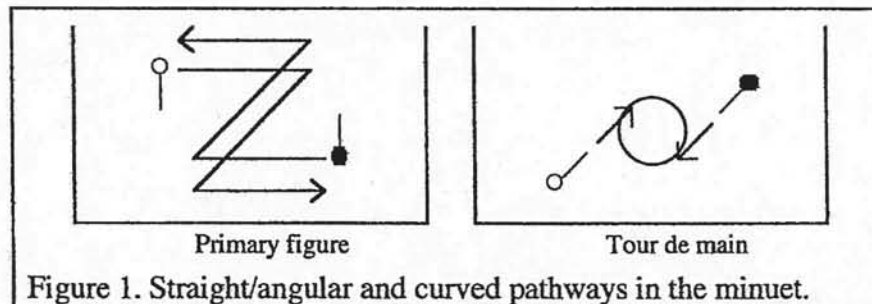
In interviews with Preston-Dunlop (2003), she described how Laban taught a series of 'practical' dance history classes (see Longstaff & Treu-Kaulbarsch, 2004). In the class on the minuet, Laban focused on the orientation of movement pathways, specifically how each of these demonstrated one of the three Cartesian planes of the body:

minuet steps right and left	frontal (vertical) plane,
minuet forward step	medial (sagittal) plane,
minuet balancé	horizontal (lateral) plane.

The concepts of the three body planes features throughout all Labanotation and choreutic methods. In the minuet the planes are created primarily from leg motions, while in Laban's methods all the limbs were considered to make spatial forms and can be mapped in space and notated. This brings the necessity to notate more than only stepping patterns (as typical for early dance notation), but a notation system and spatial scheme must take into account three dimensions (as developed in choreutics and Labanotation).

## Forms: curves and angles

When considering the minuet according to its spatial features, attention is brought to the designs created by pathways across the floor. A large part of the minuet consists of an interplay between two different contrasting designs. The Z-shaped “primary figure” (*hauptfigur*) with straight lines and angular changes of direction (bars 25-64, 89-128) and the curving circular pathways of the “*tour de main*” (bars 65-88, 131-134) (Fig. 1).



Similarly, in other places Laban considered the two basic spatial forms in ballet to be the straight, exemplified by the arabesque, and the curved, exemplified by the attitude (Laban, 1980, pp. 85-86). This elemental distinction between curved & circular, versus straight & angular was taken into choreutics as criteria for the simplest movement shapes described as “volutes” or “steeple” (Laban, 1966, p. 156). While the minuet uses these spatial forms as pathways across the floor, in choreutics and Labanotation the pathways are embodied and notated in the full three-dimensional reach space.

## Symmetrical transformations

In the minuet this straight & angular form of the primary figure, and the curved form of the *tour de main*, are danced at different times in various facings and orientations. Indeed, the minuet dance could be described as an interplay between these two designs. For example, the second series of primary figures (bars 89-128) are an exact repeat of the first series of primary figures (bars 25-64) except that the two dancers have reversed (reflected) their positions and facings. A summary of the reflections amongst the dancers and the pathways shows that the entire minuet dance consists of a series of these symmetries alternating between the primary figure and the *tour de main* (Fig. 2).

These same kind of geometric arrangements and symmetrical transformations were extensively explored in choreutics. While the minuet primarily uses leg gestures and pathways travelling across the room, choreutics followed the same idea of geometric symmetry, except in full three-dimensional space performed with all parts of the body.

The dancer interactions are ways that this symmetry is sometimes displayed. For example, in the minuet the two dancers interact with each other using the back-and-forth pathways of the Z-shaped primary figure, each dancer doing the same pathway, but in the opposite direction. A similar type of duet is frequently described in choreutics (Laban, 1926, p. 34, 1966, pp. 80-81) as a demonstration of the symmetry between the choreutic A-scale and B-scale where two dancers face each other, touch hands, and trace a pathway in the three-dimensional space between them. While one dancer moves forward, the other moves back, when one dancer moves right, the other moves left, etc. Thus, the duet becomes an exploration of body spatial symmetry. While in the minuet it is a pathway on the floor, in choreutics a similar idea is translated to three dimensional pathways in the air.

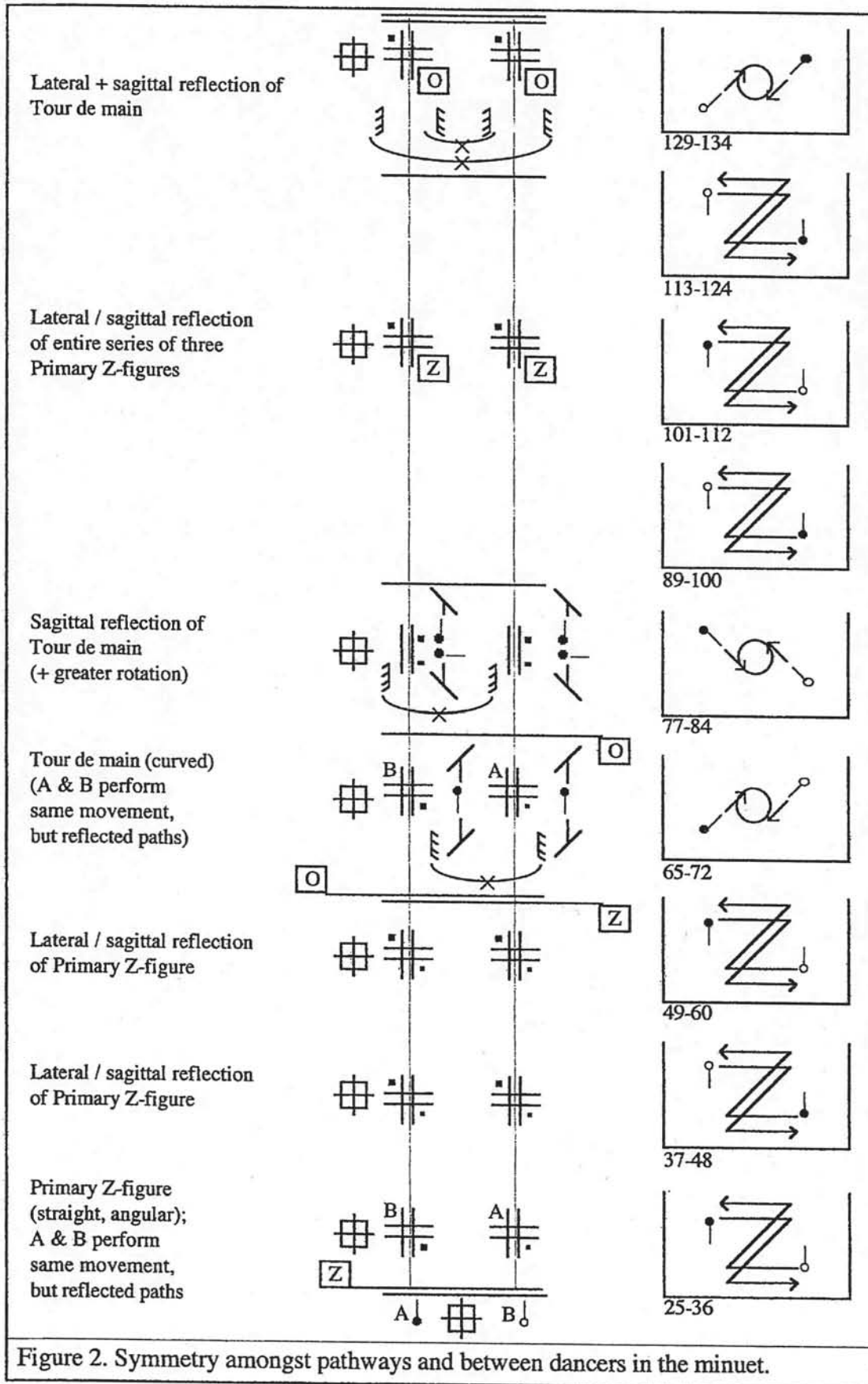


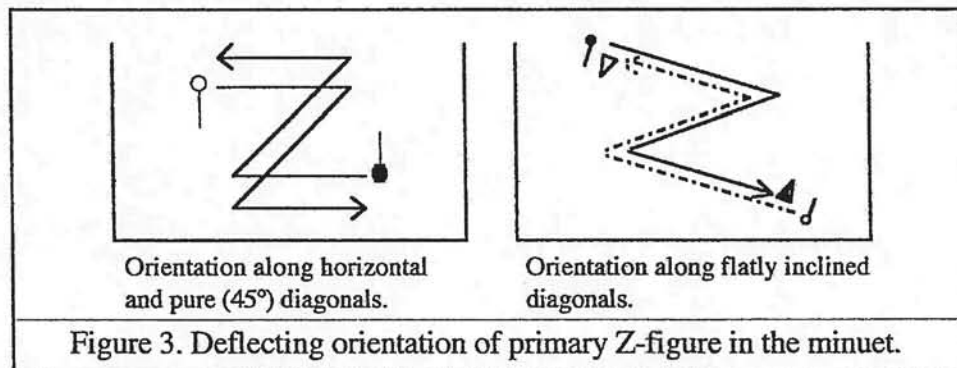
Figure 2. Symmetry amongst pathways and between dancers in the minuet.

## Deflection

Another element of choreutics which may have a counterpart in the minuet is a quality of mutability or flexibility within the form and orientation of pathways. Laban included this throughout *Choreographie* as an essential spatial feature, described as a quality of “deflecting” (*ablenken*), such that body movements display a tendency to refract, to parry, avert, or divert. Accordingly, Laban devised a spatial directional system of 24 “inclinations” which was based on a concise method to categorise the infinite variety of deflections possible (Laban, 1926, p. 13).

In other places Laban had explicitly linked his idea of deflecting inclinations to common dance and movement styles. For example in ballet the idealised pure dimensional and diagonal lines are considered as to how they actually deflect away from these and can be described according to inclinations (Laban, 1926, pp. 19-20).

