INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Fourteenth Biennial Conference

2 - 13 August 1985

ICKL

held at
Brighton Polytechnic - Falmer Site
East Sussex
England

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Dedicated to the Memory

of

LISA ULLMANN

(1907 - 1985)

designated guardian of Laban's system of notation

and

instigator of the International Conference

TRIBUTE TO LISA ULLMANN

Since this is an ICKL conference, I suppose I should be beginning by speaking about Lisa's contribution to ICKL, but this I am not going to do. I am going to talk first about Lisa as a friend and an entertaining and generous companion with whom I have worked for the last eight years.

It was strange how I came to work with Lisa. Of course as a Principal of a Physical Education College, I knew of her and met her on many occasions, but that is not to know her. It happened that one afternoon while I was accompanying a friend who was visiting Lisa, that Lisa brought up her problem of getting someone to help with sorting and cataloguing all Mr Laban's papers. Knowing that I could spare the time (I was by now also retired) I offered to help, insisting that I was woefully ignorant of Mr Laban's work but truly very interested in his ideas and concepts. From then on for eight years up to Lisa's death, she and I worked one day each week, only breaking this, either for her trips abroad or mine. It represents for me, years of lovely enjoyment, much laughter and friendly interchange, married with immensely concentrated work on the archives. I got to know Lisa as a very cultivated, kindly, generous and amusing individual. We laughed at each other, with each other and about many things, including often Mr Laban's comments, ways and writings.

We usually worked from 11.00 am - 2.30 pm or 3.00 pm, when I would be crying out for a meal! Then down to it again until 6.00 pm. A chatty cup of tea and off I would go to Croydon, with my dog Sirius, who adored Lisa and she I believe became very fond of him.

26, Wren Crescent became a place of stimulation and interest for me. Now that Lisa has gone I am trying to finish the work we were doing together, but I miss her knowledge and companionship sorely. She taught me so much, aroused a deep interest in me, and we enjoyed widely ranging discussions and theatre visits together.

Now for ICKL. It was Lisa's foresight that brought ICKL into being. She, together with Abrech Knust, Sigurd Leader and Ann Hutchinson founded the International Council of Kinetography Laban. (Laban had designated these four core members as guardians of the Notation System). For many years these four members were ICKL. Lisa remained, as with everything she did, deeply involved and as the Council grew and expanded she gave it all her support and knowledge. She spent many hours thinking about the problems in notation which arose. She never failed to study all the papers with great care and always wrote fully about her conclusions or suggestions. She was firmly committed to the basic principles on which it was founded, but provided these were adhered to she was ready to accept or consider change as it appeared necessary for the needs of the notation. Her belief that the notation was founded on the movement of the body rather than action, and that it was a tool through which movement could be recorded remained her chief concern and the mainspring of her continued support for ICKL. Looking with her on many of the papers and problems presented made me realise how strong and deepseated the concept was for her.

From 1959 to 1981 when she became the third President of the Council which she herself had initiated and brought into being, she gave unstintingly to the work of the Council. During her last summer, when she was becoming aware of her innate tiredness she said to me many times, "I must work on these ICKL papers" and she was determined to attend the conference.

Alas for all of us, this was not to be. You, all of you, although some of the new members may not have known her, owe a great deal more than you know or suspect, to Lisa Ullmann. Let us remember her with honour, with admiration and with gratitude.

The Lisa Ullmann Scholarship Fund has been set up with the aim of providing assistance with expenses incurred travelling in the United Kingdom or abroad, to attend a conference, course of study or to pursue a research project in the field of movement and dance.

The Trustees hope most sincerely that many of you will support the fund as a permanent memorial to Lisa Ullmann, the founder and a President of ICKL.

Eleanor M. Hutchs.

LISA ULLMANN

1907 Born on June 17th in Berlin. Educated in Berlin. First dance teacher Ella Licht.

1924 Enrolled as student at the State Academy of Fine Arts, Berlin. Training to become a painter, also worked privately with the landscape painter, Hans Licht.

Joined the layman's course and the Movement Choir at the Laban-Schule of Hetta Feist in Berlin.

1925 Began 2 year professional dance training at the Laban-Schule of Lottee Wederkind in Berlin.

1927 Gained the Laban Teaching Certificate. Became Assistant to Lotte Wederkind.

1927 Began further 2 year course at the Laban Choreographic Institute, in Berlin and part-time study of Classical Ballet with Victor Gsovsky.

1929 Gained Laban Diploma.

1929 Appointed to teach at the Laban-Schule of Herta Meisenbach, in Nurnberg.

1930 Accepted Kurt Jooss' invitation to join his staff at the Folkwangschule, Essen; teaching in the school, training the dancers in the company and performing. Worked on the development and use of Kinetography Laban with Sigurd Leeder.

1934 Emigrated with Kurt Jooss, his school and his company to Dartington Hall, Devon, England.

1935 Introduced dance as a creative activity into the fields of Education and Amateur Arts. Started the first Movement Choir in the United Kingdom under the auspices of the Workers' Education Association in Plymouth.

1938 Rudolf Laban came to Dartington Hall, became his co-worker, helping with his work in Industry, the training of Actors at the Northern Theatre School, Bradford, England and further development of notation.

1940 Moved to London and then to Wales.

1941 Organised first Modern Dance Holiday course at Moreton Hall, Shropshire.

1942 Moved to Manchester, England.

1940/45 Lectured, taught classes and courses and choreographed in many different establishments, eg. Art Clubs, for the British Drama League, in Universities, Specialist and General training Colleges, for Local Education Authorities and for the Ling Physical Education Association and other movement associations.

1945	Co-founder of the Laban Art of Movement Guild.
1946	Founded the Art of Movement Studio in Manchester, England.
1947	Became naturalised British subject.
1948	Introduced the supplementary course for trained teachers.
1949	The Studio received recognition by the Ministry of Education, (which provided grant-aid for the students). Added the Special Course for college lecturers and intending lecturers.
1953	Moved the Art of Movement Studio to Addlestone, Surrey.
1954	Incorporated the studio in the Laban Art of Movement Centre Trust. First director of the Centre.
1958/67	President of the Laban Art of Movement Guild.
1959	Initiated the formation of the INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN. Chaired the first world conference at Addlestone, Surrey.
1959	Started 3-month's course for Primary School Teachers.
1960	Revised, enlarged and published 2nd edition of "Mastery of Movement on the Stage".
1960	Started 3-month's course for LEA Organisers' and Advisory Teachers.
1962	Inaugurated the first initial dance training course in the UK in conjunction with Trent Park College. Successful students gained Teacher's Certificate of Education.
1963	Revised and published 2nd edition of Modern Educational Dance.
1965	Presented the Art of Movement Students at the 5th Congress of the International Association of PE and Sport for Women and Girls in Cologne.
1966	Annotated, edited and published, "Choreutics".
1946/61	Director of the Modern Dance Holiday Courses.
1962/78	Director of the Laban Art of Movement Holiday Courses.
1978/84	Director of the Laban International Courses.
1973	Retired from the Directorship of the Laban Art of Movement Centre.

1973/84 Travelled in the UK and abroad giving master classes, lectures, courses:-

1974 Finland
1975 Germany
1978 Brazil
1980 Canada
1981 America
1982 Switzerland

1975/79 Chairman International Council of Kinetography Laban (ICKL)

1975/80 President of the Laban Art of Movement Guild for second term of office.

1979/81 Vice-President International Council of Kinetography Laban.

1979 Lectured at the Laban Centenary Symposium.

1981/85 President International Council of Kinetography Laban.

1982/3 Video-tape project with professional dancers entitled "The European Movement - Lisa Ullmann's View."

1984 Published "Vision's of Dynamic Space."

1984 Spectacular Seminar at the Academy of Arts in Berlin, "Ausdruckstanz - A Memory with a Future".

1945 ... Until her death, wrote numerous articles on movement, in both English and German, coached graduates and postgraduate students for their degrees; external examiner/assessor for many colleges in the UK.

1985 Died January 25th in St Peter's Hospital, Chertsey, England.

THE 1985 CONFERENCE PROCEEDINGS

CONTENTS

The presentations and open day reports from Centres are reproduced as written by the presenters and have not been edited.

I. C. K. L. CONFERENCE AUGUST 1985 - PROGRAMME

DAY	DATE	BREAK-FAST	SESSION	COFFEE	SESSION	LUNCH	SESSION	TEA	SESSION	DINNER	EVENING
FRIDAY	2				12 noon - EXEC meets	1 pm	1.30-3.45 pm RESEARCH PANEL meets	4-4.45 Scribes meet	5 pm REGISTRATION - Office Wine & Nibbles - bar	6.00 pm	7.30 pm - WELCOME by Maria & Varina. Film 'La Cachucha' - Ann Hutchinson Guest
SATURDAY	3	9 - 9.45	10 - 11 Vera Maletic	11.00 - 11.15	11.15 - 12.15 Roderyck Lange	12.30 pm	1.30-3.00 pm TECHNICAL[1] Introduction (JVZ) Validity (JVZ,IF,JM)	3.00 - 3.30	3.30 - 5.00 pm TECHNICAL[2] Dynamics (LV)	5.30 pm	7.00 pm - TRIBUTE TO LISA presented by Ellinor Hinks
SUNDAY	4	9 - 9.45	10 - 11 TECHNICAL[3] Dynamics (AHG) Validity of Part leading (AHG)	11.00 - 11.15	11.15 - 12.15 TECHNICAL[4] Unfinished Business (IF) Measurement Signs (JVZ) Normal Step Length (MS)	12.30 pm	1.30-3.00 pm TECHNICAL[5] DBP (MS) Statement of Intention (MS)	3.00 - 3.30	3.30 - 5.00 pm Claude Perrotet (Drama Studio)	5.30 pm	7.00 pm - FELLOWS MEETING ---- Informal group discussions
MONDAY	5	7.30 - 8.30	9 - 10.30 Penelope Hanstein ---- Dai Ailan	10.30 - 11.00	11.00 - 12.30 TECHNICAL[6] Time Signs/ Motif Time Signs (AHG, MS)	1.00 pm	2.00-3.30 pm TECHNICAL[7] Polar Pins (IF,AHG) Internal Staff Extender (MS)	3.30 - 4.00	4.00 - 5.30 pm Gretli Muller (Drama Studio)	6.00 pm	7.30 pm - GENERAL MEETING 8.45 pm - EXEC COMMITTEE MEETING
TUESDAY	6	7.30 - 8.30	9 - 10.30 Valerie Preston-Dunlop	10.30 - 11.00	11.00 - 12.30 TECHNICAL[8] Staples/ Carets (AHG)	1.00 pm	2.00-3.30 pm TECHNICAL[9]	3.30 - 4.00	4.00 - 5.30 pm TECHNICAL[10] Peripheral path for gestures (AHG)	-	DINNER ON THE BLUEBELL CUTLER (Leave Falmer at 6.30 pm)
WEDNESDAY	7	7.30 - 8.30	9 - 10.30 TECHNICAL[11] Areas of Hands, Feet(SM,AHG)	10.30 - 11.00	11.00 - 12.30 TECHNICAL[12] Paths for Gestures(AHG) X & H as Pre-signs, One Movt. Bow (MS)	1.00 pm	FREE		FREE	-	FREE

DAY	DATE	BREAK-FAST	SESSION	COFFEE	SESSION	LUNCH	SESSION	TEA	SESSION	DINNER	EVENING
THURSDAY	8	7.30 - 8.30	9.00 - 10.30 Sally Archbutt & Hettie Loman (Drama Studio)	10.30 - 11.00	11.00 - 12.30 TECHNICAL[13] Line of Balance (MS)	1 pm	2.00 - 3.30 pm TECHNICAL[14]	3.30 - 4.00	4.00 - 5.30 pm TECHNICAL[15]	6 pm	INFORMAL GROUP DISCUSSIONS
FRIDAY	9	7.30 - 8.30	9.00 - 10.30 VOTING	10.30 - 11.00	11.00 - 12.30 TECHNICAL[16] Validity	1 pm	2.00 - 3.30 pm Angela Kane (Drama Studio)	3.30 - 4.00	4.00 - 5.30 pm TECHNICAL[17] Time Signs	6 pm	INFORMAL GROUP DISCUSSIONS AND PREPARATION FOR OPEN DAY
SATURDAY	10	9.00 -	9.45 - 10.30 PREPARATION FOR OPEN DAY	10.30 - 11.00 Guests arrive	← O	12.30 pm	P E N D A Y	3.00 -	→ 5.00 pm	5.30 pm	7.00 pm - EXECUTIVE COMMITTEE MEETING
SUNDAY	11	9.00 - 9.45	10.00 - 11.00 Sheila Marion Report on Unfinished Business	11.00 - 11.15	11.15 - 12.15 TECHNICAL[18] Ad Lib	12.30 pm	1.30 - 3.00 pm TECHNICAL[19] DBP	3.00 - 3.30	3.30 - 5.00 pm TECHNICAL[20] Staples & Carets	5.30 pm	7.00 pm - FELLOWS MEETING ---- INFORMAL GROUP DISCUSSIONS
MONDAY	12	7.30 - 8.30	9.00 - 10.30 Paths for Gestures	10.30 - 11.00	11.00 - 12.30 TECHNICAL	1 pm	2.00 - 3.30 pm VOTING	3.30 -	4.00 - 5.30 pm GENERAL MEETING & TECHNICAL SUMMING UP	6.00	CLOSE OF CONFERENCE
TUESDAY	13	7.30 - 8.30	D E P A R T →								

N.B. All Sessions in Conference Room unless otherwise stated.

(2) MEMBERS PRESENT AT THE CONFERENCE AUGUST 1985

Jean Phillippe Van Aelbrouck	Member	Belgium
DAI Ailian	Member	China
Georgette Amowitz	Fellow	USA
Sally Archbutt	Fellow	UK
Heidi Beigel	Member	UK
Christine Eckerle	Fellow	Germany
Ilene Fox	Fellow	USA
Edna Geer	Fellow	UK
Rhoda Golby	Member	UK
Els Grelinger	Fellow	UK
Jacqueline Challet Haas	Fellow	France
Penelope Hanstein	Member	USA
Nancy Harlock	Fellow	UK
Ellinor Hinks	Hon. Member	UK
Dawn Horwitz	Member	USA
Ann Hutchinson Guest	Fellow	UK
Angela Kane	Member	UK
Kathleen Kerr	Member	USA
Athalie Knowles	Member	UK
Roderyk Lange	Fellow	Channel Islands
Gillian Lenton	Member	UK
Hettie Loman	Member	UK
Vera Maletic	Fellow	USA
Sheila Marion	Member	USA
Jan Moekle	Fellow	USA
Grete Muller	Fellow	Switzerland
Claude Perrottet	Member	Switzerland
Valerie Preston Dunlop	Fellow	UK
Gisela Reber	Fellow	Germany
William Reynolds	Fellow	Denmark
Ann Rodiger	Fellow	USA
Helen Priest Rogers	Member	USA
Jude Siddall	Member	UK
Maria Szentpal	Fellow	Hungary
Jonathen Thrift	by invitation	
Lucy Venable	Fellow	USA
Varina Verdin	Fellow	UK
Judy Van Zile	Fellow	USA

The Principles and Basic Concepts of Laban's Movement Notation

Contents

1. The History of the "Principles" Project and some Conclusions reached during this Survey.

It was during the 1961 ICKL Conference in Addlestone that a group of our colleagues approached Albrecht Knust, asking him to prepare a survey of the principles of the Laban notation system. The discussions on technical matters were running round in circles during the conference and it became obvious that a clearly formulated framework for future work at ICKL was desperately needed.

There was an urgent need to clarify the principles of the system and to define the basic concepts. Unless this was done, some of the long term problems, which hamper the use, unification and further development of the system, could not be dealt with adequately.

Albrecht Knust responded to this call and prepared a paper for the 1963 Conference, which was originally entitled: "Die Grundsätze und Grundbegriffe der Kinetographie Laban". This very important contribution he translated into English: The Principles and Basic Ideas of Kinetography Laban and it was distributed in this form before the conference.(70 typewritten pages).

During the 1963 ICKL Conference it was confirmed that the clarification of the principles of the system was basic to all technical discussions at ICKL. Unfortunately, no further steps were taken on this matter.

Work on the Principles was continued some years later by Lucy Venable, and a brief report was prepared for the 1979 ICKL Conference. It was distributed among the membership under the title: "Principles of Labanotation/Kinetography Laban". (2 typewritten pages).

Further investigation into this problem was required and by general consensus the new Principles Committee was formed in 1979, during the ICKL Conference in Chantilly. (See Document 5 of the ICKL 1979 Report, p.56 and p.48). The initial members of the Committee were:

Roderyk Lange, chairman
Muriel Topaz
Jacqueline Challet-Haas

During the following two year period, a great deal of material was carefully

sifted through. The existing survey by Albrecht Knust was studied as well as the paper by Lucy Venable. Attention was focused, though, on the existing principal textbooks of our system of notation, written in the past by Ann Hutchinson, Albrecht Knust, and Maria Szentpál. This research revealed that many of the basic concepts were, in fact, not always clearly defined by the particular authors of these textbooks. At times the author's interpretation of a problem had to be deduced from scattered statements.

Also during this period the Research Panel of ICKL sent out a questionnaire to the ICKL membership on technical matters. This included a section on the principles of our system of notation. This material was also researched carefully, as it represented a cross-section of the actual opinions of the ICKL membership on this topic.

The current paper on the "Principles" should have been presented during the 1981 ICKL Conference. Unfortunately Roderyk Lange was prevented from attending, so the release of this paper had to be postponed. This gave us, however, the chance to work further on this document and the time has been used to full advantage. Each entry was checked again, with the Committee consulting some of our colleagues. This preview of the preliminary draft brought constructive response from invited members and helpers (about 20). As a result we were able to introduce essential amendments and improve the paper.

The Principles paper was also presented at several meetings of the European Kinetography Seminar and selected issues were discussed at length. Several members of the Seminar have supplied us, over the years, with their comments and suggestions.

The first draft of the Principles paper was distributed and presented finally at the 1983 Conference in Tarrytown, U.S.A. The following discussion highlighted certain issues (1983 Conf. report, p.20), and we received some written comments afterwards. As a result our committee was encouraged to continue with this work and to present our next draft during the 1985 ICKL Conference.

The Principles Committee has successively co-opted further members: Ann Kipling Brown (1983), Jennifer Shennan (1985). In addition, Christine Eckerle and Billie Mahoney gave their help in reading and commenting on the different drafts of the presentation.

The Principles Committee can state at this point that, in its opinion, the only way to clear the paths for further developments within this notation system is to spell out the principles and basic concepts of the system. This work is meant to help the healthy growth of Laban's system of notation and in no way can it be a hindrance to further development.

Our system of notation is clearly founded on a certain category of truths. As these are inherent in the system, the task of the "Principles Committee" was to elicit them. Nothing was invented by the Committee itself. It led to a careful study of the logical foundation and the structure of this system of notation.

Following the expansion of the system over the years, truths of a different category have been unwittingly introduced. This has started a growth within the system which will prove to be alien to it. This may hinder the further development of our system of notation and endanger its reliability as an adequate means of notating human movement.

In the course perhaps, of incompletely considered innovations, the clarity and compactness of this alphabet based script could be spoiled. It could eventually become a mixture of different approaches in describing movement. Also, the universal traits of Laban's notation could be lost in this way, being exchanged for conventional formulae. This would inflict terrible damage on the system. The great asset of Laban's notation - i t s u n i v e r s a l i t y - allowing very diverse movement and dance styles to be notated, would be lost.

Therefore, half-solutions, reached by a rushed consensus on technical problems do not answer our needs. The problems and difficulties we encounter have to be viewed within the context of the system, before truly valid conclusions can be reached.

The viewing of notation problems within too narrow a context cannot lead to satisfactory answers and certainly cannot lead to any durable conclusions. The solutions proposed have to be perfectly adequate and have to correspond to the logical structure of the whole system. They must also be comprehensible to practitioners of the system without causing too much awkwardness in their application.

Any changes in the existing ways of writing, introduced to the notation practice, must be carefully checked and considered. Haphazard changes and their eventual revocation, do not help the practitioner. Published material becomes

easily outdated. This does not foster the credibility of the system.

There must be enough time left for research and experimentation, before accepting new developments and introducing changes. Particularly they must be tested within the context of the system, against its principles and basic concepts.

The list of Principles and Concepts, as elicited by the Principles Committee, is contained in a list (item no.3 in this paper). They deal basically with four essential issues: analysis, graphic layout of the system, movement functions, and movements in a group situation.

This is followed by a survey. All the statements concerning principles and concepts are boxed in and consecutively numbered (Roman numerals). These statements are followed in each case by commentaries, with a few added examples, which illuminate the particular issues. (item no.4 in the paper).

We have listed some of the technical terms as used in the survey. Definitions of these terms had to be included to avoid any misconceptions (item no.2 in this paper).

Finally, all the published and distributed materials explored in this survey, are listed (item no.5 in this paper). It shows the wide scope of sources researched in this project.

2. Definitions of some Technical Terms as used in this Survey.

concept - Logic and Philos. The product of the faculty of conception: an idea of a class of objects, a general notion or idea.
Oxford Dict.

- ...any generic or class term, exclusive or relational terms or categories. Sometimes, loosely, any general or abstract representation.
Dict. of Phil.

convention - General agreement or consent, deliberate or implicit, as constituting the origin and foundation of any custom, institution, opinion etc. ...
Oxford Dict.

field - the range of any series of actions or energies.
Chambers Dict.

function - Math. and Logic. Function is a law of correspondence between an ordered set of things.
Dict. of Phil.

- the special kind of activity proper to anything: the mode of action by which it fulfils its purpose.
Oxford Dict.

fundamental - Serving as the foundation or base on which something is built. Hence, forming an essential or indispensable part of a system.
Oxford Dict.

gravity - attractive force by which bodies tend to centre of earth, degrees of intensity ... with which one body is affected by the attraction of gravitation exercised by another body ...
Conc. Oxford Dict.

idea - mental image, conception, notion. More generally: A picture or notion of anything conceived by the mind: a conception.
Oxford Dict.

notion (Ger. Begriff) - ... it refers to the essence or nature of the object of thought: on the other side, it refers to the true thought of that essence or nature ...
Dict. of Phil.

Begriff - idea, notion, concept; comprehension, conception.
Cassell's Ger. Dict.

position - situation, arrangement.
Chambers Dict.

postulate - a fundamental principle: a position assumed as self-evident.
Chambers Dict.

principle - (Lat. principe, from principium, a beginning). A fundamental cause or universal truth: that which is inherent in anything...
Dict. of Phil.

- a fundamental truth on which others are founded or from which they spring: a law or doctrine from which others are derived: a settled rule of action...
Chambers Dict.

progression - motion onward; act or state of moving onward.
Chambers Dict.

(Ger. Verlauf der Bewegung = process (of time), to proceed).
Cassel's Ger. Dict.

relation - ... the field of a relation is the logical sum of the domain.
Dict. of Phil.

sign - ... that which represents anything to the cognitive faculty. That which signifies or has significance: a symbol.
Dict. of Phil.

state - condition, mode of existence, a phase or stage.
Chambers Dict.

symbol - used by some writers as synonymous with sign.
A c o n v e n t i o n a l sign, i.e., a sign which functions as such in virtue of a convention, explicit or implicit, between its users. In this sense 'symbol' is sometimes opposed to 'natural sign'.
Dict. of Phil.

system - the set of correlated principles, ideas, or statements belonging to the same department of knowledge or belief: a department of knowledge or belief considered as an organised whole: a connected and regularly arranged scheme of the whole of some subject: a comprehensive body of doctrines, conclusions, speculations or theses.
Oxford Dict.

- the kind of an interpretation, or assignment of meaning, which is normally intended for a logistic system is indicated by the technical terminology employed. This is namely such an interpretation that the formulae, some or all of them, mean or express propositions: the theorems express true propositions: and the proofs and valid inferences represent proofs and valid inferences in the ordinary sense. - A logistic system may thus be regarded as a device for obtaining - or, rather stating - an objective, external criterion for the validity of proofs and inferences (which are expressible in a given notation).
Dict. of Phil.

truth - ... that which is true or according to the facts of the case: the true state of things, or facts: a true statement: an established fact: true belief: known facts, knowledge ...
Chambers Dict.

- (coherence theory) ... truth is s y s t e m a t i c c o h e r e n c e. This is more than logical consistency. A proposition is true insofar as it is a necessary constituent of a systematically coherent whole.
Dict. of Phil.

Dict. of Phil. = D.D. Runes (ed.). The Dictionary of Philosophy, London, 1970 edition.

Oxford Dict. = The Oxford English Dictionary, Oxford, 1979 edition.

Conc. Oxford Dict. = The Concise Oxford Dictionary, Oxford, 1964 edition.

Chambers Dict. = Chambers Twentieth Century Dictionary, Edinburgh, 1972 edition.

Cassell's Ger. Dict. = Cassell's New German Dictionary, London, 1965 edition.

3. A List of Principles and Concepts as surveyed in this Project.

Principles and Concepts concerning analytical issues.

I. The movements of the human being are related primarily to the v e r t i c a

II. All directions are basically related to the f r o n t of the mover.

III. The s y m m e t r i c a l build of the body conditions distinctive movement sequences.

IV. The c e n t r e o f g r a v i t y is an essential analytical criterion in defining the progression of movements involving the transference of body weight.

V. S u p p o r t s are movements involving the transference of weight.

VI. G e s t u r e s are movements not involving the transference of weight.

VII. The p l a c e. "Place" is a spot on the supporting base above or below which in the vertical, the centre of gravity is located.

VIII. The c e n t r e. The "centre" is the point of relation from which every direction of a body part is judged within the spatial model. The "centre" is the main point of orientation in analysing and writing "gestures".

Principles concerning the Graphic Layout of the System.

IX. The shape and the shading of the direction signs describe the p r o g r e s s i o n o f m o v e m e n t t h r e e - d i m e n s i o n a l l y.

X. The d u r a t i o n is indicated by the proportional length of a movement sign.

XI. The symbols written vertically up the stave denote the s u c c e s s i o n of movements. Symbols written laterally, across the staves, denote s i m u l t a n e i t y of movements.

XII. The location of the symbols in the columns within the staves or in the columns which are added to a stave at its right or left side, indicates w h i c h p a r t o f t h e b o d y will perform the given movement.

Basic Concepts concerning the different Movement Functions.

XIII. G r a d u a l c h a n g e is indicated by all basic movement signs i.e. the direction, rotation and path signs. The duration of the change is indicated by the proportional length of these signs. Any contractions and expansions of the body parts which are indicated by X and И respectively, will be written into the length of the particular movement signs.

XIV. The result of a d e f i n i t e t r a n s i t i o n into a new state is maintained until a new movement indication changes it.

XV. A p a s s i n g c h a n g e of a state is valid only for the time it is being indicated.

XVI. A r e t e n t i o n means that a state is being continued.

XVII. G e n e r a l c a n c e l l a t i o n means that a body part which has been involved in a particular situation returns to its "usual" alignment.

Principles concerning Movements in a Group Situation.

XVIII. If a number of people move concurrently, in varying or in identical sequences, these actions are identified as g r o u p m o v e m e n t s.

XIX. The resulting g r o u p p a t h s are performed by the group as a unit.

XX. When a group of people moves together along the lines of the movement progression, f o l l o w i n g occurs.

XXI. When a group of people moves along lines which happen at a right angle or diagonally in respect of the movement progression, p a r a l l e l p a t h result.

XXII. If all participants of a group turn at the same time, in the same way, or turn to achieve the same result, g r o u p t u r n s occur.

4. A Survey of Principles and Concepts of the Laban System of Notation.

Part A

The Fundamentals of the Laban System of Notation

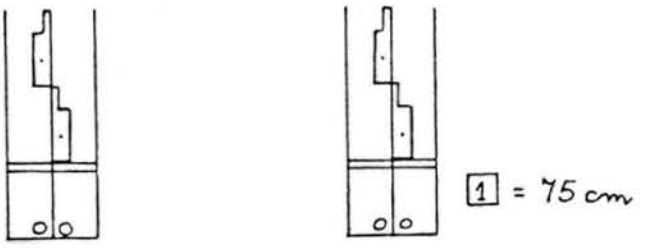
Rudolf Laban recognised and identified the observable factors of human movement. In the long line of attempts made over centuries, by authors like, for example, Arbeau, Beauchamps and Delsarte, Laban succeeded in working out a rational system of analysis and graphic description, which portrays the functions of the human body in space and in time as a dynamic progression (flow) of changes.

His notation is based on an analytical system, relating to the fundamentals of human movement. The basic means of reference being used is the universally experienced and applied notion of the s p a t i a l d i m e n s i o n s . The application of the spatial criterion is one of the essential issues conditioning the u n i v e r s a l i t y of Laban's system of notation.

The relativity of experience and achievement is another universal trait of the human race. In spite of similar characteristics human beings are not uniform creatures. Some physical or cultural features may condition a different approach in carrying out universally human actions. This applies not only to particular human groups, it is already evident with each individual human being.

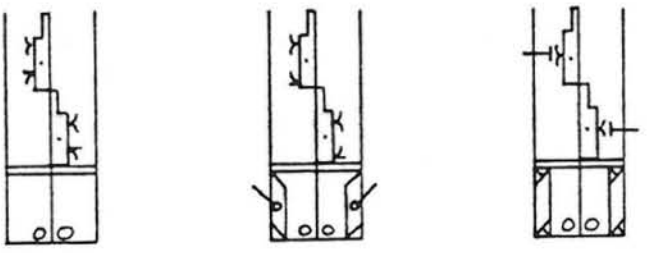
In his system of analysing and recording movement, Laban respected this truth all the way through. For example, the movement unit commonly called a "step" is basically recorded with one direction sign of an applicable length (duration). However, the execution of this "step" will differ from one person to another as also will the length of the step, its secondary characteristics, the use of energy, etc. If we mean in general terms "a step in a particular direction, of a particular length of time, in a particular level", then this means a universally understood human motion, but it includes at the same time the relativity conditioned by the differences in detail between human beings. As a result everybody will perform a "step" according to his physical build and cultural inheritance. (Ex.a).

Only if, for special reasons of documentation, the measurements of the "step" have to be made precise, the accompanying characteristics made evident, one adds the required details in notation. This may, of course, vary in different degrees, depending on the purpose of the recording. (Ex.b,c,d,e).



Ex. a) general description— ordinary steps.

b) steps of stated measurement



c) 'street walk'— from the heels onto the whole foot.

d) stylised walk— from the toes onto the whole foot. The legs are turned out.

e) 'old man's walk'— feet kept parallel and flat.

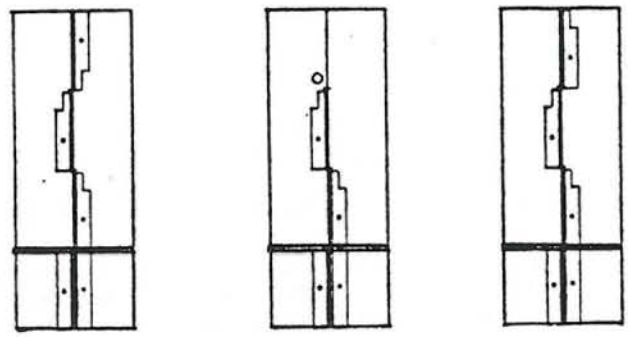
It is thus possible to prepare either a generalised recording of a movement sequence (p r e s c r i p t i v e a p p r o a c h), or a very detailed recording of what is actually performed on a particular occasion by a particular individual (d e s c r i p t i v e a p p r o a c h).

A detailed notation is necessary for any particular analytical investigation, and, first of all, to describe the attributes of a particular movement style or dance "dialect". What is, however, essential is to understand a detail within the full movement context. What has been before and what comes afterwards, very often conditions the appearance of the detail. Movement is logically structured according to the functions of the human body in space and time.

Laban says in connection with this:

> "Very often it is not necessary to notate all the effects of movement contributing to the final effect".
>
> (Principles of Dance and Movement Notation, 2nd edition, 1975, p.18).

Many details evolve out of a certain movement context and it is up to the notator to understand these connections when analysing movement. Laban's notation is a movement script which secures the r e c o r d i n g o f m o v e m e n t p r o g r e s s i o n. It has to represent the dynamic content inherent in movement, not merely to provide an external picture. This point is actually the asset of Laban's system in comparison with many of the existing notation systems.



Ex. f) g) h)

The execution of the second step in each example is modified by its context. In example f. the weight begins shifting backward during the end of count 2. In g., it slows down in count 2 in order to come to rest at count 3; in h. the weight moves continuously forward throughout count 2. Also for count 2, the preparatory right leg gesture might be similarly described for each example.

Laban's system of notation is the equivalent of phonetic script and it is applicable to any movement manifestation, like dance, gymnastics, working actions etc.

A particular style of dance is based on specific choreotechnical characteristics. Therefore when analysing and notating it, one has to disclose the particular "code" system on which this dance style is based. This can be best accomplished through direct experience of a dance style by the notator. An adequate standard of analysis has to incorporate the understanding of the dynamic context of movement within the structures of a particular dance style.

Further, Laban strongly stresses the necessity of understanding the signs within a notated sequence as having counterparts in the movement capacities of the human body:

> "The motion characters of the script are compounded according to simple orthographical considerations which we have learned to appreciate in the long exercise of our experimental notation activity".
>
> (Principles....p.13)

These orthographical considerations, however, Laban has based on criteria which were derived from the understanding of the motor principles of the human body.

Laban has devised the signs of the notation system as visual representations of the equivalent movement occurrences. They can be easily associated with the particular movement properties like direction, duration, right and left etc. They form a congruous, logically organised system and they correspond to sensitively established fields of notions. This is a well thought out basic set which proved to work adequately. It is for these reasons that Laban could claim in 1956, after the system had been in use for 28 years:

> "... throughout the whole of this period the fundamental signs that I have invented have remained unaltered, which proves that the underlying principles of the system as first devised by me are sound and practical".
>
> (Principles....p.1)

Any new, necessary additions to the system must fit into this set of symbols. It is here that we often encounter problems. It is not a problem to have new signs introduced. This may be of course badly needed. The problem starts when the proposed new signs are alien to this system of symbols.

Any thoughtless mixing of symbol categories would cause a chain reaction of inconsistencies. A cluttering of the system with arbitrarily invented, and indiscriminately added signs would prove disastrous. Therefore the utmost care should be taken in developing and incorporating any additions. Laban was very much aware of this danger:

> "A script can become universal only if its basic principles are clearly defined and its essence kept free from contamination".
>
> (Principles....p.12)

Laban has based his system on thorough observation and a search for existing fundamentals, rather than on imposing conventional, contrived and short sighted solutions. This approach puts his system on a par with other profound achievements of human thought.

Part B

Spatial and Bodily Orientation

The idea to record simultaneously the three dimensional aspect and duration of bodily actions, as introduced by Laban, has been combined with a systematic approach in analysing movement. The criteria for this, Laban has based on the essential clues evident in the progression of the body through space: the vertical stance, the three dimensions, and the centre of gravity.

The vertical and the spatial model

The u p r i g h t s t a n c e of the body with the support on both legs is a general human characteristic. This stance has shaped the h u m a n concept of space. Therefore:

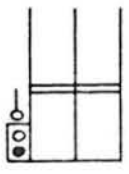
I. The movements of the human being are related primarily to the v e r t i c a l.

The force of gravity conditions this constant axis. Therefore, when standing in the upright position, "high" is always in the direction of the head and "low" in the direction of the feet.

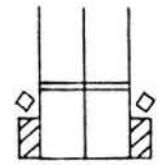
Our movements are constantly going "away" from the vertical and are "returning" towards it in the course of establishing the necessary balance in supporting, conditioned by the force of gravity. Therefore as regards to spatial orientation we refer first of all to the ideal vertical as a m e a n s o f r e f e r e n c e.

This universally experienced notion has been applied by Laban as a fundamental in his movement analysis and notation. Movement in the vertical is described by the signs  and  ,  being the centre, which itself remains along the vertical.

The notion of the vertical allows identification of any deviation from it in the stance of the body. For example a movement style may require an avoidance of the ideal vertical to a certain degree (Ex.a) or the vertical may have to be strictly maintained. (Ex.b).

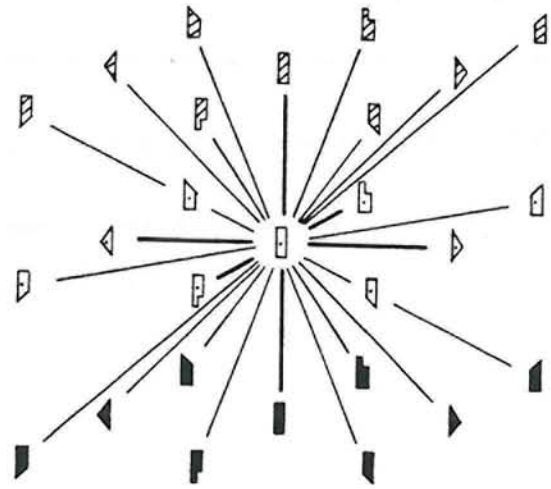


Ex. a) the torso is leaning slightly forward during the whole dance. Used by Odette Blum in describing the dances of the Lobis (Ghana). (LN).



Ex. b) the body has to remain in the vertical during the whole dance. Used by Roderyk Lange in describing the dances of Cuiavia (Poland). (KIN).

Similarly all possible directions resulting from the different degrees of going away from the vertical, refer to the u n i v e r s a l spatial dimensions. The spatial dimensions and the ideal directions intermediately located remind us of the universal spatial model, to which any observable actions will be related and possible deviations from it identified and recorded (Ex.c).



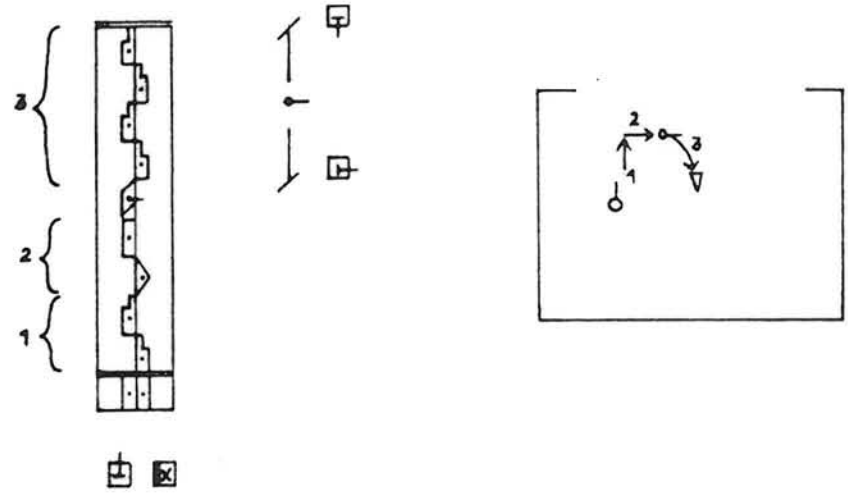
Ex. c. the three dimensions and basic directions of the spatial model.

The front

The awareness of the mover's front is based on the way the human being is structured: the eyes are placed on one surface (the "front" surface) of the head and this conditions the way the "forward" expansion is experienced. From this stance man also orientates his "right","left", and "backward" etc. directions. This is followed up in Laban's movement notation as an analytical principle.

II. All directions are basically related to the f r o n t of the mover.

a) The shape of the path (floor pattern) results from a person's locomotion in space and will be made up from the successive directions taken by the mover. (Ex. d).



Ex. d.

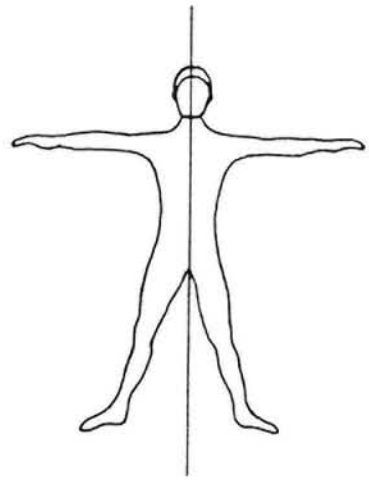
b) All directions taken by the mover are related e a c h t i m e to his front. i.e. to the standard cross of axes, unless another "clef" (KIN) "key" (LN) indicates something else. Therefore, the sign for the standard cross of axes ✛ is used in connection with direction signs only in very exceptional cases.

c) If a different analytical approach is necessitated, additional systems of coordinates are available. Special signs for the different c r o s s e s o f a x e s ("clefs", "keys") give information as to which of these systems directions and turns should relate, like:

 etc.

The symmetry of the body

The dividing central line in the notation system corresponds to another universal fact that the human body is symmetrical. (Ex. e).



Ex.e. The symmetrical division of the human body.

The **a n a t o m y** of the human body dictates particular spatial solutions characteristic for the human being. This is combined with the necessity to keep the body in balance.

III. **The s y m m e t r i c a l build of the body conditions distinctive movement sequences.**

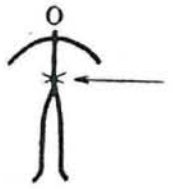
The body weight

The all - embracing and commonly experienced force of gravity checks the body in relation to the supporting base. Therefore:

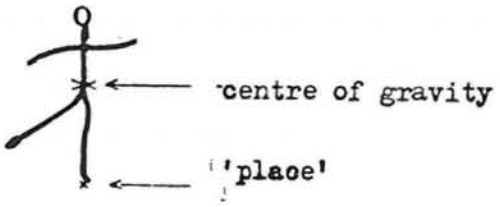
IV. **The c e n t r e o f g r a v i t y is an essential analytical criterion in defining the progression of movements involving the transference of body weight.**

The position of the 'place' (see further part C).

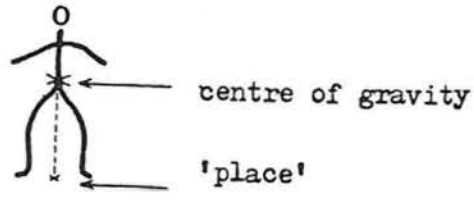
Ex. f)



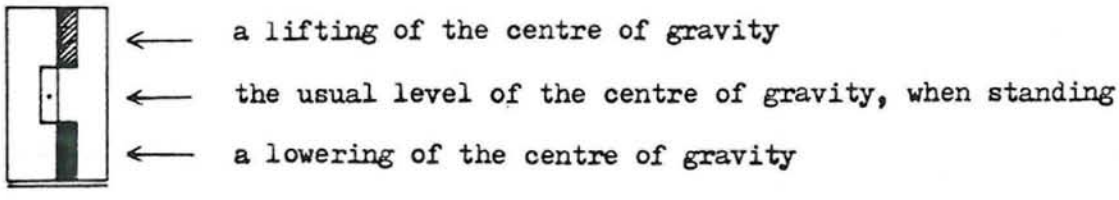
g)



h)



Levels in stepping



Ex. i.

Each of these four factors (the vertical stance and the spatial model, the front, the body weight) discussed above is essential in the building up of the movement symbols, as these are based primarily on the notion of the instrumental capacities of the human body.

P a r t C

Movements with and without Transference of Weight (Supports and Gestures)

V. **S u p p o r t s are movements involving the transference of weight.**

VI. **G e s t u r e s are movements not involving the transference of weight.**

a) "Supports" and "gestures" are two different categories of movement. This is mirrored in the system itself. Therefore with "supports" any notation symbol above the double starting line, will describe the progression of the body in the particular direction (motion).
b) With "gestures" any notation symbol will indicate the final point in space where the particular body part has to arrive in order to accomplish the action (destination).
c) "Supports" and "gestures" are written in separate columns for both right and left body parts.

The concept of "place" and of the "centre".

The "place" and the "centre" are crucial points of reference in analysing and writing of "supports" and "gestures".

The p l a c e

VII. **"Place" is a spot on the supporting base above or below which, in the vertical, the centre of gravity is located.**

a) In a support on top of the base the centre of gravity is located above that point which is "place".
b) In a hanging position the centre of gravity is located below that point which is "place".

c) "Place" is the main point of orientation in analysing and writing "supports". From each newly established "place" every new direction will be orientated, when moving the weight of the body.

VIII. The c e n t r e

The "centre" is the point of relation from which every direction of a body part is judged within the spatial model. The "centre" is the main point of orientation in analysing and writing "gestures".

SUPPORTS

a) The basic way of man's locomotion is combined with the transference of weight from one body part to another, leading to establishing a new point of support (the "place").

b) When analysing movements involving the transference of weight, one identifies them as movements of the centre of gravity, in the vertical relation to the base. When watching and recording the progress of the centre of gravity in bodily motions, each new support will be identified and with it each new "place".

c) The most usual occurrence is stepping. It includes however, also less often applied movements, like walking on all fours or in a handstand, in log rolling, lying down, sitting, kneeling etc.

d) There can be a release from support for a short time during a jump. A return to the supporting base is conditioned by force of gravity. The landing may happen to be on the former point of support or on a new one.

GESTURES

a) The body parts which are free at one end and joined at the other to the trunk or to other sections of the body, can move freely and are analysed in relation to the particular joint of attachment which is its "centre".

b) There are however, body parts which are connected at two or more points to the body, like sections of the trunk: ⊙ , ◉ . These parts can be inclined to a limited degree in certain directions. They may be also shifted out of their "usual" situation between the neighbouring parts, and they may be rotated to a certain degree. When they return back to their "usual" situation, these parts are in alignment with the body.

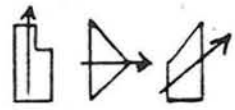
Part D

The Graphic Structure of the Laban Notation System

There are two basic occurrences in movement actions: moving along and rotation.

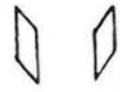
IX. **The shape and the shading of the direction signs describe the p r o g r e s s i o n o f m o v e m e n t t h r e e - d i m e n s i o n - a l l y.**

a) The **d i r e c t i o n** of the movement is indicated by the <u>shape</u> of the signs.
The direction signs appear as stylised arrows and can describe the movement only two - dimensionally.

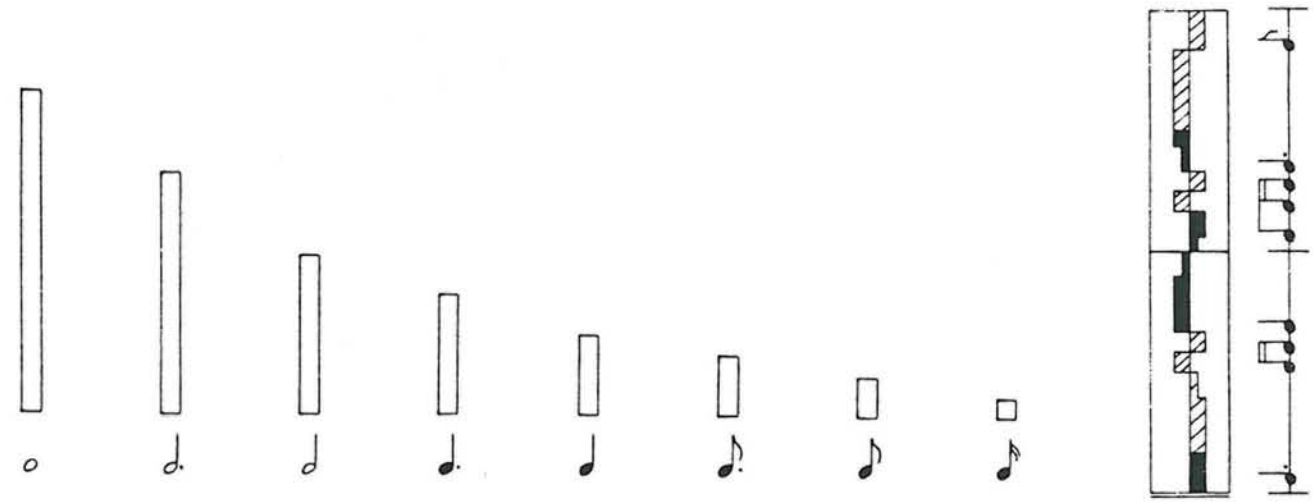


b) The **t h i r d d i m e n s i o n** along the high - low axis (movement along the vertical), the level, is indicated by the <u>shading</u> of direction signs.

c) The **r o t a t i o n s** and their direction are indicated by the shape of the <u>rotation signs</u> (and their derivatives).



X. **The d u r a t i o n is indicated by the proportional length of a movement sign.**



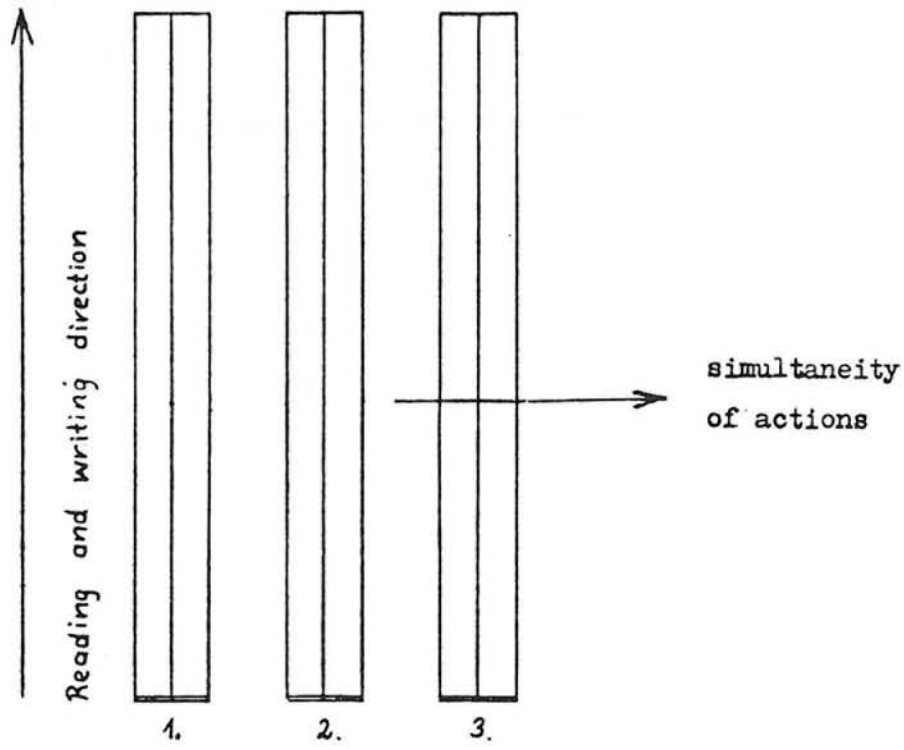
XI. **The symbols written vertically up the stave denote the s u c c e s s - i o n of movements. Symbols written laterally, across the stave, denote s i m u l t a n e i t y of movements.**

a) All movements written one beside another within the columns (which form the stave) - occur at the same time.

b) All movements written along the reading direction, one above the other, occur one after the other.

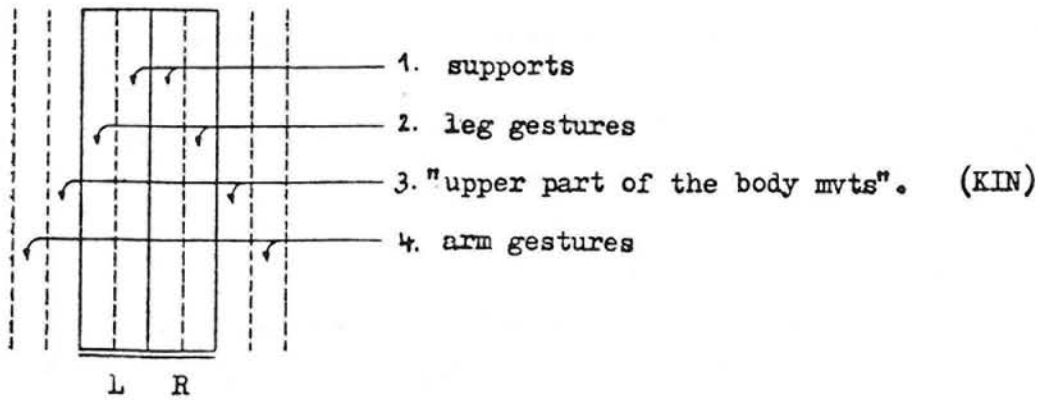
c) When recording movement, direction signs always describe progression. Starting positions etc. are therefore written below the "start", before the movement starts. They do not contain any time indications.

d) The staves in a score are arranged from left to the right.



XII.

The location of the symbols in the columns within the staves or in the columns which are added to a stave at its right or left side, indicates w h i c h p a r t o f t h e b o d y will perform the given movement.



a) The middle line of the stave represents in this connection the symmetry axis of the body which divides the body into the right and left half. Everything which is written at the right side of the middle line is basically relating to a body part of the right side and everything which

is written at the left of that line is relating to a body part of the left side.

b) The content of the kinetogram is organised and written out gradually from the central line of the stave to the right and left, observing basically the structural order of the body parts.

c) There are exceptions to this order of placing symbols in columns, particularly for the unpaired body parts, like the head, the chest and the trunk. The respective symbol is then placed on one side of the stave only.

d) The same will apply to symbols without any specific directional indications like for example, the 'straight path' (KIN), 'any path' (LN).

e) Additional indication placed underneath a stave defines <u>who</u> is performing the particular sequence, <u>where</u> it is being performed in case of a defined area, or, if placed underneath a column, that the particular column has been taken over for a <u>detailed body part</u>.

P a r t E

The Change of a State

1. The Gradual Change and its Duration.

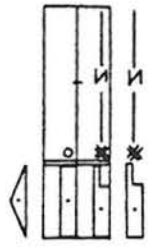
Movement signs as indicators of gradual change

XIII. **G r a d u a l c h a n g e is indicated by all basic movement signs i.e. the direction, rotation and path signs. The duration of tne change is indicated by the proportional length of these signs. Any contractions and expansions of the body parts which are indicated by X and N respectively, will be written into the length of the particular movement signs.**

In cases where the duration of a transition from one state into another cannot be characterised by the length of a symbol, special signs were adopted.

a) The duration line.

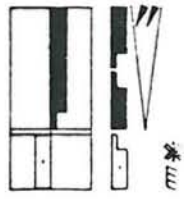
In LN a vertical line, the d u r a t i o n l i n e is used to indicate gradual change.



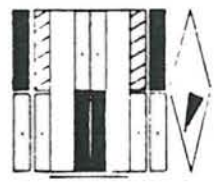
Ex. a)

b) The "crescendo" and "decrescendo" signs.

In KIN signs derived from the "crescendo" and "decrescendo" signs of music writing indicate gradual change, a gradual transition from one state into another.



Ex. b)



c)

2. The Definite and the Passing Change of a State.

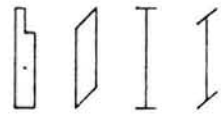
Definite change

The concept of a definite change is based on the notion that a gap between two movements (as visualised graphically in the score) means a retention, and no retention sign will be written. (Gesture columns).

XIV. **The result of a d e f i n i t e t r a n s i t i o n into a new state is maintained until a new movement indication changes it.**

Definite transitions are written with:

a) Basic movement signs (i.e. direction, rotation and path signs).



Ex. a)

b) **Wide and narrow signs placed above a body sign or in a gesture column. (transition into a stretched or flexed state).**

Ex. b)

c) Strength measurement signs placed in an addition bracket. (The indicated state is maintained as long as the result of the main movement to which this indication belongs).

Ex. c)

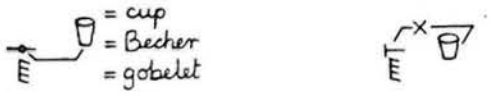
d) A body sign placed in an inclusion bow. (The result of the participation of this body part in the main movement lasts as long as the result of the main movement).

Ex. d)

e) "Back to normal" indication, the return to "normal" carriage sign.

Ex. e) f)

f) Sign for carrying or holding an object.



Ex. g) h)

g) An action stroke or sign for passive or resulting movement.

Ex. i) j)

h) An isolated pin sign ⊥ or a pin sign with added indication for gradual change.

Ex. k) l)

i) A body sign, or a sign for the surface or edge of a body part, in an inclusion bow. ("Leading" the movement. The result of this is maintained as long as the result of the main movement is maintained).

Ex. m) n)

Passing change

XV. **A p a s s i n g c h a n g e of a state is valid only for the time it is being indicated.**

The passing changes indicated by relevant symbols start at the bottom point of the symbol and cease to be valid at its top point. This applies to the instances when the following signs are used:

a) Isolated strength measurement signs, as accent signs. They indicate a sudden exertion, a sudden relaxation and a sudden elasticity.

Ex. o) p) q)

b) Strength measurement signs placed in vertical brackets) , in increase signs, and vibration signs. When these signs end, the usual tension is regained.

Ex. r) s) t)

c) Any other indication consisting of a vertical bow) and containing a symbol.

Ex. u) v) w)

d) High frequency movement signs. After a small change of situation the performing body part returns to its usual situation.

Ex. x)

e) Straight path signs containing strength measurement signs or space measurement signs.

Ex. y) z)

Part F

The Continuation and Cessation of a State

Movement is change.

In the kinetogram changes are written and not positions. It is only in the starting position graph, which is written below the double bar, that the same symbols which indicate movements in the actual kinetogram, indicate positions.

1. The Continuation of a State.

The concept of a retention

XVI. **A r e t e n t i o n means that a state is being continued.**

By the word "state" a variety of facts are meant.

a) A state can be the situation which a body part has reached by a gesture; it can be a point of support which the body has occupied by a transference of the weight; or it can also be a new front which one has reached by a turn.

b) It can be a special state of the muscles such as a tension or relaxation, or a special position which a body part has acquired by bending or stretching, by spreading out or contracting.

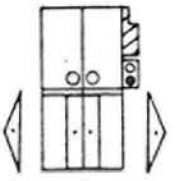
c) It can be the fact that a specific relation to a partner or an object was established such as a touch, a grasp, a surrounding grasp, a penetrating touch, an addressing, or the relation of one's front to a partner, when meeting, or to an object.

The various kinds of retentions

a) The situation of a body part is kept. (Standard retention).

Within the actual kinetogram, that is above the double line (above the starting position), every symbol with the exception of the retention sign means that something new happens, that a change takes place. The absence of symbols i.e. a void in one of the gesture columns means that nothing new happens and therefore it means a retention for that particular

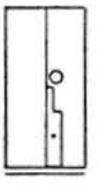
body part, which remains in the acquired situation. Therefore, as a matter of fact, special retention signs are needed. The voids in the various columns mean retentions and the length of the voids between two symbols expresses the duration of the retention in the same way as the length of the symbols expresses the duration of a change i.e. a movement.



Ex. a)

b) A support is kept.

A void in both support columns means a jump. Therefore a retention sign is needed to indicate that there is no jump.
A retention sign written in a support column always means that a body part keeps supporting.



Ex. b)

c) The special retention ideas.

In addition to the two kinds of retentions which have been dealt with above i.e. keeping the situation of a body part and keeping a support, some other kinds of retentions are used in which there occurs a change in one respect while at the same time in some other respect a state is kept.

1. Retention in the body. ○

A body retention means that a body part keeps the same relation to another part in respect to the angle which exists between them, and that in the joint where the two parts are linked together, no movement occurs.

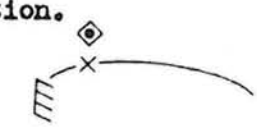
2. Retention in space. ◇

A space retention means that a body part keeps its inclination or direction - towards a compass direction or towards the fixed axes of a room, while the body as a whole or its part changes the front or its direction.

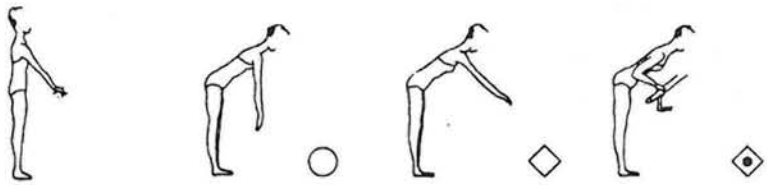
3. Retention at a spot. ◈

A spot retention means that a body part stays at the same spot while the

rest of the body or one body part which is connected with the first by a joint, moves into another situation.

4. Retention on the spot of relation. 

The spot retention symbol has a special meaning when it is placed above a relation sign, that is above a sign for a touch, a grasp, a penetrating grasp, for carrying, holding (and above the addressing sign, KIN). For in these cases it means that a retention occurs on the spot of relation. This spot is understood to be that spot at the body of a partner, or at one's own body, or at an object to which the relation has been established.



Ex. c) d) e)

5. Undeviating movements.

Sometimes the space retention or spot retention is applied while the body part concerned moves at the same time. In such cases the technical term "undeviating movement" is used and such a movement is characterised by placing the retention sign within the movement sign.

Ex. f) g)

2. Cessation of a State.

All those changes which are written with movement signs, i.e. with direction signs, rotation signs and path signs, as well as all contractions and expansions of body parts which are indicated by narrow and wide signs, represent **definite transitions** into a new state. This means that the states which are acquired by these movements are kept until another indication explicitly cancels them. This follows up consequently the notion that voids in a gesture column indicate a retention.

Passing changes last only for the duration indicated by the appropriate signs.

In special cases **cancellation signs** are used.

XVII. **General cancellation means that a body part which has been involved in a particular situation returns to its "usual" alignment.**

a) General cancellation signs.

Ex. a) b) c)

b) Release signs indicate the release of contact, for instance a touch, a grasp, carrying, holding etc.

Ex. d)

c) The cancellation of a retention in space.

Ex. e)

d) The return to unrotated state indicates the return of a body part to its "usual", untwisted situation. The combined rotation sign belongs also to cancellation signs.

Ex. f)

e) The return of a stretched or flexed body part to its "usual" situation.

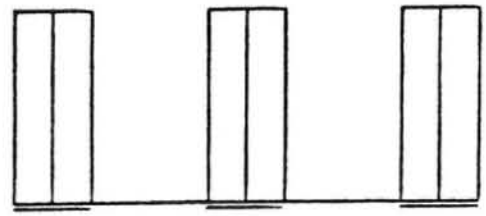
Ex. g)

P a r t G

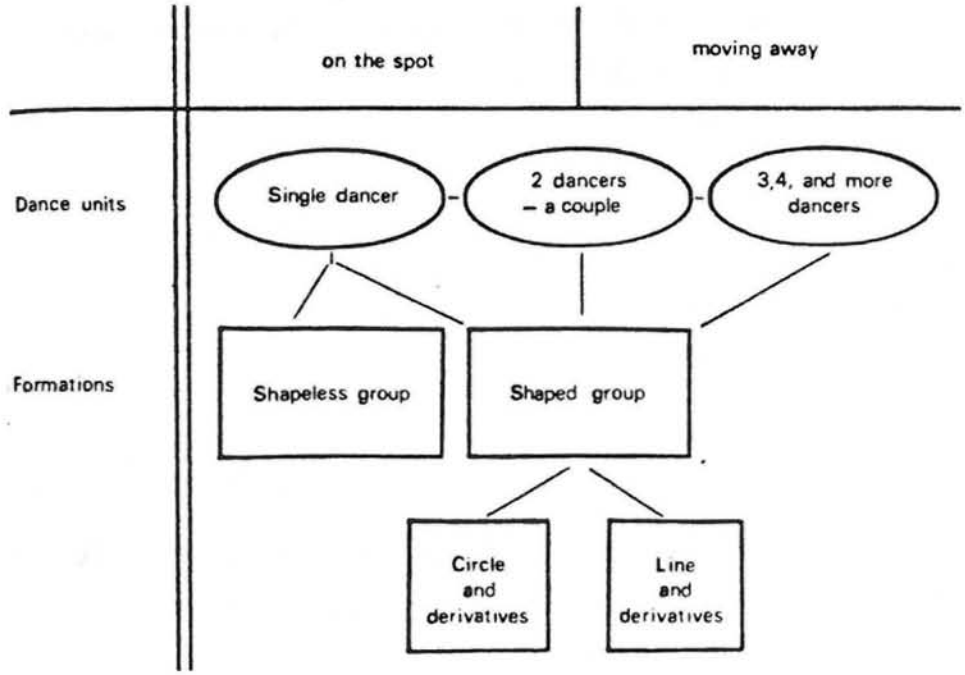
Movements in a Group Situation

In group movements single parts merge into a composite whole. This is mirrored graphically in the score, as the particular staves for single parts are connected by the **s c o r e l i n e**. This line signifies that all parts are being performed concurrently.

Ex. a)



There are, though, certain regularities in the way a group of people may be arranged. These possibilities are universal and may be found in dance and group **f o r m a t i o n s** in very diverse cultures and in different periods.
The **f o r m a t i o n s** are based on the line, the circle, and their derivatives. (see Ex. b).



Ex. b) Basic Group Formations

Similarly, as in the case of a single person's movements, there are certain motoric principles underlying the way **g r o u p f o r m a t i o n s** function. The analytical principles thus derived are at the basis of the following concepts and ways of writing group movements.

Basic concepts and principles of group movement notation.

1) "Group movements" and "Group paths"

XVIII. If a number of people move concurrently, in varying or in identical sequences, these actions are identified as **g r o u p m o v e m e n t s.**

- Group movements are written within the columns of the stave (direction signs) and outside the stave (path signs).

XIX. The resulting **g r o u p p a t h s** are performed by the group as a unit.

- The various paths performed by the individual participants blend into a common pattern.
- There may be the case in which each group member can perform a path on his own. This is then identified as "individual path".

2) "Following" and "parallel paths"

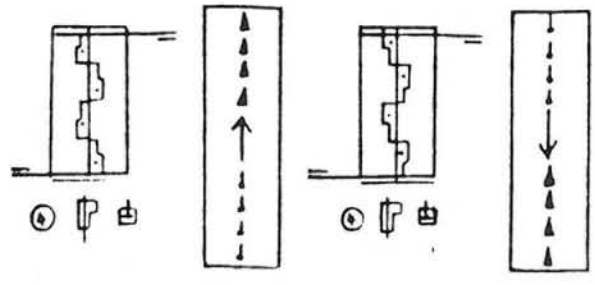
The basic concepts of group movement analysis are revealed by the movements of a group arranged in the basic formation of files and ranks ("group column").

Following.

XX. When a group of people moves together along the lines of the movement progression, **f o l l o w i n g** occurs.

a) If for instance a group is arranged in a file formation, "following" will occur when moving forwards and backwards:

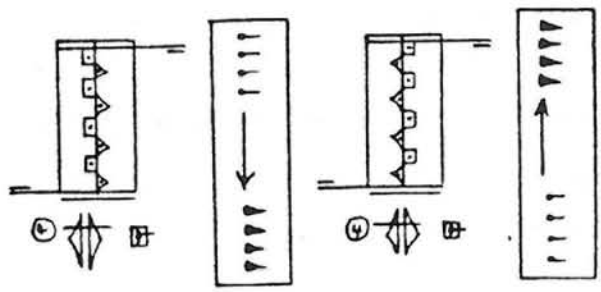
Ex. c)



- The person who is placed in the group arrangement at the top, according to the direction of the progression, is the obvious leader of the path. Therefore when stepping forwards the person at the front of the file will be the leader, and when stepping backwards, the rear one will be the leader.

b) When a line moves to the right the person at the right end of the rank will be the leader, and when moving to the left, the person at the left will be the leader:

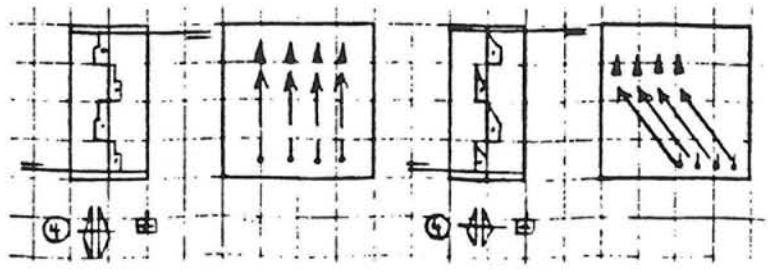
Ex. d)



Parallel paths.

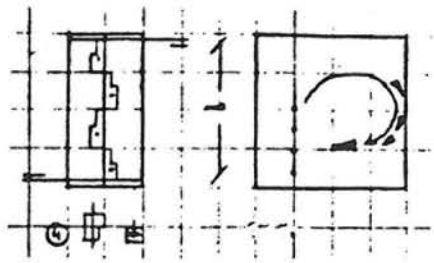
XXI. When a group of people moves along lines which happen at a right angle or diagonally in respect of the movement progression, p a r a l l e l p a t h s result.

Ex. e)



a) In a group which is arranged along a straight line and in the direction of the progression, only the leader of the path will start to walk on the circular path at the moment which is signified by the beginning of the path sign; the other participants who start to walk at the same time will only then enter the curved path, when they arrive at the point where the leader started to walk on the curve:

Ex. f)

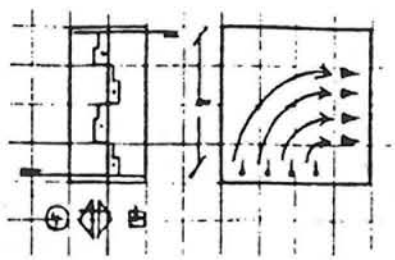


One follows here the concept that the group movements which are written in the columns of the stave, are performed by all participants at the same time; as soon as the "path" appears, the participants have to perform their relevant parts.

b) With a compact group on a circular path, concentric circles occur and the principle of the "parallel paths" is followed. In these concentric circles the lines across in relation to the direction of the progression keep their arrangement unchanged; as a result the lines w h e e l. At all times all the participants of these lines keep to the same radius.

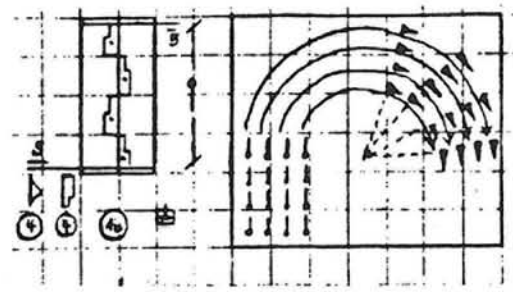
c) The obvious leader of the w h e e l i n g is the person who is the furthest away from the centre of the circular path. The length of the leaders' steps is that indicated in the kinetogram. All other participants have to reduce their step lengths according to how far each of them is away from the centre of the path:

Ex. g)



d) When an ordinary circular path sign is written for a "group column" f o l l o w i n g as well as w h e e l i n g will occur simultaneously, i.e. the beginning of the path sign shows the moment when the rank, which is facing the direction of the progression (the first line across) will start wheeling; the other ranks will follow up and only then will they start to wheel when they come to the spot where the first line started the "wheeling

Ex. h)

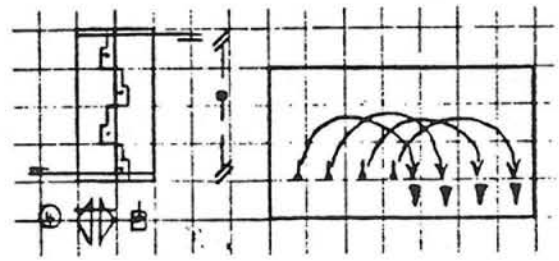


3) <u>The group path signs</u>.

a) The ordinary circular path sign always indicates a group movement. It means also that all participants perform a circular path around a common centre. It means finally, according to the principle of the "following" and that of the "parallel paths", that the participants according to their placement within the group arrangement will lead, follow or participate in a "wheeling".

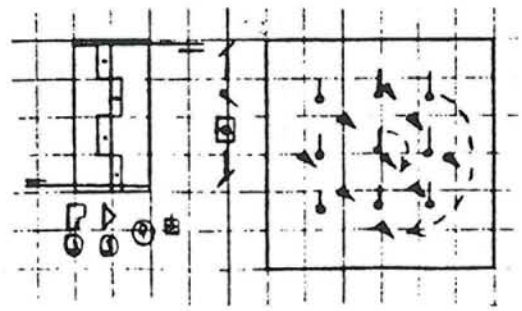
b) When a different group development is wanted the path sign must contain appropriate additions. For instance the diagonal top and bottom lines of the circular path signs are doubled in order to express "individual paths" in which every participant moves by himself around an individual focal point:

Ex. i)



c) The symbol for the centre of the group is placed in the path sign in order to express that the arrangement of the group is kept strictly in its original shape, during the execution of the circular path:

Ex. j)



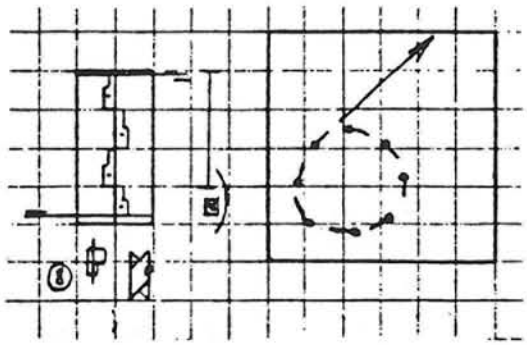
The remarkable fact in this circular group path is that the centre around which the group rotates, can in certain cases, be situated within the group.

4) The nomination of a leader.

The nomination of a path leader is necessary in the description of certain group developments if there is either no obvious leader of the path, or if the prospective leader is not obviously qualified by the group arrangement.

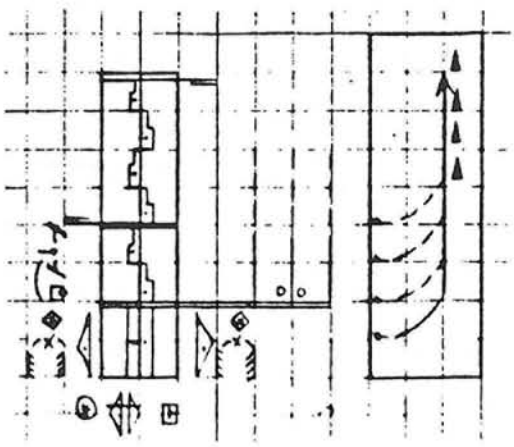
a) The first necessity arises if, as in the example, there is an arrangement on a closed circular line which has to be dissolved by progressing in a straight line:

Ex. k)



b) The second necessity arises if the line is required to follow a leader on his path, although the direction of steps, in relation to his position within the group, does not qualify him as a leader of a following file or rank In the example, a rank will follow the person who is at the right end of the line. When stepping forwards he passes along the rank. The consequence of this group path is that the arrangement of the group will change gradually, the rank arrangement will change into a file:

Ex. l)



5) Group turns.

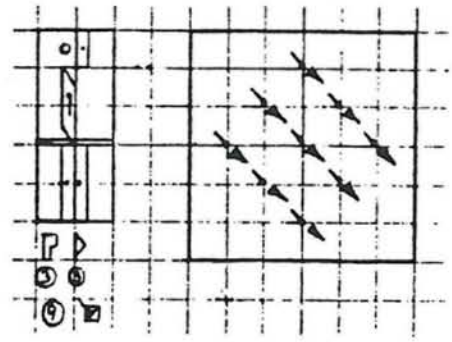
The ordinary turn signs, with the indication of the degree of turn, are written within the stave and therefore they belong to the group movements.

XXII. If all participants of a group turn at the same time, in the same way, or turn to achieve the same result, g r o u p t u r n s occur.

As a result during the turn, the relations between the single participants are constantly changing and a different arrangement arises within the group, with the exception of full turns.

a) In our example after executing half a turn, those people who were before the turn in the rear line, will now be in the front line. Those who were placed at first on the right side of the group, will find themselves on the left side afterwards:

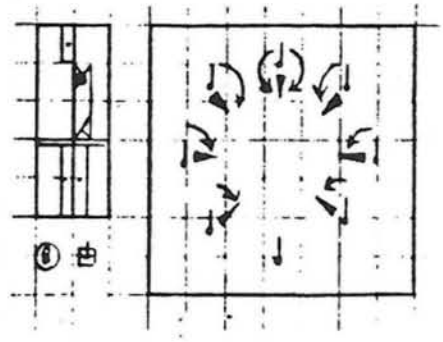
Ex. m)



In addition to these standard turns there are in group movements two more kinds of turns:

b)

Ex. n)

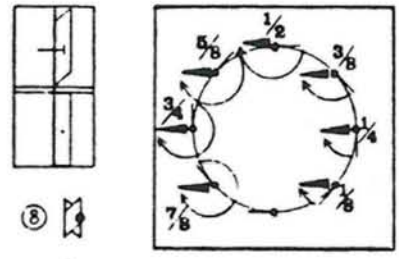


The example shows a group turn in r e l a t i o n t o t h e c e n t r e o f t h e c i r c l e. A group is arranged in a circular line, and each member faces the foreground. They turn to the right or to the left until they face the focal point. The group faces now "inwards". If nothing else is stated, the focal point is identical with the centre of the group.

Also, all participants perform the turn at the same time. However, because of the diversified task not all do it in the same way; some turn to the right and some turn to the left - some have to perform a larger degree of turn than the others. It is, however, obvious that everybody takes the shortest and most convenient way.

c) The turn i n r e l a t i o n t o t h e a x e s o f t h e r o o m is the counterpart of the turn dealt with above. With this turn the group acquires the same front for all participants, as everybody faces the same side of the room. In the example, everyone turns to the right until the left side of the room is in front. The starting arrangement is on a circular line with the right side of each person towards the focal point. From the sketch, one can see which turns the individuals must perform. One person does not turn because he already has the desired front.

Ex. o)



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(4) TECHNICAL SECTION

REPORT OF THE RESEARCH PANEL CHAIRPERSON

The 1983 Conference Proceedings included a call to the membership for the submission of technical papers to be presented at the 1985 Conference. This was an optimistic effort to encourage the involvement of all ICKL members in the technical development of our notation system, as well as an attempt to engage members in dialogue on technical issues well in advance of the Conference. This procedure resulted in the papers on areas of the hands and feet discussed at the 1985 Conference.

At the conclusion of the 1983 Conference a list was compiled of topics and individuals particularly interested in exploring these topics. Periodic "nudging" following the Conference resulted in several papers presented in 1985.

A number of individuals drew on problems they encountered in notation situations to develop ideas leading to papers discussed, and several individuals followed up on ideas initiated at previous conferences.

In the summer of 1984 the Research Panel distributed a questionnaire to seek membership input on ideas being explored for conference presentation, as well as an indication of membership priorities. Approximately 45% of the Fellows and 25% of the Members responded. While some only circled or checked answers, many took the time and effort to elaborate on ideas and add their own comments. Priority ranking of topics indicated several that were clearly high in priority, several that were low, and several with divided rankings. All topics with consistently high priority ratings were discussed at the 1985 Conference. Comments on the questionnaires relating to specific topics were passed on to authors of papers and contributed to the finalization of ideas discussed at the Conference.

As ideas evolved the Research Panel functioned as a "sounding board," to respond with their own opinions, to seek clarification when necessary, and to assist in seeing that authors considered a variety of perspectives in setting forth their ideas.

Two papers submitted to the Research Panel were not discussed at the Conference. A paper on group circling, by Els Grelinger, was submitted to the Research Panel. Comments forwarded to Els resulted in a substantial revision of the original paper, which was not received in sufficient time for another Panel reading and for duplication and dissemination with other Conference papers. This paper was circulated at the Conference with a solicitation for comments to be made directly to Els. Individuals not present at the Conference who are interested in this issue should contact Els directly for a copy of the paper and exchange of ideas. She will give further consideration to the paper and decide whether to submit it for consideration at the 1987 Conference.

The paper, Center of Gravity, by Maria Szentpál, was withdrawn from consideration at the 1985 Conference. Based on comments from the Research Panel and members who answered the request for written comments

in advance of the Conference, Maria decided she wished to clarify the presentation of her ideas before having them formally considered by the membership.

Errata and supplement sheets for papers distributed to members were made available to those in attendance at the Conference. These sheets have been condensed and are included as Appendix A of the Technical Report following.

Before technical discussions began members were requested to keep a number of things in mind as they considered each topic.

1. Is there a need for the item being proposed? We all have different needs related to the nature of dance or movement with which we are regularly involved. Each paper has arisen out of the need of at least one individual--the author. It is important to assess whether this is an isolated need (in which case a convention could be established and a particular concept and symbology used and explained in a glossary), or whether a similar need might occur in other contexts at other times.

2. Does the issue keep in mind the universality of our system and of human movement? If we adopt a particular usage are we doing so because of movement practices in a particular movement style, or because of the movement potential of the human body? We must be particularly cautious when we encounter such statements as "this is normal," "this is natural," "this is usual," "this is obvious." Is the item that is"normal" or "natural, for example,normal or natural in a specific movement style or for a particular individual? If so, should we include it in our system if we are concerned with universal applicability?