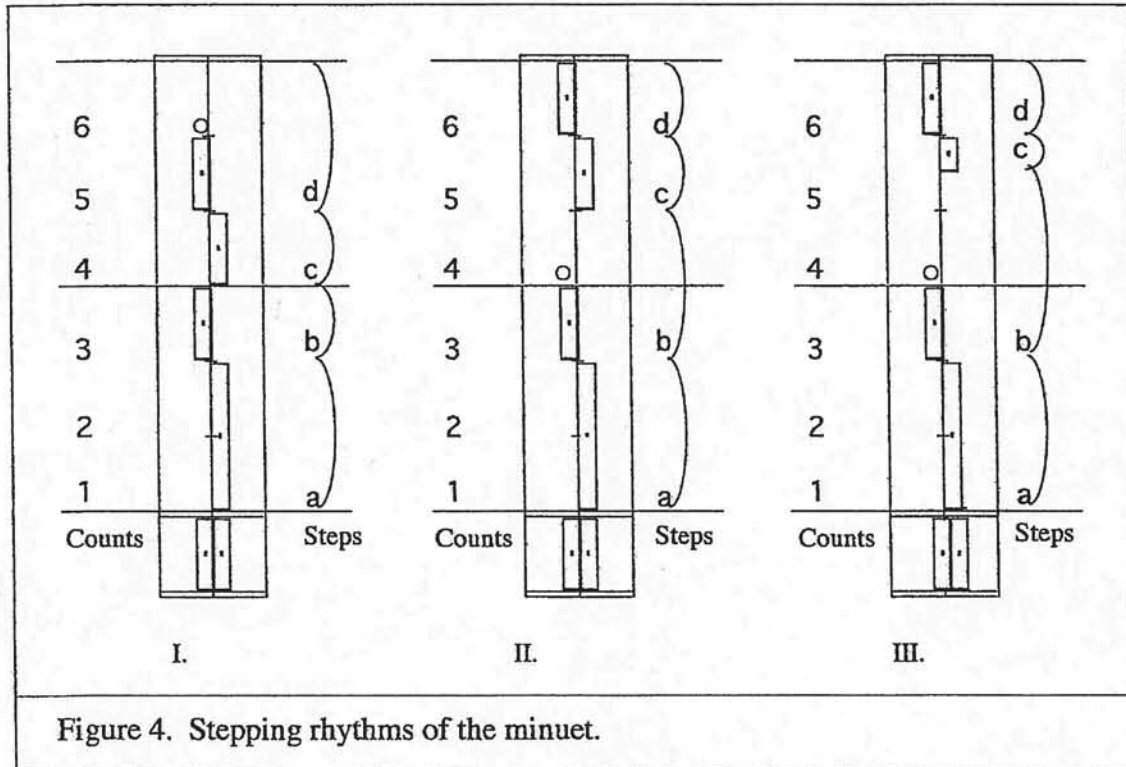
A similar deflecting process appears to also be at play in the minuet. Hints of this can be seen when comparing Labanotation scores and stage diagrams of different versions of the minuet (Bartenieff et al., 1960; Danker, 1954; Klemm, 1910, pp. 54-59, 103-109; Laban, 1926, pp. 56-61; Reber, 1966; Reber & Eckerle, 1986). An interesting variation can be seen in the orientations of the Z-shaped primary figure. In some cases this is oriented along pure horizontal and diagonal (45°) (Bartenieff et al., 1960) while in other cases the entire primary figure seems to deflect into flatly inclined diagonals (Reber & Eckerle, 1986, p. 60) (Fig. 3).



Similarly, Roderyk Lange (2002) describes how during the 1890s - 1900s that the minuet was “alive” in the sense that people generally knew the dance, actively danced it, and it was part of their basic dance training for community social occasions. Likewise, Horst (1937, p. 65) describes how a “famous dancing master said that he knows nothing of the Minuet although he had devoted his whole life to the study of it”. It is a dance with a long history full of many different contexts, changes, and mutations.

This deflecting characteristic can be a result of organic tendencies occurring when people spontaneously dance. Dynamics and fluidity imbued into the movements can have an influence of slightly deflecting the pathways, eventually these deflections might be accepted as the actual established form of the dance. While this may consider changes over longer periods of history, this process of change is likely to also occur in the immediate sense of variations produced when actually dancing. One example may be the variability allowed within the basic stepping rhythms of the minuet which can be applied to any minuet step (Fig. 4). Their description as: “I. the simplest cadence”, “II. more manifold”, and “III the most manifold” (Laban, 1926, p. 56) seems to indicate the variety of mutations with accompanying spatial and dynamic changes which might lead to further

possible variations and deflections of the form of the dance



This seems to be part of Laban's (1926) approach of identifying deflections arising from ballet movements, and was also observed in Longstaff's (1989) choreutic studies where dancers' irrepressible tendency for dynamics and enthusiasm tended to spontaneously cause dimensional (octahedral) oriented movements to deflect into inclinational (icosahedral) orientations.

## CONCLUSIONS

From the study of the minuet it appears that Laban utilised this dance as a model for spatial forms and spatial symmetries. Following his typical method, he would draw on traditional dance and movement forms and develop elements of these for use in his new movement analysis methods. In particular, the minuet exhibits elements of spatial orientation, spatial designs, and examples of symmetrical transformations. All of these were developed into methods of choreutics and Labanotation. While in the minuet most of the spatial elements were in floor pathways and leg gestures, in choreutics and Labanotation these concepts were expanded to include a use of three-dimensional space performed with all body parts.

## NOTES

1. This research is in advance of an upcoming translation and annotations of Rudolf Laban's (1926) *Choreographie*, edited by J. S. Longstaff.  
Comments can be sent to: [jeffrey@laban-analyses.org](mailto:jeffrey@laban-analyses.org) < <http://www.laban-analyses.org> >
2. *"Die Raumordnung der neuen Choreographie kann nur eine praktische Abwandlung der alten Ballet-Choreographie sein. Ihr Ziel ist, eine größte Anzahl von Ausdrucksbewegungen in den Bannkreis der Tanzaufzeichnung zu ziehen. Wir müssen daher die hergebrachten Positionen und Bewegungszeichen auf ihren tieferen Sinn und ihre Ausbaumöglichkeiten hin untersuchen."* (Laban, 1926, p. 19)

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## **TRAINED EYE, INFORMED BODY**

**A workshop by**

**Ilene Fox**

We often talk about how studying Labanotation helps train the eye, providing a framework for looking at movement. This better understanding of what we are seeing informs performance, allowing a dancer to better reproduce the movement that is wanted. In the way we have been teaching Labanotation, this has been a by-product rather than the main goal of the course. This presentation discussed a course specifically designed to train dancers to better analyze and understand movement using the Labanotation concepts as a framework.

This workshop began with a movement experience that had the participants look at a movement and try to describe it to someone who could not see the phrase, coaching them only verbally, no demonstration, trying to get them to reproduce the movement exactly. Through this exercise the participants began to see what kind of information is needed. A list was made that, in the full course, becomes the basis of the class presentations.

The class sessions present the Labanotation movement concepts such as, directions and levels, rhythms, part of the body moving, the differences between contracting and folding, the various kinds of turning movements, etc. The concepts are presented through analyzing movement patterns. This course does not focus on symbols, but on the ideas. It focuses on understanding and analyzing movement with the detail used in Labanotation rather than the more general way of motif. The skills the notator uses in analyzing movement are also presented.



**R E P O R T S**

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## Alliance of Dance Notation Educators

by

**Patty Harrington Delaney, Chair**

When the Alliance had its first meeting at the Dancing in the Millennium Conference in Washington D.C. in the summer of 2000, it was clear from our discussions that the main goal of the Alliance should be to provide teaching materials and other information that could facilitate and enhance the work of notation educators around the world. We all agreed that having access to a wide variety of teaching materials both in Labanotation and Motif Writing as well as repertory readings from all genres of dance was essential to the future of notation education. Several projects have been launched since 2000 to facilitate these needs.

1. A website was created to house not only teaching materials in Labanotation and Motif Writing, repertory readings, critical writing, curriculum, lesson plans, sample grants, etc. that could benefit our international community. The web site is broken down into student populations, pre K to 5<sup>th</sup> grade, middle school, high school and post secondary. Each student population has categories for Motif Writing and Labanotation with subcategories for organizing information such as those previously mentioned.

Presently the website has 46 entries of information, predominantly in the post secondary area. It would be of great service to the notation education community if you would submit materials for inclusion on the site. These materials do not need to be in English. This site is intended for international use. It is our hope to build the site to include translations of all materials in several languages. The address of the site is [www.smu.edu/dancenotation](http://www.smu.edu/dancenotation).

2. The DNB has launched a project, called the Contemporary Readings Project, to make the notation of works by contemporary choreographers available for educational use. Choreographers most admired by today's students, such as Robert Battle, will be asked to allow an excerpt from one of their works to be used in the classroom.
3. The DNB is also developing a course entitled Trained Eye, Informed Body, designed to provide a framework for looking at and talking about movement. LN concepts will be used in this course to assist dancers and choreographers to achieve more accurate movement and find ways to better communicate. Ilene Fox will discuss this program during this conference.

In general, the Alliance has not met formally since the ICKL Conference at Ohio State University in 2001. In that meeting, we discussed ways to better access the state of notation education worldwide. This proved to be a huge task that is still in progress. I can speak with confidence that notation education in the United States is growing,

predominantly in the area of Motif Writing. Tina Curran recently wrote this in discussing the use of the Language of Dance ® (LOD) method for teaching Motif Writing:

In addition to the LOD certification courses for dance, education and movement professionals and specialists, use of Language of Dance (LOD) is being integrated into a variety of learning and creative contexts serving a broad range of student ages and abilities. In public education, LOD is being employed as a tool in teaching core curriculum through movement experiences. In dance programs including private studios, public and private K-12 schools and post-secondary education, LOD is being integrated into teaching curriculum for technique, creative movement, dance composition and movement analysis. Professional companies are also beginning to use LOD as an entry point to dance exposure and appreciation as part of educational outreach programming. Use of LOD continues to grow beyond the US and UK with associates and specialists in the Mexico, Japan and Korea.

Education in Labanotation in the US remains centered in post secondary education. Speaking from personal experience, I have found greater support from the higher administration at SMU for both notation education and documentation and preservation projects. As chair of the Alliance I have 3 goals for the next year that are based on discussions with colleagues in the Alliance: 1. To build the website through one on one communication with notation

educators

2. To build international representation on the website
3. To work with professional notators to obtain permission to include excerpts from works that they are notating on the website

I am happy to say that now that I have successfully run the tenure gauntlet at SMU, I will have more time to devote to achieving these goals. In addition, the Alliance's affiliation with the DNB remains its strongest asset. Ilene Fox and I continue to work closely to facilitate the proliferation of notation education. Please do not hesitate to contact me if you have any questions. 214-768-3872 pharring@mail.smu.edu

## DANCE NOTATION BUREAU

by

**Ilene Fox**

The Dance Notation Bureau's (DNB) mission is to record dances in a way that will allow them to continue to be performed. DNB provides notation services to choreographers, notators and dancers all over the world.