3. We must avoid being trapped by words. We should focus our attention on accurate perception and analysis of movement, then proceed to translating these perceptions and analyses into notation, and then explore the most accurate words with which to explain and label our ideas.

4. We must keep in mind the uses to which our system is currently put, and to which it can be put in the future. We should consider its use in documenting movement, reconstructing movement, research, and teaching. But we must also keep in mind that it is ultimately the "end-user"--the reader--with whom we must be concerned. Unless notation can be read, no reconstructing, research, or teaching can occur. We often become involved with the difficulty of drawing symbols, or concerned with the amount of space required to state something in a particular fashion, but if these kinds of symbols and this amount of space are required to best convey our message to the reader, they are crucial for communication, which is, after all, our primary concern.

5. We frequently become embroiled in sorting out small, but signficant issues, and in the process lose track of the context of the full system. We must keep examining the trees in light of the forest as well as the forest in light of the trees if we are to insure the usefulness, and therefore the perpetuation, of our notation system.

The Conference frequently proved a frustrating experience--the frustration of having a great deal to say on many issues, but too many issues to have time to say everything; the frustration of wanting to grab every minute of the precious time we had with colleagues we might see only once every two years, but the need to periodically take a break to clear our heads and cool our passions.

In spite of the frustrations, the cold weather, the wind, and the rain, we did manage to accomplish some things. Although the step may have been a small one, we did, nonetheless progress forward.

We officially accepted into our system 5 items:

1. "measurement signs"--a slightly modified terminology for existing symbols;
2. normal step length--a new usage for an existing sign;
3. paths for third degree distances--a new convention that is consistent with 1st and 2nd degree distances in paths for gestures;
4. one-movement bow--use of the vertical bow to state that a series of symbols are to be performed as one continuous motion.
5. DBP (Direction from Body Part)--a new frame of reference for analyzing and notating direction.

We accepted for two-year trial 3 items:

1. polar pins--a new system of reference and set of symbols for dealing with small movement detail;
2. signs for areas of the hands and feet--a new way to deal with signs for very specific parts of the body;
3. a modified bow for retained part leading/guiding--a new way to deal with the retention of a part leading/guiding indication.

We discussed but did not accept into our system 3 items;

1. staff extender;
2. intention bow;
3. the original proposal relating to validity of the part leading/guiding bow (the topic was subsequently reconsidered and a new proposal accepted for trial--see item 3 in the preceding paragraph).

We discussed, but did not formally act on, 10 items:

1. ad lib;
2. staples and carets;
3. line of balance
4. dynamics;
5. ✕ and ✕ as pre-signs;
6. the sign, ☌ ;
7. paths for gestures;
8. validity;
9. retention signs
10. time signs.

In some instances formal action was not taken because solutions to problems presented were felt to need further development or refinement. In other instances the papers presented attempted only to identify a

problem or explore an issue--the first steps in seeking solutions.

An attempt was made, through the topic of Unfinished Business, to pull together undocumented information on past ICKL actions which are still pending. There is an interest in gaining a complete picture of what has officially become part of our system and what may simply be individual practices, as well as an interest in perhaps moving ahead on items only partially discussed in the past. During the Conference priority rankings on these issues were solicited, and these rankings will provide assistance to the new Research Panel in working toward the next conference.

Voting procedures were put to a test in relation to 3 topics (see Summary of Voting on Technical Proposals). Because the vote of the Members contradicted that of the Fellows, the Fellows were mandated to reconsider each of the 3 issues and vote again. Although several votes changed in the second casting of ballots, the overall result remained unchanged.

Questions were raised regarding wording in the Constitution--"3/4 majority of the Fellows present"--and the relationship of abstentions to determining the number required to constitute a majority. Question also arose regarding how soon an issue must be reconsidered and voted on again when mandated for reconsideration based on the vote tally. Members are urged to consider voting procedures to determine whether they provide the most beneficial means for transacting technical matters.

As always, people worked hard before and during the Conference, and no report would be complete without thanking individuals for specific contributions. First, of course, the Conference would not have happened without papers to discuss, and thanks go to the authors of papers presented--Ray Cook, Ilene Fox, Ann Hutchinson, Sheila Marion, Jane Marriett, Janet Moekle, Maria Szentpál, and Lucy Venable.

The unsung heroes and heroines of the Conference are often the scribes, who work so diligently to take down what happens while it is happening--a truly formidable task, given the often heated nature of discussions. Their efforts are invaluable to the compilation of the technical report of the Conference proceedings. Thanks go to the 1985 scribes--Georgette Amowitz, Heidi Biegel, Penelope Hanstein, Dawn Horowitz, Angela Kane, Kathleen Kerr, Gillian Lenton, and William Reynolds.

Organizationally, discussions would have been rather chaotic without the firm, but concerned, assistance of the individuals who chaired the technical sessions. For this difficult task thanks go to Eleanor Hinks, Dawn Horowitz, Angela Kane, Athalie Knowles, Sheila Marion, and Varina Verdin. Varina also receives special thanks for pleasantly responding to duplicating needs that were required "10 minutes ago."

And, of course, thanks go to all those who submitted comments in writing in advance of the Conference, and to those who did their homework by studying the papers before attending the Conference and doing assignments requested during the Conference.

Taking action on specific technical issues was an important accomplishment of the Conference. But equally important, I feel, was the significant involvement and contribution of new people, and the opening up of channels of communication--a demonstration that we are capable not only of fighting, but of fighting fairly. And when the final bell rang on the last session, we were able to come out laughing.

As thoughts turn to the future and preparations for the next conference, a request is made that members pass along their ideas, particularly on items on trial and any "unfinished business," to the authors of appropriate papers and the Research Panel.

With the termination of my membership on the Research Panel I wish to express my personal thanks to the 1983-1985 Panel Members--Ann Hutchinson, Maria Szentpál, Christine Eckerle, Ilene Fox, and Jane Marriett, and to those who assisted in compiling the 1985 report--Christine Eckerle, Ilene Fox, Sheila Marion, and William Reynolds.

It is my sincere hope that communication between members of ICKL will expand in all directions, so that we may move both quickly and carefully to make our notation system the best tool it can be.

Judy Van Zile
Chairperson, Research Panel
1983-1985

New Research Panel for 1985-1987:

Ilene Fox, co-chair
Sheila Marion, co-chair
Ann Hutchinson, honorary member
Maria Szentpál, honorary member
Christine Eckerle
Angela Kane
Ann Rodiger

SUMMARY OF VOTING ON TECHNICAL PROPOSALS

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

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

Abstentions were counted in determining the numbers of Fellows and Members present.

Votes of the Fellows are recorded first in each column; votes of Members follow in parentheses.

	votes for	votes against	abstentions
I. AGREED AND PASSED			
1. Measurement Signs	12 (9)	4 (3)	0 (1)
2. Normal Step Length	15 (10)	1 (0)	0 (3)
3. DBP (Direction from Body Part)	12 (8)	4 (1)	1 (1)
4. Peripheral Path for Third Degree Points	14 (10)	3 (1)	0 (1)
5. One-Movement Bow	12 (8)	4 (4)	0 (1)
II. APPROVED FOR TWO-YEAR TRIAL			
6. Polar Pins	17 (12)	0 (0)	0 (1)
7. Areas of the Hand and Foot	16 (12)	2 (0)	0 (1)
8. Modified Bow for Retained Part Leading/Guiding*	15 (11)	1 (1)	0 (1)
III. NOT ACCEPTED (see note below)**			
9. Staff Extender	10	5	1
	11 (8)	4 (0)	1 (5)
10. Indication of Intention	10	5	1
	10 (9)	5 (3)	1 (1)
11. Validity of Part Leading/ Guidance Bow	6	10	1
	7 (8)	10 (3)	0 (0)

IV. ITEMS DISCUSSED BUT NOT FORMALLY ACTED ON

12. Ad lib
13. Staples and Carets
14. Line of Balance
15. Dynamics
16. ✕ and ✓ as Pre-Signs
17. The Sign ♂
18. Paths for Gestures
19. Validity
20. Retention Signs
21. Time Signs
22. Unfinished Business

*The proposal originally set forth in the paper Validity of Part Leading/Guidance Bow distributed prior to the conference was not accepted (see item 11). Discussion led to the development of a revised proposal, Modified Bow for Retained Part Leading/Guiding, which was subsequently voted on and approved for two-year trial.

**Based on the vote tally, items 9, 10, and 11 were reconsidered and subsequently voted on by Fellows only. Numbers in the top row represent the final voting of Fellows only; numbers in the bottom row represent the initial voting of both Fellows and Members.

TECHNICAL REPORT

compiled by
Christene Eckerle, Ilene Fox, Sheila Marion, William Reynolds, Judy Van Zile

The information below constitutes a summary of all items officially acted upon at the 1985 Conference. The information is of four types.

1. Statements enclosed by solid lines are items agreed to and passed by a formal vote.
2. Statements enclosed by broken lines are items approved for two-year trial by a formal vote.
3. Statements enclosed by dotted lines are items formally voted on but not accepted.
4. Statements underlined identify issues discussed at varying lengths but deferred until additional investigation is completed.

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

I. The following items were AGREED TO AND PASSED by the 1985 ICKL Conference. The usages stated should be immediately put into practice in teaching and writing (both scores and textbooks).

1. MEASUREMENT SIGNS X , ᴎ, and their variants (Ẋ, ⋇, ᴎ̇, etc.) shall be known as measurement signs.

1.1 Adoption of the term "measurement signs" allows for the use of the X and ᴎ set of signs to refer to quantity in a wider variety of contexts than previously possible (e.g., time--"a great deal of time," force--"a great deal of force").

1.2 This change will not affect the meaning of X and ᴎ placed inside other symbols, e.g., ⊠, ⊗.

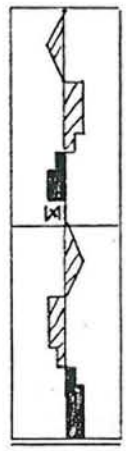
2. NORMAL STEP LENGTH

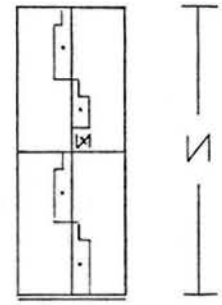
The symbol ⋈ for gestures means "neither stretched nor bent" and for supports means "neither large nor small."

2.1 The word "normal" was eliminated from the original wording of the proposal because of differing connotations.

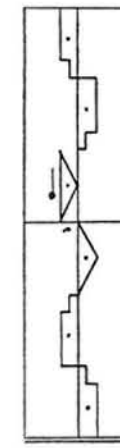
2.2 The use of this symbol for supports is needed only to counteract instructions given in pre-staff keys or in path signs which fix support lengths as large, small, etc.

2.3 Examples

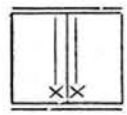




ex. 2



ex. 3



= each step is short

ex. 1

(the vertical lines together with the "X" in the pre-staff key indicate each support is short)

Ex. 1--all steps are short except that on count 1 of measure 2, which is a normal (neither large nor small) step length.

Ex. 2--all steps are long except that on count 1 of measure 2, which is a normal (neither large nor small) step length.

Ex. 3--all steps are automatically performed with a normal step length; ⋈ is not needed.

3. DIRECTION FROM A BODY PART (DBP)

Accept the concept, symbology, and usages of DBP as described in the paper, "Direction from a Body Part (DBP): A System for Determining Direction for Supports and Gestures Contacting the Floor in Relation to a Particular Body Part," and amended by "Supplements to Direction from a Body Part (DBP)," and the statements below.

A. When using DBP <u>for supports</u>, ONLY direction is determined in relation to the stated body part reference. Level of the support is determined in the usual manner.

B. When using DBP <u>for contacting gestures</u>, level indications should be omitted, as level is determined by the total context.

3.1 See Appendix B for the complete paper, and Appendix A for the Supplements.

3.2 The proposal does not prohibit the eventual application of DBP to gestures. Members showed great interest in this possibility, but also recognized that further exploration is needed in this area.

3.3 Further exploration relating to gestures should take the following into account.

3.3.1 When used with gestures, is level determined in the usual manner (relationship of free end to fixed end), or in relation to the stated body part? There was confusion as to whether direction in DBP includes level or whether direction and level are two separate ideas.

3.3.2 Are there two possible systems--DBP (DIRECTION from a body part), and DLBP (DIRECTION AND LEVEL from a body part)?

3.3.3 Should clear differences be observed in using DBP (or DLBP) in writing:

--supports;
--contacting gestures;
--non-contacting gestures?

3.4 Application of DBP (or DLBP) to non-contacting gestures should take into account problems in determining distance.

3.5 It should be remembered that floor work, with which many people want to use DBP, should be written with caution because of existing problems in notating movement/positions on all-fours.

4. PERIPHERAL PATH FOR THIRD DEGREE POINTS

A. The assumed path for gestures between 3rd degree neighboring points shall be the shortest peripheral path, i.e., the same convention as for 1st and 2nd degree points.

ex. a ex. b ex. c ex. d ex. e

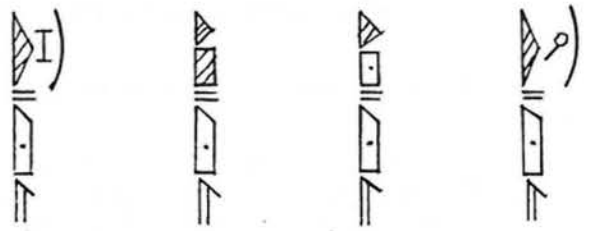
B. Other paths will be indicated by additional symbols.

4.1 Previously, additional symbols would have been needed in examples a-e above to indicate a peripheral path; now, no additional symbols are needed to indicate this path.

4.2 This convention makes the rules for 1st, 2nd, and 3rd degree distances consistent, but does not affect the existing rule for 4th degree distances.

4.3 When paths other than the shortest peripheral path are desired, they must be indicated.

4.3.1 Examples



ex. 4 ex. 5 ex. 6 ex. 7

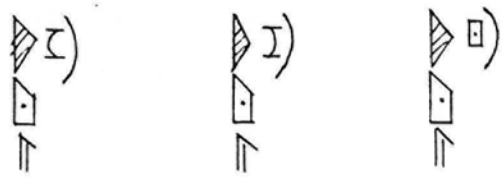
Ex. 4--straight path

Ex. 5--specifically passing through place high; although a peripheral path, it is not the <u>shortest</u> peripheral path

Ex. 6--specifically passing through place middle

Ex. 7--deviation via back-left-diagonal-high

4.3.2 Several symbols were suggested to state paths other than those illustrated in examples 4-7.



ex. 8 ex. 9 ex. 10

Ex. 8--could indicate an inward curve away from the straight path

Ex. 9--could indicate an outward curve away from the straight path

Ex. 10-could indicate a central curve

NOTE: the meanings of these 3 symbols should be considered in future discussions. If used now, these symbols and meanings should be explained in a glossary.

4.4 Discussion focused on the precise meaning of "direct path" and whether it was the same as "straight path;" and on ways to write paths other than those in examples 4-7.

4.4.1 The terms "peripheral" and "central" raised concern because of the meanings they carry in other areas of Laban's work.

4.4.2 It was suggested that the various different possibilities of paths a gesture might take be more fully explored.

5. ONE-MOVEMENT BOW

The one-movement bow, already in use in both LN and KIN, may be used to provide an immediate and visual indication to the reader as to how a movement should be read. A sequence of movements for the same body part written with an accompanying one-movement bow would convey to the reader that the movements should be performed as one continuous motion.

5.1 Use of the one-movement bow, as defined here, does not change existing timing practices--symbols written without space between them should still be performed without pauses.

5.2 Some members raised questions regarding the difference between "one-movement" and "a phrase."

II. The following items were APPROVED FOR TWO-YEAR TRIAL by the 1985 ICKL Conference. They should be glossarized if used in scores and, if presented to others, should be clearly identified as "items on trial."

6. POLAR PINS

The concept of polar pins for minor movements and the two sets of symbols as set forth in the paper, "Polar Pins for Minor Movements: Revised August 1985," shall be accepted for a two-year trial.

6.1 See Appendix C for a revised version of the original paper, which incorporates points raised in the Conference discussions. See particularly section 3, which contains alternate sets of symbols, and item 5.7, which discusses problems of using the repeat sign with polar pins in one particular context.

6.2 Polar pins were originally called "monopins" (see 1979 ICKL paper by Ann Hutchinson). The new name was thought to represent the concept more adequately.

6.3 Polar pins do not replace other pins for minor movements (i.e., those used for proximal and distal analysis); one concept and set of symbols may be more relevant in one situation than another.

6.4 Members discussed the problem of repeat signs raised in item 5.7 of the paper: do the repeat signs used in the examples cited indicate a body repeat or a spatial repeat? Some members expressed a need to separate these two concepts. This issue should be explored as polar pins are tried over the next two years.

7. AREAS OF THE HAND AND FOOT

To accept for two-year trial, the concept and symbology for areas of the hand and foot with regard to:

A. division into two halves (finger/toe area and bulk-of-the-hand/foot);

B. subdivision of each half into three zones;

C. subdivision of the bulk-of-the-hand/foot into nine areas;

as stated in the paper, "Areas of the Hand and Foot, Revised August, 1985."

7.1 See Appendix D for the revised paper on areas of the hand and foot.

7.2 These indications for the hand/foot would be used for contacting and facing only. They can not be used for directional change.

7.3 The new concept and symbology will:

--resolve the present need to show the bulk-of-the-hand separately from the hand as a whole;

--resolve a need to show three zones of the bulk-of-the hand;

--provide for a relatively common need (parts A and B of the proposal above) and also allow for a more specialized need (part C of the proposal above);

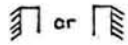
--eliminate present inconsistencies among writers who state bulk-of-the-hand with such symbols as  .

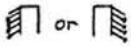
7.4 There are inconsistencies in current uses of  , , and  . Discussion led to concensus on the following symbols and meanings.

 area of the whole hand

 palm surface of the whole hand

 outer surface of the whole hand

 area of the fingers only

 area of the four fingers only, excluding the thumb

7.5 Two problems appeared.

7.5.1 Use of pins in area signs (as proposed in 4.5, 4.8, 5.5, 8.4, and 8.6 of the original paper) is not logical because there is no designation of forward or backward for each surface of the hand, and a cross of axis is not centered in the hand (relevant to only point C of the proposal).

7.5.2 Should the proximal limb segment of the thumb be treated as part of the thumb or as part of the bulk-of-the-hand? Concensus reflected that it could be thought of either way, depending on context.

7.6 Subdivisions other than those stated in A and B of the proposal above could be used as needed, but should be clearly defined in a glossary.

8. MODIFIED BOW FOR RETAINED PART LEADING/GUIDING

1. The inclusion bow-- ⌡ --for indicating part leading/guiding when the physical result is to remain (as decided by ICKL 1979--see '79 Proceedings, p. 59) will no longer be used.

2. If the physical result of the part leading/guiding is to remain, the modified bow-- ⌡ -- will be used.

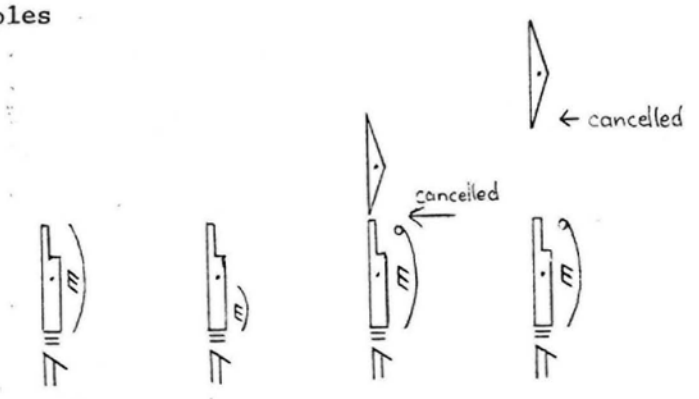
3. There will be no change for part leading/guiding in which the physical result of the part leading/guiding is <u>not</u> to remain; the bow) will still be used.

8.1 The proposal set forth in the paper, "Validity of the Part Leading (Guidance) Bow," was not accepted (see item 11 below). However, the issue with which the proposal dealt was reconsidered, a new symbol developed by Ilene Fox, and a proposal containing the new symbol put forward. This new proposal (as stated above) was accepted for two-year trial.

8.2 The modified bow-- ⌡ --was derived by combining the passing state bow--) --used for indicating part leading/guiding when the physical result is to disappear, with a retention sign-- o .

8.3 The modified bow was developed for use with leading/guiding indications in which the physical result of the leading/guiding is retained as long as the symbol the leading/guiding modifies is valid. The use of this bow avoids both the problem of using a passing state bow for an indication that is not a passing state, and the problem of the need for specific cancellation with a subsequent indication. The hold sign is a part of the bow, not a separate indication, and therefore does not need to be specifically cancelled.

8.4 Examples



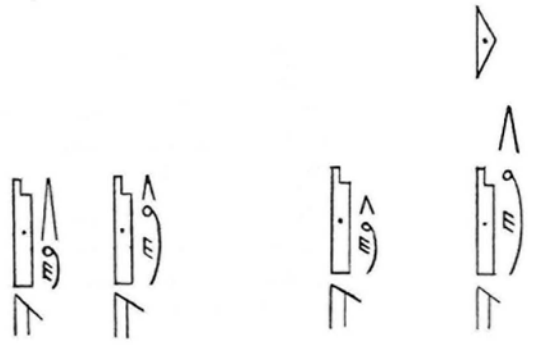
ex. 11 ex. 12 ex. 13 ex. 14

Example 11--The arm will have returned to its standard alignment by the end of the bow.

Example 12--The arm will have returned to its standard alignment half-way through the movement.

Example 13 and 14--The physical result of the leading/guiding is maintained until the arm begins to move to side middle.

8.5 If it is important to specify the duration of the return to standard alignment, this duration can be shown with the symbol .



ex. 15 ex. 16 ex. 17 ex. 18

Example 15--Take the whole second half of the movement to return to standard alignment.

Example 16--The arm returns to standard alignment during the last 1/3 of the movement.

Example 17--The arm does a quick return to standard alignment and continues to complete the movement.

Example 18--The arm returns to standard alignment during part of the pause before it moves to side middle.

III. The following proposals were officially voted on and were NOT ACCEPTED by the 1985 ICKL Conference. Note should be made of the clarifications for each item.

9. STAFF EXTENDER

 , known as the staff extender, shall be used outside the staff to provide additional information regarding movements in the support column.

9.1 Points raised in support of the proposal:

--KIN and LN would unify on the method of writing certain statements;

--a means for writing detailed information regarding supports would be provided without congesting the support column;

--the often inaccurate practice in KIN of using the straight path sign when the path was not really straight would be rectified.

9.2 Points raised against the proposal:

--while logically developed from within the system,  would be a new sign to be learned;

--the examples given in the paper and in discussion are not convincing of a real need;

--adequate means serving the desired purpose are already available within the system--e.g., the expanded staff (either 6 columns or larger), the addition bracket, and the straight path sign (usable in special cases);

--a conflict between path and actual step directions when using the straight path sign occurs only rarely, and hence is insufficient grounds for requiring an extra sign in the system.

10. INDICATION OF INTENTION

The symbol  , to be known as the "intention bow" (as developed by Ann Hutchinson), shall be used with symbols placed inside it to convey such information as "inner feelings" or "imagery" which is not inherent in the structured notation alongside which it has been placed.

10.1 A statement of intention might be a teaching instruction, a stylistic feature, or a choreographic image.

10.2 Questions were raised as to whether an indication in the intention bow would produce perceivable movement or would state an idea to be kept in mind by the reader that does not produce any specific movement.

10.3 It was questioned whether the type of information that is placed in an intention bow belongs in a score.

10.4 Several members pointed out that words used to describe intention, such as "feeling," "motivation," "inner attitude," "inner state," "pretend as if," "imagery," may have very different connotations for score readers.

10.5 A question was raised about whether the intention bow could be used to draw attention to a particular aspect of the notated movement. It was pointed out that perhaps we need two bows: one for intention and one for attention.

. . . . . .

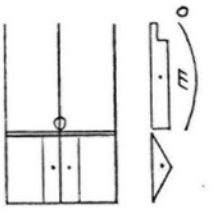
11. VALIDITY OF PART LEADING (GUIDANCE) BOW

1. The inclusion bow-- ⌋ -- will no longer be used for indication of part leading/guidance.
2. The validity of the part leading/guidance bow--) -- is the same as for the inclusion bow.
3. If the bow terminates with the symbol it modifies, the physical result of the leading/guidance remains in effect as long as the symbol it modifies is valid.
4. If the bow ends before the symbol it modifies, the effect of the leading/guidance disappears after the end of the bow.
5. If the "return to normal" after a part leading/guidance should have a specific timing, this timing is indicated by the length of the cancellation sign.

. . . . . .

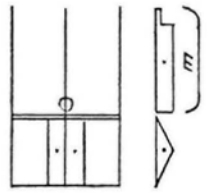
11.1 The vote of the Fellows against this proposal was contradicted by the vote of the Members, mandating reconsideration and a new vote by the Fellows. The proposal was reconsidered and the decision was made to vote for acceptance on a two-year trial basis. This amended motion was also defeated. Subsequently, a new idea for solving the problem was put forward and accepted for two-year trial (see item 8 above).

11.2 Originally, when a particular configuration resulting from a part leading/guiding was to be retained, a hold sign was used (see example 19 below). The retention then had to be cancelled.



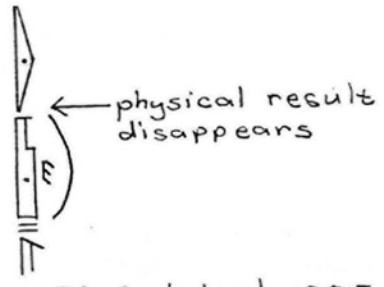
ex. 19 (old way)

11.3 The 1979 Conference approved the replacement of) with the inclusion bow--) . (In example 20, the configuration resulting from the part leading is retained.)

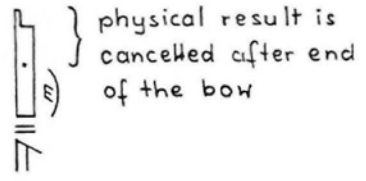


ex. 20 (1979 decision)

11.4 The original 1985 proposal indicates that the physical result of the leading/guiding is to disappear after the end of the bow (see examples 21 and 22 below).



ex.21 (original 1985 proposal)



ex.22 (original 1985 proposal)

11.5 Discussion centered on the fact that this was altering the meaning, and hence the validity, of the passing state bow--) . In examples 23-25 below, the passing state bow is used: the movement produced by the indication within the bow has passed by the end of the bow, not after the end of the bow, as in examples 21-22.

ex. 23 ex. 24 ex. 25

11.6 An attempt at resolution was made by defining two categories of passing state: "passing state" (example 26), in which the state completely passes away when the state described in the modified symbol is achieved, and "companion passing state" (examples 27 and 28), in which the physical result of the modifying indication is valid as long as the symbol which it modifies. For the passing state category (example 26), the timing of the disappearance would occur within the duration of the bow; for the companion passing state category the

disappearance would occur after the duration of the bow.

ex. 26

ex. 27

ex. 28

11.7 Rejection of the proposal centered on a concern for having two different validities for the same bow (one for the meaning of passing state, and one for the meaning of companion passing state).

11.8 See item 8 above for the final Conference decision on this issue.

IV. The following items were discussed at the 1985 ICKL Conference, but were not formally acted on; they were DEFERRED until further exploration is completed.

12. AD LIB

The purpose of the presentation was to examine the problem by compiling examples from textbooks and notated scores showing the varied ways in which the ad lib sign-- ≀ or ∼ -- is used. The membership showed a clear recognition of the problems present, and an equally clear desire to seek solutions. It was thought that if practitioners become more aware of the particular meanings they intend when using the symbol and make note of these meanings, their comments, together with the paper, will serve as a basis for investigations leading to reasonable solutions.

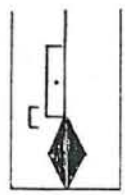
13. STAPLES AND CARETS

Extensive comments on the paper prior to the Conference led to the decision to discuss the issue only briefly, and continue explorations during the next several years. Specific points raised included the following.

13.1 Were carets ever officially discussed at ICKL?

13.2 Are meanings of the staple and caret the same in KIN as in LN?

13.3 When using the staple, must the foot remain in contact, may it be lifted, or must it be lifted? (See example 29.)



ex. 29

13.4 Is it necessary to use a staple or caret to differentiate movement writing and position writing, or do the symbols adequately make this differentiation?

14. LINE OF BALANCE

Discussion raised several questions.

14.1 What is the difference between the line of balance and the line of gravity?

14.2 Should description of the line of balance relate to biomechanics or to teaching/choreographic imagery (see also discussions relating to indication of intention, item 10 above)?

14.3 Can balance be shown to be centered over only one body part, or are two always needed to show the line of balance?

14.4 What is the relationship of line of balance to the larger issue of DBP (Direction from Body Part)?

Members showed interest in this concept, particularly for writing specific techniques and styles--especially when complicated lifts are involved. Members agreed that the idea needs further exploration, with concrete movement examples and perhaps an improved symbol.

15. DYNAMICS

15.1 Exploration of dynamics was done in three ways.

15.1.1 Participants divided into groups. Half of each group performed notated examples without dynamics indications, then the other half performed from the same notated examples but with dynamics indications included. Observers commented on whether differences were perceived in performances, and on what the differences were.

15.1.2 Ann Hutchinson presented her recent developments in this area, as first given in the Labanotator, Issue No. 40 (April 1985).

15.1.3 A general discussion of issues emerging from the first two discussions was held.

15.2 Observations from the practical sessions included the following.

15.2.1 If the writer is careful in describing space and time, and if the reader is careful in reproducing the movement, then dynamic qualities often emerge correctly without extra notation for dynamics.

15.2.2 Some additional dynamics indications still proved helpful, especially when desired dynamic qualities differed from Laban's ideas of "affinities."

15.2.3 For purposes of analysis movement should be observed in its full performance context (not just in short isolated units performed in an incomplete manner).

15.3 Members showed interest in continued discussion of dynamics, particularly in relation to what is really being seen when we talk about dynamics, what should be included in a score, and how dynamics should be indicated symbolically.

15.4 Some members felt that Effort/Shape practitioners should be included in our discussions--their previous and on-going explorations in this area could be beneficial to us. Others felt that their needs are too different from ours for productive collaboration.

15.5 Members wanted practical sessions such as one in which movement taught to dancers from a score is examined in light of the resulting performance and compared with the information contained in the score.

16. USE OF $\times$ AND $\underline{\vee}$ AS PRESIGNS

16.1 Discussion of the logic for using $\times$ and $\underline{\vee}$ as presigns raised the following points.

16.1.1 $\times$ is used to indicate both space measurement and contraction. It was not always clear in the discussion which usage was intended, which created confusion. The question was raised as to whether separate symbology is needed.

16.1.2 In those instances where $\times$ is used as a presign modifying a direction sign, the duration of the movement begins with the presign. In other instances $\times$ is used on its own to mean contraction, and a duration line may be added to show the duration of the contraction.

16.1.3 Some people do not consider $\underline{\vee}$ a space measurement sign. Therefore, the logic of using it as a presign for a direction symbol was questioned.

16.1.4 It was questioned whether $\times$ should be placed in an adjacent column when it means contraction instead of space measurement. Is this a valid way to make this distinction?

16.2 It was pointed out that different implications for validity may arise if $\times$ is placed in an adjacent column instead of being used as a presign.

16.3 Further consideration of the above issues is necessary.

17. THE SIGN ♉

17.1 Discussion focused on defining the precise meaning intended by the symbol. Possibilities included the following:

--an outflow of energy
--movement that continues after it has "structurally" stopped
--active stillness, an inner intention
--projecting the body beyond stillness
--afterflow, as in sound that lingers
--radiating energy (something that can actually be seen)
--projection
--arresting the motion (different from stopping)
--active pause
--"approach" the surrounding area without moving.

17.2 The following questions arose.

17.2.1 Is the desired meaning related to intention, to feeling, or to emotion? Or is it a mixture of these elements?

17.2.2 Does the issue relate to dynamics? If so, how?

17.2.3 Can "radiating energy" only occur in stillness, or do we need something which can be used with movement as well?

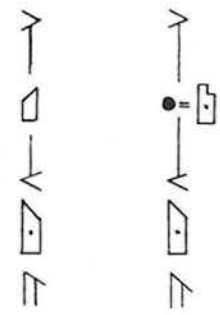
17.3 Those interested should try using the symbol as well as clarifying its definition and usage.

17.4 At present, the symbol should be defined in a glossary if used in a score or publication.

18. PATHS FOR GESTURES

18.1 The presentation explored circular paths for gestures, including circling in the lateral, sagittal, and horizontal planes, as well as the special problems of "tilted" planes (those lying outside the three stated above). Various means were suggested for showing the axes, surfaces, or coordinates for tilted planes.

18.2 Cones were also discussed. One of the questions raised was how to know where to begin the circling of the cone. Several solutions were suggested (see examples 30-33).



ex. 30

ex. 31

ex. 32

ex. 33

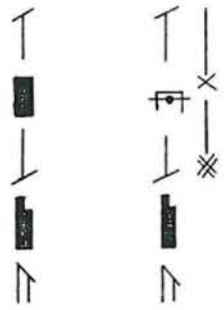
Example 30--showing the diametrical point which has to be passed through

Example 31--the center of the circle being "forward middle"

Example 32--showing the rising at the start of the path

Example 33--the minor movement to start the circle (in this case, proximal analysis)

18.3 The problem of how to show circling combined with limb flexion or extension was also briefly discussed, with the following examples as possible solutions.



ex. 34 ex. 35

Both examples are intended to describe the arm flexing while the free end traces a path on a place low plane. Ex. 34, however, is unclear, as the arm could remain straight while passing through place low as the cone is traced on a tilted plane. In ex. 35, flexion is specifically stated alongside the path sign.

18.4 It was suggested we may want to have a generic sign for circling to indicate positive or negative direction, plus a way to define the axis.

18.5 Members expressed interest in further exploration of paths for gestures, and everyone is urged to submit movement examples and questions that arise.

18.6 It should be remembered that these symbols should be defined in a glossary if used in scores.

19. VALIDITY

19.1 Members' replies to questionnaires circulated in summer, 1984, revealed that while validity is a consistently high-priority concern, no one seems to have a clearly defined, totally resolved solution. Therefore, conference discussions focused on one previously discussed idea (Column Hierarchy) and one new set of ideas (a new system of retention signs--see item 20 below).

19.2 Current discussion on Column Hierarchy (as first presented by Jan Moekle at the 1983 Conference--see 1983 Proceedings, pages 94-98, for full explanation) brought out the following points.

19.2.1 Jan's original aims were to formulate:

--a single, simple rule containing few exceptions--comprehensive yet simple;

--a rule based on an unbiased point of view--not reflecting a particular movement style;

--a rule that would facilitate both writing and reading (you should be able to start reading a score at any point without having to back up to find out what was previously indicated).

19.2.2 The terminology "superior/inferior" columns was originally applied to column order. However, Jan felt these terms might also imply hierarchy within movement itself, which was not desirable. A better choice of words might be "global" and "local" columns--"global" referring to one thing that subsumes others, and "local" referring to one thing that only concerns itself.

19.3 After small-group sessions in which notated samples were read and discussed, the following points were raised.

19.3.1 Does placement of symbols in columns based on column hierarchy lead to lack of column consistency?

19.3.2 Would writing quickly be more difficult? Accurate use of column hierarchy requires advance knowledge of what is to come later in a staff.

19.3.3 Should validity be based on a movement logic rather than a symbol or a writing logic, i.e., "like" movements should be cancelled by "like" movements?

19.3.3 Is there a difference in the validity when X , M , etc. are used in their own column as opposed to being used as presigns?

19.3.4 What is the relationship/hierarchy of different body parts when placed in the same column?

19.3.5 Based on our current rules, does <u>any</u> movement of a major part cancel <u>any</u> movement of a minor part, or does only <u>directional</u> movement of a major part cancel only <u>directional</u> movement of a minor part? Or does <u>directional</u> movement of a major part cancel <u>any</u> movement of a minor part?

19.3.6 What happens with inter-relationships of activities of components of the same body part, e.g., of the torso and the head?

19.3.7 Is folding () an exception to the rule? Is it considered part of the flexion/extension set of concepts, and hence an exception?

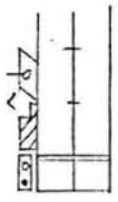
19.3.8 What is the standard for folding and flexion/extension?

19.3.9 Why is flexion an exception to the standard?

19.3.10 Will column hierarchy necessitate expansion of the number of torso columns or placement of torso indications on both sides of the staff in order to get proper retention?

19.3.11 What is the relationship of the body column on the left of the staff to that on the right?

19.3.12 Column hierarchy produced distinct movements that were not reflected in the notation. The cancellation did not reflect the complexity of the movements that were occurring. In example 36 the torso would return to place high on count 2, and this is not directly reflected in the notation.



ex. 36

19.3.13 Are wheeling or paths for a gesture dependent or independent indications?

19.3.14 What is "standard" for the bent or contracted limb?

19.3.15 Do KIN and LN presently use the body column in the same way?

19.3.16 Does placement in "global" and "local" columns indicate a movement hierarchy as well as a validity hierarchy? (Jan indicated this terminology was specifically chosen to avoid such hierarchy.)

20. RETENTION SIGNS

20.1 Discussions of the paper proposing a revised and expanded system of retention signs brought out the following points.

20.1.1 LN and KIN are not unified on the validity of "o".

20.1.2 In present usage o and ◇ have different validity rules.

20.1.3 The present use of "o" to retain "◇" seems illogical.

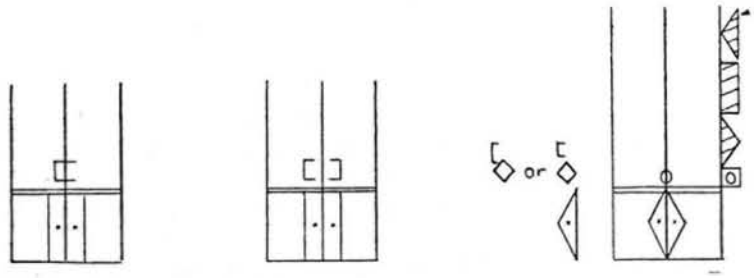
20.1.4 The definition of a body hold varies. It has been defined both as a retention according to the body cross of axes (⊹) and as one body part keeping the same relationship to another body part with respect to the angle which exists between them (no movement occurs in the joint where the two limbs are linked).

20.1.5 Some members thought it would be valuable to retain the use of "o" as a basic retention indication because "o" is a symbol from which symbols for other forms of retention can be derived, e.g., " ⊖ " (proposed body hold symbol), and " ⊛ " (standard retention).

20.1.6 Some members pointed out that many indications in our system which are based on a body concept have symbology based on the circular shape. Therefore, for consistency the symbol "o" should be retained for a body hold and a new symbol found for basic retention.

20.1.7 Other members expressed the opinion that it is not difficult to deal with two concepts for one symbol. This occurs often in language. Therefore, there is no need for separate symbology for body hold and basic retention. It was pointed out, however, that this would not solve the validity problems.

20.2 A suggestion was put forward by Ann Hutchinson that perhaps the staple could be used for a basic retention sign if we were to agree to no longer use it for its present purposes (see examples 37-39).



ex. 37 ex. 38 ex. 39

Example 37--hold the weight on both feet (potential use of staple).

Example 38--same as example 37.

Example 39--the space hold continues to be in effect during all chest movements (potential use of staple).

21. TIME SIGNS

21.1 Members showed great interest in time signs. Many points were clearly understood, while others needed further explanation.

21.2 Discussion centered around confusion over the meaning of the basic concepts of time, such as speed and duration, and the nature of the relationship between them.

21.3 Confusion arose over the relationship of time signs to movement scores using metered rhythms.

21.4 It was generally agreed that the special bracket for the addition of time signs suggested in the paper was not needed. It was also agreed that the addition bow

can be modified as necessary (by a "bulge" in the center) to show inclusion or exclusion of information.