The DNB was founded in 1940 by Ann Hutchinson Guest, Helen Priest Rogers, Eve Gentry and Janey Price. Today the DNB archive houses over 720 scores of dances by more than 160 choreographers with 6 to 10 added each year. A catalogue of the dances can be downloaded from the DNB website. The catalogue gives information about the dances, including the length, the number of dancers, and the music.

DNB has three professional notators, a librarian, an administrative staff and associates nationwide available for projects. Its library consists of an archive, research collection, circulating collection, teacher's collection, and a videotape and film collection. Anyone is welcome to come and use the DNB library; DNB members can check materials out.

DNB assists in restaging works from scores for companies and scholars worldwide. In addition to providing dance scores for staging, which requires the choreographer's permission, DNB can provide directors to stage the works.

The DNB Extension for Education and Research has been part of the program of the Department of Dance at The Ohio State University (OSU) since 1968. DNB also has cooperative relationships with other organizations including the Dance Collection, The New York Public Library for the Performing Arts and the American Dance Festival, NC. Its international membership includes notators, scholars, dancers and students.

The Dance Notation Bureau:

- produces scores of dances
- provides scores for performance or use in the classroom
- can serve as the choreographer's representative in making contractual arrangements for public performances of the scored dances, and for collecting the license and royalty fees for choreographer
- trains professional notators and is the certifying body for all levels of notation
- sponsors the Alliance of Dance Notation Educators
- has correspondence courses for Elementary and Intermediate levels of notation. The courses are only in English, however we have staff members who can read and respond in Korean or in Chinese characters.

- co-sponsored, with the DNB Extension at The Ohio State University. a conference to explore research and programming potential for an intelligent notation program
- houses the Theory Bulletin Board on its website
- publishes 3 newsletters each year
- is creating LabanDancer, which translate notation into computer animation
- is initiating the Contemporary Readings Collection, excerpts of works by today's choreographers that can be used in the classroom
- is developing web based learning modules utilizing Labanotation
- designed Note-8-Cards: note cards and holiday cards with notation inspired designs

Among the choreographers who DNB has notated recently are Mark Morris, William Forsythe, Alvin Ailey, Jerome Robbins, Pilobolus and Antony Tudor. In the coming year we will be notating works by Jerome Robbins, Martha Graham and Robert Battle, among others.

Dance Notation Bureau members have circulating privileges at the DNB library, materials are shipped all over the world. Each year, members receive 3 newsletters and invitations to DNB events. Membership supports the ongoing work of the DNB.

More information can be found on the Dance Notation Bureau website: [www.dancenotation.org](http://www.dancenotation.org)

**An Intelligent Software Program for Dance Notation: An International Conference  
Exploring Research and Programming Potential**

by

**Ilene Fox, Sheila Marion and Lucy Venable**

In April, a meeting cosponsored by the Dance Notation Bureau and the DNB Extension for Education and Research at The Ohio State University and funded by the Battelle Endowment for Technology and Human Affairs at The Ohio State University was held in Columbus, Ohio. 29 leaders in dance research, notation and technology spent two days together discussing what they wanted notation software to be able to do, and how today's technology could be used to meet these goals. The goal was to define what an "intelligent" program might contain and be able to do.

An "intelligent" program was defined as one whose symbols carry meaning and is analagous to a language, with syntax and grammar. Rather than just having the ability to produce a symbol on the page as we currently do, it would have information about attributes associated with that symbol, for example it would know what part of the body is moving, and for how long, the kind of movement it stands for and any other meanings deemed necessary through future research. Adding any attributes to the symbols in the Labanotation programs will make that program "intelligent."

The conference opened with demonstrations of three LN software systems currently in use; Calaban (for the PC), Labanatory, in development in Hungary (also for the PC), and LabanWriter (for the Macintosh). Lars Wilke presented LabanDancer, which is currently able to translate most of the movement concepts in the Elementary Labanotation Syllabus on a computer-animated figure. Lorenzo Torresani of the NYU Center for Advanced Technology demonstrated a project in progress using Labananalysis to inform motion capture data, for more dynamic computer animation.

The goals of the conference were:

- to identify dance research needs supported by notation
- to identify educational needs that could be supported by an intelligent notation program

- identify how these needs could be supported by technology. Which of these needs might an intelligent program be able to meet, what potential new applications might we want to develop?
- identify what an intelligent program would need to contain/generate. How it would need to be designed to allow for development we want to happen
- identify long range goals for developing an intelligent notation program and new applications for dance research.

The dance researchers explored and listed capabilities they needed. All wanted similar new features, including capacity to search and perform analyses. There are a number of functions similar to spell- and grammar-checks that the participants would like to have software perform. These include features such as automatic generation of facing tacks after turns or circular paths, mechanical checking capabilities, find and replace movement clusters, and change timing and/or scale for whole scores or sections of scores. Ease of transferring information among notation programs, animation, motion capture and video was declared a priority. The ability for the computer to recognize handwritten symbols and convert them to computer animation was also discussed. Achieving these goals means creating a way to represent data that allows interchange and contains information about the attributes of the symbols. This interchange format was named *interlingua* by the conference participants and is one of the first goals of future research.

The Dance Notation Bureau, the Dance Notation Bureau Extension, the Advanced Computer Center for Arts and Design, The Ohio State University, and the engineering department at Ohio State University plan to collaborate on research and development of an *interlingua* and its application. Additionally, consultants would be utilized from among those participating in the conference. We would like to include the developers of Calaban, LabanWriter and Labanatory and the LabanDancer team, among

## LEARNING A MOVEMENT NOTATION AT THE CONSERVATOIRE DE PARIS

By

Noelle Simonet

### Historical view

In 1990, the "Conservatoire de Paris" moved from his cramped and old building of Rue de Rome, to a new, modern and vast place, designed for music and dance education. It is situated "Place de la Villette", in the middle of beautiful and prestigious art museums: "la cité de la Musique" (the Music city), "la cité des sciences" (the Sciences city) and "La Grande halle de La Villette".

At the same time, Quentin Rouillier, newly appointed dance' director of the "Conservatoire de Paris", instructed Jacqueline Challet-Haas, famous personality in the dance field and the only teacher of kinetography laban, in France, to introduce a notation training course independently of the classical and contemporary dance training courses.

Jacqueline Challet-Haas, assisted by Marion Bastien, taught until June 2003. Noëlle Simonet, graduated in 1997, assisted Jacqueline when Marion left the conservatoire and gradually, took charge of the teaching responsibility.

In 1995, Éliane Mirzabekiantz was invited to create a Benesh notation training course parallel to the Laban.

Recently the two notation courses have become a notation departement.

### The notation training course

#### Admission:

The notation training course, Laban or Benesh, is free.

It is destined to anyone involved with movement study at a professional level: dancers, dance teachers, choreographers, mime, ballet-master, people doing any research in dance. Admission test takes place in June, it consists in: 45 minutes dance class and an interview.

#### The course:

The training course is organized in two years.

Each year, 14 vacant places are divided over the two years.

The course is mainly led by the notation teacher, it is also run by music, dance and movement analysis teachers

The time table of each year is set on 9 hours per week:

1 music class of 1h30

1 dance class of 1H30

2 notation

All through the year a great number of master-classes are given by specialists of different movement analysis: Odile Rouquet, Angela de Loureiro and Jacqueline Challet-Haas.



### **Notation class**

Each class has a time in the dance studio for reading and writing session followed by a theoretical session in a smaller room.

We try not to dissociate theoretical knowledge and dance experience

At the end of the first year, the student can notate and restage solo work.

Second year student study, notate and restage: group work, duo, or solo work of advance level, like: manipulation of objects and elaborated floor work.

All along the course, the notators write dance and dance exercises from the various dancing classes given at the dance department.

Soon, they are brought to teach from the score, repertory dance, for the dance students. So they can use the knowledge gained during the training.

At the close of the two years, the student gets a "diplôme de formation supérieure".

**The Dance training with Wilfride Piollet**, "Etoile" of Paris Opéra and classical dance teacher in the Conservatoire.

The classes are constructed with the help of specific body exercises conceived from movement notation analysis and kinesiology.

They require a careful work on the different times, imaginations and perceptions of the various body parts, while dancing a simple movement.

This experimentation call "Barres flexibles" takes place at the beginning of the class.

For the second part of the class, basics exercises are practiced. They are conceived to help the dancer be aware of the "barres flexibles" while dancing a long phrase of movements.

The class ends with the study of the classical and modern dance repertory.

**Master-class with Odile Rouquet** in relation with the reconstructions made by the students.

Odile Rouquet works with the notator students in the aim to incorporate dance qualities into movement. After the reconstruction of the dance, she puts the emphasis on the organization of the dancer's posture. It is based on the principles that changes of posture, makes the quality required by the choreography.

**Master-class with Angela de Loureiro** on Rudolf Laban movement analysis (LMA)

The classes offer the possibility to experiment with the basic movement components, through the exploration of Body, Effort, Shape and Space concepts.

Students discover different ways of changing the dynamic of movement.

They explore the various paths the body can follow to be transformed and to be projected through space.

They can situate the kinetography inside a system that offers tools for observation, creation and interpretation.

### **Proficiency course**

With a "Diplôme de formation supérieure", the student can apply for the proficiency course.

The aim of the course is to develop the students knowledge and to specialize in notating, restaging or teaching notation.

The student has two years maximum to realize two projects with the help of the teacher. The timetable is adapted on each student project.

For his examination, the student sustains his projects.

He has the choice to:

Make a score: notation of 15 minutes of choreography with more than one dancer and

Restage from a score (15 minutes of a dance for several dancers).

Or:

Make a score of 15 minutes of choreography for several dancers.

and

Write a report on a teaching experience. In front of the jury, the student teaches 1 hour advance notation class.

Most of the projects are done in the Conservatoire de Paris or in CNR (regional conservatories), CEFEDM (regional centres) and important dancing schools, in France. It is a way to help the student get into professional work.

### **"Mémoire pour demain" (memory for tomorrow)**

Each year the Conservatoire organize: "*mémoire pour demain*" a lecture and dance performance on the transmission of the dance repertory to the dance students. The notator students take part in restaging dances for the dancers students and in notating dances that are restaged by professional dancers or choreographers.

In 2002: "Ratatat": Hanya Holm and a short extract from "The Green Table": Kurt Jooss.

In 2003: extract from "Serenade": Balanchine and "Temple": Nikolais.

### **catalogue**

300 scores have been notated by the students since 1990. Marion Bastien set up a catalogue that is brought up to date every year. It contains chorographies of various periods, dance techniques and styles as well as many dance "enchaînements" of ballet, contemporary and jazz classes.

### **Conclusion**

Recently, many students have come from abroad to study notation: South America: (Columbia, Mexico), Asia: (Korea, Japan, Taïwan).

Almost 100 students have attended the notation training course since 1990. Today, 16 notators have a proficiency diploma. All of them have seen their career evolve. They all say that their dancing and teaching has been enlightened by the notation training. Some of them have been able to realize new projects in relation with notation like to: write a score for a dance company, restage a dance for dancing school, make a documentary film on dance repertory, make lecture, exhibition on notation, on Laban, stage a dance performance on historical dances, assist a choreographer for his creation.

All those projects make the notation alive.

Notation is gradually, getting into the dance training course and teaching training course of the public dancing schools in France.

After 14 years Jacqueline, Marion, Noelle and all the students have helped the slow acknowledgement of the notation to emerge.

**B I O G R A P H I E S**

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## BIOGRAPHIES OF THE PRESENTORS

### **Georgette Weisz Amowitz-Gorchoff**

Georgette Weisz Amowitz-Gorchoff graduated from the University of Wisconsin in Madison with a BA in music and studied professional dance at Juilliard. She taught dance and Labanotation at colleges in Virginia, the University of Wisconsin-Milwaukee, and privately. She has directed major dance works from their scores, notated her own choreography, and to introduce Labanotation, has developed software for Windows as well as Macintosh systems.

### **Marion Bastien**

After activities as a notator and notation teacher she pursued multimedia studies in 1997. She has worked since then as project manager in companies, or as a free-lance web designer. She recently joined the Department for development of choreographic culture at Centre national de la danse, France. Member of the European Seminar for Kinetography (1985-1994), ICKL fellow, ICKL Secretary (1995-2001).

### **Odette Blum**

Odette Blum Professor Emerita, Department of Dance, The Ohio State University. Professional notator, director and teacher of Labanotation. 40 years experience directing dances from the score including works by Horton, Humphrey, Jooss, Lampert, Maslow, Sokolow, Tamiris. Publications include Humphrey's "Water Study", Dance Perspectives # 56 "Dance in Ghana", and a video "Motif Description: Introducing the Elements of Dance". She is a Fellow and Chair of the International Council of Kinetography Laban (ICKL). Currently she is a free-lance teacher and director.

### **Tom Brown**

Tom Brown is the Associate Dean and Head of Modern Dance at the Hong Kong Academy for Performing Arts where he has taught since 1985. Brown danced professionally in New York and Philadelphia in the companies of Rudy Perez and Daniel Lewis among others and in works directed by José Limón and Anna Sokolow. In New York, he also directed, choreographed, and danced for his own company 'Dance Junction'. Brown holds an M.F.A. in dance from Sarah Lawrence College where he was the 1977 Bessie Schonberg Scholar. He has directed over 100 productions from scores for dance companies, conservatories, and universities internationally as well as choreographed for the concert stage, opera, drama, musical theatre, directed opera productions, and has notated the work of Humphrey, Takei, and Nijinska. His work has been published in scholarly journals, anthologies, and conference proceedings. He is also currently the Chair of the Hong Kong Dance Alliance, the Chair of the World Dance Alliance Asia Pacific Welfare and Status Network, and a fellow of the International

Council of Kinetography Laban. Brown is the English language Editor of *Dance Journal/HK*.

### **Wendy Chu**

Wendy Chu is a Lecturer of Modern Dance at the Hong Kong Academy of Performing Arts. Chu is a certified Labanotation teacher and received her Master of Fine Arts Degree from The Ohio State University. She has reconstructed from Labanotation scores dances by Doris Humphrey, Charles Weidman, José Limon, Victoria Uris and Ku Ming-Shen. Her notations include works by Uris and Hanya Holm.

### **Jack Clark**

Jack Clark is a certified teacher of Labanotation, a free-lance dance notator and reconstructor, a past member of the Dance Notation Bureau's Professional Advisory Committee, task force and mentor for the Teacher Training Certificate in Labanotation at The Ohio State University. He has performed solo repertory with the Denishawn Repertory Dancers at the Kennedy Center for the Performing Arts, at the 1998 International Conference of Research in Dance, and with the Florida State University Denishawn Heritage Project's and Killenger Costume Collection's festivals and lectures. He is currently engaged in the design of multi-media modules and distance learning projects in tandem with the New York Public Library's "Library Without Walls" project, and is on leave as faculty of Florida State University to pursue a PhD at York University, Toronto, Canada.

### **Dai Ailian**

Dancer, teacher, choreographer, pioneer in the development of ballet in China and in the research and recording of the dances of the Chinese minorities. She studied ballet with Dolin, Craske and Rambert and modern dance at the Jooss-Leeder School in England. She was the founding Principal of what is now the Beijing Dance Academy and Director of what is now the National Ballet of China. She is currently the Artistic Advisor to the National Ballet of China, Vice President of the International Dance Council (UNESCO), Fellow of the Hong Kong Academy of Performing Arts and Honorary Member of ICKL. She was the founder, and is now the Chairperson, of the China Labanotation Society. She has adjudicated international ballet competitions and gives lecture-demonstrations on Chinese dance history.

### **Patty Harrington Delaney**

Patty Harrington Delaney is an Assistant Professor at Southern Methodist University where she teaches composition, Labanotation, jazz and musical theater history. She is a Professional Certified Notator and her Labanotation scores include José Limón's *La Malinche* and Leni Wylliams' *Sweet in the Morning*. She is currently creating the score of Pilobolus Dance Theatre's *Alraune*.

### **Ilene Fox**

Ilene Fox, is the Executive Director of Dance Notation Bureau, New York. Among the choreographers whose works she has notated are Balanchine, Holm, Joffrey, Limón, Louis, Shawn and Sokolow. She notated the Chinese Classical Dance Syllabus for the Hong Kong Academy for Performing Arts. She has taught notation internationally, including in England, Israel, China, and Thailand. She is currently working on a project to translate Labanotated scores into computer animation.

### **Jacqueline Landman Gay**

Jacqueline Landman Gay was a classical pianist for half her life, until the discovery of computers enticed her to switch keyboards. She founded HyperActive Software in 1987 and has since become an internationally recognized expert in the field of Rapid Application Development. HyperActive Software produces Macintosh and Windows software for a wide variety of in-house and commercial applications, and has worked closely with both Apple Computer and America Online.

### **Dr. Ann Hutchinson Guest**

Creator of the Language of Dance Teaching Approach. As a student of European and American modern dance as well as Russian and Cecchetti styles of ballet, Ann Hutchinson Guest, became aware of the lack of a general, basic, universally applicable 'alphabet' of movement for dance. As a dancer or notator with such choreographers as de Mille, Tudor, Balanchine, her awareness of the need was heightened. What were the common elements? Years of investigation produced the language of Dance (LOD) Alphabet and the LOD Training Approach which makes integral use of Motif notation symbols. Designed to give children and older students the opportunity to explore each basic movement, this approach also provides a tool with which to create and record their compositions.

### **Jeffrey Scott Longstaff**

Jeffrey Scott Longstaff currently supervises PhD degrees at Laban Centre in London. His recent research into the re-evaluation of Rudolf Laban's Choreutics has been published in the journal *Perceptual & Motor Skills* and presented at the International Council of Kinetography Laban (ICKL), Motus Humanus, and the Practice as Research in Performance symposiums (PARIP). Current projects include translations and annotations of Laban's early German works *Choreographie* and *Harmonie Lehre der Bewegung*.

### **Billie Mahoney**

Billie Mahoney - Fellow of ICKL since 1967, certified LN teacher, reconstructor, professional notator: specialist in musical theater and tap dance including works of Jack Cole, Bob Fosse, Fred Strickler, and José Greco. Dance Notation Bureau: Board of

Directors, Treasurer, Executive Committee, Education Administrator, 1960's. Head of dance notation program in Dance Division of The Juilliard School, 1970-85; ICKL Research Panel 1977-81, Panel Chair 1979-81; Coordinator of Dance, Northern Illinois University 1989-92. Currently performs and choreographs for Kansas City area venues, and teaches Labanotation biennially at University of Missouri-Kansas City.

### **Peng Song**

Peng Song is a famous specialist in Chinese dance history, and is also a choreographer. He is a Professor at the Beijing Dance Academy, and has been a guest Professor in Chinese dance history at the Hong Kong Academy of Performing Arts. The books that he has published include "*Chinese Ancient Dance Notation*" and "Chinese Dance History". In the latter he wrote the dance history of the Qin Dynasty, the Han Dynasty, the Three Kingdoms, the Jin Dynasty and the Northern and Southern Dynasties. Dr. Peng Song is currently an adviser for the Chinese Dancers' Association.

### **Anadel Lynton Snyder**

Anadel Lynton Snyder A founding member of Mexico's National Center for Dance Research, Documentation and Information (1983), where she continues to work, along with performing, choreographing and teaching. She has developed Dancing in Community programs for indigenous, feminist and other local groups, and street performances, interactive events and cultural animation for peace and justice. She has been published in journals and research publications while trying to integrate her studies in anthropology, movement analysis and dance as a doctoral candidate at Temple University.

### **Ra-Yuan Tseng**

Ra-Yuan Tseng begun her professional dance training when she attended National Taiwan Academy of Arts in 1980. She received her B.F.A. in dance from Chinese Culture University in 1987. In 1992, she received her M.A. from Ohio State University where she acquired her Labanotation training. Now she is an Associate Professor at Tainan Woman's College of Arts and Technology where she teaches Elementary Labanotation, Dance Composition and Introduction to Dance.

### **Judy Van Zile**

University of Hawai'i Professor of Dance Judy Van Zile is a widely published scholar. Her research focuses on Korean dance and is firmly rooted in movement analysis based on Laban's theories. A certified Labanotation teacher and notator, her recent publication, *Perspectives on Korean Dance*, will receive an outstanding publication award from the Congress on Research in Dance at the organization's 2004 summer conference.

### **Lucy Venable**

Lucy Venable is Professor Emerita, Department of Dance, Ohio State University, where she taught until 1992 after twenty years in New York studying dance, Labanotation, performing with the José Limón Company, and directing the Dance Notation Bureau 1961-68. Work as project director for the software program LabanWriter began in 1984.