22. UNFINISHED BUSINESS

22.1 The intention of the "Unfinished Business" paper was to collect accurate information on any previous ICKL actions which had never been carried to resolution. Because documentation of early activities is incomplete, input from membership is still being sought to finalize this task.

22.2 Comments from members at the Conference indicated the importance individuals gave to specific items and will provide guidance to the Research Panel as it prepares for the 1987 Conference.

22.3 In an effort to devise a format documenting the history of ICKL activities on technical matters, the indices found in Appendix E and F were devised. These provide a quick guide to what transpired at the 1985 Conference. After consulting the indices, interested individuals can easily track down additional information on topics by consulting conference proceedings, relevant papers, and/or authors of papers.

It is possible these lists can be updated and printed in subsequent conference proceedings to provide a permanent and current index. It is also possible that as time and information become available, decisions from past conferences can be included and the full, accurate history can be compiled.

Your comments on these indices would be greatly appreciated by the Research Panel.

APPENDIX A

ERRATA, SUPPLEMENTS, AND COMMENTS TO PAPERS DISSEMINATED PRIOR TO THE CONFERENCE

The following are materials distributed to members attending the conference. They have been retyped in condensed form to facilitate inclusion with this report, and in several instances, shortened (with the approval of the author).

SUPPLEMENT TO NORMAL STEP LENGTH

by
Maria Szentpál

ERRATA: the exact drawing of the symbol is: ; the stroke cutting through the "wide sign" should always be at right angles to the slanting line (not vertical), as it is a fusion of the  and  symbol.

SUPPLEMENTS TO DIRECTION FROM A BODY PART (DBP)

by
Maria Szentpál

ERRATA: Pg. 3, ex. 10 and 10': the right foot support should be 

ex. 10c: in the right foot support the knee sign should be

AMENDMENT: Pg. 4, item 3.1 should read: Clarification of 3. When DBP for a support refers....

Ex. 10 was notated by Maria Szentpál; examples 10a, 10b, and 10c by others.

The whole item of floor work has to be investigated, as well as the role DBP may play in floor work. DBP may play an important role, and may need additional rules. Those who want to use DBP in floor work notation should be very careful to use it only with those rules which were explained for exs. 10 and 11.

Distance as well as level for DBP will be dealt with in the investigations of floor work.

COMMENTS AND ERRATA FOR PERIPHERAL PATH FOR THIRD DEGREE POINTS

by
Ann Hutchinson

General comment: "Direct" is not "straight" (See LN text, p. 119, ex. 149h)

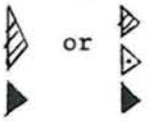
General comment: 1st, 2nd, and 3rd degree "neighboring" points--not measuring distance:  is farther than  but the "neighboring" points are the same.

2j Maria Szentpál: What does the bow mean?
Answer: bowed to show it belongs to back right diagonal middle--on the way to.

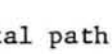
4f should be:  (not )

4i Is 4i the same as 4j?

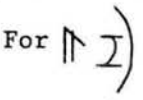
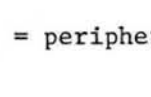
4.2 Add: "This is a new usage."

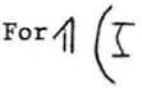
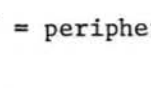
4.8 Discuss "stress" 

5.2 Add: "direct path," i.e., a slightly curved...."

6.4 In S.D. the sign is 'appropriate path' unless  or  is added.

6.5 (6c) Can a horizontal path be assumed?

6.9 Additional suggestion: For  = peripheral,  = central path.

For  = peripheral,  = central path.

SUPPLEMENTS TO THE ONE-MOVEMENT BOW

by

Maria Szentpál

The question of "cluttering the score" versus immediate message of "one movement" weighed, in my teaching and reading experience, towards the latter.

One-Movement Bow versus Phrasing Bow

The title of the one-movement bow paper was originally The Legato Bow. As this label led to misinterpretations as to what legato should mean, and as it was repeatedly stated that directions following each other without a gap mean legato, etc., I changed the title hoping to get the message through.

Hugo Riemann, in his music dictionary, states: it would be an error to equate legato with phrasing. Legato means a way of performance in which a next tune is slightly melted into the previous one--for a violin, e.g., the tunes are performed by one bow stroke. Phrasing means a longer time, comparable to a sentence in word description.

In case a phrasing bow would be needed in our notation the phrasing bow would cover 2 or more measures, and should be written more "voluptuous" and outstanding, as it would be valid for the whole part of the score and not only for one part of the body (in case the score is polyphonic).

The Placement and Shape of the One-Movement Bow

One has to be careful on which side to draw the bow. When pins are used (as in ex. 4a) the bow has to be on the inside, or the pins on the inside and the bow on the outside so that no confusion arises re: deviation.

The indication of what should be performed as one movement and what not, does not have anything to do with interpretation.

SUPPLEMENTS TO INTERNAL STAFF EXTENDER: PROPOSAL FOR A NEW SIGN

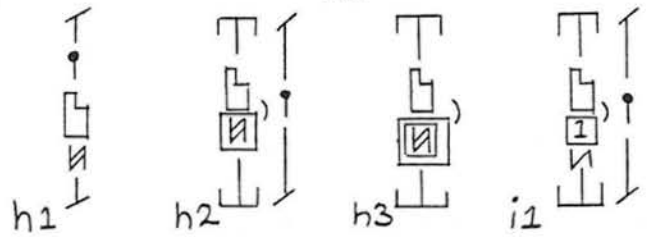
By
Maria Szentpál

ERRATA Ex. a2: the two ✕ symbols should be ✕✕ .

Exs. h and i: ahead of the first support an upbeat section should be inserted, as the first position is a jump.

Pg. 3, f.: The first part of the sentence should read: The forward steps....

Ex. c: I prefer in this example that the center line should not be broken where the stamping indication is placed in the staff extender--



There were problems with the interpretation of ex. h and ex. i. To solve the problems for ex. h and i I propose for consideration the examples above.

Ex. h2 should mean: the whole amount of forward travelling is ⊬; it is understood that the stated distance should be evenly divided.

Ex. h3 should mean: each support has to travel ⊬ amount forward.

Ex. i1 should mean: the size of the 4th position is ⊬ and in the whole one should progress one step length forward (this length being evenly divided between the four jumps).

It should be noted that distance signs could be replaced by numbers and fractions, as well as, e.g., one could write an ad lib sign into the box when freedom of amount of travelling is the demand (also into the doubled box, with the meaning: freedom in the amount of travelling for each support).

SUPPLEMENT TO THE INDICATION OF INTENTION

by
Maria Szentpál

ERRATA: In point 1.1, 2nd-3rd line, delete: in Your Move.

Note to Errata: The Intention Bow with the proposed meaning was not set forth in Your Move, but was proposed by Ann for Maria Szentpál's needs. Ann used this bow since 1976 (compare "The Labanotator," Issue No. 40, April 1985) for dynamic aspects, to show emotional feeling (inner attitude) as can be seen on the big chart of the above-mentioned issue of the Labanotator.

CORRECTIONS FOR ADLIB

by
Ray Cook

4.8 Last sentence--sentence should begin with "Some". The sentence would then read "Some freedom is allowed in..."

4.14 Add at end, "See also item 5.19."

4.17 Add at end, "See also item 4.28."

4.28 Add at end, "See also item 4.17."

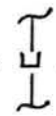
4.30 Add at end, "Hutchinson indicates she would now use  ."

5.16 Last sentence should read "Either side."

5.19 Add at end,"See also item 4.14."

5.20 Change "known" to "stated." Sentence should read "Number of times is not stated."

6.1 i (1) Should read "alone" (not along).

Page 14 (Examples for Item 6.1, letter 1) Path sign for last example should be  .

Page 15 (Selection of Examples from Scores)--Label examples as follows.
Penny Supper example at bottom of page = a
Penny Supper example in middle of page on left = b
The Kashmiri Nautch at top on left of page = c
Ballad = d
Floor plan on bottom right of page = e
The Kashmiri Nautch at top in center of page = f
The Kashmiri Nautch at middle of page on right = g
Scenes from the Music of Charles Ives = h

Page 16 Label examples as follows
? at bottom on left of page = i
Glinka Trio in middle on left of page = j
Glinka Trio at top on left of page = k
? at bottom on right of page = part of i
Children on the Hill = l

8.7 Delete this item

9.4 Add the following explanations to the examples shown.
a. approximately 3 degrees
b. approximately the same
c. approximately the opposite
d. number of times is left open
e. approximately 2 degrees of folding
f. same as d
g.  approximately 1 turn

 approximately 1/4 turn

h. rotate or twist
i. ?
j. ?

10.1 e Add "Read from the key without being too specific as to the directions, etc."

ERRATA FOR STAPLES, CARETS

by

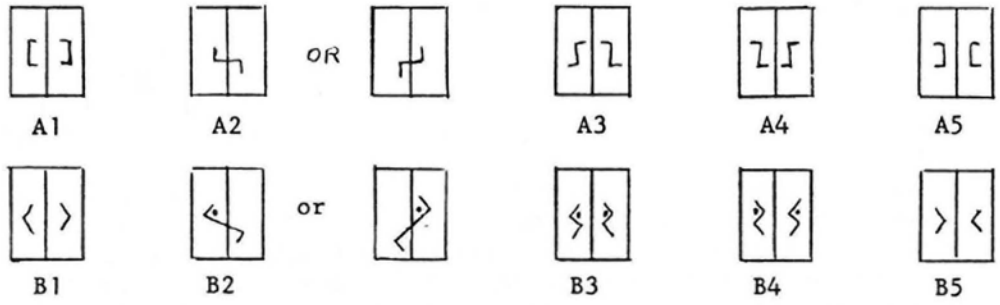
Ann Hutchinson

10.2 Change: Ex. 10d, e) and f).

10i 10i, 10j should not have a gap between symbols

10.11 Add: Can simple examples like 10m and 10n assume obvious performance? i.e., put weight on foot where it was touching the floor. Is a caret needed in 10n?

12f Should be 



13 Maria has made much use of the staple as in examples A above:

A1: linking support to support. A2: linking left to right support (for a jump).

A3: linking gesture to support. A4: support to gesture

A5: gesture to gesture

The caret can be used for the same purposes, illustrated in the B examples.

13.1 The 'same spot' caret is only needed after the limb has left the floor.

13.2 Examples for A5 need to be discussed.

13.3 The drawing of A2 should, strictly speaking, be:  . The sign used is a simplification which is a modified staple.

SUPPLEMENTS TO LINE OF BALANCE

by

Maria Szentpál

ERRATA: In the presented example the following corrections are needed:
In the staff of the man hold signs should be placed into both support columns.
Below the staff of the girl the  sign is missing, and the two position signs for the arms should be  (black).

The Balance Line statement is a destinational statement, a precise command for the body as to how to adjust to the balance line.

COMMENTS AND ERRATA FOR USE OF ✕ AND ✕̲ AS PRE-SIGNS

by

Ann Hutchinson

1.2 ✕ , ✕̇, etc. = spatial distance is shortened (distance is contracted).

1.6 Add: "The timing of ✳ was established as linked.... "

1.23 Add: "... are body part signs or keys."

Major Movements

The basic anatomical movements for the body are: flexion
extension
rotation

1.24 We treat rotation as a major movement which requires cancellation.

1.25 Because of the spatial description of movement which we inherited from Laban, the idea of near and far space was important, the limbs bent to achieve near space and stretched to reach out for far space. The physical action of flexion as an anatomical movement was not given importance. We came to give ✕ the meaning of 'contracting' (a form of flexion) for the limbs, but this was not the basic meaning of the sign and problems have arisen.

1.26 Folding and unfolding are understood to be body activities; it is time we had a sign for the body activity of contracting which is not tied to space or a spatial origin.

SUPPLEMENTS TO INTRODUCTION INTO THE SYSTEM OF THE SIGN "♂"

by

Maria Szentpál

ERRATA: Both in exs. and in the text the symbol should be drawn ♂ (and not ♂). In ex. c instead of the trunk inclusion in the left 3rd column,  should be written.

COMMENTS AND ERRATA FOR PATHS FOR GESTURES

by

Ann Hutchinson

7.2 Add: "Unmodified these signs..."

8g Signs of 8g and 8h hard to read?

8b When use fractions for amount? (MS)

Write plane rather than axis. (RC suggestion)

10.8 Add: "Imagine the same circling occurring....," "now being in...."

11. a-i, Really make a revolution of  ?

12. a and d - Starting Point could be 12 o'clock, 3, 6, 9, etc.

12e Should be  .

13.4 Add: From this starting point, "unless the torso is tilted forward, a full horizontal circle cannot be achieved, the body being in the way. The circle will probably be in front of the body and bending of the arm must take place. For a specific performance more details will need to be written."

13b Start 

13i Add 

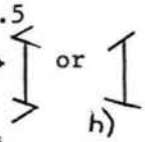
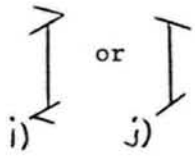
13.17 Add: "If for 13n..."

13.19 These are conical spirals.

15.2 Should be 

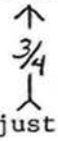
15.6 Add "non-horizontal circular paths..."

15.8 Add 15.8 Ex. 15h and i are shorthand for the lateral circles of g. See 20.5

15g Add  15g Add: 

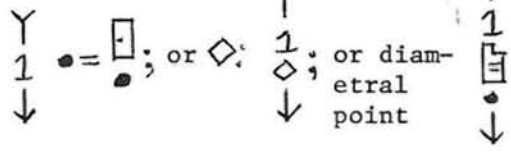
16B End: 

16E Put repeat on outside.
Add: "The arm path keeps its spatial placement (as established at the start) despite the body twist."

17b Or  ;  or  .

17d Adjust to end position. Add bow at end for left arm.

18a Is turning the head expected here?

18g Add: "(wheeling)" 18j: add axis: 

19.2 Add: "hand circling..."

19.3 "handing" should be "hanging"

Errata sheet for:

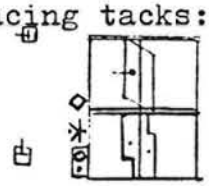
A PROPOSAL FOR A REVISED, EXPANDED AND ORGANIZED SYSTEM OF RETENTION SYMBOLS
(a validity issue)

Submitted by Janet W. Moekle and Ilene Fox

1.1 correct the autography of the spot hold, ⊙ (the dot should be larger) and of standard retention, ◈ (the sides of the diamond should curve less). These corrections should be made throughout the paper.

1.2 A. should read: body hold - the relationship of a body part to a neighboring body part is retained; no change occurs in relation to the cross of body axes.

example 1.5A. Add facing tacks:

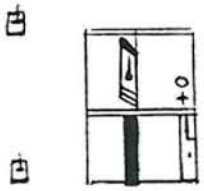


2.1 Line 5 should read: basic retention) as in 1.2 B,C,D and E, and body retention as in 1.2A.

2.4 line 5 should read: it specify whether adjustment occurs or not when

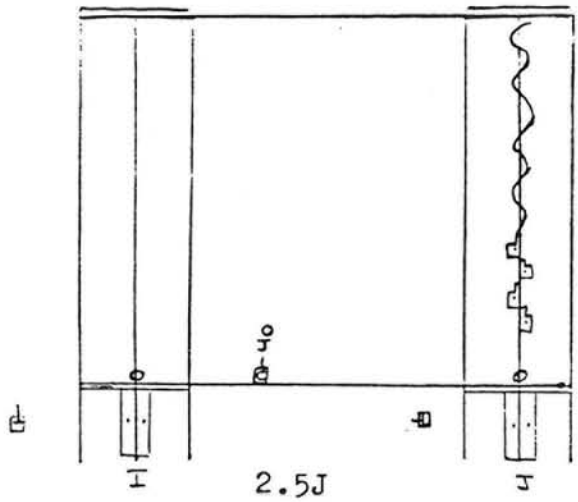
example 2.5E at the top of page 3. Relabel example 2.5E^2 (There are two example 2.5Es)

Add the following two examples:



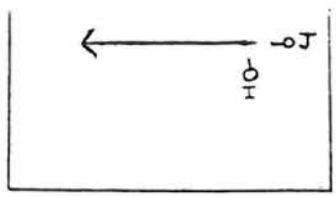
2.5I

The hold sign over a joint indicates it should be rigidly held. Because the hip joint is held, the relation of the leg to its neighboring part, the torso, remains the same.



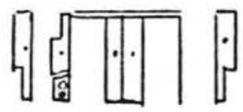
2.5J

I continues to look at J as J walks. I will have to turn her head in order to maintain the focus.

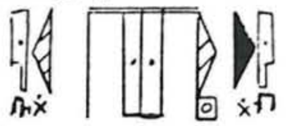


Add a heading to the top of page 4: <u>Specific Retention</u> (items 3.0 through 6.2 will appear under this heading.)

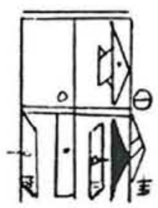
example 3.3A. The ending position will be:



example 3.3B. The ending position will be:

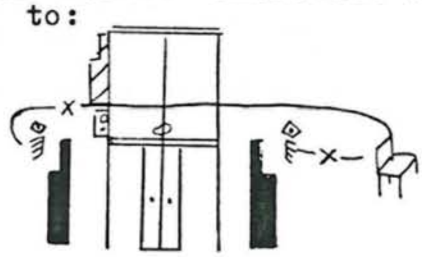


Add example 3.3C:



examples 3.5B and C. The explanation should read:
3.5B and C are correct usage according to present validity rules.

example 4.3D. Add the words: Therefore the arms will bend.
Also change example to:



(Note new placement of hold signs)

example 4.3F. Add the words: It is understood that the use of ◈ here is a convention.

5.3 - 5.7 The authors feel that this section needs a great deal of discussion. They wish at this time to withdraw the proposal under this section and would like to present a number of issues during discussions.

example 5.5B should be labeled 5.6A.

7.1 Add the words: Basic retention (o) would be cancelled by ⊝, λ, ∼, A, m, ◫, a new indication of the same type for the same body part, etc. depending on the type of movement held.

8.1 - 8.2 The authors feel that this section also needs further discussion. They have reached no firm decision. However they feel that there are three things we must be able to indicate, contact is retained and 1) you must adjust, 2) you cannot adjust and 3) do whatever is natural or needed, no specification as to whether adjustment occurs.

SUPPLEMENTS TO TIME SIGNS

by
Ann Hutchinson and Maria Szentpál

ERRATA Pg. 1, point 1, 1st line: instead of "specific" it should read "structured"

Abbreviations, 2nd line, should read: SD=structured description

point e, 2nd line: the correct title of the DNB scores (both choreographies of Paul Taylor) should read: "Arden Court" and "Equinox". The spelling of these scores should also be corrected on page 7, item 3.26, 1st and 2nd line, and pg. 5, item 2.24 and 2.27.

Frequent misspelling happened for "TAB" (Time Addition Bracket) being typed "TAD". Members are kindly asked to correct all "TAD" abbreviations to "TAB". (It is easy, just draw a horizontal tick through the letter D) As no "TAD" abbreviation is used in the paper, it will be easy to spot this misspelling.

PG. 2, point 1: Should read: ⧖ is the BASIC sign for time, which incorporates the signs for each aspect of time.

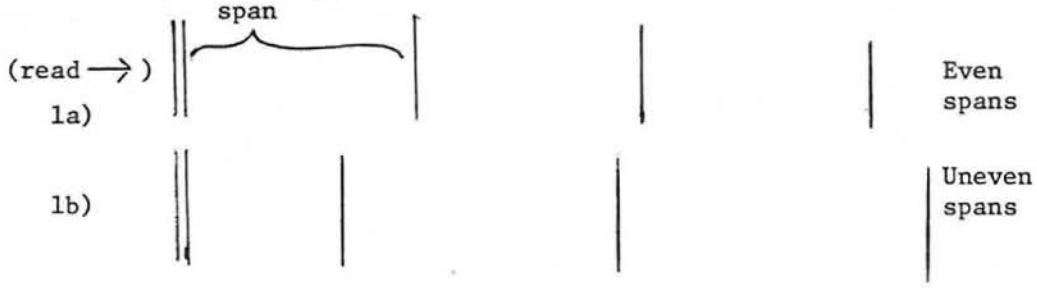
point 3: Should read: ⧖ is the sign for speed/tempo. It should be noted here that tempo indicates time unit per minute, i.e., PhTD.

point 4: Add at end of sentence: /specific metre.

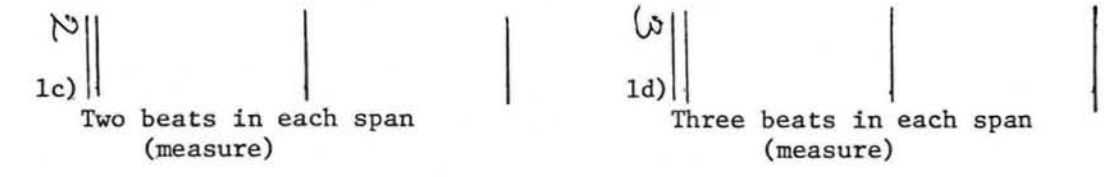
(Before discussion of metre)

ORGANIZATION OF TIME

The first organization of time, used in Motif Description, is the indication of spans of time. These may be equal spans of unequal. (Drawn sideways here for space saving.)



Awareness of and use of regular beats result in the spans of time becoming measures and the need to indicate the number of beats, i.e., the metre.



Designation of the value of each beat (𝅗𝅥, ♩, ♩., etc.) provides the specific metre

Pg. 2, point 4: text should read: is the sign for metre/specific metre
point 4.6: Delete this item
point 4.7: Sentence should start: In specific metre indications of $\frac{2}{4}$. . .
point 4.9: 1st line near end: exchange the word "equals" with the word "uses"
2nd line should read: basic metres (2 or 3) or if it is formed by a compound metre.

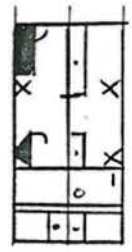
Pg. 3, point 1.1 in text for Ex. 1b delete in 1st and 2nd line the text in parenthesis. In same paragraph delete from 4th line--after the words "ex. 1a:;" the whole sentence up to the end of para.
The new text in this part should read: as both contacts are placed at the end of the respective beat one should perform the contact at the very end of the beat, and not on "one" of the beat.
Note: MS questions what tells the reader that in ex. 1b general timing is used? In Hungarian scores we always use specific timing (and never add the symbol a/ to the notation); for Hungarian readers ex. 1b would be read quite differently from ex. 1a.

Pg. 4 and 5: on pg. 4 for ex. 2f, on page 5 in 2.17 the astericks below the time sign should have 4 strokes; the horizontal one is missing. The same error was made on Example sheet in ex. 1a--Sorry, also on pg. 3 in 1.1a and in the explanation of ex. 1a, and pg. 9 for symbol 5b and in point 5.7 the same error should be corrected.

Pg. 5 point 2.23 2nd line instead of: "for MD" it should read: to MD
delete: points 2.26 and 2.27
in point 2.28 1st line at end change "alla breve" to: 1=1/2
2nd line delete text in patenthesis
in point 2.29 2nd line after both ⧗ symbols ahead of the "=" the number 1 (one) should be inserted.
New text for 2.27: As the need in Equinox is that of diminution of duration, one should use instead of JM ⧖ symbol the ⧗ symbol. Thus the indication should be: ⧗ 1=1/2

Pg. 8 point 4.9 2nd line: add to $\frac{5}{8}$ in one measure $\frac{5}{8}$ i.e.: metre
point 4.13 end of 1st line: instead of $\frac{5}{8}$ metre $\frac{5}{8}$ it should read "specific metre"
point 4.15 4th line and end of last line: the compound metre should read in both lines: 3+2+3
point 4.16 3rd line: the compound metre should read: $\frac{3+3+2}{8}$
Pg. 9 point 4.21 4th line: ex. 4d should be corrected to read: 4e

EXAMPLE SHEETS
Ex. 1b should be corrected to



Ex. 2c: a "o" sign is missing in left support column.

Ex. 3g: at end of the staff for BCA the last movement should be corrected as here (bow was missing for left foot) JM pointed out that in in her manuscript addition brackets were used instead of inclusion bows. (MS excuses herself: the drawings were not quite clear)

Ex. 4e: According to AH's advice the music "fermata" sign should not be elongated, but drawn with normal "shape" and placed into an addition bracket to show duration of the fermata.

APPENDIX B

(The following version of the DBP paper includes the supplements stated in Appendix A, and omits level indications--as stated in the action approved by ICKL, and contained in item 3 B of the Technical Report.)

ICKL 1985 April, 1985

DIRECTION FROM A BODY PART (DBP): A System for Determining Directions for Supports and Gestures that Contact the Floor in Relation to a Particular Body Part

by
Maria Szentpal

(This paper is a slightly edited version of the paper contained in the 1981 ICKL Conference Proceedings.)

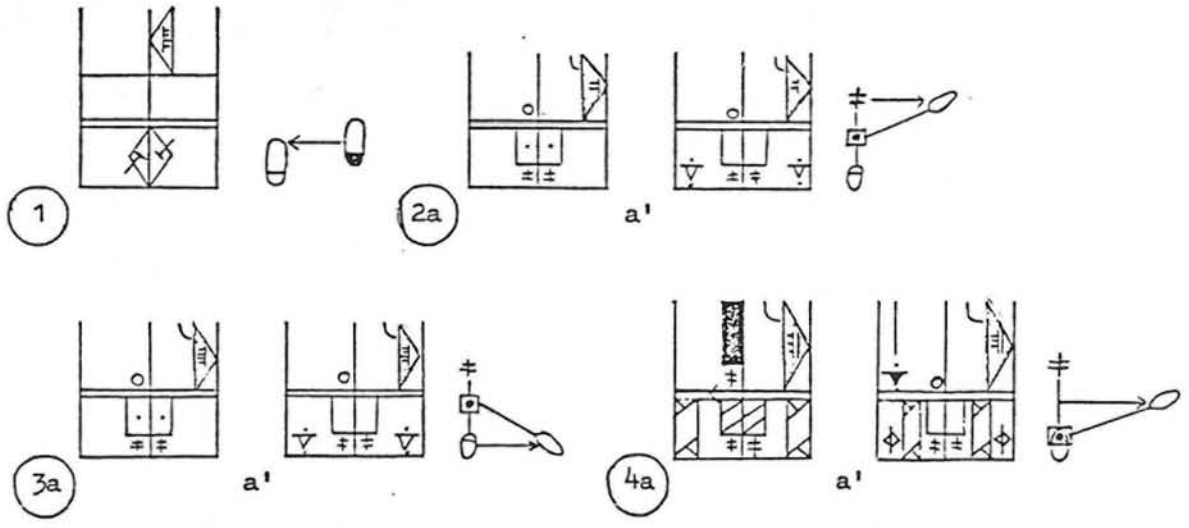
1. The point of reference can be any body part which was or is still supporting or contacting the floor.

   1.1 The point of reference is shown by placing the symbol of the body part designated for the point of reference inside the direction sign for the position or body part that is moving.

   In example 1 the side direction for the right foot is in relation to its previous point of support. In example 2 the side direction for the touching leg gesture is in relation to the left knee. (Normally the point of reference for the direction of the leg gesture would be the hip.) Example 3 is a variation of example 2. The point of reference for the direction of the right foot is the left foot.

   1.2 When the body part for the reference is a limb segment, shown by a limb sign, it is understood that the point of reference is the mid part of that limb.

   In example 4 the direction for the right leg is judged from the mid part of the .



1.3 <u>When two of the same or two different body part signs are used for the point of reference (‡ , ◇, etc. or ⺘ etc.) it is understood that the point of reference is the center point between the two body parts.</u>

In example 5 the DBP is written in the path sign. The forward jump into the first position is judged from the center point between the ⊣ and the ⊫ .

1.4 <u>When moving into "mixed" positions (one direction is a standard direction, the other a DBP) the point of reference for the standard direction is the arrival spot of the DBP.</u>

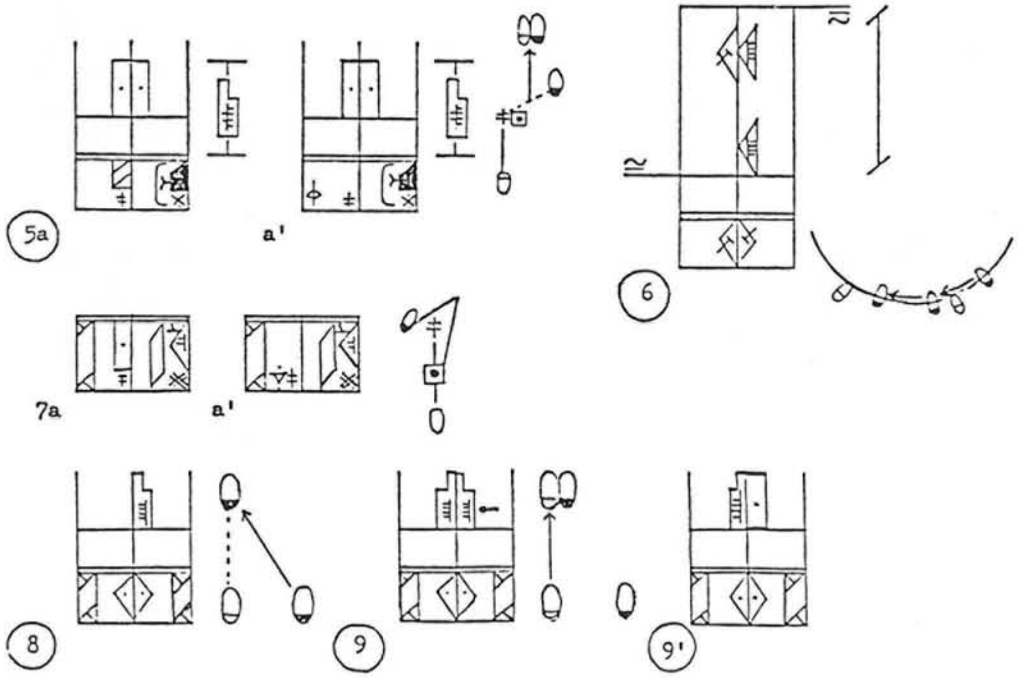
In example 6, in the assemblé (2nd movement) the final position is exactly that of the starting position, i.e., the direction for the left foot is judged from the final destination point of the right foot.

1.5 <u>When there is a "mixed" starting position the direction for the DBP refers to the body part written with a standard direction and the standard direction must always be stated as ☐ .</u>

In example 7a the ball of the foot contact, made with a very bent leg, is judged from the left knee. Note that in example 7a′ no direction sign is used for the kneeling and none is needed for two reasons: a) the "angling" description takes care of the level; b) the ‡ in the left support column is sufficient to give the point of reference.

1.6 <u>The DBP system has only mono tracks.</u>

In example 8 the direction for the right foot is taken from the previous support of the left foot. The right foot lands exactly forward of this spot. In example 9 both feet take their direction from the left foot. The •— pin for the right foot states that the right foot is to the side of the left foot in its own track. Without the pin one foot would have to be on top of the other. Example 9 could also be written as example 9′.



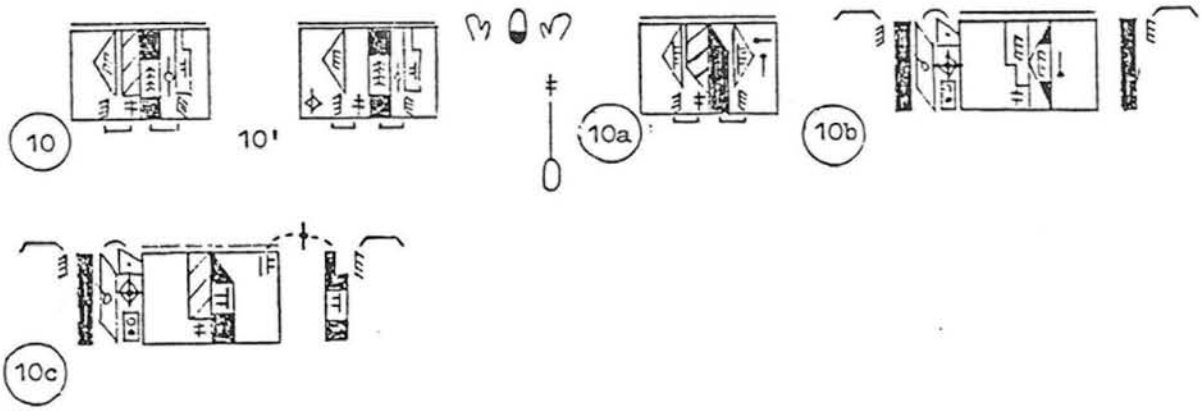
2. <u>When 3 or more body parts are supporting or supporting and contacting in a starting position, one supporting body part must be written with a "standard" □ direction (⧄ or ⊡ or ■) or with a plain body part sign (see examples 10 and 10') and one of the 2 or more DBP directions must refer to the "standard" direction.</u>

In example 10 there are 4 supports: a foot support, a knee support and 2 hand supports. The "standard" direction is the left knee. To decipher such a "complex" support the following method is recommended: a) establish the situation of the left knee; b) establish the position of the part (the right hand) which is related to the left knee; c) establish the position of the part related to the one hand (the right); d) complete the position with the right foot which relates to both hands as this can only be done after both hands are placed. Thus the knee is in place, the right hand goes forward of the left knee, the left hand goes to the left of the right hand, and the right foot crosses over the right arm from above (⊄) and steps between the two hands.

In example 10a only 2 of the 4 supports were written with DBP. As no distance is shown ("step length"), the position may not end up as the position in example 10 where it is explicitly stated that the right hand is forward of the left knee. Here the black pin ↑ is meant to show the deviation toward backward and the ← pin above the ↑ is meant to bring the right hand into the exact right side direction from the right foot.

In example 10b the "standard" directions are shown with arm gestures and hand supports (⌒ meaning support in LN) and the 2 other supports use DBP in the support column. This way of writing may result in the same position as example 10, however, it is hard for the reader to decipher the position as one must place the hands first, and then adjust the foot and knee. Also the direction and rotation of the trunk must be written, and the right foot may not be exactly between the two hands.

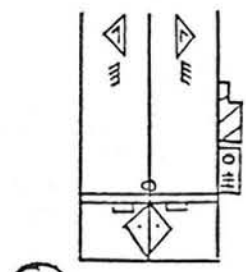
In example 10c, 2 "standard" and 2 DBP directions were used, but one of the DBP directions is a right arm gesture. Should the low level for this gesture be read as below the knee level or is the arm gesture forward low? Because of this and similar confusions, DBP for gestures should only be used when the interpretation is unambiguous. For the time being when DBP is used, hand supports should be written in the ISC as in examples 10 and 10a.



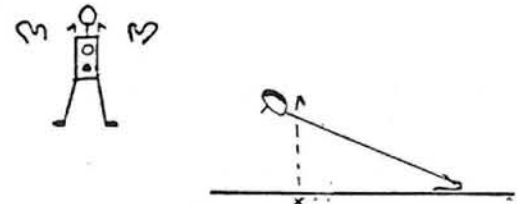
3. When the reference for DBP is a body part which was not contacting and will not contact the floor, it is understood that the DBP must refer to the arrival point of the reference part.

Example 11 shows falling down into a 2-foot, 2-hand support. The right hand is to the right of the right shoulder and the left hand to the left of the left shoulder. These directions are judged from the position of arrival of the whole body--forward high.

3.1 Clarification of 3. When DBP for a support refers to a non-contacting body part, it is understood that the point of reference is the point at which the vertical line through the reference part intersects the floor. (See example 12.)



11



12

APPENDIX C

POLAR PINS FOR MINOR MOVEMENTS: REVISED AUGUST, 1985

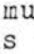
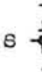
concept--Ann Hutchinson
paper organization--Jane Marriett
revision--Ilene Fox

1. Rationale

1.1 The 1979 ICKL accepted for a two year trial:

RE: MINOR MOVEMENTS

a) For minor movements direction is understood to be judged from the proximal center.

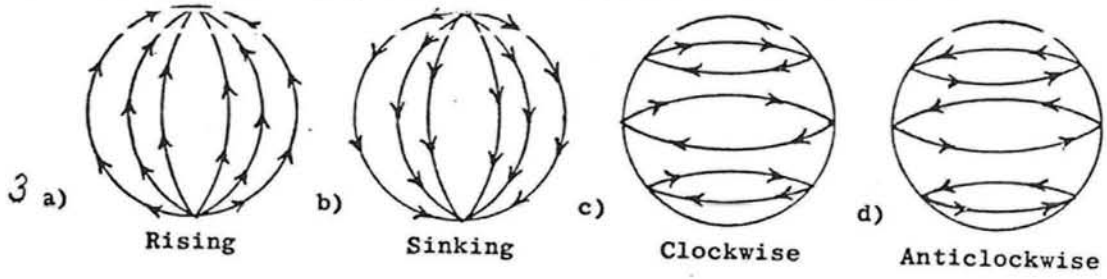
b) For distal center analysis the pins must be modified. The proposed key for distal center is  . The modification to the pins would be either by a stroke across the shaft of the pin, e.g.  ,  , , or by placing the key in a bracket along side the pins 

1.2 When deviations occur while the body part is in an inbetween direction, or while it is moving, proximal center analysis and distal center analysis often become very difficult (see chart of proximal-distal-polar comparisons at end of paper). Polar pins solve most of the complexity involved with minor movements in a simply understood manner.

2. The Idea of Polar Pins

2.1 Because of gravity we know intimately the directions up and down. We are well aware of any movement which is 'rising' (upward) and one that is 'sinking' (downward). We are also attuned to knowing which direction is clockwise and which anticlockwise (counterclockwise). In any situation we also know which direction is horizontally away from the center and which is toward the center, the 'spoke-like' movements which cover the third dimension

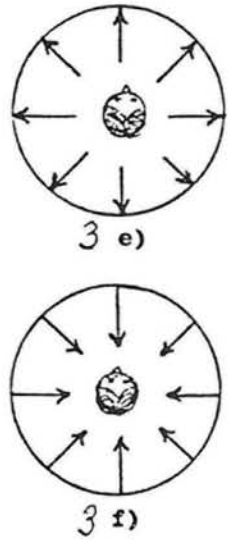
2.2 Example 3a) illustrates the sphere around the body part and the direction of rising movements. Example 3b) shows the direction of sinking movements. In 3c) the arrows indicate the clockwise direction, while 3d) shows the anticlockwise direction.



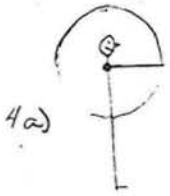
2.3 Note that at the 'poles' of ▨ and ■ neither rising, sinking, clockwise nor anti-clockwise apply. Motion from these points require other indications.

2.4 Example 3e) illustrates (bird's-eye'view) outward going 'spoke-like' movements, while 3f) shows inward 'spoke-like' movements.

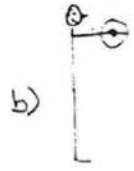
2.5 From any situation the performer can determine an action which is horizontally moving toward the center pole, or horizontally away from it, as in 3g) Pure 'spoke' displacements are horizontal, any rising or sinking 'spoke-like' displacement is a combined form.



2.6 The center of the polar sphere is placed on the fixed end of the body part, the free end of the body part moves along the periphery of the sphere.

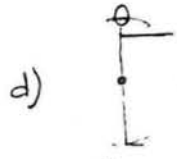


Arm
The center of the sphere is the shoulder (fixed end), the hand (free end) moves along the periphery of the sphere.



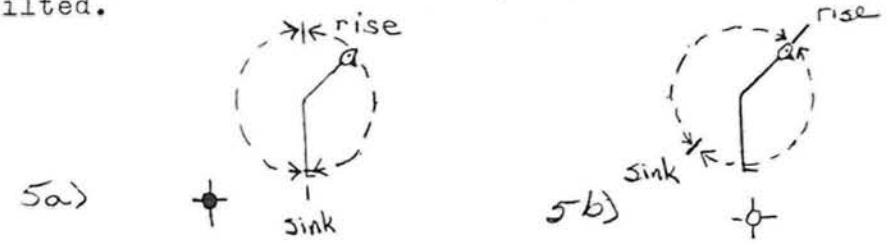
Hand
The center of the sphere is the wrist (fixed end), the finger tips (free end) moves along the periphery of the sphere.

Head
The center of the sphere is the base of the neck (fixed end), the top of the head (free end) moves along the periphery of the sphere.



Leg
The center of the sphere is the hip (fixed end), the foot (free end) moves along the periphery of the sphere.