### **Zhang, Lingling**

Zhang Lingling graduated from the Ballet Department of the Beijing Dance Academy in 1965. She joined the Central Ballet of China upon her graduation and became a dancer, teacher and choreographer. In 1980 Zhang Lingling began her study of Labanotation with Dai Ailian and Ann Hutchinson Guest, and also studied with Carl Wolz and Ilene Fox. She has been engaged in teaching Labanotation since 1974. She has published "*The Explanation of Labanotation*" and wrote the Labanotation section of "*The Teaching Material and Teaching Approach for the Chinese Folk Dance*". In this book she notated the Syllabus of Chinese Folk Dance of the Five Major Nationalities, for the Beijing Dance Academy. These include 257 basic movements and 61 classic combinations.



**ICKL ORGANIZATION**

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## ICKL 2004 BUSINESS MEETINGS

### BOARD OF TRUSTEES MEETING 1 FRIDAY, JULY 23, 2004 - 4.00-6.00 PM

Present: Odette Blum (Chair), Billie Mahoney, Jeffrey Longstaff, Kate Weglarz, Lucy Venable.

#### I. 2004 Beijing Conference Budget

Odette Blum indicated that the current numbers show a possible \$3000 debt for the Beijing conference. The simultaneous translators' fees are \$1500.00 per half day or four hours, with a \$500.00 fee for the rental of the equipment. Lollie had suggested that she could translate one afternoon so that we would only have to pay for two afternoons for a total of \$3500.00. Odette had accepted her generous offer.

#### II. Changes in Board Members

Kate Weglarz will be leaving her term as Secretary early, on September 1, 2004, and it was suggested that Richard Allan Ploch be asked to take over for the remainder of her term, through December 2005. Billie Mahoney said she would discuss it with him.

Odette suggested that the Assistant Secretary be utilized more to assist the Secretary, especially to help with the mailings to the membership. Kate Weglarz agreed that this would be very helpful.

The terms for both Chair and Treasurer are to be voted upon in September. Thus far Marion Bastien has agreed to run as Chair and Patty Harrington Delaney as Treasurer. Odette Blum will ask for nominations at the General Meeting and send out a call for nominations to the Fellows.

#### III. 2005 Conference at Laban, London

Odette Blum read Jean Jarrell's letter of proposal from Laban. Jean stated that she estimated conference expenses at 20,000 pounds sterling.. Laban cannot assume any extra costs for the conference and ICKL will have to pay for the additional care-taking and security during the conference.

Jean Jarrell provided a framework for the Laban hosting ICKL by indicating that there will likely be over 100 delegates from around the world attending. She is also working on an idea of organizing Notating and Directing-from-Score workshops prior to the conference, with the resulting dance to be performed during the conference.

Jeffrey Longstaff (as the Laban representative) shared the Laban/ICKL cost analysis with rough estimates. We reviewed these estimates. It indicated that having use of the Bonnie Bird Theatre is costly at 800 pounds a day (including staffing)It was suggested that ICKL could have use of the Studio Theatre instead, at no additional cost.

Jeffrey suggested the possibility of booking a Laban-studies related company or choreographer's concert at the Bonnie Bird Theatre during the conference.

There was discussion about the projected need for more revenue and whether ICKL dues should be raised and/or the conference fees. All attending agreed that this should be discussed. Lucy Venable suggested that any increase in membership dues should be gradual.

Odette Blum mentioned that additional support for the conference could be raised from organizations such as UNESCO. It was suggested that some of ICKL's European members and prior conference organizers be approached for advice on fundraising. Odette Blum suggested that ICKL should pursue funds specifically to cover the cost of publishing and distributing the proceedings. She said that ICKL has been fortunate in that the on-site organizers have been able to raise additional funds. The local advertising is also handled by the on-site organizers.

In reviewing the proposed Laban/ICKL cost analysis it was understood that any Technical Fees, Additional Security & Reception Costs, and Copying Fees will be paid to Laban. These numbers need to be determined, as well as the exact estimates for the Opening Reception and the Coffee & Tea Breaks. Jeffrey Longstaff said that the Laban has a contract with a single catering vendor therefore ICKL will have to use that vendor. The availability of Lodging and Dining facilities close to the Laban was discussed. Jeffrey Longstaff said Greenwich is close by and has many restaurants and lodging options which will need to be researched by the on-site organizers.

After a more detailed review of the 2005 conference budget it was determined that the expenses for ICKL would be around 7,000 pounds. The larger amount included the costs associated with the pre-conference workshop. If the conference fee was raised to 75 pounds (or roughly \$140 USD), and if there are 100 attendees, ICKL would have 7500 pounds to cover the costs.

Jeffrey Longstaff agreed to ask the Laban for support in promoting the ICKL Conference. He will discuss with the Laban the possibility of ICKL getting permission to include the Laban logo on the ICKL materials, as well as to create a link on the ICKL website to the Laban website (and vice-versa).

#### IV. The Future of ICKL

Odette Blum observed that there has been a shift in focus at ICKL conferences from Technical Papers to Applications of the various Laban-related systems (including LMA). Billie Mahoney mentioned that striving towards unification with the LMA associations could be complicated. After reviewing the mission of ICKL as put down in the Articles of Incorporation, it was determined that the scope of ICKL is broad enough to include Labananalysis and the LMA community at ICKL conferences. Jeffrey Longstaff suggested that we reframe the Non-Technical Call for Papers for 2005 to be more inclusive of papers, presentation and workshops involving LMA and other movement analysis systems, applications, and technological developments. It was agreed that this would be brought up at the Fellows' Meeting and at the General Meeting

Respectfully Submitted  
Kate Weglarz, ICKL Secretary

**FELLOWS MEETING 1**  
**Saturday July 24, 2004, 5:15-6.15 pm**

Chair: Billie Mahoney  
Present: Marion Bastien, Odette Blum, Tom Brown, Wendy Chu, Ilene Fox, Ann Hutchinson Guest, Billie Mahoney, Judy Van Zile,

I. Secretary

Kate Weglarz is resigning to take advantage of a job opportunity. Someone is needed to fill the remaining 1 1/2 years of her term; to take minutes at the meetings and to handle the proceedings for the 2004 and 2005 conferences. When a replacement is needed in the middle of a term, the Fellows appoint the replacement. Several possible candidates were discussed and additional names for consideration will be solicited at the general meeting.

II. Focus for ICKL Conference, London 2005

Jean Jarrell is exploring possibilities for a reconstruction project in conjunction with the conference. Suggestions were put forward regarding two kinds of pre-conference workshops:

1. Technical ones for the notation practitioners.
2. General ones to introduce and entice new-comers to the system.

A second call for papers will go out encouraging submissions that show diverse applications of a broad range of movement analysis ideas related to/rooted in Laban's theories and systems.

III. Future of ICKL

Concerns were expressed regarding the future of ICKL and Labanotation. Ideas that were suggested for future conferences included: a joint conference with LMA practitioners; finding ways to bring LMA and LN/KIN together; having workshops of several sessions to teach (e.g. motif, LMA); encouraging presentations that show diverse application of LN/KIN (e.g. research, therapy, computer applications); arrange keynote presentations by speakers who are known to be engaging and provocative to potentially attract attendees.

Questions were raised regarding the need to approve various kinds of issues and the need to approve things as opposed to simply acknowledging differences and inform attendees about certain practices or possibilities.

IV. Honorary Members

It was suggested that Honorary Member status be awarded to Toni Intravaia for her many years of dedicated support of ICKL as a member and as Treasurer for over 25

years; and to Dai AiLian for her pioneering work in introducing Labanotation in China and for her steadfast support of Labanotation over many decades.

#### V. Future Conference Sites

Ilene Fox reported that Korea is interested in hosting a future conference. South America and Chile were also mentioned as possibilities.

Respectfully Submitted,

Judy Van Zile

### **GENERAL MEETING 1**

**Sunday, July 25, 2004 – 10:45 – 12:15**

Odette Blum (Chair)

#### I. General Information

Odette Blum welcomed everyone present and extended best wishes from several absent Board Members and Members, including Jacqueline Challet-Hass, Toni Intravia, and Christine Eckerle.

An outing to the Beijing Opera is being planned and it was voted on by a show of hands that those interested would prefer the traditional style (without subtitles for tourists). A notice board was put up at the entrance along with a sign-up sheet for those wanting to attending the opera this evening.

Mr. Jian Dong, Associate Research Fellow at the Dance Research Institution of the Chinese Arts Academy, offered free tickets for a new Kung-Fu production. A sign-up sheet for Monday, July 26<sup>th</sup> at 7:30 will be put on the notice board.

Lollie Wu announced that the closing banquet will be held at a restaurant with famous gardens that serves the Chin Dynasty style of cuisine, and had served the Empress Dowager.

O. Blum said that the Laban Lab has been shifted to the 2<sup>nd</sup> session on Tuesday, July 27<sup>th</sup>. Patricia Marek suggested that those going on the tour of the Forbidden City and Great Wall should bring an umbrella with them to keep cool from the sun. Kate Weglarz will confirm the time of the tour on Monday, July 26<sup>th</sup>.

#### II. Board Members

Odette Blum regretfully announced Kate Weglarz's resignation and requested recommendations for someone to serve the remaining 1 1/2 years of her term. The Chair and Treasurer and one Member-at-Large are also finishing their terms. Because of the postponement of the 2003 Beijing Conference to 2004, due to the SARS epidemic, the

next term for the Chair, Treasurer, and Member will be 3 years. Nominations are due by September 5, 2004.

### III. Research Panel

Tom Brown stated that he will be ending his term as Research Panel Chair in 2004. Research Panel Members Janos Fugedi and Jean Jarrell will also be finishing their terms. Odette reminded attendees that Research Panel Members must be Fellows. Kate Weglarz offered to provide a list of fellows in order to determine potential members.

### IV. Venue for Next Conferences

Odette Blum said that the next conference will be held at the Laban, London, Friday July 29 (arrival day) - August 4 (departure day) 2005. Another call for papers with new wording and deadlines will go out in September with the hope of increasing the scope of papers, presentations and workshops for the 2005 ICKL Conference.

She asked if there were any possibilities for the 2007 ICKL venue being in the Americas. Marion Bastien proposed that ICKL consider possibilities in South & Central America. Anadel Lynton-Synder and Clarisa Falcon will be approached to see if they have any ideas about this consideration. Thomas Shallmann noted that he may have a contact in Chile who could be helpful as well.

Ilene reported that there is interest in Korea hosting the 2009 ICKL Conference.

### V. The Future of ICKL

Odette Blum spoke about the desirability of making ICKL more inclusive if it is to survive as an organization by promoting the inclusion of other areas of Laban Studies, since its principal goal of unification between Kinetography Laban and Labanotation had gone as far as possible. Mme. Dai AiLian responded that the purpose of ICKL used to be to resolve differences between Labanotation and Kinetography Laban. Odette Blum agreed that had been so but that the work of ICKL was changing. The differences between the systems having been resolved for the most part with all being able to read one another's scores. Odette said that the focus has been shifting toward applications of the systems. Tom Brown agreed that the work of resolving differences between Labanotation and Kinetography is nearly completed and it is now time for ICKL to embrace the diverse expressions of Laban's work. Patricia Marek suggested that dissemination of Laban's work should also be a focus.

Respectfully Submitted,

Kate Weglarz, Secretary

**FELLOWS MEETING II**  
**Tuesday July 26, 2004, 5.00-6.00 pm**

Chair: Billie Mahoney

Present: Marion Bastien, Odette Blum, Tom Brown, Wendy Chu, Ilene Fox, Ann Hutchinson Guest, Billie Mahoney, Judy Van Zile,

I. The Future of ICKL

Several items to consider regarding the future of ICKL were discussed.

1. The relationship between ICKL, LMA, and Motif. Things have changed in the dance/notation world. Perhaps it is time for ICKL to change.
2. We have dealt extensively with and have resolved many things between KIN & LN.
3. Are we being too precious with "our" piece of Laban material. Should we be more inclusive?
4. Should we focus on maintaining consistency within and across the various Laban systems?
5. The DNB is trying to gather people from LIMS, IMS, etc. to see if/how/where we might come together.
6. Our mission seems to have focused on things related to developing the system for scores and promoting the system. Perhaps we should examine our formalized by-laws, etc. to clarify what our purpose has been and whether there is a need to change. When we are ready we can then move to change these documents as appropriate.
7. We need support for Laban-based work; promoting all of the systems, coming together to rejuvenate and stay connected, and developing theories if/when needed.

These issues will be raised at the general meeting and additional ideas sought.

II. Specific Immediate Recommendations

1. Broaden the Call for Research Papers for London to include Laban-based movement documentation and analysis and its application to diverse areas..
2. Try to do a joint conference in 2007 with LIMS, IMS, Motif practitioners, etc. with the following goals: to learn more about what each organization does and its concerns; to understand the major issues in each organization/group; to learn about current developments; to learn more about "branches" with which we are not familiar.
3. Have the Board of Trustees continue with discussions re: all of the above and solicit input and discussion from the full membership.

Respectfully Submitted,

Judy Van Zile

**TRUSTEES MEETING II****Wednesday, July 27, 2004, 12.00-1.30 pm**

Chair: Odette Blum

Attending: Tom Brown, Ann Hutchinson Guest,, Billie Mahoney, Lucy Venable, Kate Weglarz.

**I. Funding of London 2005 Conference**

Lucy Venable asked if the attendees will be able to pay in British pounds. It was proposed that a separate British account be established and Inma Alvarez be asked if she would be willing to collect money and manage that account.

**II. Executive Committee Nominations**

The following positions are ending in 2004, Chair, Treasurer, one Member-at-Large. Only one member of the Research Panel, Anja Hirvikallio remains past 2004, thus a minimum of 3 ICKL Fellows need to be nominated for the Research Panel. Once members are elected, the Research Panel will nominate its Chair.

**III. Agenda for the General Meeting**

The agenda for the General Meeting was determined.

**IV. 2005 Call for Papers**

Tom Brown proposed new wording for the non-technical call for papers that includes a range of Laban-related studies. The technical call for papers was also reviewed and it was determined that the ICKL by-laws do not prevent ICKL from discussing motif notation at technical sessions.

Respectfully submitted,

Kate Weglarz  
ICKL Secretary

**GENERAL MEETING II****Wednesday, July 27, 2004, 3.30-5.00 pm**

Chair Odette Blum

**I. Nominations**

To date the following members have been nominated for office: Marion Bastien for Chair, Patty Delaney for Treasurer, Billie Mahoney for Member-at-Large. Kate Weglarz resigned as Secretary as of September 1 due to personal reasons. Richard Ploch



generously volunteered to fill out the remainder of her term to December 31 2005.. The Board of Trustees gratefully accepted his offer and he will take up his position of Secretary on September 1 2004. Nominations for office and applications for Fellowship are encouraged. Please submit them to the Secretary by September 2004.

## II. ICKL Project Updates

Jeffrey Longstaff has been working on collecting submissions for the 5<sup>th</sup> ICKL Bibliography. Marion Bastien reported that all of the entries from Volumes 1-4 have been put in the database. The next phase is to put the searchable database on the ICKL web site. Marion gave a brief demonstration of the ICKL web site and noted that she will be adding a page of FAQ's. Requests for further website additions are encouraged and should be directed to Marion.

## III. Index for Technical Matters

The Index was published 10 years ago. Those present were asked whether they found it useful and whether it should be put in a database. Lucy Venable said that she found it very useful and would be willing to work on updating it if someone was willing to collaborate with her on the project. Tom Brown volunteered assist in this work.

## IV. Future of ICKL

The differences between KIN and LN have been the focus of ICKL in the past and now there is a need to discuss the inclusion of the broader Laban Studies community. There are still a few unresolved differences however, practitioners of each can easily read the others' scores, so it is time to reconsider ICKL's mission. There is a need to reach out to the broader Laban Studies community. Judy Van Zile reported that there is interest in an effort to produce a joint conference with other Laban-related organizations, perhaps in 2007. This conference could be a time to get acquainted with the various organizations and provide an opportunity to become more knowledgeable about the various branches of Laban's work. This conference could also be an opportunity to assess the function of, and possibly revise, the mission of ICKL.

A 2<sup>nd</sup> Call for Papers for ICKL 2005 in London will be sent out with the hope of encouraging a response from the broader Laban community.

The discussion on the future of ICKL was opened up. Richard Ploch expressed his support of the joint conference. Mme. Dai spoke to the great future ahead, specifically in China, and shared her vision of a Chinese Notation Bureau.

## V. Acknowledgements

Odette Blum expressed her thanks to the following individuals for their valuable support of, and contributions to, the ICKL conference:

Xiao Xiang Rong , Computer and Technical Assistance

Ilene Fox, for her extensive and time-consuming work as the ICKL liaison to the CORD/WDA/ICKL Conference in Taipei.

Mme. Wu Jingshu, Conference Coordinator

Ms. Li Guofang, Director of the Office, College of Arts and Communication

Ms. Xia Fangying, Office of the College of Arts and Communication

Mm. Jin Qui, Dean of Dance, College of Arts and Communication

Mm. Liu Chunxiang, Secretary General of the Chinese Dancers Association

Mr. Feng Shuang Bei, Vice President of the Chinese Dancers Association

Mm. Huang Hui Ling, President of the College of Arts & Communication

Mm. Bai Shuxiang, President of the Chinese Dancers Association

Ann Hutchinson Guest thanked Odette Blum for all her work as ICKL Chair. She thanked Mme. Dai and presented her with the recently published book of Kurt Jooss' *The Green Table*.

Mme. Dai expressed her thanks to Odette Blum and everybody attending. She also gave her good wishes to those traveling on to Taiwan.

Mm. Bai Shuxiang, President of the Chinese Dance Association, presented a gift of Chinese liquor to Ann Hutchinson Guest and Odette Blum.

Respectfully submitted,  
Kate Weglarz, ICKL Secretary

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUES AND EXPENDITURES  
JULY 1, 2001 to June 30, 2004

REVENUE AND EXPENDITURES IN DOLLARS

Beginning cash balance July 1, 2001		\$17,669.68
Revenue		
Dues	\$9821.93	
Europe Unidentified	244.71	
Publications	960.96	
Bank Interest USA	\$31.42	
Interest on CD's	729.64	
Reser Dep 03	218.51	
Dance Books	402.51	
Ship/Hand 01-02	46.08	
Conference fees 2001	\$70.00	
Conference Proceedings 2001	548.51	
Conference fees 2004 (to 6-1-04)	<u>1398.00</u>	
Total	\$14,472.27	\$32,141.95
Expenditures		
Publications (Cho)	\$582.00	
2001 Conf Expense	3426.04	
2001 Conf Proceed/Mail	2300.00	
2002 Conf Expense	118.12	
2002 Conf Proceed/Mail	3438.32	
Biblio Database	1245.81	
Web Site/Publicity	593.89	
2003 Mailings	709.98	
2004 Conf Papers/Mail	1000.00	
Bank Charges	681.40	
Executive Committee	<u>4832.45</u>	
Total Expenditures	\$18,928.01	
Ending Balance June 30, 2004		\$13,213.94

**THIS BALANCE INCLUDES TWO CD'S @ \$5000**

Submitted by Toni' Intravaia, Treasurer ICKL USA

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES

For the Period of July 1, 2001 - June 30, 2004

Actual budget accounting 2001 - 2004 in Dollars

REVENUE

	Actual	Budget	Difference
Dues	\$9821.93	\$6750.00	+3071.93
Europe Unidentified	244.71	_____	+244.71
Biblio I	34.00	75.00	-41.00
Biblio II	34.00	75.00	-41.00
Biblio III	64.81	75.00	-10.19
Biblio IV	92.00	225.00	-133.00
Biblio I-IV	74.00	_____	+74.00
Biblio V	_____	_____	_____
Index	18.22	150.00	131.78
Europe Dance Books	402.51	_____	+402.51
Europe Other Dance Sales	405.08	_____	+405.08
Conf Proceedings	776.51	375.00	+400.51
Conf Fees 2004	1398.00	6000.00	4602.00
2001 Conf Fees	70.00	_____	+70.00
Europe Reser Dep 03	218.51	_____	+218.51
Interest on Investments	761.06	750.00	+11.06
Ship-Handling	<u>57.93</u>	_____	+57.93
Total Revenue	14472.27		
Cash Balance 7-1-01	<u>\$17669.68</u>		
Total Cash Balance	<u>\$32141.95</u>		

EXPENDITURES

Publications	\$582.00	_____	+\$582.00
Bibliography V	_____	\$3750.00	+3750.00
Bibliography Data	1245.81	6000.00	+4154.19
Web Site	593.89	525.00	-68.89
2001 Conf. Expense	3426.04	_____	-3426.04
2001 Conf Proceedings	2300.00	4500.00	+2200.00
2002 Conf Expense	118.12	_____	-118.12
2002 Conf Proceed/Mail	3438.32	_____	-3438.32
2003 Conf Papers/Mail	709.98	1500.00	+790.02
2003 Conf Expenses	_____	4500.00	+4500.00
2004 Conf Papers/Mail	1000.00	_____	-1000.00
Bank Charges	681.40	375.00	-306.40
Research Panel	_____	450.00	+450.00
Executive Committee	<u>4832.45</u>	1500.00	-3332.45
Total Expenditures	\$18928.01		