2.7 The pins assume the system of reference that is established for that body part at that time. If the standard system of reference (✛) is in effect, the pole will be vertical. If the body system of reference (⌖) is in effect the pole will be tilted.



3. Symbology (cw = clockwise; acw = anticlockwise)

3.1 The polar pins given in the April 1985 version of this paper used the basic shape of ⅄ . In the initial exploration of monopins (on which polar pins are based) this shape was chosen for pins based on ✛ , the sign being derived from ◇ .

3.2 Many small movements, particularly to and fro displacements, can best be described from ⧾ or from ⌖ . The monopin paper put forward the idea that the shape of the base of the pin could be changed to indicate which system of reference was in effect:

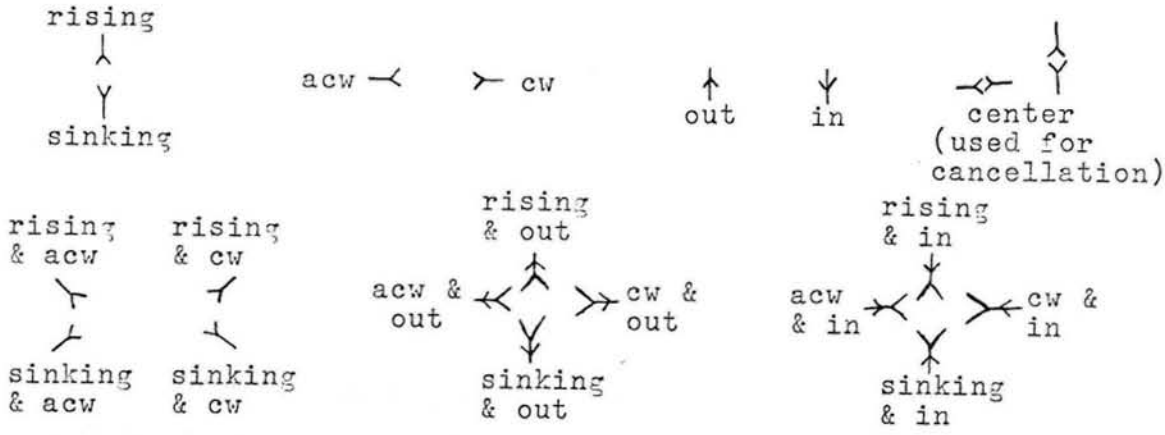
3.2a ⌖ = ⅄ ⊃— etc. 3.2b ⧾ = ⊓ ⊃— etc.

3.3 It was also suggested that one basic set of pins might be more serviceable with the key being indicated alongside in a vertical bracket.

3.4 The 1985 ICKL Conference felt that this second suggestion of using a key in a bracket was more practical. This then gives us a choice of shapes for the basic set of symbols.

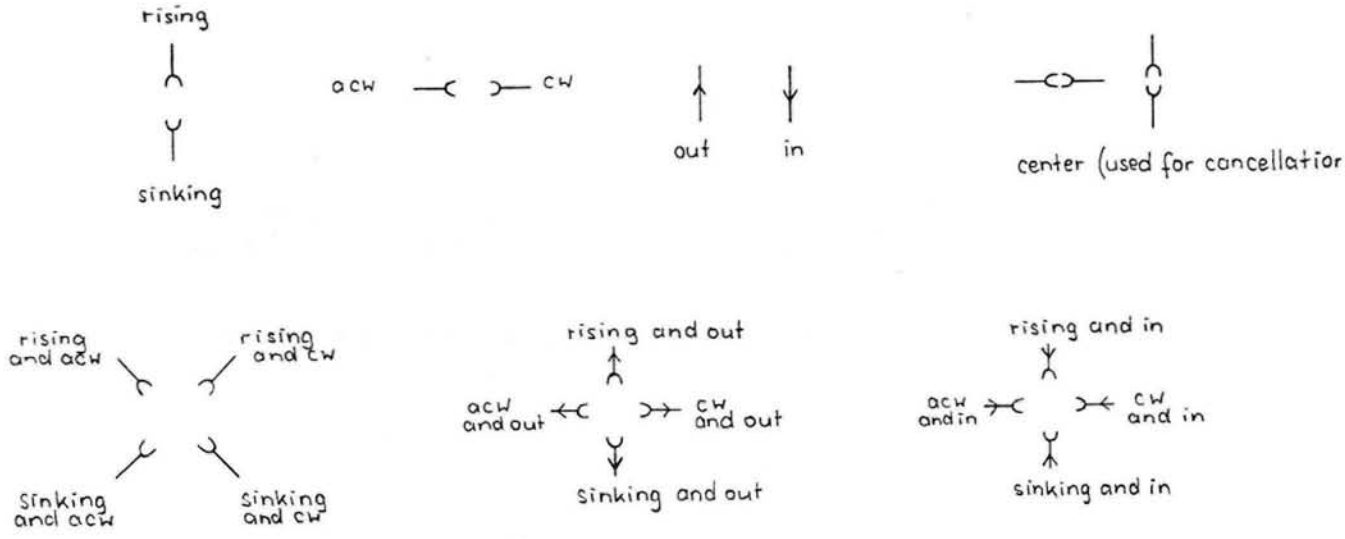
3.5 The following two sets of symbols are proposed for trial.

3.6



Note that when combined pins occur (as in, e.g., rising and out) the out and in indications relate to the head of the polar pin; pointing <u>to</u> the head for in; and <u>away</u> from the head for out.

3.7



4. See chart at end of paper for comparison of one of the above sets of pins with proximal and distal analysis.

4.1 Note that the complexity of the original directional indication does not affect the polar analysis.

4.2 The movements of example 1 (see chart at end of this appendix) represent what a lay person would describe as "up and down," regardless of the specific direction of the original position. Yet it is only in the distal description when the original position is middle level and in the polar description that the pins reflect this simple "up-down" description.

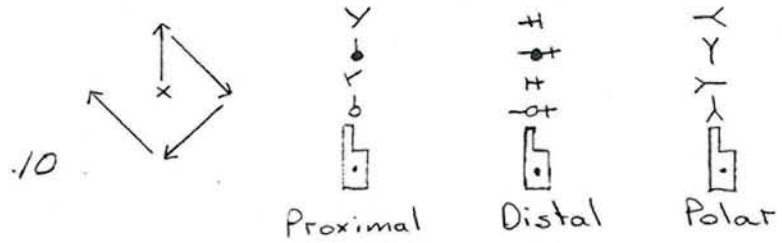
4.3 The movement in example 2 (in the chart) represents what a lay person would describe as "back and forth," regardless of the specific direction of the original position. Yet it is only in the distal description when the original position is side and in the polar description that the pins reflect this "back and forth" description.

4.4 Although combined deviations, as represented in example 6 (in the chart), do not occur frequently, the analysis of proximal description becomes almost impossible.

5. Clarifications

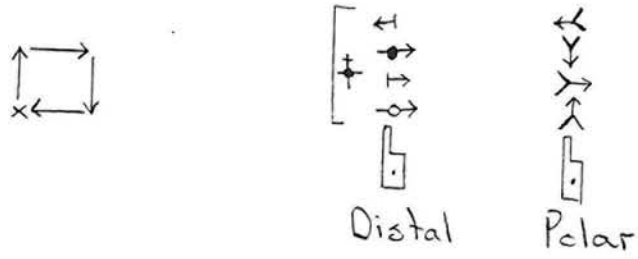
5.1 Displacements for the 'poles' of straight up ▯ ; or straight down ▮ , are best indicated with standard pins.

5.2 Another common form of minor movement is circular displacements. One must keep in mind that gestural indications refer to an established point. Example 10 illustrates a path that moves up from the original point (marked 'x'), then side right of this point, below this point and finally side left of this point.



5.3 The arrow: ↑ is already under consideration to indicate 'motion' This can easily be added to the pin to state that 'motion' is intended.

5.4 When using 'motion' description, each new direction is interpreted in relation to the previous point of arrival. Such indication of 'motion' is familiar in writing walking. Each new step is judged from 'place', the previous point of arrival. Example // illustrates the path of such a progression going forward, side right, backward, and side left, 'x' marking the starting point.



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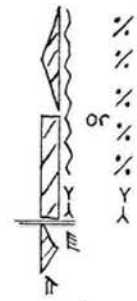
5.5 Note, combining pins which take the base (proximal center) as their point of reference, with a 'motion' description is not logical because 'motion' is always judged from the previous point of arrival.

5.6 Note that the 'motion' arrow is drawn smaller than the polar pin '^' so rising motion (↑) will not be confused with the sign for both elbows (⇞). A blackened arrow (↑) has also been suggested to indicate 'motion' (to distinguish 'motion' from 'direction of progression') in which case the distinction between rising 'motion' and both elbows would not arise.

5.7 It is interesting to note that in the Eshkol system the poles of up and down are the dividing line between rising movements and descending movements. However, a rising movement which continues without a break past the upper pole continues as a rising movement, it does not change identity in mid-stream - - <u>as long as it was continuous</u>.



12

We may wish to accept this convention for use with polar pins. However, it should be noted that there is some question as to the interpretation of the repeat signs. In this context, as the arm continues past the pole they indicate repeat the physical action rather than repeat the spatial action. Do we need separate symbology for these two concepts?

6. Research on Symbology

6.1 Several people have commented that the rising and sinking pins which point forward and backward on the sheet of paper, conflict with our standard meaning of other pins and indications pointing into these directions. This valid point has more than once been given serious consideration, and the drawing of the pins worked and reworked.

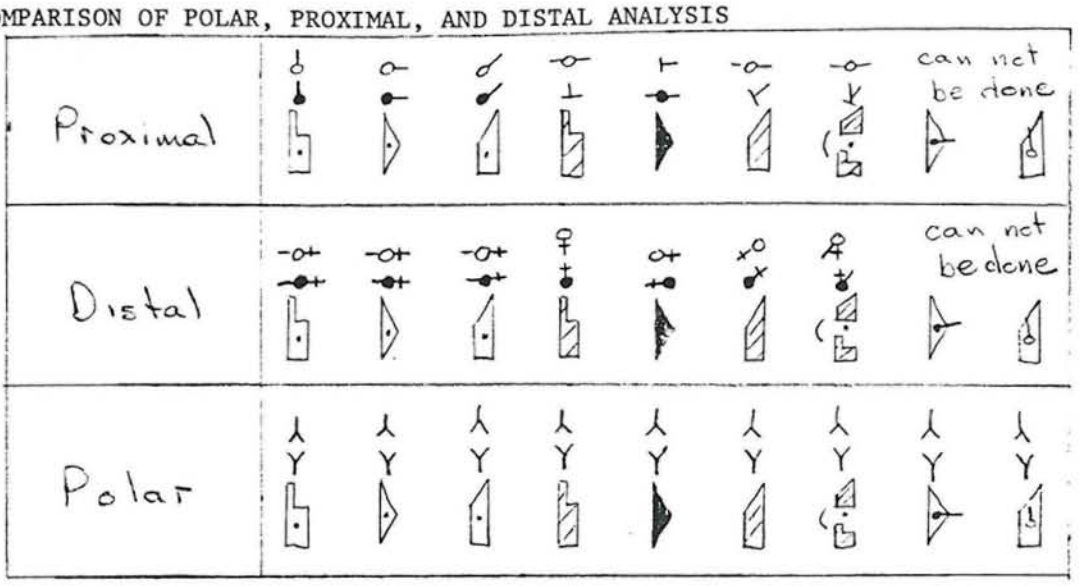
6.2 The pins presented here are the easiest and most logical set to deal with. One must just get accustomed to the indication of rising and sinking.

7. Recommendation: That we accept for a two year trial Polar Pins as set forth in this paper.

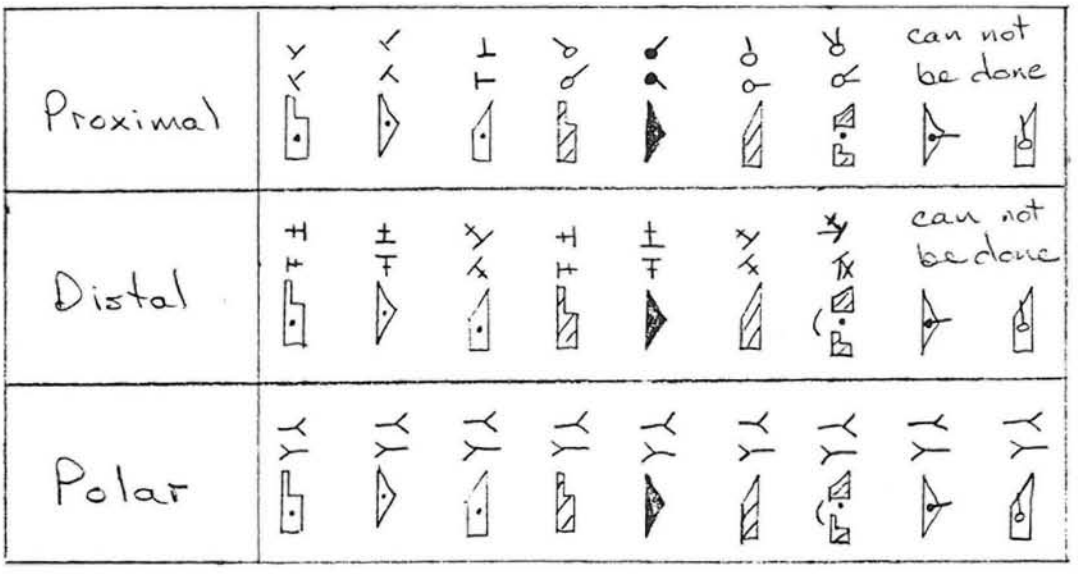
7.1 After Polar Pins have been used we will have a better idea if they do actually serve the many needs for minor movement indications. At this point we will be better prepared to judge the necessity and need of proximal and distal analysis pins.

COMPARISON OF POLAR, PROXIMAL, AND DISTAL ANALYSIS

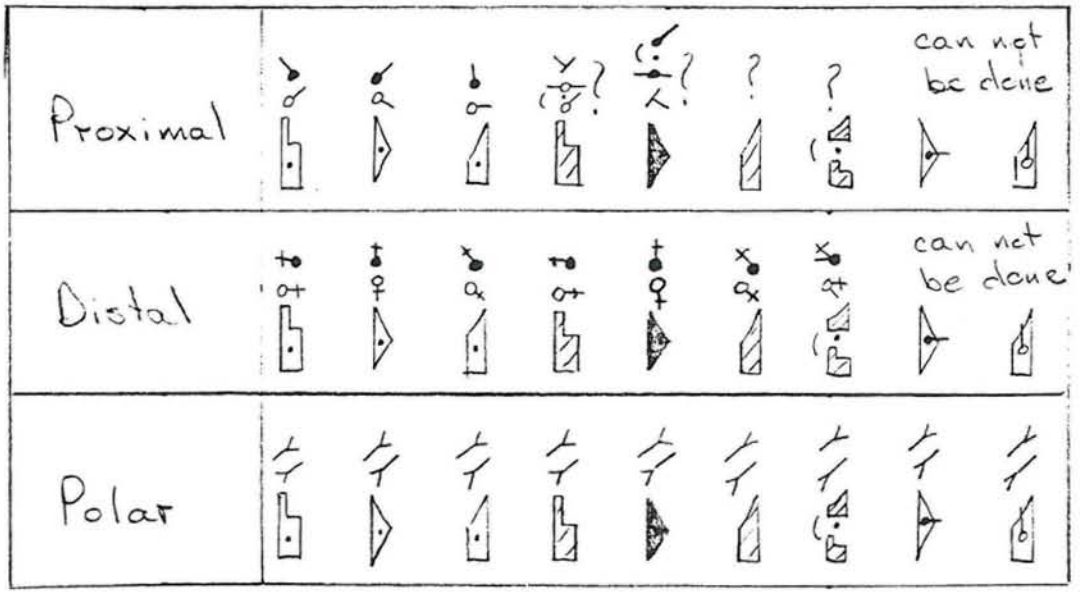
Example 1



Example 2



Example 6



APPENDIX D

Areas of the Hand and Foot
(Revised August, 1985)

by

Sheila Marion

1. A Need for Greater Specificity

1.1 By modifying the signs for the limbs, areas of the fingers and toes can be notated in fine detail. For example, one can refer to the underside of the second section of the ring finger (ex. 1a) or to the little toe nail (ex. 1b).

1a)  1b) 

1.2 Other parts of the hand and foot cannot be stated as clearly, however. Although the base of the hand can be isolated (ex. 1c), there is no method for stating specific points or areas of the base of the hand. Indeed, there is some ambiguity as to exactly what is meant by the "base" of the hand. (See #3)

1c)  or 

1.3 While a general statement is sufficient in most cases, sometimes it is desirable to be more specific. For example, in writing the martial arts, it is very important to show the exact area of the hand or foot that makes contact with the training partner or opponent. The placement of the fingertips in relation to the palm is also important in detailing the type of fist that is to be formed.

2. Areas of the Hand: Current Usage

2.1 The following symbols are currently used to identify areas of the hand:

2a)  The area of the whole hand

2b)  Palm side of the hand (inner surface)

2c)  Back of the hand (outer surface)

2d)  Base of the hand, inner surface

2e)  Base of the hand, outer surface

2f)  "Edge" of the base of the hand

2g)  Fingertip edge of the hand

2h)  or  Thumb side of the hand

2i)  or  Little finger side of the hand

2j) 

2k) 

2l) 

2m) 

2n) 

2.2 All of the above may be modified by the addition of the indication for the hand if the symbol is not placed on the staff or if context is not clear. Examples 2j-n show this addition.

2.3 Please note that Knust shows placement of the indication for the hand inside the symbol as in ex. 2m or placement of the dot on the opposite side (ex. 2n) as methods for showing the little finger side

of the hand (Knust 316z, z'). Ann Hutchinson, in correspondence, states that "as long as the dot is used we know its the little finger edge even if it appears to be on the wrong side of the symbol. According to Maria Szentpál ("Comments" 3/85), [symbol] is no longer used.

3. Base of the Hand

3.1 There is some ambiguity as to how much of the hand is meant by the symbols [symbol] or [symbol]. Hutchinson (p.457) shows the base of the hand as the area from the base of the fingers to the wrist end of the palm (ex.3a). However, she describes the area by saying that "the 'heel' of the hand may be used for touching, pressing, supporting, leading etc." and "this sign is not synonomous with the wrist sign, though in certain respects they are close." It might seem that, instead of referring to the entire base of the hand, she is referring to the fleshy pad at the wrist end of the palm (ex 3b) which is often called the heel of the hand and to which all of the above movements could be applied.

3a) [symbol] = 

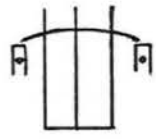
(Hutchinson ex.692a)

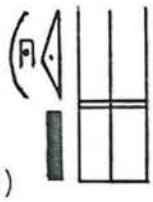
3b) 

3.2 Knust refers to the symbol [symbol] as describing the "wrist end of the palm"(Knust 316m") and implies that it corresponds with the under surface of the heel when describing a portion of the foot. This description would be closer to example 3b than example 3a. We also know that Knust used the term "bulk of the hand" to refer to the area shown in example 3a (1983 ICKL discussions on "Point of Reference for the Arm").

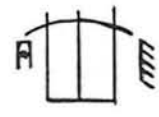
3.3 To further confuse the issue, Hutchinson clearly states that the symbol [symbol] refers to the "palm side" of the hand (author's emphasis) whereas Knust (316h) simply describes it as the "palms". In common terminology, the palm of the hand refers to "that somewhat concave part of the hand between the bases of the fingers and the wrist (Webster's Dictionary).

3.4 In most instances, one does not need to make a clear distinction between the palm itself or the palm side of the whole hand. Movements such as clapping the palm together (ex. 3c) or guiding the arm by the palm (ex. 3d) are general statements and logic tells us that no differentiation needs to be made.

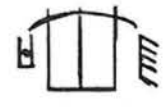
3c) 

3d) 

3.5 In other instances, it may be necessary to be more precise. An example is the type of clapping where the fingers of one hand contact the palm of the other (such as in "polite" applause, or the louder hand clap of the Flamenco dancer). Example 3e shows one possibility for writing such a contact which would probably produce the correct result, whereas example 3f could produce contact with the heel of the hand instead.

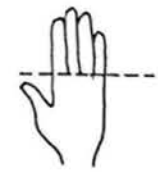
3e) 

3.6 It is apparent that we must either clarify our terminology and state exactly what is meant by the base or palm of the hand, or leave these as general terms and symbols, to be used when only a general statement is wanted, and to modify the symbols slightly to allow for greater detail when a precise statement is needed.

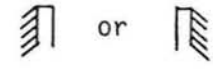
3f) 

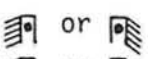
4. Proposal for Areas of the Hand

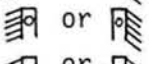
4.1 The area of the hand can logically be divided into two sections: the area of the fingers (ex. 4a) and the bulk of the hand, of which the palm is the inner surface (ex. 4b).

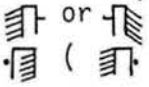


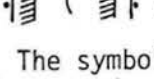
4.2 In order to specify the area of the fingers, the sign for the fingers would be added to the symbol ⊓ , resulting in 4c. This leaves no doubt that the area meant is that of the fingers, and not the whole hand. No change would occur in current KIN or LN practice. The following designations are then possible:

4c) 

4d)  Palm side or inner surface of the fingers

4e)  Back side or outer surface of the area of the fingers

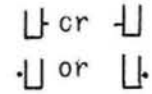
4f)  Thumb side of the area of the fingers

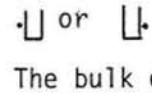
4g)  Little finger side of the area of the fingers

4.3 The symbol ⊔ would mean the bulk of the hand (current KIN practice). Surfaces and edges are shown in examples 4h-k.

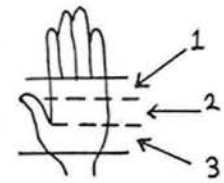
4h) Palm side, bulk of the hand (commonly referred to simply as the palm)

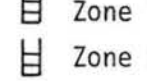
4i) Outer surface or back of the bulk of the hand

4j)  Thumb side, bulk of the hand

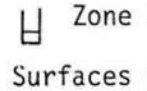
4k)  Little finger side, bulk of the hand

4.4 The bulk of the hand could be divided into three zones (illustrated in example 4l) which could be indicated by modifying the symbol ⊔ as shown in examples 4m-o.

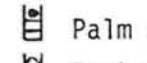
4l) 

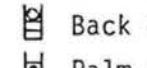
4m)  Zone 1: the finger end of the bulk of the hand

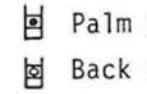
4n)  Zone 2: the center of the bulk of the hand

4o)  Zone 3: the heel or wrist end of the bulk of the hand

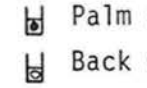
4.5 Surfaces would be indicated by placing the black or white circle in the area created by the horizontal lines, examples 4p-u.

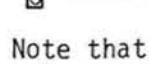
4p)  Palm surface of the finger end of the bulk of the hand

4q)  Back or outer surface of the finger end of the bulk of the hand

4r)  Palm surface of the center zone of the bulk of the hand

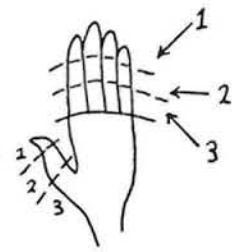
4s)  Back or outer surface of the center zone of the bulk of the hand

4t)  Palm surface of the heel or wrist end of the bulk of the hand

4u)  Back or outer surface of the wrist end of the bulk of the hand

4.6 Note that in examples 4p and 4q, the additional line used to show zone (ex. 4m) would not be needed as the placement of the black or white circle in that area is sufficient to show the zone. The additional line is only needed when neither front nor back surface is designated.

4.7 The areas of the fingers could also be divided into three zones as illustrated in example 4v. By following the same modification for symbols as occured for the bulk of the hand, these zones can be represented as follows:

4v) 

4w) Distal limb segments of fingers and thumb

4x) Central limb segments of fingers and thumb

4y) Proximal limb segments of fingers and thumb

4.8 It would not be necessary to add the indication for the fingers when the division of the area is shown.

4.9 If only the area(s) of the four fingers (excluding the thumb) is wanted, the symbol could be drawn as in example 4z.

4z) or

4.10 Surfaces would be indicated in the same manner as for zones of the bulk of the hand (4.4 above)

4aa) Inner surface of the distal limb segments

4bb) Outer surface of the distal limb segments

4cc) Inner surface of the central limb segments

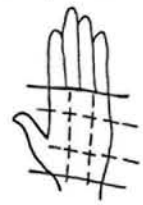
4dd) Outer surface of the central limb segments

4ee) Inner surface of the proximal limb segments

4ff) Outer surface of the proximal limb segments

4.11 Note elimination of the extra line in examples 4ee and 4ff as explained in 4.6 above.

4.12 Should need for further subdivision of the bulk of the hand arise, the three zones could each be divided by three, creating nine areas of the bulk of the hand as shown in example 4gg.

4gg) 

4.13 Pins could be used to indicate the area. Directions for the pins follow Knust's assumption of a "basic position in which the soles of the feet and the palms of the hands face downwards, and the tips of the fingers and toes point forwards" (Knust, 316h-m). It would not be necessary to add the horizontal lines to denote zones as sufficient statement is made by the pin. Symbols are shown for the outer surface of the right hand to correspond with the diagram 4hh.

4ii) Center, finger edge, bulk of hand

4jj) Center, wrist edge, bulk of hand

4kk) or Center of the bulk of the hand

4ll) Left center section, bulk of hand

4mm) Right center section, bulk of hand

4nn) Left finger edge section, bulk of hand

4oo) Left wrist edge section, bulk of hand

4hh) 

4pp) Right finger edge section, bulk of hand

4qq) Right wrist edge section, bulk of hand

5. Chart for Further Clarification

5.1 Area of the whole hand: 5a) 5b) 5c) 5d) 5e)

5.2 Division of the area of the hand into two halves:

5f) or finger area

5g) bulk of hand

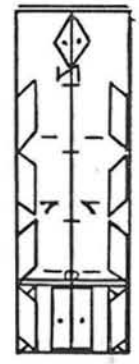
5.3 Division of finger area into three zones: 5h) 5i) 5j)

5.4 Division of bulk of hand into three zones: 5k) 5l) 5m)

5.5 Division of bulk of hand into nine areas: 5n) 5o) 5p) 5q) 5r) 5s) 5t) 5u) 5v)

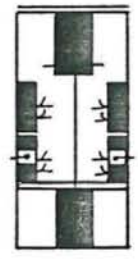
6. Specifying Areas of the Foot

6.1 As with the hand, there are also times when there is a need to show a specific area of the foot and a general indication is not enough. An example occurs in Kenpo Karate, where the weight must alternate from the pad of the ball of the foot below the big toe to the pad below the little toe when the legs rotate to create a stance change. Example 6a shows the change from the ball of the foot to the heel, but it cannot show the change from the inside to the outside of the balls of the feet in counts 1 and 3 that is so important in Kenpo.



6a)

6.2 Another example occurs in tap dance. In the first count of a wing (ex. 6b), the foot is slightly everted (rotated outward) so that the outside edge of the toe tap scrapes the floor. The symbols or produce too much rotation and would be dangerous. Nor do the foot hooks or show the correct area.



6b)

7. Areas of the Foot: Current Usage

7.1 The signs for the areas of the foot directly correspond with those for the hand:

7a) The area of the whole foot

7b) The sole of the foot

7c) The"top of the Foot" (Knust) or "instep" (Hutchinson)

7d)  Under surface of the heel

7e)  Heel edge of the foot

7f)  Toe edge of the foot

7g)  or Big toe side of the foot

7h) or Little toe side of the foot

7.3 In addition, contact bows or "foot hooks" allow us to state the angle of the foot in relation to the floor when supporting on or touching the ball of the foot, toe or heel:

7i)  or Toe nail

7j)  or Full toe or pointe (tips of toes)

7k)  or Pad of toe

7l)  or Full ball, or 3/4 toe, forced arch

7m)  or 1/2 ball (heel lifted to an angle of 45°)

7n)  or 1/4 ball

7o)  or 1/8 ball (heel only slightly raised)

7p) or Whole foot

7q)  or 1/4 heel (ball of foot "only slightly lifted from the floor"-Knust

7r)  or 1/2 heel

7s)  or 3/4 heel (ball of foot "noticeably lifted from the floor"-Knust)

7t)  or Full heel (ball of foot "considerably lifted from the floor"-Knus

8. Proposal for Areas of the Foot

8.1 Division of areas of the foot would follow the same concept and symbology as division of areas of the hand.

8.2 The area of the toes would be shown by adding the indication for the toes to the sign  , resulting in examples 8a-d.

8a)  or Underside of the toes

8b)  or Top surface of the toes

8c)  or Big toe side of the toe area

8d)  ( ) or ( ) Little toe side of the toe area

8.3 The bulk of the foot would be shown by the symbol  . Examples 8e-h show the areas and edges of the bulk of the foot.

8e)  Sole side of the bulk of the foot

8f)  Upper side of the bulk of the foot

8g)  or Big toe side of the bulk of the foot

8h)  or Little toe side of the bulk of the foot

8.4 Subdivision of the area of the toes and the area of the bulk of the foot would result in a total of six zones. The symbols below are shown for the sole side of the foot only, but application could be made to show the upper side of the foot and the big or little toe edges.

8i) Distal limb segment of the toes

8j) Central limb segment of the toes

8k) Proximal limb segment of the toes

8l) Ball of the foot

8m) Arch of the foot

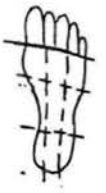
8n) Heel of the foot

8.5 Note that the symbol would not be possible. The area that would correspond to the heel of the foot would be , the front of the ankle.

8.6 Diagram 8o shows division of the bulk of the foot into nine areas to correspond with 4.12, the division of the hand into nine areas.

8.7 Although the foot is a much different shape than the hand, its use is less subtle and such an analysis could provide sufficient detail.

8o)



8.8 Symbology for the division of the bulk of the foot is the same as for the hand. Direction for the pin assumes that the position for analysis is with the sole of the foot down and the toes pointing forward. Symbols are given for the sole surface of the right foot.

8p) Left side of the ball of the foot

8q) Center of the ball of the foot

8r) Right side of the ball of the foot

8s) Left side of the longitudinal arch of the foot

8t) Center of the longitudinal arch of the foot

8u) Right side of the longitudinal arch of the foot

8v) Left side of the heel

8w) Center of the heel

8x) Right side of the heel

9. Conclusions

9.1 There is a need to show specific areas of the hands and feet in notating certain specialized movements. In this paper, a general indication has been retained and the existing signs modified to show specific areas.

9.2 Due to the difference in the anatomy of the foot and hand, the division of the hand into two equal areas (fingers and bulk of the hand) does not work quite as well when applied to the foot (toes and bulk of the foot). It was generally felt, however, that it was more important to have a single set of symbols that applied to both.

9.3 It is hoped that this paper will provide the basis for trial which will elicit examples to resolve the ambiguity which presently exists and provide a method for showing both general and detailed descriptions of areas of the hands and feet.

REFERENCES

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

Knust, Albrecht. A Dictionary of Kinetography Laban (Labanotation). Volumes 1 and 2. Plymouth: MacDonald and Evans, 1979.

APPENDIX E

INDEX OF ITEMS FULLY ACCEPTED BY ICKL, 1985

The following chart is intended to provide a general summary of items fully accepted by ICKL, together with sufficient information that interested individuals can track down full information by consulting an appropriate paper or conference proceedings. While this chart contains information only on items accepted in 1985, if it proves useful the Research Panel can work toward expanding the chart to include both previous and future decisions.

TOPIC	BRIEF DESCRIPTION	TITLE AND AUTHOR OF PAPER	DATE ACCEPTED
"measurement signs" (✕ and ⋈ and their variants)	modification of terminology for ✕ and ⋈ sets of signs to allow for broader application of these signs	Measurement Signs, Judy Van Zile	1985
use of ⋈ for normal step length	establishment of the use of ⋈ in the support column to mean neither long nor short (no affect on other existing uses of ⋈)	Normal Step Length, Maria Szentpál	1985
DBP (e.g., )	establishment of a new frame of reference and symbology for analyzing and notating direction	Direction from a Body Part (DBP): A System for Determining Directions for Supports and Gestures that Contact the Floor in Relation to a Particular Body Part, Maria Szentpál	1985
peripheral path for third degree points for gestures	a change in the rule for determining the path between 3rd degree points (shortest peripheral path, rather than direct path)	Peripheral Path for Third Degree Points, Ann Hutchinson	1985
one-movement bow	establishment of a particular meaning for one use of the vertical bow (perform as one continuous motion)	One-Movement Bow, Maria Szentpál	1985

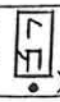
APPENDIX F

INDEX OF OTHER ITEMS

(items placed on trial, not accepted, briefly introduced, discussed, etc.)

The following chart is intended to provide a general summary of items dealt with but either not accepted or not fully accepted by ICKL, together with sufficient information that interested individuals can track down full information by consulting an appropriate paper or conference proceedings. While this chart contains information only on items dealt with in 1985, if it proves useful the Research Panel can work toward expanding the chart to include both previous and future discussions.

TOPIC	BRIEF DESCRIPTION	TITLE AND AUTHOR OF PAPER	DATE	STATUS
polar pins	establishment of another system of reference and set of symbols for minor movements (3 systems would exist: proximal analysis, distal analysis, and polar analysis)	Polar Pins for Minor Movements (Monopins), Ann Hutchinson and Jane Marriett	1985	accepted for two-year trial
areas of the hand and foot	establishment of a new symbology for notating specific areas of the hands and feet, to be used with contacting and facing statements	Areas of the Hand and Foot, Sheila Marion, and Areas of Hands and Feet, Ann Hutchinson	1985	accepted for two-year trial
ϑ for retained part leading/ guiding	changing the symbology for retaining the result of a part leading/guiding (originally ϑ, later) , now proposed as ϑ)	Validity of Part Leading (Guidance) Bow, Ann Hutchinson, and discussion resulting in idea set forward by Ilene Fox (see 1985 Proceedings)	1985	accepted for two-year trial
⊤ ⊥ "staff extender"	use of ⊤ ⊥ outside the staff to add statements regarding support indications that might not fit tidily within the staff	Internal Staff Extender, Maria Szentpál	1985	not accepted
} "intention bow"	use of } alongside the staff to insert symbols regarding the intention of the movement	The Indication of Intention, Mariz Szentpál	1985	not accepted
ad lib ϑ	identification of the varied meanings and ways in which the symbol is used; statement of a need to develop consistent uses and meanings	Ad Lib, Ray Cook	1985	no action
staples and carets	a new exploration of the uses of these symbols when placed inside the staff; proposal for new symbology and uses	Staples and Carets, Ann Hutchinson	1985	no action

TOPIC	BRIEF DESCRIPTION	TITLE AND AUTHOR OF PAPER	DATE	STATUS
line of balance  (e.g., )	a method for describing the line of balance	Line of Balance, Maria Szentpál	1985	no action
dynamics	explorations of what is meant by dynamics and whether dynamic indications are needed	notated examples compiled by Lucy Venable, and issue 40 of the Labanotator containing a discussion by Ann Hutchinson	1985	no action
 and  as presigns	statement of problems in using and as presigns as opposed to independent action statements	Use of and as Pre-Signs, Ann Hutchinson	1985	no action
"pause" sign	use of to have a different meaning than "o" (new sign would mean "outflowing hold")	Introduction into the System of the Sign , Maria Szentpál (based on an idea originally presented in Your Move, by Ann Hutchinson)	1985	no action
paths for gestures	exploration of ways to notate circular paths for gestures in terms of planes, axes, and cones	Paths for Gestures, Ann Hutchinson	1985	no action
retention signs	proposal to categorize various kinds of retention, and provide symbols for each category	A Proposal for a Revised and Expanded System of Retention Symbols (A Validity Issue), Janet Moekle and Ilene Fox	1985	no action
validity	continuing discussions of how to resolve validity problems	(discussions based on papers presented at previous conferences)	1985	no action
time signs	discussion of concepts relating to time and symbols for notating aspects of time	Time Signs, Ann Hutchinson and Maria Szentpál, and Motif Description--Time Signs, Ann Hutchinson	1985	no action

PRESENTATIONS

5. Members' Papers

6. Practical Presentations

7. Open Day Reports

(5a) THE EMERGENCE OF KINETOGRAPHY LABAN: ITS CONTEXT AND IMPLICATIONS*

by

Vera Maletic

The development of Laban's system of notation had a central place in his endeavors as choreographer, dance educator, and creator of a contemporary movement and dance theory. In the years preceding the creation of Kinetography, Laban's differing emphases are reflected in the changing design of symbols and the various descriptive names for the notation. To transform the Beauchamp-Feuillet Choreography into a contemporary dance notation based on movement concepts was the projected topic of Laban's "Die Schrift des Tänzers" (The Dancer's Script). Announced in his first book Die Welt des Tänzers (The Dancer's World, 1920)[1], he realized this intent in his second book Choreographie (1926)[2]. The new notation, referred to as the "new choreography," consists here of the fundamentals of his theory of space, coupled with several script outlines. Thus the various groups of symbols in the book (such as the "body cross," script for scales & inclinations, and letters & numbers) serve to underpin Laban's theory of space.[3]

In the interval of two years, Laban, however, transformed his notation into a more universal system which he called Kinetography but also referred to as "Schrifttanz" (Script-dance) and "Tanzschrift" (Dance-script). One can follow the changing context of this exploration in the broshures of the Choreographic Institute Laban (founded in Wurtzburg, 1926 and transferred to Berlin in 1927). While notation is rather implicit in the Institute's first manifesto (1926), it is actually the sine qua non for all its investigations:

> [The Institute is] a place for research, and for collecting choreographic knowledge. . . A place for the handing on of this knowledge to the growing generations of dancers and choreographers through clear contemporary practice; a place for collecting and publishing modern theatrical works; a place for the production. . . of old and new works of the art of dance. . . It is dedicated to the memory of the great dancers of the PAST; dedicated to the rising dancers of the FUTURE; and is operating in the PRESENT as a master's laboratory of choreology and the art of dance.[4]

The role of movement notation is emphasized very differently in the 1928 broshure. Its universality is reflected in its capacity to record ballet and expressive dance styles, solo and group dances, dance plays, social dance, sequences from various gymnastic systems, and movement in both sport and work. The beauty of the system lies in the fact that its use does not require expert knowledge of movement and dance, or an acquaintance with Laban's theory of harmony.[5] This marks a radical change from the approach in his book Choreographie. In a 1929 write-up about the Institute, the system is finally referred to as "Die Kinetographie Laban" (Kinetography Laban) and described as a simple alphabet of signs with the single purpose of notating dances

*This is an abridged version of the paper presented at the Conference. The original material had to be modified due to its depencency on slides and the forthcoming publication of this author's research on the origins and development of Laban's theoretical framework.

and movement sequences in an easy and readable fashion. "Any harmonic, psychological, choreological or other preknowledge is consciously excluded. Every child should be able to simply write down and read movements which are easily observable."[6] That notation should be accessible to everybody and it be included in the movement education of children is clearly stated here. But Laban also saw further implications for the use of notation besides educating audiences: A dance literature consisting of dance scores should also educate dance critics and researchers. Only a few among them, maintains Laban, are able to identify the impersonal dance work; the majority sees only the dancer and his/her personal peculiarities. Choreology-dance research, is underscored in all communications from the Institute and was used by Laban more than three decades before the foundation of the Benesh Institute of Choreology.