Beginning Balance   \$17669.68

Ending Balance       \$13213.94 including 2 CD'S @ \$5000.00 each

Beginning Balance    \$17,669.68  
Ending Balance        \$13,213.94 including 2 CD'S @ \$5000.00 each

Submitted by Toni' Intravaia, Treasurer ICKL, USA  
Assisted by Augusti Ros, Assistant Treasurer, Spain

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
STATEMENT OF REVENUE AND EXPENDITURES  
For the period of July 1, 2004 to June 30, 2005

**Proposed Budget for 2004 - 2005 ICKL**

REVENUE	DOLLARS
Dues	\$5000.00
Publications	
Biblio I	\$50.00
Biblio II	50.00
Biblio III	50.00
Biblio IV	50.00
Biblio V	50.00
Index	50.00
Conference	
2004 Proceedings	500.00
2005 Conference Fees	4000.00
Interest Earned	<u>500.00</u>
Total Revenue	\$10,300.00
EXPENDITURES	
Publications	
Bibliography V	\$2500.00
Bibliography Database	4,000.00
Web Site	400.00
Conference	
2001 Conf Proceedings	3000.00
2004 Conf Papers	1000.00
2004 Conf Expenses	3000.00
Bank Charges	200.00
Research Panel	300.00
Executive Expenses	<u>2000.00</u>
Total Expenditures	\$16400.00

Submitted by Toni' Intravaia, Treasurer, ICKL, USA  
Assisted by Augusti Ros, Assistant, Spain

**M E M B E R S H I P L I S T**

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## MEMBERSHIP LIST 2003-2004

## CORE MEMBER

**HUTCHINSON GUEST, Ann**  
17 Holland Park  
London W 11 3TD GREAT BRITAIN  
E-mail: ahg@lodc.org

## FELLOWS

**AMOWITZ-GORCHOFF, Georgette**  
1400 Enterprise Dr, Apt #N224  
Lynchburg, VA 24502 U.S.A.  
E-mail: note8r@mindspring.com

**ARCHBUTT, Sally**  
53 a Croham Road  
South Croydon  
Surrey CR2 7HE GREAT BRITAIN

**BASTIEN, Marion**  
14 avenue des Gobelins  
75005 Paris FRANCE  
E-mail: marion@marionbastien.net

**BLUM, Odette**  
180 West Kenworth Road  
Columbus, OH 43214 U.S.A.  
E-mail: blum.1@osu.edu

**BROWN, Ann (KIPLING)**  
University of Regina  
Faculty of Education  
S4S 0A2 Regina  
Saskatchewan CANADA  
E-mail: annkipling-brown@uregina.ca

**BROWN, Tom**  
School of Dance  
H.K.A.P.A.  
1 Gloucester Road  
Wanchai HONG KONG, S.A. R., CHINA  
E-mail: tombrp@mail.hkapa.edu

**CHALLET-HAAS, Jacqueline**  
3 Place Saint-Arnoult  
60800 Crépy-en-Valois FRANCE  
FAX: 33 (3) 44 59 13 35

**CHILKOVSKY NAHUMCK, Nadia**  
Rd 1, Box 845  
2922 Kutstown Road  
E. Greenville, PA 18041 U.S.A.

**CHU, Wendy**  
School of Dance  
H.K.A.P.A.  
1 Gloucester Road  
Wanchai, HONG KONG, S.A.R., CHINA  
E-mail: wendychu@mail.hkapa.edu

**COOK, Ray**  
366 Hooker avenue  
Poughkeepsie, NY 12603 U.S.A.  
E-mail: cook@vassar.edu

**COREY, Mary**  
Department of Dance  
University of California at Irvine  
Irvine, CA 92697-2275 U.S.A.  
E-mail: mecorey@uci.edu

**ECKERLE, Christine**  
Semperstrasse 24  
D-45138 Essen GERMANY  
E-mail: Christine.Eckerle@folkwang-  
hochschule.de

**FERGUSON, Siân**  
41 St. Columbanus Road  
Milltown  
Dublin 14 IRELAND  
E-mail: sianf@indigo.ie

**FOX, Ilene**  
355 West 85th St. Apt 3  
New York, NY 10024 U.S.A.  
E-mail: ilenefox@dancenotation.org

**FÜGEDI, János**  
MTA Zenetudományi Intézet  
Postafiók 28  
H-1250 Budapest HUNGARY  
E-mail: janosf@zti.hu

**HIRVIKALLIO, Anja**  
Max-Bock-Str. 69  
D - 60320 Frankfurt a.Main GERMANY  
FAX: 49 (69) 62 37 04

**HORINO, Saburoh**  
621-2 Mitsuyama-machi  
Nagasaki City 852 JAPAN

**JARRELL, Jean**  
18 the Manor Way  
Wallington  
Surrey SM6 7PJ GREAT BRITAIN  
E-mail: j.jarrell@laban.co.uk



**LANGE, Roderyk**

The Lodge-Hamptonne  
St. Peter Jersey  
JE3 7DB - Channel Islands GREAT BRITAIN  
E-mail: centrefordance@jerseymail.co.uk

**LEPCZYK, Billie**

Virginia Tech  
203 War Memorial Hall  
Blacksburg, VA 24061-0313 U.S.A.  
E-mail: lepczyk@vt.edu

**MAHONEY, Billie**

620 E. 81st Ter.  
Kansas City, MO 64131-2123 U.S.A.  
E-mail: dansonvideo@astra1.com

**MALETIC, Vera**

345 E. South St.  
Worthington, OH 43085-3770 U.S.A.  
E-mail: maletic.1@osu.edu

**MARION, Sheila**

760 Richard Ct.  
Columbus, OH 43085 U.S.A.  
E-mail: marion.8@osu.edu

**MLAKAR, Pino**

c/o D. Berce- Mlakar  
Dagelfinger Str. 16  
München 81929 GERMANY

**ROTMAN, Leslie**

2100 N. Vine St.  
Berwick PA 18603 U.S.A.  
E-mail: lesnb@gmpexpress.net

**RYMAN KANE, Rhonda**

#2093 1555 Finch Ave E  
Toronto, ON M2J 4X9 CANADA  
E-mail: rsryman@healthy.uwaterloo.ca

**VAN ZILE, Judy**

University of Hawaii at Manoa  
Dpt of Theatre and Dance  
1770 East-West Road  
Honolulu, Hawaii 96822 U.S.A.  
E-mail: zile@hawaii.edu

**VENABLE, Lucy**

554 South 6th Street  
Columbus OH 43206-1271 U.S.A.  
E-mail: venable.1@osu.edu

**WARNER, Mary Jane**

304 Wychwood Drive  
Toronto, Ontario M6C 2T8 CANADA  
E-mail: mjwarner@edu.yorku.ca

**HONORARY MEMBERS****DAI, Ailian**

Apt 2-16 Overseas Chinese Mansions  
Garden Village  
Hai Dian District  
100044 Beijing CHINA

**INTRAVAIA, Toni**

201 S. Hewitt St.  
Carbondale, IL 62901-2251 U.S.A.

**MEMBERS****ALAGNA, Yvette**

2 rue du Général Henrys  
75017 Paris FRANCE  
E-mail: yvettéc.alagna@wanadoo.fr

**ALVAREZ, Inma**

230 Victoria Road  
London N22 7XQ GREAT BRITAIN  
E-mail: i.alvarez@open.ac.uk

**AUBERT, Béatrice**

336 route de Massey  
40300 St Cricq du Gave FRANCE  
E-mail: dan.bea@numericable.fr

**BECK, Jill**

University of California  
Irvine School of Fine Arts 300  
Irvine, CA 92697-2775 U.S.A.  
E-mail: illbeck@uci.edu

**BIXBY, Kelly Anne**

4355 S. National Ave., # 805  
Springfield, MO U.S.A.  
E-mail: keb434f@smsu.edu

**BODAK, Suzanne**

80 rue Georges Ferrand  
94380 Bonneuil-sur-Marne FRANCE  
E-mail: mbodak@free.fr

**BOEH, Sarah**

5865 N. 1 St  
San Bernardino, CA 92407 U.S.A.  
E-mail: sboeh@csusb.edu

## MEMBERSHIP LIST 2003-2004

- BONDUELLE, Etienne**  
91 avenue Maladrerie  
78300 Poissy  
FRANCE
- BRODIE, Julie**  
P.O. Box 1983  
Gambier, OH 43022  
U.S.A.
- CHAN Yuk Yip, Queenie**  
Rm 512, Cheung Tung House  
Tung Tau Estate  
Kowloon HONG KONG, S.A.R., CHINA  
E-mail: chanyukyip@hotmail.com
- CHUNG, Ching**  
Flat C, 5th Floor, Block 4  
Parkland Villas  
1 Tuen On Lane, Tuen Mon  
N.T. HONG KONG, S.A.R., CHINA  
E-mail: maggiechungdance@so-hetcom.hk
- CLARK, Jack**  
281 Mutual Street  
Toronto, Ontario, M4Y 3C4  
E-mail: jackaclark@hotmail.com  
CANADA
- CRIST, Linda**  
310 Amhurst St.  
Iowa City, IA 52245  
E-mail: linda-crist@uiowa.edu  
U.S.A.
- CURRAN, Tina**  
688 Washington St., 4A  
New York City, NY 10014  
E-mail: tinalodc@aol.com  
U.S.A.
- DELANEY, Patty Harrington**  
9103 Villa Park Cir.  
Dallas, TX 75225  
E-mail: pharring@mail.smu.edu  
U.S.A.
- DORIS, Virginia**  
1584 US Hwy 1  
Hancock, ME 04640  
E-mail: huwink@hypernet.com  
U.S.A.
- DURR, Dixie**  
3333 Moores River Drive #713  
Lansing, MI 48911-1066  
E-mail: durr@msu.edu  
U.S.A.
- DULIEU, Jane**  
10 Warwick Road  
Chingford  
London E4 8NW  
GREAT BRITAIN  
E-mail: lodc.jane@dial.pipex.com
- FALCON, Clarisa**  
Multifamiliar para maestros No. 19  
C.U. Coyoacán  
México, D.F.04370  
E-mail: clarisa\_falcon@hotmail.com  
MEXICO
- GINGRASSO, Susan Hughes**  
4308 Heffron Street  
Stevens Point, WI 54481-5338  
E-mail: sgingras@uwsp.edu  
U.S.A.
- GRANT MONSON, Lynn**  
641 N. Elm St.  
Chandler, AZ 85226  
E-mail: lmonson@cox.net  
U.S.A.
- GREENBERG, Joyce**  
PO Box 238  
Highmount, NY 12441  
E-mail: joyce@lookseek.net  
U.S.A.
- HANSTEIN, Penelope**  
2106 Post Oak St.  
Corinth, TX 76210  
E-mail: phanstein@twu.edu  
U.S.A.
- HATERUMA, Nagako**  
3-9-6-203, Sekiguci  
Bunkyoku  
Tokyo, 112-0014  
E-mail: hateruma@gpwu.ac.jp  
JAPAN
- HATTORI, Motofumi**  
Dept. of Computer and Systems Eng.,  
Fac. of Eng., Kobe Univ.,  
Rokkodai-cho, Nada-ku  
Kobe 657-8501  
E-mail: hattori@octopus.cs.kobe-u.ac.jp  
JAPAN
- HERMES-SUNKE, Karin**  
Chrummbächliweg 6a  
8805 Richterswil  
Karin.Hermes@gmx.net  
SWITZERLAND
- HORINO, Saburoh**  
621-2 Mitsuyama-machi  
Nagasaki City 852  
JAPAN