Choreological research was also a concern of the Deutsche Gesellschaft für Schrifttanz (German Socity for Script-Dance), a new society for the development of notated dance literature, the foundation of which was inspired by Laban's presentations of his system. The society produced a quarterly magazine Schrifttanz from 1929 to 1931, published by the Universal Edition in Vienna. While Laban's first two articles "Grundprincipien der Bewegungsschrift," (Fundamental Principles of Movement Notation), and "Die Entwicklung der Bewegungsschrift Laban," (The Development of Movement Notation Laban) appeared in the first two issues of the magazine, the Universal Edition also published Laban's booklet Methodik, Orthographie, Erläuterungen (Methodology, Orthography, Elucidations) in 1928. These publications marked the official birth of the system as we know it today. Although each issue of Schrifttanz was supplemented with extracts from notated choreographic works by Laban and his collaborators as well as detailed information on their activities, it also included articles, essays, critiques and announcements pertaining to the dance scene at large. The first activity report of the society contains five consecutive notices about the work of Laban and the Institute: an announcement about the reconstruction of the Titan from scores, notated at the Institute, is followed by information regarding plans for introductory student courses as well as Laban's series of lecture-demonstrations on notations for teachers of gymnastics and sports at the Berlin University. The magazine reports on a promotional lecture for dance notation held by Laban in conjunction with performances of his Chamber Dance Theatre at a Berlin hotel, a Laban lecture in Plauen on the historical significance of the art of dance highlighted by demonstrations of Kinetography Laban, and a list of notation courses organized at the Institute under Laban's direction for critics, musicians, artists, dancers and lay persons. The magazine Schrifttanz thus was an important agent in documenting, commenting, and promoting Laban's activities.

It may be of interest here to briefly consider the term "Schrifttanz" which is discussed in the first issue of the quarterly magazine. Both, Laban and Dr. Moll on behalf of the Society for Script-Dance, juxtapose it to the term "Tanschrift" (Dance-script). While the latter is seen as a means for documentation and preservation of dance, script-dance should facilitate the act of dance composition and thereby the spiritualization of dance.[7] These lines of thought are corroborated by one of Laban's assistants Fritz Klingenbeck who stated that Laban's idea of script-dance includes the application of notational symbols to free composition.[8]

It is evident that Laban's intensity in elaborating and spreading his system of notation had inspired several of his collaborators to probe, expand, and apply the system to various areas of their particular interests. Laban's assistant, Martin Gleisner, for instance, in his book Tanz für Alle (Dance for All, 1928) elaborates on choral dancing in three chapters ("Laydance in Movement Choir," "Festivity and Dance," and "Problems of the Development of the Movement Choir").[9] Gleisner also argues that notated choir works are the prerequisite for a general dance culture, and that not unlike conductors of song choirs, movement choir leaders can not rely on their own compositions.[10] Dance scores were, of course, used in teaching and rehearsing various chamber dance and choral dance works. The master mind in elaborating the orthography of group movement notation was Albrecht Knust. Being in charge of the Zentralschule Laban (Central School Laban) in Hamburg and the section for the Hamburger Bewegungschöre Laban (The Hamburg Movement Choirs Laban), Knust established, together with Laban's daughter Azra, the Hamburger Tanzschreibe Stube (The Hamburg Dance Notation Bureau) in 1930. In his first article "Beitrage zur Orthographie von Bewegungen" (Contributions to Movement Orthography), Knust presents his solution to the problem of describing recurrent phenomena in group dance with simple and straightforward symbols. He also maintains that the symbols are not new but had been developed from existing principles of Kinetography. Floor patterns, group-path, canons, types of curcular path, turning of the group, are summarized.[11] The second article "Die Kinetogram-Veröffentlichungen der Hamburger Tanzschreibestube" (Kinetographic Publications of the Hamburg Dance Notation Bureau) presents an account of five published scores: three by Knust - "Festlicher Marsch," "Welle, Kreis und Trichter," and "Die Welle," Laube's "Reigen," and "Feierliche Kanon" by Grete and Harry Pierenkamper; of particular interest are the descriptions of the nature of the pieces indicating their potential applications. While in Knust's "Festive Marsch," simple group sections alternate with rows of movers which converge into a whirling ring, his "The Wave" is an example of a choral dance which requires group sensitivity. In a block-like formation, dancers are linked by arms and with alternating rising and sinking movements create a common wave.[12] (It is interesting to note that Doris Humphrey composed her "Water Study" in 1928 in which dancers create wave-like motions by sequential movements in canon.)

Activities of Fritz Klingenbeck are less known although he was the notator of the Titan in 1928 and Laban's assistant at the Vienna pageant of the arts and crafts in 1929. Later a playwright and theatre director in Austria, Klingenbeck had been steeped in various problems of notation between 1928 and 1931. His articles are of special interest because they display on one hand concerns of notators of the day, and Klingenbeck's particular interest in the application of Kinetography to theatre directing, on the other. To pursue this link, he attended Max Reinhardt's seminar for acting and directing in Vienna in 1931. Here he explored the possibility of introducing Laban's notation as part of the directing script. In his brief articles titled "Tanzschrift im Schauspiel" ("Dance Notation in PLays"), Klingenbeck illustrates a fragment from Maugham's Victoria depicting a scene between the dancing master and Victoria. This was the first time that notation was applied in directing

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scripts, maintains Klingenbeck. A forthcoming notation for Shakespeare's Twelth-Night, produced in the style of the commedia dell'arte, is also announced.[13] In another article titled "Schreiben und Lesen," ("Writing and Reading"), Klingenbeck discusses the importance of capturing the most significant features when notating a dance, arguing that too many details may hinder the ease of its reconstruction. He recommends phrasing of notation and an eventual inclusion of catchwords to enhance the expressive character of the notated piece. An example of notational shorthand is also included.[14] Klingenbeck's article "Was Auschreiben und was Nicht?" ("What to and What Not to Notate?") addresses issues which are still under discussion today. He points to the distinction between the choreographic structure, the performer's interpretation, and the stylistic components. Klingenbeck discusses the difficulty of drawing borderlines between these three areas, emphasizing the importance of distinguishing the work from its personal interpretation by a performer. It would be absurd, he argues, to prescribe to somebody else idiosyncrasies such as either frequent movement initiation with an upbeat in the hips, shoulders, head and feet, or other minute impulses and variations. These characteristics are best captured on film. For the indication of stylistic components, Klingenbeck suggests pre-signs or key-signatures, such as the sharp or flat in music or a "b" indicating the ballet style. He hopes that further practice will discover other possibilities.[15] (We are still at it!)

What emerges from the above discussion is that Kinetography Laban was created in the context of the new choreography, both as theory and as composition, and choreology, the dance science. Laban saw each as an outstanding need of the dance in the new era. We realize today that although Laban responded to socio-cultural conditions and artistic trends of his time, and also shaped them, he succeeded in creating a theoretical framework and a system of notation, which is embued with universal dimensions. The above deliberations also indicate that besides encouraging his students to develop their own areas of interest, Laban always inspired creative collaborations. In the area of notation, be believed that "the combined experience of many different person [will] result in the final solution of the problem."[16]

Notes

1. Cf. p.8. of Die Welt Des Tänzers (Stuttgart: Walter Seifert Verlag, 1920)
2. Choreographie: Erstes Heft was published by Eugen Diedrichs in Jena, 1926.
3. Flyer of the Choreographic Institute Laban in Würtzburg, 1926.
4. Cf. the prospectus of the Choreographic Institute Laban in Berlin, 1928.
5. Rudolf von Laban, "Das Choreographische Institut Laban" Monographien der Ausbildungschulen für Tanz und Tänzerische Körperbildung, Band I. ed. Liesel Freund (Charlottenburg: L. Alterthum Verlag, 1929)
6. Cf. Rudolf von Laban, "Grundprincipien der Bewegungschrift," p. 5; and Dr. Edward Moll, "Mitteilungen der Deutschen Geselschaft fur Schrifttanz," p. 16 of Schrifttanz, Heft I. 1928.

7. Cf. Fritz Klingenbeck, "Schreiben und Lesen," Schrifttanz, Heft IV, 1929, p. 76
8. Cf. Martin Gleisner, Tanz für Alle (Leipzig: Hesse & Becker Verlag, 1928), pp. 112-168.
9. Cf. Schrifttanz, Heft I, 1931, pp. 15-17
10. Cf. Schrifttanz, Heft II, 1931, pp. 29-30.
11. Reference to the score of "Die Welle" can also be found in Mary Jane Warner, Laban Notation Scores: An International Bibliography, ICKL publication, 1984; motives for the "Festlicher Marsch" have been published as a supplement in Schrifttanz, Heft II, 1930.
12. Cf. Schrifttanz, Heft I, 1931, p.21.
13. Cf. Schrifttanz, Heft IV, 1929, pp. 76-77.
14. Cf. Schrifttanz, Heft I, 1931, pp. 21.
15. Cf. Schrifttanz, Heft II, 1930, pp. 48-49.
16. Albert Knust, "The Roots of Laban Notation," Dance Notation Record, Vol. IX, Nos. 3 & 4, 1958, p. 8.

(5b)

DANCE DOCUMENTATION

by Valerie Preston-Dunlop

I have been an absent but not uninterested Core Fellow of ICKL for some years. Younger Fellows and Associates may be unfamiliar with my interest in international notation affairs so forgive me if I start with that.

It was in 1949, in Manchester, that my first international assignment was given. It was the occasion of Laban's 70th birthday, and for his friends abroad, indeed all over the world, he proposed to send a greeting of thanks in the form of notation, or rather kinetograms, of his recent space harmony interest, namely the Transversal Seven-Rings, or as we now call them the Mixed 7-ring Families. I was called upon to write them and did so. Our international friends were full of queries, 'how can these be performed, as written', for I had written them in the dialect of space harmony, completely clear to those in the know and very troublesome to those not.

My second assignment was more promising, in 1952, the first International notation discussion post-war, the Essen Kinetography Conference between Albrecht Knust, Ann Hutchinson and myself, which Ann will surely remember as the perfect example of how two intelligent and informed people, working fervently on the same thing for over 10 years, but in quite different contexts, one in secret in wartime Germany the other in New York in a time of modern dance growth, how two people can move away from each other in development of a system to a point of estrangement. And I learned my first lessons in diplomacy.

From 1959 through to 1979 my involvement with ICKL was intense. Research Committee, Chairman of the Conferences, presenting technical papers. It was in 1967 that Motif Writing was my main concern. Since that time I have chosen to bury myself in everything other than Laban concepts, to get it all in context and to attempt to see how other people think and act. A Master's Degree and a Doctorate are very levelling. You learn in such a straightforward way that you know very little about very little and that is a good thing.

I now have the good fortune to be doing research into Laban's early work. I am commissioned to find out and get supporting evidence of his French, Swiss and German periods and indeed his British period too. I start, as it were, where Vera Maletic brought us in her paper. In the Dartington Hall Archives, I came across this letter from Lisa Ullmann to Dorothy Elmhirst in 1940. She writes: "The greater part of my time is occupied with Dance Notation .... It is most fascinating to work the whole thing through with Mr Laban, and to learn about its real background and spirit which we, his pupils in our schools have so terribly neglected, and as I see it now, have thus killed so much of its real life, and have degraded it to something merely external and mechanic ...." My heckles rose. Have I really degraded it? Do I not know its true spirit. Listen to Gertrud Snell; we are talking in Hanover, discussing Laban's "Choreographie". Snell was, as you know, Laban's assistant from 1924 to 1936. (The audio tape contains discussion on two issues, with which Laban struggled, to look at the mover from behind or from above, and to write the 'ziel' or aim of the movement or the movement itself). I work through "Choreographie" with her, and his other books and pamphlets to gain insight into their content. I have done the same with Sylvia Bodmer who was a dancer in the Tanzbuhne Laban from 1922 and had her own school for Laban's work in Frankfurt and then for 40 years concerned herself with recreational dance in Manchester. This year I have also had the good fortune to work with Käthe Wulff, who was with Laban in Ascona in 1917, a great Dada girl; she is still teaching, once a week at the age of 95. And Horst Koegler, Irene Steiner are two others with whom I have worked this year, and I am shortly off to Fritz Klingenbeck whom Vera mentioned and quoted.

Laban was both an empiricist and a logical thinker. He based his ideas on what he saw people do and brought his knowledge of things systematic to bear upon his evidence. He was not an either/or man, but a synthesist. Apparently mutually exclusive approaches to study were combined by him in the creative act of coming to know human movement. He recognised the value of intellect and of intuition, of set form and improvised play, of Appollonian form and Dionysiac dynamism, of motion and arrival, positive and negative space, active and passive uses of energy, the yin/yang syndrome and even actual and virtual forces, and especially the intimate relationship between the body and space, as Mary Wigman quoted by Vera, expressed so well. Much of this is well captured in Lange's Topaz and Challet-Haas' principles. Needs of individuals in the development of notation vie with logical developments of the system. And these two counterpulls have to coexist, need and logic. But whatever we do, Ewald Moll in Shrifttanz July 1928 makes it clear, notation is a means only, it serves dance and movement. Let us look for a moment at how our system views movement. Let us look at the body, space, time and action.

Take the chest. We are not concerned with breasts but with a notional cube, a white circle in a box. Take the head. Noses, hair and smiles are ignored while a block tilts, turns and shifts. But a choreographer may not think about the body in that way. Its masculine and feminine qualities, buttocks and fingernails may be the concern of the creative artist, but our notation system has a different logic and may not fulfill its obligation to reflect the creative artist's ideas and intentions. Look at space. Our notation views it geometrically, through curves, circles, centres, rotations, symmetries. But not all dancers and choreographers do that. Some are concerned with images, with shapes or organic growth not logical forms. Take 'time'. We view it metrically. What difficulties we get into when we cannot count. Action rhythms, breath rhythms, no rhythm at all are alien to our system. I recall writing, or trying to write, A Balinese dancer. I fretted because she never danced it the same, time-wise. 'But I do' she said. We were both right but her sameness meant the same response to the musician, when he changed rhythm so did she, and he changed as his heart told him to. Is our system universal, or simply western? I had cause to think. And action? When I presented Motif Writing, I confidently took the actions contained in the system, actions which were stated by me to be 'basic'; actions like twisting, jumping and travelling. But are they the moving body's basic actions? Do we not walk, run and crawl, do we not grasp? Is locomotion really a basic action or merely notional?

I realise now how far I had to go, and indeed I realised it quite soon and stopped the development of Motif Writing because I saw that the criteria of the movement's intention was fraught with problems that I knew I could not cope with then.

Our system has developed primarily through the motivation of need. Laban needed to write down his 'swings', his new movement vocabulary. He set out to do that, first, and then found he had made something much more profound. Knust was a 'Bewegungschor' leader. He needed to be able to write group movements, urgently, in order to rehearse such mammoth works as the Olympic movement choir, which Helen Priest Rogers was witness to in 1936. Look at these slides of Knusts men's movement choir. (Eight slides from the Martin Gleisner Collection at the Laban Centre). So he contributed this unique group of concepts and signs to our system. Returning to 1952, the confrontation of Knust's upper part of the body analysis with Ann Hutchinson's and Helen Priest Rogers' new analysis of chest movement high-lighted their need to serve the dance as they found it in New York. The intricacies of Hungarian folk material forced Maria Szentpal into thinking further and to her contributions to the system of detailed orthography for legs and feet. And I in my turn, my involvement with creative educational dance for children forced me to find ways of writing their structured improvisation which lead to Motif Writing.

I did not fully understand in 1969 what I had stumbled on. But I was facing fair and square the notion of autographic and allographic treatment of the dance medium. Nelson Goodman explains. Autographic art forms embody the idea of one version, one autographed version, one original only, like a painting, or a form in stone. There is for ever only one of it. Allographic art forms are performing arts, where each performance makes the work anew, each time slightly other and yet the work, the otherness being part of it all, never, ever the

same. Some choreographers strain towards an autographic treatment of their dances. Graham is such a person. She wants it as near the original as she can, in every aspect from casting to conductor. She stamps each performance with her unique hand. Not so other artists. Some thrive on changing their works and some have change as part of their work. From the notators point of view we need to take note, if we are to document adequately, note not only what is fixed but is free to be 'other'. And that has to span not only the movement but the dance medium as a whole. Take casting. Twyla Tharp is happy to make a piece on three women and perform it later with three men. Not so Appallachian Spring. But how about ethnic casting? Will colour or bone structure change the piece? Or height? Or technical style? Do you remember Fonteyn and Nureyev bringing their classical style to the Moor's Pavane? The work simply disappeared and another dance was there. Take space, the space in which the piece is to be presented. Can it be changed and still the piece remain? Must it be procenium, could it be outside, in an art gallery, on a roof top? I recall a work in The Great Hall at Goldsmith's College, given one Christmas. It was a solo for one woman, the Holy Virgin. She was alone in the vast space which the Great Hall presented. The expression was embodied in the space. Her vulnerability and aloneness were the dance. It was repeated in a smaller studio and the dance was gone, all that remained was a good dancer dancing. The space was the part of the dance that could not be altered, could not be allographic. And the documentation should say so.

What about the musical score or the sound? May that change? Cunningham and Cage would say yes, Petipa would say no. Think of Ann Hutchinson's experience with Cachucha. Tempo wrong, repetitions missing, which really mattered. When she danced it in that state was it still the Cachucha, or not? Was it too 'other' to be itself? Casting, sound space, costume, movement, dynamics and so on, all that is the medium of dance are vital to the documentation of the art. Gone are the days of the movement being sufficient as indeed all our latest scores exemplify.

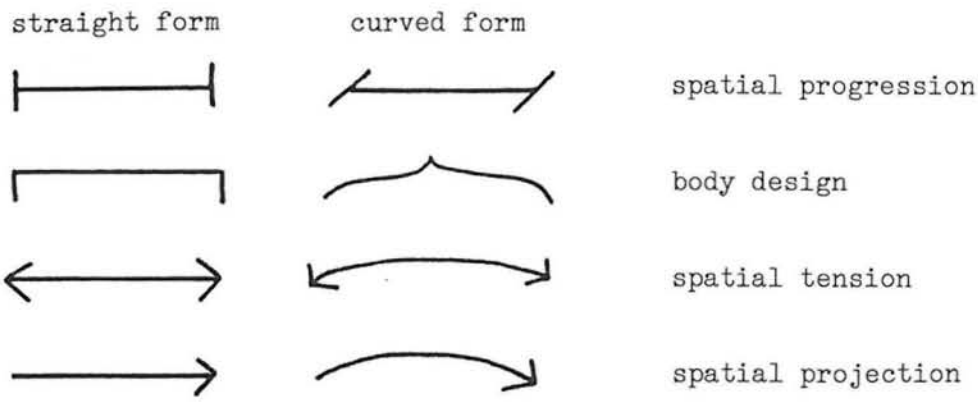
Returning to the universality of our notation and to its service of dance and movement, in 1969 I had the opportunity to test it in the field of ergonomics at the University of Birmingham. I was to use my skills to promote increased production in a power press operation. I was confident I could do it. Of course there were problems. I had to cope with a changed analysis of space. Centre was the central spot of the operation not the centre of the operative, the kinesphere had become the shape of a power press not a dancer's shape. But this I solved and came up with masses of information from my notated examples. But my pride preceded a fall. At least 9/10 of my information was redundant. Who wanted to know that they were sitting down? Of course they were. No I had completely missed the crux of the problem which was perceptual overloading. As the operative reached for the unpressed piece she had to feel for its shape, she had to take decisive action on a kinesthetic cue in order to pick up the right piece. At the same time she had too look at the opening shutter of the press, the safety shutter, where her other hand was active, a visual cue demanding the second strand of perceptual concentration. In order to know whether there was room for the pressed piece to be lodged at her right side she could tell by the

sound of the dropping piece whether there was room or not for the next one. An audible cue, the third strand of perceptual concentation. And this was the overload causing strain and fatigue. I had completely missed it for my script system does not include perception. It includes touch, and look but not feel and see, let alone listen. So is it universal? Well as much as any other system, for Benesh and Eshkol would fare no better. But it was a salutory experience and I know that I will look for Crossman's perceptual flow chart next time, together with my kinetograms.

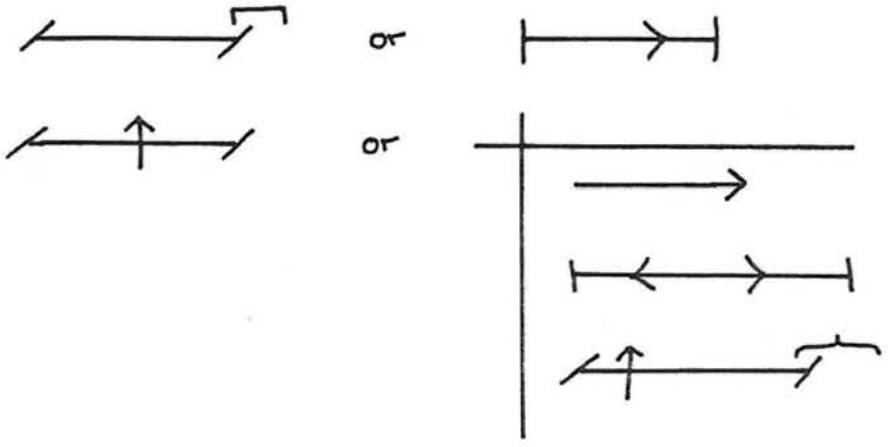
The adequacy of our notation is always in my mind. Does it really serve the dance? Do any of the systems serve it adequately? Two papers on the agenda of this year's ICKL Conference caught my eye, both under the authorship of Szentpal, but one based on Hutchinson's 'Your Move'. They involve the manner in which 'intention' shall be written. This is what I now realise I was reaching for in Motif Writing. But intention in movement is an enormous issue. It is exciting that it is being raised but at all costs it must be thoroughly explored and not allowed to creep in unannounced. Our aethestic colleagues would have a lot to offer us on this subject for the choreographer's intention is their province.

It was looking at this area that brought me to wrestle with the notion of virtual and actual spatial forms in dance, the subject of my doctoral studies. Let me explain. I set out to deal with spatial form in choreography. I announced to one of my tutors, Dr Dorothy Madden, that I was not concerned with dynamics but only with space in my thesis. 'Perhaps you will change your mind', she said. And of course I had to for it became clear to me that we see spatial forms in dance through the dynamics of the dancer. Forms appear because of dynamic utterance. Take a horizontal line as a form in space. It is obvious that I can realise it through motion, I can move my hand horizontally from side to side. I call this spatial progression. It is also obvious that the line can be realised by a design in the body. If I raise my arm to the side and hold it, it is horizontal, I see horizontality through its body design . That is the second way of seeing a form in space. But if I look across the room, as I now do, at DAI Ailian, our eyes meet, we set up a horizontal line of energy between us which is visible to an audience; it is not really there, it is not actual but virtual. Nevertheless, it is visible and part of the expression shared in the dance by dancer and audience. This energy line across the space can be seen in one body, between two arms, between palm and cheek, between two feet. It is a spatial tension, the third way of materialising spatial forms. And there is one more. I call it spatial projection . The energy of my movement is not contained in the body but projects out beyond the boundary of the body into the space. It projects from me through my fingertips and out, horizontally, or vertically, or in whatever direction I chose to send it. It is virtual but none the less real, felt by dancer and audience alike.

It is the dancer's dynamic which decides the nature of the form's materialisation based on the choreographer's intention. I had to write these down. I wanted to be able to use these four analytic strands independently of any notation system for it was evident to me that this was a highly significant element in individual style. So I chose four pairs of signs, not with great care of deep complexity but for ease of writing. Here they are -



and they can appear in clusters.



I called it Ch.U./M.m notation, that is choreutic units and their manner of materialisation. The choreutic unit is the line, straight or curved, large or small, with directional value, placed around the body, wherever, and that is expressed in this notation very simply by (H - D) or high to deep using R right, L left etc, and space measurement signs for size. The M.m. is more significant. It states how the choreutic unit will become visible.

Have a look at this video recording. It is a research tape in which a graphics tablet has been used to superimpose on the moving body of the dancer the choreutic lines and their manner of materialisation... ..... (The tape is part of the doctoral thesis and we looked at an analysis of 'Rounding' and 'Horizontal Encounter').

The three works on which this analysis was tested were Humphrey's 'Day on Earth', Nijinska's 'Les Noces' and Grossman's 'Couples'. Think of 'Day on Earth', a work that some of you, Lucy Venable particularly, are more familiar with than I am. The Man sets up his relationship with the earth through his leaning body and his focus, both projections FD, and he then gestures (spatial progression) into a position (body design) in which his energy is, must be, sent out into the space to make clear to all his furrow. Without spatial projection this movement has another meaning. So too is it with the Woman. Her relationship with her Child and the memory of the child is set up by her spatial projection. The spatial tension between the Man and Young Woman is quite different from the body designs shared by the Man and the Woman. It is not that they have different shapes and form; they do, but it is how those forms are made manifest which is essential to the meaning of the piece.

I searched for documentation to that effect in the score and it is not there. That is no fault of Mickey Topaz and Billey Mahoney, the notators, for our system as yet has no means to distinguish projected or unprojected and so on.

Later in this conference I see that the perpetual topic of Dynamics is on the agenda. It has been there since 1959. We are on a losing wicket with it. Study of perception, its physiology and its psychology, will show that the sensation of dynamic change is a private experience available to the performer only, not sharable or publicly verifiable. However hard we try to solve the problem it will raise its head again. I tentatively suggest that perhaps a radically different approach might be made, namely that the spatial forms, both virtual and actual, made by the dynamic of the dancer, might serve as a sharable entree to the secret world of dynamics and that the four manners of materialisation may prove worth following up for inclusion in our notation system.

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4. The Principles and Basic Concepts of Laban's Novement Notation - Lange, Topaz and Challet Haas - ICKL

5. R Laban - Choreographie 1926

6. Audio tape - Gertrud Snell and V P-D - Laban Centre

7. Audio tape - Sylvia Bodmer and V P-D - Laban Centre

8. Albrecht Knust - Gruppenbewegungen - Hamburger Tanzstube 1931

9. Photographs - Hamburg Male Movement Choir - Martin Gleisner Collection - Laban Centre

10. Nelson Goodman - Language of Art - 1976

11. J J Gibson - The Senses Considered as a Perceptual System 1966

12. The Indication of Intention - Maria Szentpal - ICKL

13. Introduction into the System of the Sign - Szentpal - ICKL

14. The Manner of Materialisation of Choreutic Units - V P-D 1980

15. Video Going for a Walk with a Line - V P-D 1980

16. Labanotation score - Day on Earth - D Humphrey, Topaz, Mahoney DNB

(5c) NOTATING CHINESE KENPO KARATE

by

Sheila Marion

For the past few months, I have had the pleasure of working with Fred Stille, a senior blackbelt instructor with Ed Parker's International Kenpo Karate Association (IKKA). In the martial arts, as in any other art, forms, techniques and teaching methods slowly evolve and change. Mr. Stille was interested in using Labanotation to record his current teaching and as a memory aid for students to speed up learning.

The process of analysis that ensued has been intriguing and thought provoking. Many of my assumptions about movement and how to describe it have been challenged. As a result, I have been able to explore some of the ideas which have been discussed at recent ICKL conferences, and have taken certain liberties within the system to reflect some new ways of thinking.

Direction of Attention

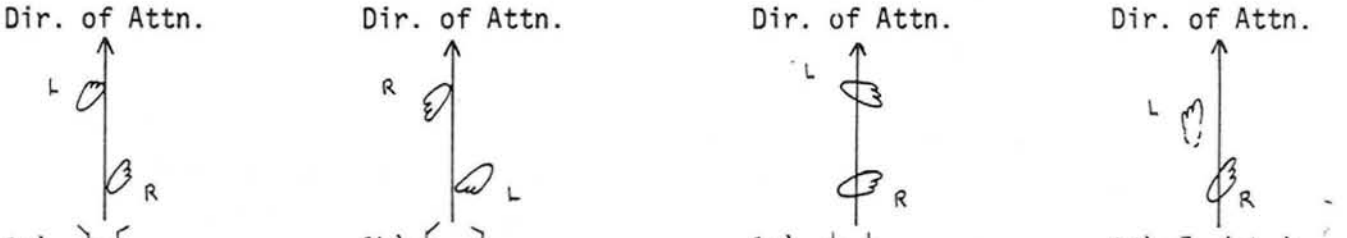
The first and most important problem has been the system of reference. In dance, our front may be the front of our own body ( or ) or body part ( or ), the audience (), or where we were facing before rotating or twisting some part (). In kenpo, it is none of the above. Front is called the "Direction of Attention", yet it is possible that no body part is actually facing that direction. For example, the body is turned away to protect vulnerable areas and feet are placed at an angle for stability and safety. While the head and eyes may be facing an opponent in practice sparring, in a serious situation they will also be turned away so that the peripheral vision can be used. In addition, this front is not fixed; it may move about. Consequently, "front" may be changed simply by changing the attention (awareness) toward a new threat. This can be accomplished with no movement at all, or with as little movement as turning the head.

The first problem, therefore, was to devise a key to indicate a system of reference based on an external but constantly changing front. In discussing this with Dr. Ann Hutchinson Guest, two possibilities were brought up. Both used the concept of focal point to indicate Direction of Attention:  to show front is toward the focal point or , where the focal point is combined with the Standard Cross of Axes.

Center Line of the Body

Once the concept of "front" has been solved, the remainder of the details of stance easily fall into place. Placement of the feet, critical to a karate stance both for stability/safety and for potential mobility in maneuvers or kicks, requires two indications. First is the relationship to the center line of the body, delineating whether the feet are on the line, in an "open" position or crossed over the line. The center line in this instance is the imaginary line drawn from the center of gravity of the body towards the Direction of Attention, not, as we usually understand it, the line which splits the body into two symmetrical halves.

Track pins (ICKL 1979) have been used to show this relationship, with a specific, adapted meaning: ⫯⫯ or ⫰ ⫯ have been used to state that either the toe or heel is touching the imaginary center line (examples 1a and 1b), ⫲ has been used to show that the center line passes through the center of the foot (example 1c), and ⫯ ⫰ have been used to show that the foot is just off the line (example 1d).



1a) ⫯ ⫰ (L toe & R heel touch line) left Neutral Bow Stance

1b) ⫰ ⫯ (feet crossed over line) right Reverse Neutral Bow

1c) ⫲ ⫲ (center of foot on center line) left Side Horse Stance

1d) ⫯ (⫲) (L foot just off center line) right Fighting Cat Stance

Leg Rotations

Leg rotations, the second factor in identifying positions of the feet, are shown in relation to the direction of attention; that is, how much they are turned away from front. Many "mixed" rotations thus occur, where one leg is rotated "outward" and the other "inward". This is in relation to the Direction of Attention, however, and not to the anatomical rotation of the leg in the hip socket.

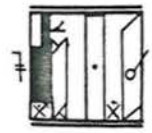
Degree of rotation is measured very precisely in Kenpo Karate by the angle of the longitudinal axis of the foot to the center line (from the center of gravity towards the Direction of Attention). Resulting angles are usually 45°, 90°, or 135°,. Again, the purpose is stability/safety of the stance.

Thus the positions of the feet in the stances drawn above are notated as shown in examples 2a-d.

2a) left
Neutral Bow

2b) right Reverse
Neutral Bow

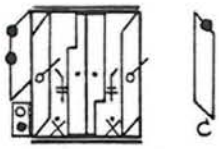
2c) left
Side Horse



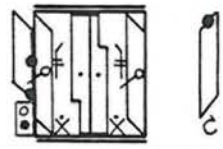
2d) right
Fighting Cat

Body Facings

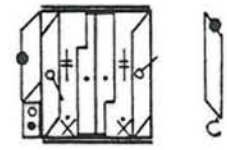
It remains, then, to show the facing of the torso and the head for the description of the stance to be complete (details of body carriage will not be discussed at this point). As the body facing is the result of turning away from the Direction of Attention to protect vulnerable body areas, I have used the focal point within the turn symbol to show this relationship. However, as the body facings are seldom based on 45° angles as are the leg rotations, I have had to adapt the use of focal point to show intermediate positions. If  is an intermediate rotation,  should be a similar intermediate relationship to a focal point. The position of the torso in the previous stances is shown in examples 3a-d. The head has been shown as turned to face the Direction of Attention as would occur in practice sparring.



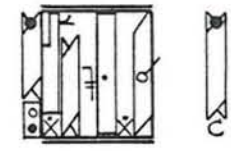
3a) left
Neutral Bow
Stance



3b) right Reverse
Neutral Bow
Stance



3c) left
Side Horse
Stance

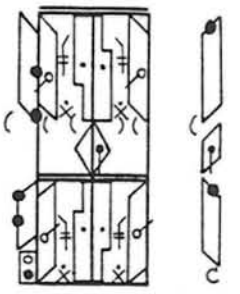


3d) right
Fighting Cat
Stance

Secret Turn

New facings which occur only as a result of a change in the Direction of Attention without the use of a Foot or Body Maneuver are shown by the use of Knust's secret turn: "the secret turn is purely a mental decision to establish a new front; no movement occurs." (Knust, #219c) The sign for a secret turn is a combination of the symbol for retention in space and a pin indicating direction of the turn. Knust used it for turns under 180° only. Thus  is a secret turn ¼ right,  is a secret turn 1/8 left. For half turns, which occur frequently in karate forms, direction cannot be shown by the pin alone,

therefore the rotation of the head is included. However, as previously stated, in Kenpo Karate one is not necessarily looking in the Direction of Attention. In example 4, changing the Direction of Attention 180° transforms a left Neutral Bow Stance into a right Reverse Bow Stance (see examples 3a & b).



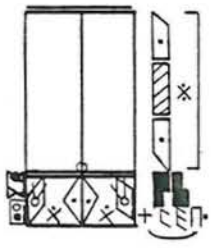
4)

Gestural Paths

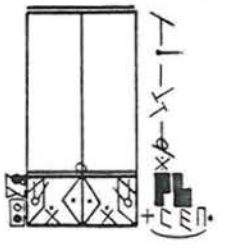
Gestures of the limbs, such as the Defensive Techniques of Blocking (meeting force with force) or Parrying (riding the force) or the Offensive Techniques of Punches or Strikes are particularly interesting to notate. Unlike the Stances or Foot Maneuvers which are very clear positions, the Defensive or Offensive Techniques are thought of as paths, either "orbital" or linear. The final position of each is variable, depending on how the training partner or opponent moves. In order to reflect the thinking about the way in which these movements occur, I have used a combination of paths for the limbs (Hutchinson pg. 502) and Direction from Body Part (ICKL, 19).

For example, the Inward Block is a planal movement with the axis  . It protects the body from a punch directed anywhere from the head to the abdomen and deflects it past the body. As the student becomes more advanced in his or her technique, the "orbits" become increasingly flatter elipses until they almost resemble straight lines. The feeling is still one of curved rather than linear movement, however. In example 5a, writing the cardinal directions would accurately show the shape of the movement but not its intent. The hand is shown starting at the hip which would occur in training, but in reality, the starting position could be anywhere on the plane.

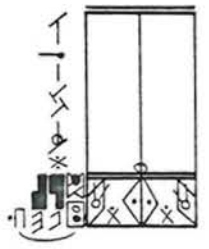
Example 5b not only directly reflects the intent of the movement but also allows for easy comparison with other types of movements. Thus it can be seen that example 5c, a left Inward Parry, is simply an orbital reverse of a right Inward Block, moving along the same path in space but using the opposite arm.



5a) right Inward Block

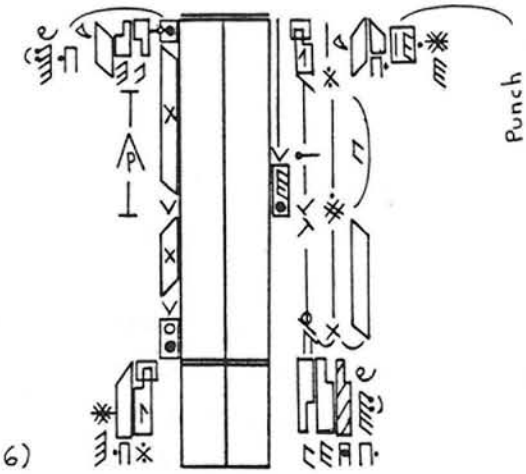


5b) right Inward Block using path sign



5c) left Inward Parry

A fully detailed description would show the timing of the rotation of the arm, a sequential follow through as the arm comes forward, the use of the opposite arm to create an opposing force, the surface which produces the contact, and the final position of the block. Example 6 is a full description of a right Inward Block.



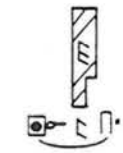
6)

Direction from Body Part (DBP)

In example 6 above, the final position is shown as an area which is related directionally to a body part, rather than an exact position in space. When the body moves from a Training Horse Stance (position of the feet in example 5) to a more protected position such as the Neutral Bow (example 3a), the arm will still finish forward of the opposite shoulder, as the aim is to deflect the blow just past the body and not to arrive at a certain point in space. Forward, as stated previously, is toward the Direction of Attention.

DBP may also be used to describe other aspects of the technique, since correct placement is tailored individually to meet each body's needs. In most stances, for example, the legs are bent so that the knee can be directly over the instep (Ex. 7a). In a Training Horse Stance, to find the correct placement of the hand at the side of the body, the arm is drawn back until the fist reaches the point where the elbow previously touched. The resulting position is thought of as example 7b.

7a)



7b)

Shorthand or Simplified Version

I have the good fortune to be working with a person of infinite patience and exactitude. Mr. Stille is an integral part of the analysis and we fully

discuss all of the possible choices before a method of writing is chosen. If I demonstrate a movement in order to ask a question, all aspects of that movement are corrected, not just the one I questioned. Therefore I feel that I am able to write a correct and detailed version of the system, even though I am unable to perform the movements myself.

One of my primary purposes, however, is to create a teaching and memory aid for students already familiar with the fine points of style. To assist in the quick reading of the score, I have eliminated or modified many symbols to make the page as uncluttered as possible.

Some things are taken for granted: the degree of bend of the knees unless lower than , and the relationship of the heel and toe to the center line in an uncrossed stance. Other symbols have been modified for quick recognition. Rotations have been abbreviated from to , for example. Track pins for crossed positions of the feet have been streamlined from to as confusion frequently arose with the symbol for the knee.

The most unusual usage is that which has evolved to show the relationship of the body to the Direction of Attention. The rotation symbol with the focal point seemed cumbersome and required "translation" on the part of the students. It produced no instant recognition as did the other symbols. Likewise, combining the meeting line with the focal point (Labanotator #27) only served to confuse students. As it became apparent that the way the attempted to understand the latter was to see it in terms of the relationship of the shoulder line to the Direction of Attention, I decided to attempt to reflect their thinking more directly.

Thus a combination of the focal point symbolizing Direction of Attention and the sign for a surface has evolved into with the simplification representing the front of the shoulder line. As the Direction of Attention is always "forward", I have left the focal point uppermost on the page and turned the sign for surface to indicate the relationship. Intermediate directions are taken for granted, and individual facings will vary slightly according to body type. Example 8 shows various facings for the simplified version.

8 a) = b) = or c) = d) = or

Short One Kata, Simplified Version

The form notated below is one of the first that students learn to perform. The stance in each instance is a Neutral Bow and transitions are accomplished through the foot maneuver called Step Through. The four blocks are Inward, Outward, Upward and Downward.

Kimono Grab

The Kimono Grab is one of the first defensive techniques a student learns. It is shown here, in a fairly detailed version with both the offensive and defensive parts to indicate the effect the movements should have on the training partner or opponent.

Sources

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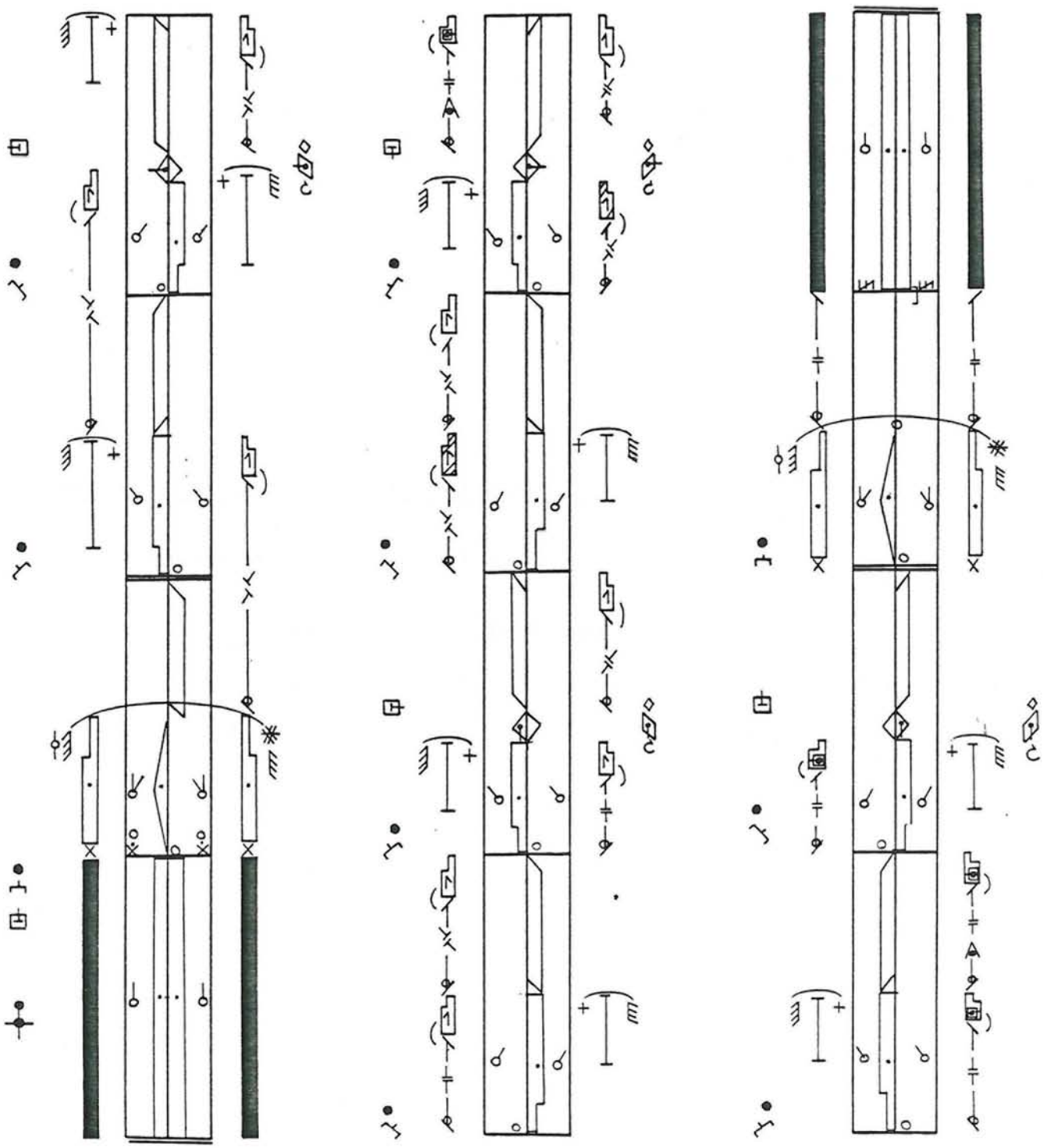
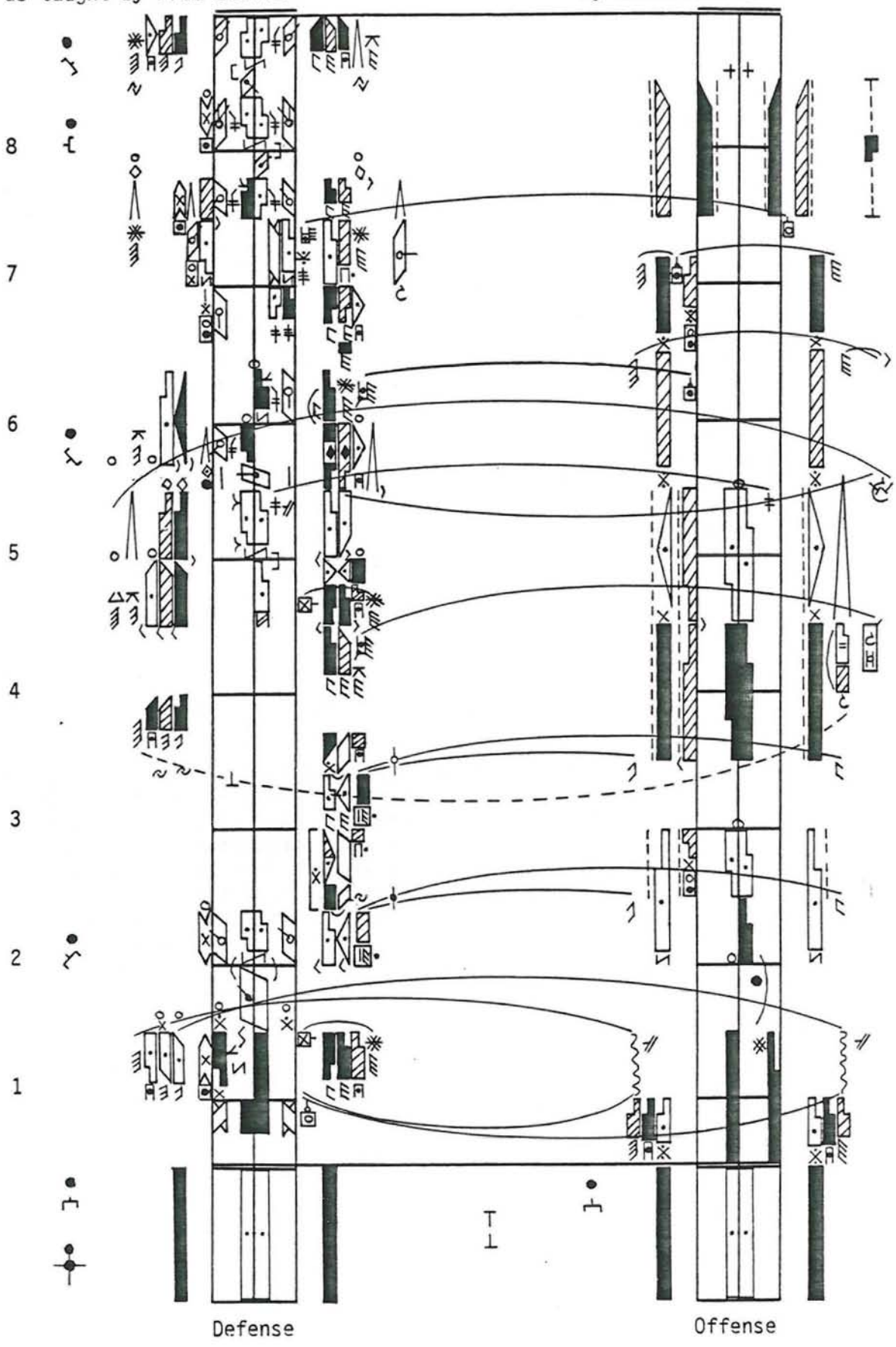
SHORT ONE KATA
as taught by Fred Stille

Labanotation c 1984
by Sheila Marion



KIMONO GRAB
as taught by Fred Stille

Labanotation c 1984
by Sheila Marion



(5d) THE DEVELOPMENT OF LABANOTATION IN CHINA

by DAI Ailian

It was only in 1980 when I gave classes twice a week to two groups of Elementary Labanotation, I having passed the examination. The students were all from Beijing from various dance organisations with the exception of a gymnastic teacher. It was such a success that they wanted to know more, and be able to record their dances and choreography. I decided what I needed was teachers, so out of those who showed promise, I chose eight to continue in intermediate. Since the number was limited, there were sixteen observers, ten who later caught up, which then we had eighteen versed in intermediate.

Since then we organised All-China courses, and sent teachers to other parts of China to spread the knowledge of Labanotation.

We are now organised into the Labanotation Research Society and at present register members of Intermediate standard. Besides Beijing, Shanghai comes second in numbers. In the majority of the different provinces and cities in China one will find someone who can read Labanotation.

Our policy is "Walking on two legs" which means we stress the popularisation, at the same time raising the standard of our notators.

Our method of teaching is similar to a music teacher which stresses application to the instrument through reading, writing comes later, or very simple at the start.

We organise regular workshops for beginners, and we invited Carl Wolz and Ilene Fox last year to give a workshop in Advanced Labanotation material. Labanotation teachers meet in Beijing once a week. We teach professional dancers, teachers and choreographers, also amateurs. To meet the demands of the dance, we have just published our first book on teaching Elementary Labanotation, the first of its kind in the Chinese language. We plan to publish more in the future. But the time element goes against us, as we only have two people who are full-time Labanotators, everyone else is occupied with other work. But we are hoping to have more and train up specialists.

The aim of our society is to record our Chinese dances so they can be preserved, and many dance teachers, after learning Labanotation, found out that their quality of teaching the dance has improved owing to the analysis of movement.

(5e) THE PASSACAGLIA PROJECT: FUSING THE ACADEMIC AND PROFESSIONAL WORLDS OF DANCE

by Penelope Hanstein

Texas Woman's University has had and continues to have a successful residency program. It has been our custom to bring to the campus for teaching and performing residencies at least one professional company per year as well as several individual artists. In March of 1984 we sponsored a residency that was not only unique in conception but far-reaching beyond our earliest expectations. In the period leading up to the residency and during the residency our students and faculty were able to rediscover, or become acquainted with, a significant aspect of our dance heritage and learn something of how dance lives beyond its initial creative period. However, the most unique aspect of the residency was the bringing together of two groups of dancers separated by over 1000 miles for the performance of Doris Humphrey's Passacaglia and Fugue in C Minor. What has become known as the Passacaglia Project, was a fusion of the academic and professional worlds of dance - the critical link was a Labanotation score.

The initial conception of the project began as early as December 1982 and was the brain child of our residency director Janice LaPointe. We had just booked the Repertory Dance Theatre of Utah for a residency. For those of you unfamiliar with RDT; the company was formed in 1966 through a unique collaboration among the Rockefeller Foundation, the University of Utah, and the Salt Lake City community. RDT was a startlingly different and fresh expression of a bold new idea. Never before had there been an attempt to establish a full-time professional, modern dance company outside of New York City. It was a company founded on democratic principles; all members of the company sharing in the making of major artistic policy decisions.

Through its 17 years of production RDT has had a resounding commitment to maintaining a repertory of American dance treasures, the most renowned, the Humphrey Repertory. Although Doris Humphrey herself has performed at TWU several times in the 1940's, few faculty, and almost none of the students had had the opportunity to experience directly the richness of the Humphrey tradition. This seemed the perfect opportunity to reach back into our collective dance past to bring forward for all of us, students and faculty alike, an artistic philosophy and creative legacy that has lost none of its aesthetic or emotional significance over the years - the plan for a Celebration of Doris Humphrey and Her Legacy was put in place.

During negotiations of the residency activities and repertory for the concert Janice LaPointe expressed our desire for the inclusion of the Passacaglia. However, this posed a difficult problem. As we all know the work requires 18 dancers, and RDT only tours with nine. When performed at home in Salt Lake City, the company augments with apprentices to complete the cast. Company Manager, Douglas Sonntag, asked if any of our dancers knew the work, they did not - and then the obvious question to those of us who make notation a part of our daily lives - what about a reconstruction? The plan was hatched to reconstruct the Passacaglia at TWU and then bring together RDT's nine dancers with nine TWU dancers for a performance that would serve as the culminating show piece of the three day residiency.

From beginning to end, the project was exemplary:

- Any interested TWU student had the opportunity to learn in a repertory class an incomparable masterpiece.

- For eight days, nine college dancers selected from the repertory class, had the opportunity to step into the life of a major professional dance company.

- RDT had the opportunity to perform, once again, one of their favorite and most rewarding works and to interact in performance with a group of eager, energetic, and for students, accomplished dancers.

- And I, as the reconstructor, had the opportunity to be involved in the production of a choreographic work that I had long treasured and to collaborate with a company that I, as far back as my early student days, greatly admired.

Much of the success of the Passacaglia project was due in large measure to the warmth of RDT as a company and the open acceptance of our dancers as part of the Repertory Dance Theatre for those few days. Joel Kirby, rehearsal director for the Passacaglia and lead male dancer, arrived ahead of the company for three days of intensive rehearsals. Communicating the Humphrey philosophy, refining style nuances, and clarifying the performance of the choreography, he worked to shape the performances of all nine TWU dancers in preparation for meshing the two groups. At the conclusion of the three day rehearsal period, Joel gave each dancer an RDT T-shirt from the members of the company - "since they would also be RDT company members".

When I drove Joel to Dallas to rejoin the company for a performance I met several of the company members and they were all anxious to know how the rehearsals had gone. Maribeth Kambitsch asked immediately, "How are their 'beat turns'?"; reflecting her own anxiety over the dreaded "beat turns".

The company arrived in Denton a few days later and we began work that Sunday afternoon. Artistic Director, Linda Smith, masterfully constructed the first company class to integrate the two groups and reduce everybody's apprehension. Often throughout our time together she referred to the TWU dancers as "the newest members of the company". The awkwardness typical of any first meeting quickly dissolved midway through the first blocking rehearsal. Early on it became evident that although the RDT dancers were more accomplished in the Humphrey technique and style, as well as being more experienced performers, the TWU dancers had a better command of the structure of the choreography and greater familiarity with the very difficult music. Both groups of dancers had vital perceptions to share and the willing exchange of this information for the benefit of the common goal soon eliminated any boundaries, artificial or otherwise, that might have been there on the outset of rehearsal.

We worked intensively, Sunday, Monday, Tuesday and Wednesday afternoon - performing on Wednesday evening. During this time the residency activities were in full swing. They included:-

- Graded classes in the Humphrey technique and repertory.

- A Humprhey filmfest.

- A seminar on the challenges of reconstructing dances from Labanotated scores and the problems of maintaining the Humphrey repertory with Linda Smith, Joel Kirby and myself.

- RDT's narrated lecture demonstration on the History of Modern Dance.

- And a presentation by graduate students of historical papers on the early modern dance era.

The culmination of the residency was the concert featuring the works of Doris Humphrey -

- New Dance, reconstructed by Tom Brown

- Air for the G String, reconstructed by Tom Brown

- Two Ecstatic Themes, reconstructed by Jane Marriot and coached by Ernestine Stodelle

- The Shakers, reconstructed by K Dunkley

- Day on Earth, reconstructed by Muriel Topaz

- Passacaglia and Fugue in C Minor, reconstructed for RDT by Tom Brown.

The merging of dancers from the academic world with dancers from the professional sphere was no easy task, in spite of this glowing account. For the TWU dancer the commitment spanned several months, the hours were long, for most, they had to resolve issues of self-confidence as they discovered their strengths and weaknesses in relation to their counterparts in "real-world" of dance. They stepped out of their sheltered lives as students, developing a new confidence and a fresh commitment to varied dance career goals.

The Repertory Dance Theatre residency - a Celebration of Legacy Doris Humphrey - was for the Texas Woman's University Department of Dance and the North Texas dance community a retrospective view of an era that shaped the history of modern dance. We all experienced choreographic works that are far more than "museum pieces". They are transcriptions of particular social, cultural, and economic, as well as, spiritual and emotional realities - their value being in the meanings they embody and the relevance of their unique qualitative perspective for contemporary human experience. For many the residency provided an introspective view of the present, and for some, an insightful view of the future - for to look back is often to look forward. Thank you.

(6a) THE SPECIAL WAYS FOR THE NOTATION OF HARMONIC MOVEMENT (HARMONIC DESCRIPTION)

presented by Claude Perrottet

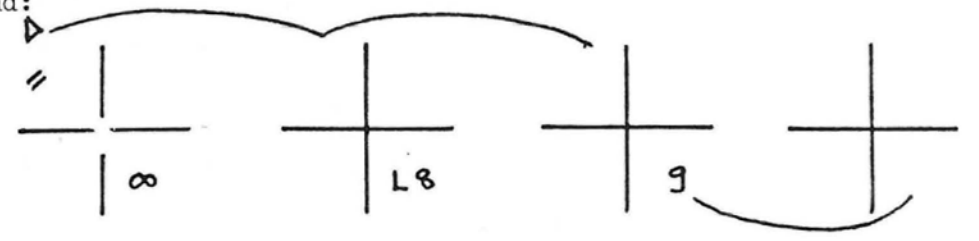
In the sixties I began my studies in Laban's Space Harmony as part of my training in Dance. I now regard myself still as an apprentice in this subject which, to me, became increasingly wide and complex and fascinating too. The teacher to whom I am most indebted is Lisa Ullmann, who in her class, as well as private lessons, introduced me to many important aspects and details in the learning and performing of harmonic movements and of Space Harmony in general. Afterwards we shall start to learn a study sequence which is one of a set of seven pieces choreographed by Lisa Ullmann. They deal with Laban's main circuits and scales in the octahedron, the cube, the icosahedron, with the dimensional planes and with circular floor patterns. I had the chance to notate in detail all these studies together with Lisa from the rough notes which she had used in teaching them.

First of all, I should like to summarize the choreutic material we are going to deal with practically, for the sake of those of you who are not so familiar with its practice of notation.

In her talk yesterday, Vera Maletic has pointed out that Laban's first experiments with notation were, in part, directly connected to his findings of what he later called Choreutics. By this term I understand the practical study of Space harmonics as the varied interrelationships between basic movement and dance forms in space. One form we are going to consider today has the shape of an equal-sided triangle which is placed on an oblique plane in the spherical space around our body. In the performance of this triangular form we revolve around an axis which is identical with one of the four diagonals known to exist in the cube. However, the three points of the triangle - all to be found in the icosahedron - can also be performed in a more curved and, therefore flowing manner, making up what is known as a Three-Ring. By the way, the three sides, or swings, of our triangle - or three-ring - belong to the so called B-scale which we know is the masculine circuit connecting the 12 corners of the icosahedron transversally; the first movement is of a flat, the second of a steep and the third of a flowing nature. Briefly, in each of the three triangular movements one dimension predominates: the flat inclination stresses the side to side dimension - and goes from the table to the door plane accordingly -, the steep movement emphasises the up-down dimension - continuing from the door to the wheel plane -, and we continue with the flowing inclination stressing the front-back dimension - linking the wheel to the table plane.) In the early time the Laban swings (as the inclinations in the crystal models were called) were already well established, ie they were practiced by professional dancers of various companies, of his own and of others, as well as by laymen. They also were used extensively in training sequences for warm-ups and body training preceding the more expressive dance work. We shall see that these scale movements and rings, because of their high demand on extension and rotation of all body parts, should belong to the hardest and most satisfying body training for dancers ever!

In passing I should like to pick out one of Laban's notation attempts which was used in the twenties and which, to my mind , already shows the kind of movement logic which is apparent in his basic

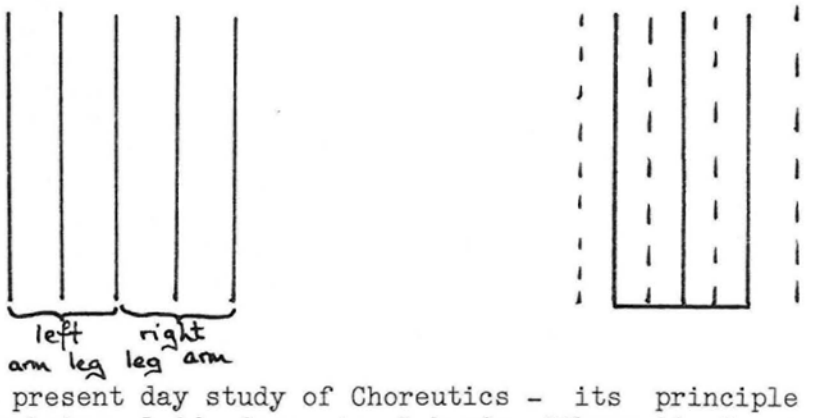
Choreutics, my main source being Laban's book "Choreographie" (Jena 1926). It is the Body Cross and here you see the first four bars of our dance exercise, for comparison with the kinetographic version in hand:



The bows I have added myself to show the duration of one given movement (the bow was not used in those days). The numbers including the ∞ (infinite) refer to the designated swings of the A-Scale (L meaning left side scale), as the right B-scale represents a somewhat jumbled mixture of right and left A-Scale inclinations including two new movements for which the conventional signs ∞ and 0 (naught) are used.

You can see that this Cross divides the body into four sections according to the four large limbs, with one trunk quarter being normally included in the movement of the adjoining limb. If you try the leg movement indicated you will feel the movement originating in the centre of your body! In the above description this Centre is vizualized by the spot where two lines of the Cross meet - a dot is usually placed there to indicate that the centre of gravity is lowered to deep support (there seems to be no means to write high support).

In his book "Principles of Dance and Movement Notation" Laban tells us that one day in 1926 Kurt Jooss came up to him presenting the idea to take the arm movements down to either side so that leg, arm and, later, torso movements occurring simultaneously would be shown exactly by the side of each other - and this was the origin of the graphic layout of the Script as we know it today.



In the present day study of Choreutics - its principle themes and aspects being laid down in Laban's "Choreutics", a book which regretably is out of print - one still uses the Centre of the Body as the main point of reference for all directional movements, as indeed, has been done in those early years. (In Kinetography the key for this

is ⊡ = ⊠ . For steps, however, ⊡ remains Place, ie. at the point of support, as in normal structural description.) The signature mentioned is part of the overall key IC ("Icosahedron") which I am using in our study. It specifies the 1/3 - approach of every direction towards one of the three dimensional axes so that the three movement planes which are connected by the inclinations can be put into the special form of the icosahedron in order to make true flat, steep and flowing inclinations possible. As to the Cross of reference used, it naturally is the Standard Cross of axes: + .

One may be surprised, as I was by the fact that there is no reference, whether in Albrecht Knust's "Handbook" nor in Ann Hutchinson's "Labanotation", as to "harmonic", or "Icosahedral", or "Centre", or "centre of the body" or to the harmonic key presented just now. Maybe later revisions of these standard works, or other writings, will take into account the considerable amount of literature written with this key, or being more aptly written so. For clarification I must add that in icosahedral and, indeed, all harmonic movements there can only be one Centre (serving as the target point "place", sometimes called "place medium", for gestures) which is the hub for all known main directions radiating out into the space surrounding the body. It seems to coincide with the Centre of the Body and is situated at the level of the waist. (It should, of course, not be confused with the centre of gravity which, as a hub representing the weight of the body, balances above the point of support in standing.)

Lastly I should like to point out that Choreutics, and therefore movement related to the centre of the body as a point of orientation should be a fundamental part of every dancer's training - as is, indeed, the study of musical harmony for every musician today. Our Script could help fostering this by officially accepting the few special ways connected with the notation of harmonic spatial movements. All movements which relate to our Centre will give us an overall sense of oneness or wholeness and are, therefore, rightly called harmonious or, as in our narrower study area at hand, harmonic. Harmony embraces not only the harmonious but also the disharmonious. The study of harmonic movements will provide a sound basis for an outlook which enables the individual to cope constructively with the disharmonious tendencies and effects of life. This is certainly true for everybody of us, and for the dancer alike. The special effect which harmonic movement sequences have on the dancer (and, if you like, on the spectator too), is due to the eukinetic counterpart of these movements which show a great variety of spatio-dynamic relationships. For instance, if I go up, I can do it with a sense of lightness and buoyancy, or with a sharp and strong uplift of my arm. We see that the first movement is the more hamonic one, because it feels harmonious. But it is not just the single movements which engender particular sensations or feelings, but the relatedness of two or more moves in their successive, or simultaneous, flow through the various articulations of the body in Space. An example of simultaneity - somehow restricting the natural flux of movement - is shown in bars 1 to 3 of the Study where the leg circle is accompanied by the opposite arm establishing the diagonal axis. The freer flow of succession will be experienced, eg. when two or three individual movements combine into one triangular form bringing about the special dynamic quality of each inclination, as in bars 5 to 8 where every tension arises out of the previous one.

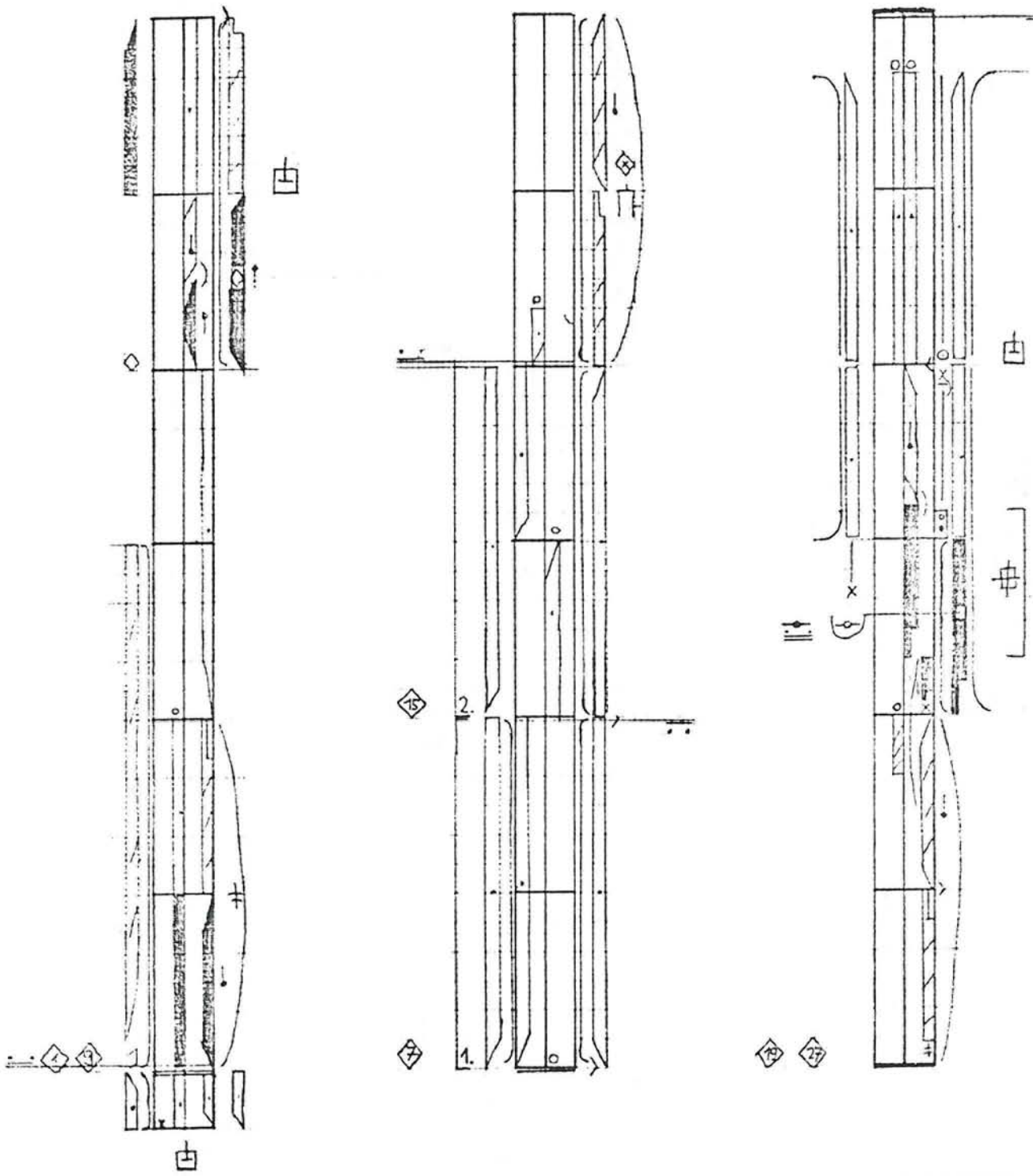
On entering now our practical work let us be reminded of the fact that Laban's first notation drafts were very much connected to his findings in the realm of Movement Harmonics. So, in our present quest for the "Principles" of our Script, I think, we should also go back and examine the early notation developments, in order to find out why this or that sign had to be created or a writing convention came into being. This, because I feel strongly that the Script grew organically, for not to say in considerable harmony with the original thoughts and ideas of both the inventor and his close associates; therefore it would be senseless, if not a great mistake, to destroy this growth by loading it with a lot of rather unoriginal present day logic.

"Two B-Scale Volutes With Vol-Links"

forming 2 triangles (transversal three-rings) and bearing harmonic relation
Nr. 7 from a set of 7 Dance Etudes

Choreography: Lisa Ullmann 1980
Kinetogram: Lisa Ullmann, finished by Claude Perrottet 1985

Music: F. Schubert, German Dances, Nr. 7
Movement Character: Smooth

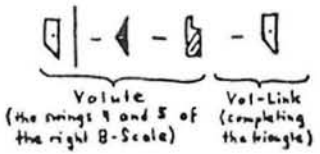


→ See back side for explanations

Choreutic Explanations

The first triangle (Three-Ring) used in the dance etude overleaf is -

for the right side:



Axis (Diagonal): 

for the left side:

Axis (Diagonal): 

The second triangle used is

for the right side:

for the left side:

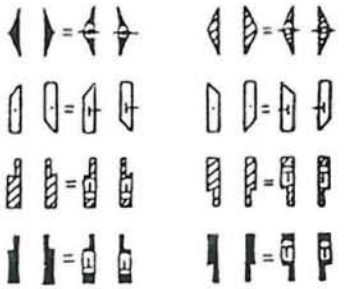
Transversal Three-Rings (from Rudolf Laban's "Choreutics")

We call a volute a three-ring, when, together with its vol-link, it forms a movement-unit, a circle consisting of three equally stressed sections. Looking at these three sections we notice that the three transversals contained are flat, steep and flowing inclinations, and that each of these inclinations belongs to a different diagonal. The fourth diagonal is missing and forms its axis. In other words, the three-ring moves around the fourth diagonal, which penetrates vertically the centre of the three-ring plane.

... The manifoldness of the volutes is here reduced to eight circular configurations which contain all the possibilities arising from the four twelve-link scales (i.e. the A- and B-Scales). These provide simple themes from which harmonious movement sequences and variations can be developed, especially if the scale characteristics of each volute are brought out.

The Icosahedral Key

IC means: 1.) icosahedral directions:



and 2.) that all directional indications are related to the centre of the body as the "hub":

(6b) ACCENTS II Technique Study by Sigurd Leeder

presented by Grete Muller
music: Ukelele Foxtrot

This study has been composed by Sigurd Leeder with third year professional students in 1980 and notated by him in 1981. As reading level it is for 3rd year students at their final exam. (Exam for dance teachers) to be read and performed.

As it says the theme of the study is "Accents", the different kind, use and meaning of movement accents. (Accent at the beginning of a movement or phrase - feminine accent, transitional accent; final accent - masculine accent).

My observations during my session were:

Careful reading means not only correct in timing, but to read every detail, not more than there is and not less! Contractions, tilts, guidances, flow, body waves, face, hands chest etc. "facing" are written when wanted. A dancer who adds these with the excuse "that's my personal interpretation" has changed the character and the expression wanted by the choreographer.

Sensitive and detailed notation and equivalent reading saves us from inventing new signs and bows for writing, "intention, emotion, expression etc." - A simple example: for me, there is a different expression and radiation in a hand or arm whether written:-

I take this example because I noticed that several of the reading examples presented at ICKL 1985 mentioned in the starting position.

This way of writing prepared me for a cutting arm movement and therefore contains an aggressive character.

Another point is that it is not only the rhythm of supports that is important for characterising a movement, but also the rhythm of the arm movements and the leg gestures. A swing can start very fast and end slowing down, slow down in the second, third or fourth part of the swing, can be kept steady as in centrifugal swing, can vary not because of the timing in the music, but because of the character wanted to be expressed.

Careful attention has to be given to stops. A short arm or leg gesture sign means to hold the movement, not to continue it as a slow gesture or to drop it. The same for pauses in supports. (We call it "hold sign"!)

(6c) "OPHELIA"

Choreography: Hettie Loman
Notated by Sally Archbutt

The discussion basis for this session was Sally Archbutt's 1977 draft score of the theatre dance solo "Ophelia", choreographed by Hettie Loman in 1959.

Members initially studied the first part of the score, about half of them sight-reading practically with opportunity to hear a tape of the music, the 2nd movement of Bartok's 3rd Piano Concerto. Then the first 50 bars of the piece was danced by Sally.

This led to lively questions, answers and discussion on both the dance and the notation and further demonstration of particular movements.

Discussion points arising centred round:-

a) The analysis of the movements of the torso, an important feature of the choreography, "upper body" signs and inclusion bows being utilised in the score.

b) Places where it was felt that dynamic indications should be added.

c) Whether verbal indication of the symbolic meaning of particular gestures and motifs should be added to convey adequately the choreographer's intention in this type of dramatic dance work.

Members appeared to greatly appreciate the opportunity to work in this way practically wedded to the art of dance and in discussion with the choreographer and the dancer on which the "Ophelia" was originally choreographed.

(6d) GENERAL CERTIFICATE OF EDUCATION 'O' AND 'A' LEVEL EXAMINATION STUDIES

presented by Angela Kane

A practical session in which delegates read and danced examples from the GCE 'O' and 'A' Level examination studies. This session was a preliminary one to that of the presentation given by Joan White at the ICKL Open Day.

The aim of the session was two-fold:

1. For delegates to be made aware of the level of technical difficulty required of 'O' Level candidates.

2. For delegates to study and comment upon the level of notation skill required of 'A' Level candidates in reading either the unseen contemporary or classical study.

The practical session began with a brief introduction to the examination structure at GCE 'O' and 'A' Level in the UK.

The delegates participating in the session then read and danced the first sixteen bars from the 1984 'O' Level Technical Study.

As both 'O' and 'A' Level examinations provide the choice of practical assessment in either contemporary or classical styles, the delegates were divided into two groupws in order to compare the 'A' Level Specimen papers on the contemporary and the classical studies.

(7a) DANCE NOTATION BUREAU EXTENSION AT OHIO STATE UNIVERSITY

by Odette Blum (presented by Lucy Venable)

Lucy Venable took half time off Fall Quarter to complete the score for "There is a Time" by Jose Limon. She hired Mary Sweeney to check the notation and to do the copywork. Helena Von Ville, an undergraduate, was studying at the Dance Notation Bureau in the Fall and for the research course taught by Pat Rader she researched background information on the dance thus contributing to the introductory material in the score. Lucy taught sections of the dance in repertory class during Winter Quarter which helped check it further. In Spring Quarter a graduate student, Jean Kerr, reconstructed the duet "A Time to Embrace" which brought out clearly what was missing in the writing of the lifts!

The score for "Soaring" by Ruth St. Denis and Doris Humphrey has been reorganized and additional information added by Lucy. It will be sent to Jane Marriett, the notator, for approval before it goes into the DNB library.

A graduate student, Rita Amer, reconstructed "The Desperate Heart" by Valerie Bettis from the score and from video tapes made of Bettis coaching Rosalind Pierson. Changes and additions that appear on the tapes which had not been previously incorporated into the score were made by Rita under Odette's supervision.

Vera Maletic was on half time Fall Quarter in order to complete her book on the Development of Laban's Concepts which is now being reviewed for publication. She continues her work with phrasing and the development of the handbook and video tape for it, which she uses in her teaching. She is the Chair of the national CORD conference which will be held at OSU in November. Performing, Perceiving, Recording Dance: Issues of Style is the theme.

Odette taught the intensive Teacher Certification Course for three weeks this summer. She had a full registration of twelve people. Ilene Fox assisted with the course for four days. Vera taught a daily course in Effort and Space Harmony.

George Karl, a graduate research associate skilled in computer graphics and earning his masters degree in dance, has been writing the software to produce, edit and manipulate Labanotation on the 512K Macintosh microcomputer. First, samples of the notation were produced with the graphic capabilities of the Macintosh and circulated to a number of colleagues for their comments on the appearance of the symbols. Comments were helpful and favorable so work was begun on the programming. This goes slowly, but by fall there should be something for people to play with. The Macintosh is a user friendly machine and reasonably inexpensive. The printer is adequate, but for higher resolution copies we will have to use a laser printer which we understand will also solve the problem of the curves. This computer has also been used successfully by Elsie Dunin and Billie Mahoney to produce the symbols without special programming.

NEXT YEAR

John Griffin who studied Labanotation first at Juilliard and then came to OSU for his masters degree after about 10 years of performing in Europe and the States, will teach the undergraduate notation sequence for the first time next year. He has been a faculty member primarily teaching ballet for the past two years. We are happy to enlarge the number of faculty teaching notation and to see him further develop his skills with the subject.

Odette has developed a project centered around "The Green Table" for which she is raising funds. Anna Markard has given permission for Odette to reconstruct the work from the score in order to check the notation. During Winter Quarter Ms Markard will visit us to see what has been accomplished with our students, and a notator will be on hand to make any necessary corrections in the score. If sufficient money is raised, the introductory material will be written by a dance researcher, and the score will be checked by Ann Hutchinson (Markard's request since Ann did the first score). This will make the score ready for publication which Markard has agreed to.

A Motif Writing Workshop is being organized for October 19th by the Extension in cooperation with Scott Brandon of the Ohio Arts Council. It is for teachers of dance in the public schools and stems from their interest in notation and how it can be applied more simply in their work.

Lucy will be directing Humphrey's "Day on Earth" from the score for Dance Kaleidoscope in Indianapolis in August and for Peter Sparling at the University of Michigan in December.

OF INTEREST

"Footnotes: How Choreographers Keep Score" written by Patricia Ohmans appeared in the TWA Ambassador Magazine, January 1985. We had nothing to do with this, but we were glad to see notation in the mainstream and hope that many read about it during their flight.

Other people are raising money for notation these days! We received an invitation from the Don Redlich Dance Company and Hanya Holm to a benefit concert for the completion of the notation of Hanya Holm's work. Another invitation from the Charles Weidman School of Modern Dance was to participate in "Remembering Charles Weidman". Raffle tickets were sold and admission charged because "we want the choreography of Charles Weidman to be accessible to a new generation of dancers and audiences". To reconstruct the dance and to make them available through professional performances, film, tape and in notation, funds are desperately needed.

Ann Vachon raised money this spring to revive and notate "Dances" by Jose Limon. These are eleven Chopin mazurkas choreographed in 1958. Ann's company, Dance Conduit, will perform the work in Philadelphia in March. Ann and Ray Cook took the dances from a silent film made by Helen Priest Rogers at Connecticut College in 1958. Ray is writing the score.

(7b) CENTRE NATIONAL D'ECRITURE DU MOVEMENT

by J Challet-Haas

ACTIVITIES 1983-85

I - TEACHING

a) At the Ecole Superieures d'Etudee Choregraphiques (ESEC): Introductory course based on movement analysis + elementary notation. Tuition open to students who decide to pursue the study of Kin/Lab after the introductory course.

b) Association with Sarah Lawrence College (Academic year in Paris) for regular Labanotation tuition (3 levels: elementary, intermediate, advanced).

c) Correspondence Course (elementary + intermediate levels).

d) Private tuition + Lab sessions in Folk Dance Courses.

e) Within the Cursus d'Etudes Superieures en Dance - University Paris IV Sorbonne, a complementary course: Dance Pedagogie + Labanotation was given. A very interesting and fascinating experience: in conjunction with Modern Dance Teacher and Choreographer Marguerite Bougai, the course was geared toward modern Dance education for children. Movement was taught with great efficiency by Marguerite Bougai and Kin analysis was proposed by Jacqueline Challet-Haas. Problems of Weight and Time + Dynamic aspects were experienced and discussed.

A good sample of Studies and Exercises were notated.

II - PUBLICATIONS

- Within the book "La Danse, les Principes de son enseignment aux enfants" by J Challet-Haas, Ed Amphora, Paris, 10 pages of notated floorwork were included.

- Some variations from the Ballet Repertoire.

II - PROJECTS OF PUBLICATIONS

- Collection of French Folk Dances.

- Elementary Correspondence Course for Folk dancers.

- Revised Intermediate text book.

III - CONTACTS

- With CNDC (Centre National de Danse Comtemporaine).

- Conservatoire Occitan de Toulouse.

- Centre Culturel de Franche-Comte (Besancon).

IV - CONFERENCES

- October 1984: Colloque "La Danse et l'Enfant" organised by FFDacec, Paris.
- November 1984: Course entitled "Laban et son heritage", CID, Paris.
- February 1985: CND, Paris.

V - MEETINGS OF EUROPEAN KINETOGRAPHY SEMINAR

- 4th meeting: September 1983.
- 5th meeting: November 1984.

(7c) CENTRE FOR DANCE STUDIES

by Roderyk Lange

The work at the Centre is concerned with issues pertaining to the anthropology of dance and dance research. However, notation is well represented in the programme.

Courses in movement analysis and notation are being conducted at the Centre. Tuition is available to individuals and small groups of students. Postgraduate students in particular, specialising in the anthropology of dance, study at the Centre for various periods of time.

The publications from the Centre are being continued. Currently volume 8 of Dance Studies is being prepared for printing. Also, a new folder in the Documentary Dance Materials series is nearing completion. All publications from the Centre contain notated dance and movement sequences (Laban and Banesh). Catalogues are sent on request.