## MEMBERSHIP LIST 2003-2004

- JACOBS, Gina M.**  
244 W. 74th St. #7C  
New York, NY 10023  
[gina\\_jacobs@mindspring.com](mailto:gina_jacobs@mindspring.com) U.S.A.
- JONES, LaRaine**  
422 E. Grand River, Box 294  
Fowlerville, MI 48836 U.S.A.
- JONES-RIEBEN, Barbara**  
Baldisrietstr 25,  
CH -8442 Hettingen SWITZERLAND  
E-mail: [barbara.jones@swissonline.ch](mailto:barbara.jones@swissonline.ch)
- KOLFF, Joukje**  
9 Edgehill House  
Loughborough Estate  
London SW9 7SQ GREAT BRITAIN  
E-mail: [joukje@dancemedi.org](mailto:joukje@dancemedi.org)
- LILLE, Dawn**  
34 Gramercy Park East  
New York, NY 10003 U.S.A.  
E-mail: [dawnlille@aol.com](mailto:dawnlille@aol.com)
- LINDBERG, Jessica**  
4423 Cole Ave #212  
Dallas, TX 75205 U.S.A.
- LISTENBEE, Jimmyle**  
1417 Willowtree Ct.  
San Jose, CA 95118-1155 U.S.A.  
E-mail: [jimmyle.listenbee@sjcc.edu](mailto:jimmyle.listenbee@sjcc.edu)
- LOBEL, Elin E.**  
21519 Cottage Lane  
Towson, MD 21286 U.S.A.  
E-mail: [elobel@towson.edu](mailto:elobel@towson.edu)
- LONGSTAFF, Jeffrey**  
93 Beadnell Rd  
Forest Hill  
London SE23 1AA GREAT BRITAIN  
E-mail: [jeffreysinuk@hotmail.com](mailto:jeffreysinuk@hotmail.com)
- LYNTON-SNYDER, Anadel**  
Reims 162, Col. Villa Verdun  
Mexico, D.F. 01810 MEXICO  
E-mail: [anadellynton@yahoo.com.mx](mailto:anadellynton@yahoo.com.mx)
- MAREK, Patricia**  
1201 11th Street, Suite 201  
Bellingham, WA 98225 U.S.A.  
E-mail: [drmovement@telebyte.com](mailto:drmovement@telebyte.com)
- MASHIYAMA**  
Naomi Hokkaido Asigakuen University  
23 Bunkyo-dai  
Ebetu Hokkaido 069-8511 JAPAN
- MATJIAS, Christian**  
University of Michigan  
Dept. of Dance  
1310 N. University Court  
Ann Arbor, MI 48109-2217 U.S.A.  
E-mail: [matjiase@umich.edu](mailto:matjiase@umich.edu)
- MOCKABEE, Valarie Williams**  
2801 Northwest Boulevard  
Columbus, OH 43221 U.S.A.  
E-mail: [mockabee.1415@osu.edu](mailto:mockabee.1415@osu.edu)
- MONSEGUR DE LA TORRE, Teresa**  
Walden 7, pl.14, N° 86.  
08960 Sant Just Desvern  
Barcelona SPAIN
- MUJICA, Carlos**  
Rostockerstr. 3  
20099 Hamburg GERMANY
- NAKAMURA, Minako**  
5-43-1-507 Higashi-oizumi  
Nerima-ku  
Tokyo 178-0063 JAPAN  
E-mail: [minako@aa.tufs.ac.jp](mailto:minako@aa.tufs.ac.jp)
- PARRISH-BIBERDORF, Mila**  
P.O. Box 870304  
Department of Dance,  
Arizona State University  
Tempe, AZ 85287-0304 U.S.A.  
E-mail: [mila.parrish@asu.edu](mailto:mila.parrish@asu.edu)
- PARTUSCH, Noelle**  
4214 Alison Ave  
Erie, PA 16506 U.S.A.  
E-mail: [akpartusch@webtv.net](mailto:akpartusch@webtv.net)
- PINHEIRO, Ligia**  
351 E. Madison Ave  
Springfield, OH 45503 U.S.A.  
E-mail: [lpinheiro@wittenberg.edu](mailto:lpinheiro@wittenberg.edu)
- PLOCH, Richard Allan**  
3524 West Paul Ave  
Tampa, FL 33611 U.S.A.  
E-mail: [rap.acanthus@verizon.net](mailto:rap.acanthus@verizon.net)

## MEMBERSHIP LIST 2003-2004

**RAVNIKAR, Bruno**

Ane Zihelove 4  
1000 Ljubljana SLOVENIA  
E-mail: bruno.ravnikar@guest.arnes.si

**RICHARDS, Terri**

17745 Cherokee Train  
Los Gatos, CA 95033 U.S.A.

**ROS, Agusti**

c/ Francoli, 57, 3- 1°  
08006 Barcelona SPAIN  
E-mail: agusti@retemail.es

**SAKO, Haruko**

Mito-kata, 3-18 Minami Jyosanjima-cho  
Tokushima-shi  
Tokushima, 770-0814 JAPAN  
[sako\\_h47@hotmail.com](mailto:sako_h47@hotmail.com)

**SCHALLMANN, Thomas**

Alte Schule 17  
D-17398 Rosenhagen GERMANY  
E-mail: thomasschallmann@gmx.de

**SCOLIERI, Paul A.**

305 E 40th St  
New York, NY 10016 U.S.A.  
E-mail: pscolieri@aol.com

**SHIH, Ming-Huei**

232, 2F, Su-wei 4th Road  
Kaohsiung 802 TAIWAN, R.O.C.  
E-mail: elkg@ms49.hinet.net

**SHIN, Sang Mi**

Dance Department  
Ewha Womans University  
11-1 Daehyung-Dong, Suedaemoon-Ku  
Seoul 120-750 SOUTH KOREA  
[smshin@mm.ewha.ac.kr](mailto:smshin@mm.ewha.ac.kr)

**SIMONET, Noëlle**

5 bis rue du Role  
91800 Brunoy FRANCE  
E-mail: noellesimonet@wanadoo.fr

**STÅHLE, Anna Karin**

Källängsvägen 85 1tr  
S- 18144 Lidingö SWEDEN  
[anna-karin.stahle@danskogskolan.se](mailto:anna-karin.stahle@danskogskolan.se)

**TAN, Lian Ying**

8251 Tegmen St  
Columbus, OH 43240 U.S.A.  
E-mail: adan02002@yahoo.com

**THOM, Rose Anne**

838 West End Ave #9A  
New York, NY 10025 U.S.A.  
E-mail: [rthom@slc.edu](mailto:rthom@slc.edu)

**THORNGREN WEGLARZ, Kate**

5218 Boyd Ave  
Oakland, CA 94618 U.S.A.  
E-mail: [kateweglarz@sbcglobal.net](mailto:kateweglarz@sbcglobal.net)

**TREU-KAULBARSCH, Andrea**

Hansdorfer Landstrasse 127  
22927 Grosshansdorf GERMANY  
E-mail: [drea.treu@gmx.de](mailto:drea.treu@gmx.de)

**TRISAPTO, Suwarsidi**

Jakarta Institute of the Arts  
Dance Department  
Jl. Cikini Raya 73  
10330 Jakarta INDONESIA  
E-mail: [trisapto@pacific.net.id](mailto:trisapto@pacific.net.id)

**TSACHOR, Rachelle**

1014 Sheridan Avenue  
Iowa City, IA 52240 U.S.A.  
E-mail: [tsachor@inav.net](mailto:tsachor@inav.net)

**TSANG, Yim Fun**

Flat D, 36/F, Blk 2,  
Bel Air Heights,  
Diamond Hill,  
Kowloon. HONG KONG, S.A.R., CHINA  
[yimfun@hotmail.com](mailto:yimfun@hotmail.com)

**TSENG, Ra-Yuan**

11 256th Alley  
Chung-Cheng Rd.  
Yung-Kong 710 TAIWAN, R.O.C.  
E-mail: [rayuan@ms15.hinet.net](mailto:rayuan@ms15.hinet.net)

**TSUI, Chih-Hsiu**

8 Alley 2, Lane 118  
Hoping E. Rd., Section 2  
Taipei TAIWAN, R.O.C.  
E-mail: [tsuich@yahoo.tw](mailto:tsuich@yahoo.tw)

**WANG, Wei**

Building No. 10, #2609  
 Huatengyuan Apartment  
 Chaoyang District  
 Beijing City 10022 CHINA

**WANG, Yunyu**

Dpt of Drama and Dance  
 Colorado College  
 14 CacheLaPoudre  
 Colorado Springs, Colorado 80903 U.S.A.  
 E-mail: ywang@ColoradoCollege.edu

**WILSON, Donna**

287 Poplar Camp Road  
 Makanda, IL 62958 U.S.A.

**WU, Jingshu**

National Ballet of China  
 Number 3  
 Tai Ping Street  
 Beijing 100050 CHINA

**YANG, Shu-Chin**

17th Tong-Shiao Alley  
 Chen-Kong S. Rd  
 Chiao-Tou  
 Koohsiung TAIWAN, R.O.C.

**INSTITUTIONS****UCI**

University of California  
 Department of Dance  
 MAB 300  
 Irvine, CA 92697-2775 U.S.A.

**ICKL Archive**

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