The Knust Collection of notated dances, housed at the Centre, lately gained considerable interest from different institutions and private individuals. Many copies of particular dances were ordered from the Centre. Catalogues of this Collection are available on request.

The Archives of Albrecht Knust are being catalogued. It has been possible to secure a special room for this material. Among recent additions to the Centre's archives is some well organised material, donated by the late Lisa Ullmann.

(7d) THE EUROPEAN KINETOGRAPHY SEMINAR

by Roderyk Lange

The Seminar was founded in 1980 by Jacqueline Challet-Haas and Roderyk Lange. It was felt necessary for colleagues from the Continent to assemble for discussions on notation problems. The aim of the Seminar is to illuminate, clarify and discuss notation issues encountered in our current work, or listed on ICKL agendas.

Five working meetings were organised between 1980 and 1984, and twelve people participated. Most of these were ICKL members. Four of the meetings took place at the Centre National d'Ecriture du Mouvement in Crepy. One meeting was organised in Jersey, at the 10th Anniversary of the Centre for Dance Studies .

The working meetings are well prepared in advance and conducted in a congenial atmosphere. Some outings are arranged to the country side, giving occasion for recovery. The work betwen the seminar meetings is conducted by correspondence.

Many relevant issues in movement analysis and notation were worked upon, with contributions from seminar members. Three main projects have been conducted so far, involving all members of the Seminar:

1) Kneeling, led by Christine Eckerle

2) Principles, led by Roderyk Lange

3) Analytical Approaches, led by Jacqueline Challet-Haas.

The Seminar hopes to contribute to future ICKL Conference programmes.

(7e) THE LANGUAGE OF DANCE CENTRE

by Ann Hutchinson Guest

STAFF

Ann Hutchinson Guest, Director

Nancy Harlock: Associate Director, Autographer, General Administration, Library

Renee Caplan, Secretary

Edna Geer: Librarian, Correspondence Student Coordinator

Rhoda Golby, Assistant Librarian

Heidi Biegel, Assistant to the Director

VISITORS

Jean Johnson Jones, Work Scholar for 1984-1985
Notator Trainee:

- Observation and notation of ballet classes at the Royal Academy of Dancing
- Observation and Teacher Training in the "Language of Dance" at the RAD
- Notation Project: Assistant to Ann Hutchinson Guest for Robert the Devil
- Research and notation of jazz dance technique as taught by various jazz dance instructors in London, particularly Charles Augins
- Jazz Dance Technique Workshops at RAD
- Team Teacher for Labanotation for Benesh Notators at the Institute of Choreology
- Course work in Lettering, layout and design

DAI Ai Lian visited the LODC in June 1984

Ken Pierce, performer of historical dances, has made use of the LODC's collection of notated historical dances.

Azuka Tuburn, originally from Nigeria, now at Salzburg University working on a PhD in Ethnomusicology, visited the LODC in order to receive personal tutoring form Ann Hutchinson Guest. She is notating African dance as part of her doctoral dissertation.

Knud Jurgensen from the Royal Library in Copenhagen visited London in January 1985 to work on a joint project with Ann Hutchinson Guest which involved the reconstruction and notation of a Bournonville ballet (see "notation" and "reconstruction") from Bournonville's own notation on which Mr Jurgensen is an authority.

PUBLICATIONS

Your Move - A New Approach to the Study of Movement and Dance , published by Gordon and Breach, available in the UK from Dance Books.

Dance Notation - The Process of Recording Movement and Dance , published by Dance Books and Dance Horizons.

Wall Charts - 10 charts giving the basics of Labanotation. Each set is accompanied by explanatory sheets for the teacher. Pre-publication orders are being taken now.

Graph Method of Dance Notation , by Joseph Schillinger. An 18 page book by world famous mathematician and musician on his unique approach to the notation of movement. Available from the Language of Dance Centre.

16 Dances in 16 Rhythms , by Ted Shawn. A new, updated edition of the book which was first published in 1956. The book contains traditional dances in different metres with background information by Ted Shawn, word notes by Rose Lorens, and Labanotation by Ann Hutchinson Guest. Available from Dance Books.

PERIODICALS

"Action! Recording!" A quarterly newsletter of the LODC focussing on ways of looking at, analyzing, and recording movement. Issues 31-38.

"Labanotator" A technical publication focussing on theory discussions. Issues 37-41.

"Automatic List" Publications dealing with many different types of movement and dance. Includes short ballet, folk, modern, and children's dances, technical papers and teaching aids, which are published when ready and sent to subscribers.

DISCUSSIONS

The London Labanotators held monthly meetings to discuss technical papers and questions raised by discussions in the "Labanotator". Practical sessions were led by Ann Hutchinson Guest, Ann Kipling Brown, Michelle Groves, and Jude Siddall. Especially exciting are the continued discussions which take place "airmail" between the London Labanotators, Ann Hutchinson Guest, the DNB and American notators, Maria Szentpal, and others, on problems currently being met by the notators.

CONFERENCES

Dance and the Child International Conference , New Zealand, August 1985.
Ann Hutchinson Guest will present a session on working with young children.

American Dance Guild , Arizona, June 1985.
Ann Hutchinson Guest took part in several sessions including a presentation on the Language of Dance.

First International Congress on Movement Notation , Israel, August 1984.
Members of the LODC took part in the conference in which Ann Hutchinson Guest was a frequent contributor.

EXHIBIT

Philippa Neale put together a pictorial exhibit for the First International Congress on Movement Notation in Israel. LODC publications, periodicals and teaching materials were on exhibit together with other Labanotation publications in the display of books on the major systems.

GRANTS RECEIVED

Calouste Gulbenkian Foundation - Funding for the notation of 10 exercises of dances by British choreographers for study purposes. Notated by Jude Siddall.

RECONSTRUCTION

The Pas de Quatre by Keith Lester was revived at the Diploma Day at the Royal Academy of Dancing in 1984 by Michelle Groves. Mr Lester wrote glowingly of the results.

NOTATION

"The Abbess and the Nuns" from Filippo Taglioni's ballet in the opera Robert the Devil was revived by Knud Jurgensen working from the notes made by Bournonville in 1984. Both the opera version and the dance version of this ballet were notated by Ann Hutchinson Guest and Jean Johnson Jones, who was also responsible for the layout and final draft of the score as part of her training to become a certified notator.

The "Ribbon Dance" from La Fille Mal Garde was notated by Jude Siddall as an educational project for the Royal Academy of Dancing.

Shadow Play by Antony Tudor was also notated by Jude who later reconstructed it at the Paris Opera in January 1985.

COURSES

Coaching, lectures and examinations have been held in connection with various colleges. Many correspondence students have taken elementary and intermediate theory examinations, and Heidi Biegel was invited to several colleges as adjudicator for the Labanotation Reading Examinations. Several students who had passed intermediate level and wished to continue their study of Labanotation theory were tutored individually and in small groups in advanced theory by Heidi Biegel.

O Level Courses - Introductory courses were held as a result of notation now being an integral part of the GCE O and A Level Examinations in Dance. At the moment, the primary concern is to introduce Labanotation to dance teachers and to help them gain an understanding of the system so that they will begin to incorporate it into their classes. The courses were taught by Michelle Groves, Angela Kane, and Jude Siddall. The LODC answered many letters of enquiry from teachers and students of A and O Level Dance who wish to become more familiar with Labanotation and want to know the resources available to them. Many of them are interested in correspondence courses, while those in or near the London area hope to participate in future courses and workshops.

Notation is a required part of Surrey University's new BA program in dance. Ann Hutchinson Guest began the year with a 10 week course in general movement analysis and a historical survey of dance notation systems. The BA students then took 10 weeks of Benesh notation and 10 weeks of Labanotation (taught by Heidi Biegel) before choosing which system to pursue during the remainder of the BA program.

London - Teacher trainees from Bergen Laererskole in Norway came again for a one day course in the Language of Dance taught by Michelle Groves and Angela Kane.

Norway - Ann Hutchinson Guest and Angela Kane went to Norway to teach a three day course in the Language of Dance in January 1985.

Milan - Ann Hutchinson Guest taught a five day course for folk dance specialists at the School of Dramatic Art of the Piccolo Theatre in March 1985. This was a continuation course following a week-long introduction in August 1983.

PATRONS

The following graciously consented to become patrons of The Language of Dance Centre:

Lord Balfour of Burleigh

Margaret Barbieri

Peter Brinson

Erik Bruhn

Ai-Lian Dai

John Field, CBE

Dame Margot Fonteyn de Arias, DBE

Carla Fracci

Valerie M Glauert

Beryl Grey

Bengt Hager

Robert Joffrey

Dame Alicia Markova, DBE

Merle Park, CBE

Dame Peggy van Praagh, DBE

Kirsten Ralov

Maria Tallchief

Paul Taylor

Carl Wolz

LABANOTATION INSTITUTE

The setting up of the Labanotation Institute, which will begin to function in September 1985, represents many years of hard work in developing and promoting Labanotation in the UK. While progress has seemed frustratingly slow at times, the current "investigation" sponsored by the Gulbenkian Foundation into the needs of the UK concerning a notation centre, as well as the inclusion of notation in the GCE O and A Level Examinations in Dance, are proof that this hard work has not been in vain and that more and more Labanotation is becoming an accepted (and expected!) part of dance studies. The Labanotation Institute aims to address the growing needs of the dance community in the UK. At the moment, these needs include access to resource materials such as scores for study, teaching materials, and teaching aids, answers to inquiries and career counselling, workshops, courses and training programs. The possibilities are endless, and with the advantage of being associated with Surrey University as well as the National Resource Centre for Dance, the projected results in increased facilities and funding for this new development are exciting for all those involved.

Much of the past two years have been spent organising this exciting transformation. Phillipa Heale and Jude Siddall set up the office at Surrey University in Guildford last summer. This will be the

temporary base of the Labanotation Institute until the new arts centre (on the Surrey campus) has been built. This past fall a Working Party was set up to achieve some of the preliminary work. An Interviewing Committee solicited applications for the position of Development Officer, and Daphne Tribe was selected. She will begin work in September 1985, assisted and advised by a Steering Committee. The members of the Steering Committee are: Heidi Biegel, Judith Chapman, Angela Kane, and Joan White. Ann Hutchinson Guest and June Layson will work closely with the Steering Committee as advisors.

(7f) THE UNIVERSITY OF SURREY, THE NATIONAL RESOURCE CENTRE FOR DANCE, AND UNDERGRADUATE AND POSTGRADUATE DEGREE COURSES IN DANCE

PRESENTED BY JUDITH CHAPMAN

The establishment of the National Resource Centre for Dance is taking place as part of a major development in dance studies at the University of Surrey which includes the establishment of degree courses in dance at undergraduate and postgraduate level. The developments are a result of the Calouste Gulbenkian Foundation enquiry into dance education and training in the UK (report published 1980). In October 1981 June Layson took up the joint post of Director of Dance Studies and Director of the NRCD. The first research students registered in 1982, the MA course started in October 1983 and the BA (Hons) Dance in Society course had its first student intake in October 1984. Both courses offer opportunity for students to use notation but, before highlighting the areas of the University of Surrey courses which involve notation, I will describe briefly what the NRCD has been set up to do and outline what has been achieved during the three years of its existence.

NRCD aims:

1. To make information about dance easily accessible.

2. To preserve the dance heritage of the UK.

3. To prepare and publish dance materials on a variety of topics and in a range of formats.

4. To liaise with dance companies, councils, institutions, organisations and individuals.

Information Service

The information service, which has been in operation since 1982, was established more formally as a Subscription Service in September 1983. Postal or telephone enquiries which can be answered by a brief consultation with available staff or by reference to the files are answered free of charge. The Subscription Service offers the possibility of extended searches for bibliographic and other information about dance to its subscribers.

Details of services to subscribers

1. Advance information about all NRCD publications.

2. Purchase of NRCD publications at reduced rates.

3. Use of NRCD information service, eg

   a) Bibliographic searches can be undertaken on a range of topics and of commercially available databases.

   b) General information about dance publications, courses, addresses of suppliers, stockists etc.

4. Opportunity to contact the staff of the NRCD for consultancy purposes.

5. Copies of NRCD Dance Current Awareness Bulletin.

Dance Current Awareness Bulletin

This is published three times each year as part of the service to subscribers. The contents include:

1. An annotated index to selected dance journals - UK and foreign.

2. A list of forthcoming conferences and events - national and regional.

3. A list of forthcoming and recent resources - written, visual and sound.

4. Teachers' forum.

5. News of NRCD development and plans.

NRCD archive

In order to build up a collection for research purposes, the NRCD has been delighted to receive gifts of written, visual and sound materials from individuals, groups and societies. Many small collections and even single items have been donated in addition to, for example, the deposit by several theatre dance companies of the entire records of the company. These deposits include written materials such as administrative records, theatre programmes etc, as well as photographs, video and sound recordings. Very recently the Rudolf Laban archive collection has been deposited at the NRCD on the recommendation of the Executors of the late Lisa Ullmann.

Part of the developing archive policy of the NRCD is to locate materials held elsewhere in the UK so that the Resource Centre is able to re-direct enquiries to places where materials required are held. In addition, where no records exist, projects are being gradually set up to generate materials such as oral archive recordings. One example of such a project is with the Laban Guild. A working party which includes representatives of the Guild has undertaken to carry out interviews with individuals involved in Laban-derived work in the UK. This project has been on-going since early 1983 and some fascinating material is being collected.

Publications

Since its inception the NRCD has embarked on a programme of publications in a variety of formats. These include:

Dance Film and Video Catalogue 1982 and 1985 Supplement.
Directory of Dance Courses in Higher Education 1984.
Dance - a multicultural perspective. Report of the Third Study of Dance Conference at the University of Surrey.
London Contemporary Dance Theatre 1967-1975. Company resource pack No. 1
Hunter of Angels (Cohan) - video, slides, written materials, photographs and audio tape.
Dance: a selected and annotated bibliography of philosophical readings in art, aesthetics and criticism.
GCE 'O' and 'A' level Dance set technical studies for annual examination: video recordings.

Courses and Summer School

During 1984-85 a series of five weekend courses has been organised by the NRCD, each focussing on some aspect of resource provision for the GCE 'O' and 'A' level dance syllabi (University of London). The courses, which have taken place in different parts of the country as well as at the University of Surrey, have been well attended and there was a Summer School in August/ September 1985 at Surrey which attracted 49 delegates.

Computer development

Underlying the NRCD's four aims is the development of a computerised dance data base. This will facilitate the organisation of information about dance resources and their location and enable the fast and efficient retrieval of information. Liaison is taking place with archivists and librarians in the UK and the NRCD was invited to send a representative to the inaugural meeting of the Dance Data Research Project at Washington in April 1985.

DEVELOPMENT OF DANCE COURSES AT THE UNIVERSITY OF SURREY

1. Postgraduate research students - MPhil and PhD, full and part time.

2. MA Dance Studies - one year full time, two years part time.

   Three units are selected from:

   Choreography
   Dance analysis and criticism
   Dance education
   Dance resources and archives
   History of British theatre dance in the 20th century

   Students are also required to submit a dissertation.

3. BA (Hons) Dance in Society - general structure:

   This is a 4 year honours degree course in which the practical and theoretical study of dance is pursued through core, contextual and vocational studies. The 3rd year is spent gaining professional qualifications or vocational experience in a variety of placements such as in arts centres or with small dance companies.

   Notation elements in course

   All students follow courses in Benesh and Labanotation.

   Notation courses are locked into the Choreography and Repertoire teaching.

   There is emphasis on reading skills in the course for all students.

   Part of the course for everyone includes a historical introduction to the development of notation systems.

   Under discussion at present is whether it is preferable for all students to reach elementary level in both Benesh or Labano-

tation before selecting one to study further, or whether there should be only an introductory course in each before students select one and aim for an intermediate level qualification in the chosen system.

Vocational routes

Career possibilities and necessary skills for a range of careers in dance are outlined in Year 1. These include:

Administration/management
Anthropology/community work
Criticism
Education
Notation/reconstruction
Resources/archives
Therapy

In Year 2 students select 2 career routes.

In Year 3 students select one career route and may choose, for example, to spend the year working towards a professional qualification in either Benesh or Labanotation.

Summary and future developments

As you will realise from this description of developments - both of courses and of the work of the NRCD - we are at a beginning. The situation with regard to staffing and funding will determine the speed with which we can go ahead. One exciting event which lends a sense of permanence to the dance developments at Surrey is the building of a Performing Arts Centre. June Layson has been involved in design discussions about this during the past three years and the building of Phase 1 will begin in the autumn of this year. Also in the autumn the University will launch an appeal for funding for the later Phases of the building. Eventually the Performing Arts Centre will include a theatre, five dance studios, classrooms and administrative offices and purpose-built accommodation for the NRCD. In the NRCD a public study area will include video and film facilities and there will be exhibition space and controlled storage for archives. The purpose-built accommodation will also include appropriate space for both the Institute of Choreology and the Labanotation Institute - each of which plans to move to the University of Surrey to work alongside the NRCD. In fact the Labanotation Institute has already started on a new phase of development at the University of Surrey. For many years the Language of Dance Centre has undertaken a wide range of projects under the direction of Ann Hutchinson Guest and it is some of the activities of the LODC which will now be handled by the Labanotation Institute, allowing Anne to continue her personal contribution to movement analysis and recording through her writing, teaching and advisory work.

So finally it is my pleasure to introduce Daphne Tribe who has been appointed as Development Officer for the Labanotation Institute from 1 September 1985.

Introducing:

(7g) THE LABANOTATION INSTITUTE AT THE UNIVERSITY OF SURREY

An exciting new development in the U.K.

For many years the Language of Dance Centre has undertaken a wide range of projects, one of which has been the responsibility of promoting and supporting the use of Labanotation in the U.K. These activities will now be handled by the Labanotation Institute (LI) which is moving to a prestigious new academic situation in association with the National Resource Centre for Dance (NRCD) at the University of Surrey where it will be housed together with the Benesh Institute when the planned Performing Arts Centre is completed.

This development will allow Dr. Ann Hutchinson Guest to continue her personal contribution to movement analysis and recording through her writing, teaching and advisory work, and to pass on to others the responsibility of developing a centre for Labanotation in the U.K.

As the first stage in this exercise, I have been appointed as Development Officer to work in conjunction with a steering committee* to lay the foundation for the future development and expansion of the Labanotation Institute. Both Ann Hutchinson Guest and June Layson, Director of the NRCD, are advisors to the steering committee.

The committee held its first meeting on 13 June 1985 to establish priorities, the first being to secure the services of a qualified Labanotator. Following Ann Hutchinson Guest's recommendation, we are delighted to announce that Jean Johnson Jones, from the USA, will be the Labanotation specialist. Amongst her Labanotation qualifications Jean holds certification at the advanced level, as well as Teacher Certification, and Reconstructor Certification, and is currently working on her Notator Certification from the Dance Notation Bureau. It is hoped to publish details of courses organized by the LI later this year.

In the first instance, funding for the establishment of the LI is from the Language of Dance Trust, but the success of the LI depends on securing a regular income to support and develop the work. This is the next priority for the Development Officer. The bringing together on one campus of so many resources for the study of dance is an exciting development in the U.K. It is anticipated that the association with the NRCD and the University of Surrey, together with the planned proximity of the Benesh Institute, will facilitate co-operation in future dance projects and research into movement analysis and recording generally.

I am delighted to be associated with this whole project and am looking forward to the challenge of making it happen. This is a very exciting time for developments in dance and I feel confident that with the support of colleagues and some financial security, the LI, in conjunction with the NRCD, will quickly become established as a focal point for teachers, dancers, choreographers and others interested in movement analysis and recording. I am looking forward very much to attending the Open Day of the ICKL Conference and to meeting and talking with colleagues.

Daphne M. Tribe,** Development Officer
Labanotation Institute
University of Surrey
Guildford, Surrey GU2 5XH

*Steering Committee of the Labanotation Institute:
Heidi Biegel (LODC); Judith Chapman (NRCD); Angela Kane (Laban Centre); Joan White (Roehampton Institute of Higher Education)

** Daphne Tribe was previously Head of Human Movement Studies at Derbyshire College of Higher Education. She has a master's degree from the University of Leeds and is currently completing an MA in Dance Studies at the University of Surrey

(7h) NATIONAL INQUIRY INTO MOVEMENT NOTATION
GULBENKIAN WORKING PARTY

by Irene Glaister

The inquiry into movement notation was first initiated by a small group of educationists and others in 1978. They believed that notation was not being as widely used as it should be and resolved to try to find out why this was so and to suggest remedies. At that time, there were two centres in this country solely devoted to the promotion and teaching of notation: The Language of Dance Centre and The Institute of Choreology. These two centres were each funded and administered very differently from each other and it was felt that inadequate financial support and possible dissipation of resources might be contributory factors in the slow adoption of the universal use of notation.

This group was advised by Peter Brinson, then director of the Gulbenkian Foundation, that the best way to proceed would be to apply for a grant to fund an inquiry. They formed themselves into a working party and submitted an application to the Gulbenkian Foundation for a grant. To augment the size of the group and to make it more representative, invitations were sent to individuals representing a wide range of possible notation user categories, including such areas as anthroplogy, dance, ergonomics, industry, medicine, physiotherapy, sport and PE. Full time notators were excluded on the basis that it would be difficult for them to be objective if recommendations had a direct bearing on their livelihood. A grant was applied for and an inquiry finally commissioned by the Gulbenkian Foundation at the end of 1981. Work began in 1982.

The following terms of reference were drawn up.

1. To review the present use of, and need for, movement notation in all fields in the United Kingdom.

2. To consider how best to develop movement notation to meet the needs identified.

3. To determine what institution(s) would best guide the research and development of notation, the teaching of notation, and the building of library and other resources.

4. To assess the financial implications.

5. To make recommendations.

To-date the working party has had thirteen meetings in which they have planned the inquiry and discussed findings. In total 670 questionnaires were sent out and 274 replies received, a high response of 41%. The sampling techniques adopted did not lend themselves to statistical analysis, so responses had to be considered in relation to the context and authorship of the reply. In addition to the questionnaires, evidence was taken from 23 individuals or institutions who were visited by members of the working party. Most

of these were taped and reports subsequently written and circulated to each member of the working party. A seminar weekend was held in a London hotel to which were invited five speakers and twelve delegates, each with different interests, and some representing associations. Ann Hutchinson Guest, Roderyk Lange, Marion North, Monica Parker and Murial Topaz were the speakers who were all key people running either a notation centre, or an institution offering advanced notation courses.

Those attending the seminar felt that there was a need for the kind of exchange and dialogue that took place over the weekend to continue, so consequently a follow up meeting was arranged which took place in January 1985. A proposal for a council for movement analysis and notation was tabled and this document will be discussed further at the next meeting which will be called as soon as the working party's report is published.

Key issues which have been examined and discussed throughout the inquiry have included the uses of notation, the existing centres, resources needed by notators, copyright problems, notation and technological developments, future centre(s) and financial implications.

The final report is now in draft form and the working party hope to complete their task this autumn.

(7i) THE DANCE NOTATION BUREAU, NEW YORK

by Maria Grandy (presented by Ilene Fox)

The Dance Notation Bureau has just completed the first year in its new spacious quarters at 33 West 21st Street. The biggest challenge has been financial: to continue all of our work while managing to absorb a greatly increased operating budget.

The Board and Staff extend deep regrets to the family and friends of Ben Sommers, who during his lifetime was an unfailing friend of the Dance Notation Bureau and the recepient of our first Distinguished Service Award. There is a DNB Scholarship in his name to which any who wish to honor him may contribute.

We also mourn the passing of Lisa Ulmann, long-time colleague and collaborator of Rudolf Laban, editor of his books and charismatic teacher.

The program this year has been one of tremendous international growth.

Our international events included:

A two week notation seminar taught by Muriel Topaz at the Teatro Colon in Buenes Aires. A long residence by Jill Beck in Australia, where she both taught and reconstructed. A staging in Paris of Paul Taylor's Sacre du Printemps , at which Jan Moekle assisted.

Also in Paris, the Opera staged a full evening homage to Anthony Tudor, which could never have happened without the Dance Notation Bureau. Airi Hyninnen staged Continuo and Jardin Aux Lilas, and Jude Siddall staged Shadowplay. Airi has also staged Jardin in Germany.

Ilene Fox spent two months in Hong Kong notating the Chinese Dance Syllabus for the Hong Kong Academy at the invitation of Dean Carl Wolz. She also went to Beijing during her stay where she worked on the syllabus and conducted a workshop with Carl Wolz.

The Intermediate Study Guide has been translated into French by George Montague and Angeline Trembley, as George describes it, an "act of love". We are currently pasting in the examples, and it will soon be available for testing.

Some of the exciting notation projects include: the continuing notation of the Balanchine oeuvres. Six scores were completed in 1984, and seven are underway in 1985. The latest on the list are: Western Symphony, Brahms Schoenberg Quartet, Midsummer's Night's Dream, and Concerto Barocco.

An interesting new undertaking, the Nation Choreographic Project, which matches choreographers with companies with which they would not usually work, was instituted this year, and the DNB is notating two of the works: a piece by David Gordon done at Dance Theatre of Harlem and a work by Elisa Monte for the Boston Ballet. Some support for the notation was provided by Pentacle Management which is administering the project.

Other notation projects completed this year include Rite of Spring and Byzantium, of Paul Taylor, a new version of Billy the Kid by Eugene Loring, Resettings by Senta Driver, Shadowplay by Anthony Tudor, and Dance Position 4-3/4 Time by Lance Westergard.

Most exciting is our collaboration with the Don Redlich Company which has raised funds through government grants and a special gala, to commission the notation of four works by Hanya Holm: Ratatat, Rota, Jacose and Capers.

A fascinating project has been undertaken at the School of the Hartford Ballet. After the entire staff was trained in L/N, Director Enid Lynne has introduced the learning of the Classroom Syllabus through notation, and the teaching of notation through all kinds of imaginative devices. A workbook for the first level has been devised by Jill Beck and the first level ballet syllabus notated by Judy Coppersmith. Plans are to notate a level each year until the entire school is involved.

There have been about 42 stagings this year of works from Labanotation in 12 states and 6 countries.

Labanotation was strongly represented at the Dance History Scholars' Convention where Dawn Lille Horwitz and Muriel Topaz both delivered papers. And there was a wonderful article about notation by Jack Anderson in the New York Times, as well as an historical overview in the TWA magazine.

We are increasingly proud of our new publication, The Dance Notation Journal . The Spring 1985 issue is hot off the press. It is a special double issue with critical essays and excerpts from the five curriculum packages developed for use by universities, under grants from the Fund for Improvement of Post Secondary Education. Also available, at a small fee, is a video package to complement the Journal. The DNB delegation has a sample copy of the Special Issue of the Journal, parts I and II, as well as order forms for anyone interested. Jill Beck, the Journal's editor, invites ICKL members to submit papers for publication.

Bernice Rosen, Director of Education, reports that our school has been inspected by the US Department of Education, National Association of Schools of Dance and the Internal Revenue Service, all within a few months. Although the process was extremely time-consuming, it was also extremely valuable. It forced us to formalise many procedures and policies and state them explicitly in catalogue and/or student handbook.

The Dance Notation Bureau continues to send speakers to colleges and dance organisations to help make the dance community aware of the ways in which the DNB contributes to our profession.

The Educational Dance Registry, a listing of notated works suitable for classroom use, now includes 11 scores. Some are available for unrestricted use, others for the classroom only.

With great sadness, we have bid farewell to Muriel Topaz, our Executive Director, who, after 15 years of intimate association with the Dance Notation Bureau, has moved on to chair the Dance Division of the Juilliard.

(7j) THE LABAN CENTRE

by Els Grelinger

The program of courses at the Laban Centre, and the part notation plays in these, remains essentially the same as reported for 1983. And so, instead, this year, I have brought an exhibit of photographs of some of the many activities at the Centre and pamphlets describing the various courses.

(7k) THE INTERNATIONAL CONGRESS ON MOVEMENT NOTATION ISRAEL 1984

by Els Grelinger

For those of you who were not there I am sure you have all heard of its success and the great enthusiasm it engendered. Out of this enthusiasm grew the request to have another Congress and David Henshaw was asked to look into the possibilities. I can report to you that plans are under way for that to happen in London in 1988.

A most valuable part of the Congress was the opportunity to study the other systems of notation with some excellent teachers. Some of us living in the London area expressed the desire to continue this dialogue and to learn as much as we could about what makes that other system work.

(7l) A NOTATION STUDY GROUP

by Ann Whitley

My colleagues are Elizabeth Cunliffe and Violet Ashford. Elizabeth is a full-time tutor of Benesh Notation at the Institute of Choreology's Professional Training Course. She was a member of Sadler's Wells Royal Ballet, first as a dancer, and later as Company Choreologist. Violet is a Chartered Physiotherapist working in a day school for multiply-handicapped children. She uses Benesh Notation in assessment and treatment records, and as a reference for informing staff and parents about the management and handling of children. I turned to freelance work after six years as Company Choreologist with Ballet Rambert. My work more recently has been concerned with the recording and re-staging of choreography for singers, actors and dancers in Opera.

We all attended the Movement Notation Congress in Israel last summer - Violet and I presented Papers on aspects of our work, and Elizabeth taught the Introductory course for the Benesh system.

By the end of the first week of the Congress various people attending the Laban or Benesh or Eshkol-Wachman Introductory lessons (whichever system they were not already familiar with) expressed appreciation for what they had sampled, and regret at not being able to continue learning a different system in the second week. The second week, however, provided time for further personal acquaintance and a small group of London-based people vowed to devise a simple way to keep in touch, continue learning and talking about each other's system, and build on the new relationship, interest and respect.

The Study Group is the result of Elizabeth's initiative on return to England. For the moment we have found it convenient to meet at the Benesh Institute in West London. About a dozen of us have met a dozen times. Over the months we have held a number of theory sessions - Benesh people learning Laban, or Laban people learning Benesh - and then a joint session every so often. We plan to start an introduction to Eshkol-Wachman in the New Year. We are particularly grateful to the teachers among us.

We have no high-flown ambitions and certainly haven't planned our destiny. It's all very informal but, for the time being, upholds our original intentions.

At the joint sessions we discover a little more about each other's professional work. We air specific theoretical queries about the written notations, we talk about applications in contexts, and discuss more philosophical issues - if that doesn't sound too grand.

I think we've all become more aware of just how remarkable the "inventions" are, and how many alternative ways there seem to be of looking at and analysing movement. It's a comparative approach, inevitably and unashamedly, because with one exception, we are practitioners of one system only. That in itself presents a challenge. The rigorous testing of one's chosen system through one's work tends to provoke equally rigorous questions at too early a stage in one's encounter with the basic elements of the "new" system. One is constantly asking: Can it cope? How does it avoid ambiguity? What happens if you are upside down holding the baby? It is difficult to be appropriately empty-headed! But it's fun, confusing and clarifying, fascinating, valuable, and does terrible things to my brain....

(7m) DEVELOPMENTS IN NOTATION AS INCLUDED IN THE ENGLISH MAINTAINED SCHOOLS EXAMINATION SYSTEM

by Joan W White

Joan White spoke of the changing role of notation in examinations in dance in secondary schools in public sector education in England and Wales. A brief overview of current dance syllabi revealed the place of notation in the Certificate of Secondary Education (CSE), the General Certificate of Education (GCE) Ordinary (O) and Advanced (A) Level syllabi of the University of London School Examinations Board (ULSEB) and in proposals for the General Certificate of Secondary Education (GCSE) of the London and East Anglian Joint Subject Committee Working Party for dance. A major feature of interest to delegates was the apparent development of the part played by notation in these examinations, a development which has occurred primarily within the last three years. From the sporadic inclusion of notation in early regional CSE syllabi, in 1983 notation was included in the ULSEB GCE "O" Level Dance on an optional basis, and in 1986 became a compulsory component in the ULSEB GCE "A" Level Dance. These developments continued in the London and East Anglian Group GCSE Dance where again notation is a compulsory element. Of interest too is the fact that in the GCE and GCSE syllabi emphasis is on the application or use of notation to study and understand dance rather than in the rote learning of symbols. In these later syllabi notation functions as a means to an end - that end being a better understanding of dance. The implications of these developments were

identified, problems being the lack of materials at appropriate reading and study levels, of skilled notators and teachers of notation, of scores and textbooks. Furthermore, there were copyright issues which had to be clarified. On the positive side, however, choreographers are being commissioned to produce dances and studies on the basis that they will permit their works to be notated and performed in an educational context, Laban and Benesh notators are working together to contribute to syllabi, build resources and discuss and solve problems. The commitment and enthusiasm of those involved in these developments would suggest that the place of notation in dance education at this level is assured.

(7n)

KINOTATE
REPORT OF THE LAUNCH OF THE PROGRAMME

by M & R Howlett

The computer programme "KINOTATE", which commits Kinetography Laban to a "floppy" disc for the BBC Model B microcomputer, was launched in prototype form at the conference of the International Council of Kinetography Laban held at Brighton Polytechnic this summer.

The programme was compiled for the BBC computer because this computer is freely available in most educational establishments (and particularly schools) throughout the United Kingdom. It follows that teachers of dance, equipped with the programme, will be in a position to use in their dance lessions the computer expertise being learned by their pupils elsewhere in the school. The same should be true for lecturers and students of dance in higher education. It is hoped that the programme will increase the dance notation input into dance courses, facilitating an emphasis upon analysis of dance motifs and choreography, assisting in the creative act of compiling dances by the pupils and students, and directly feeding into the syllabus for dance examinations.

In Britain, dance in education has recently developed both academically and artistically. The emergence of public examinations in dance for schools, and degree courses in dance in higher education, has meant a growing shared and public concept of dance practice and choreography. Since dance is a transient activity, some means of permanent recording and recall is needed to fulfil the rubric of public examinations in addition to its function as a part of the educative process. The written recording of dance in some form of dance notation enables pupils in different locations to be sent a specimen dance study so that all will offer the same material for appraisal - a standardisation without which the examination would be difficult to adminster. Importantly, the existence of notation enables teachers, pupils and students to contemplate dances and dance motifs for analysis, since notation cannot be produced without analysing and closely contemplating the dance material. Notation records dances, but may also be the material danced - and therefore used as a stimulus for creative response as well as accurate recall. In short, dance notation is a necessary adjunct to a serious dance education.

To this end, a project at the City of Birmingham Polytechnic was launched, in September 1984, to commit Kinetography Laban (including the simplified version "Motif Description") to computer software. The aim was to produce a dance score on the computer which could be stored, recalled, added to, and printed. The computer finally chosen was the BBC Model B with DFS for disc filing facility, because the model was installed in many schools. The use of a microcomputer was, and is, unique, since work so far (mainly in the USA) has been with mainframe computers and with expensive backup equipment.

At the beginning of the Spring term, 1985, a pilot software programme was completed showing three "open" staffs on the monitor screen and using the 10 red "user defined keys" on the BBC computer keyboard. The symbols were: any action, ad lib, pause, extension, contraction, forward, backward, left, right, and rubout (delete). The problem of drawing symbols extendable to show duration was solved, as was the problem of extending the "right" and "left" symbols with change of shape. We could also print the results, using a graphics "dump" routine, with varying degress of print sophistication, depending upon the versatility of the printer. This was an exciting start, because we could already produce and print out acceptable Motif Description scores for use in schools, and the children of our experimental schools could do the same. As an interesting offshoot, students on the Creative Arts course in the Faculty used this initial programme as part of an assignment response.

At the end of the Spring term, the team decided that it was possible to think in terms of committing the whole of Kinetography Laban, plus the additional symbols peculiar to Motif Description, to computer software. This would mean a teacher might start teaching with the open staff - Motif Description programme and move on, through stages, to a standard staff - full kinetography programme.

The programme was taken to the experimental schools; the pupils used the programme to produce Motifs, and danced them. The classes danced scores produced by the teachers and the Polytechnic team. The team was satisfied that the project would work, and would serve the needs of the schools. The reaction of the children was gratifying; many of them possessed computers and were already skilled in using the keys.

By the end of the Summer term, 1985, the prototype programme was completed (with the exception of the "keyboard" facility), and a Handbook compiled. The STAFF PAGE allowed an open staff, the standard staff, the standard plus staff and the expanded staff - and bar lines, and repeat symbols. The ACTION, DIRECTIONS (INCLUDING LEVELS), BODY AND MISCELLANEOUS PAGES contain the symbols of the system, complete with pins, "K" symbols, and so on. Single symbols could be deleted using the DELETE key, as well as the facility for deleting the whole workpad. The workpad could be SCROLLED up or down by using the UP and DOWN ARROW KEYS half a screen at a time, giving 4 screens of notation. The SERVICES facility allowed printing, storage of a score (file) and recall of a score. Printing could be effected in 3 sizes: small (about the size in books), medium (x2) (about the size of printed scores), and large (x4) (which could be seen by a class).

This programme completed the task, and made Kinetography Laban available in a working form on the BBC Model B microcomputer. Some decisions and problems still remain, however. For example, the cursor (a flashing short horizontal line of "dash") is the indicator

for the position of the symbol to be drawn, but the accuracy of placement clashes with another principle which was decided early on: the principle of the underlying columns of the staff. Some symbols are "column orientated" (mainly the directions and the staff bar and repeat lines) and are designed to "jump" accurately into the column in which the cursor lies. This makes for ease of operation when the staff pages are used, but is really inappropriate for open staff Motif Description. The other, non-staff orientated symbols, do not obey the "jumping" rule and are sometimes difficult to place accurately. These problems will be resolved, but the inability of the micro to draw pleasant and smooth curved lines has to be accepted whilst our self imposed constraint of inexpensive hardware is adhered to.

A prototype programme was completed in time for the International Council of Kinetography Laban (ICKL) conference, and was presented during the open day on August 10th, 1985. Members of the conference were able to hear how the programme came into being, the particular task of squeezing the programme on to the BBC's memory (which is half the size of most other microcomputers), but, most importantly, were given "hands on" experience. This is computer jargon for using the programme, and all members had this opportunity.

LIST OF VISITORS TO OPEN DAY

David Henshaw	Middlesex Polytechnic
Elizabeth Murdoch	Chelsea .....
Sally Johns	HMI
Irene Glaister	Gulbenkian Working Party for Notation
Elizabeth Cuncliffe	Institute of Choreology
Rosalynd Elliott	Choreologist/teacher
Rachel Geaves	Choreologist
Ann Whitley	Choreologist
Peggy Woodeson	Scottish Dance Council
Ellinor Hinks	Hon Member of ICKL
Daphne Tribe	Labanotation Institute
Judith Chapman	National Resource Centre for Dance
Janet Adshead	Dance Dept, Surrey University
V Ashford	Choreologist
Hilary Corlett	Rtd. College Lecturer
Rose Hill	Canada
Joan White	Roehampton Institute of Higher Education
Reg & Maureen Howlett	Birmingham Polytechnic
William Buckley	Research Student

ICKL BUSINESS

8. Reports and Accounts

9. Minutes

(8a) ACTING CHAIRMAN/SECRETARY'S REPORT

The present executive committee came into office in January 1984. The last two years have been busy ones for the committee in both preparing and organising the 14th Conference, responding to and debating many business issues which arise from within the on-going functioning of ICKL.

The UK officers have met seven times; among topics under discussion were those referred to the committee by members present at the conference in Tarrytown in 1983: ie application for Fellowship; voting by non-active fellows; proxy voting; sponsored membership; sale of conference proceedings; a brochure for ICKL; housing of ICKL archives and re-design of notepaper. Suggestions and progress on all of these matters has been achieved.

The membership of ICKL now totals 85, including 36 Fellows and 1 Sponsored Member. To enable the committee to work as smoothly as possible, may we appeal to all of you to report to your member friends how much it would help if members would reply to notices promptly to reduce the number of reminders that have to be sent costing both time and money.

We have received letters from Ann Kipling Brown and Thomas Schullman and a telegram from Jane Marriett, sending us greetings and wishing us well for the conference.

May we extend a sincere thank you to all members of the executive committee both near and far for all their continuing hard work and support.

Varina Verdin
Athalie Knowles

FINANCIAL REPORT A (STERLING ACCOUNT)

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

STATEMENT OF ACCOUNTS 1983-1985 at JULY 31, 1985

EXPENSES		INCOME	
1983		July 1983	
Post Conference Expenses	£ 50.00	Balance in Bank	£1709.64
1983-85		1983-85	
Postage	£ 184.78	Subscriptions	£1290.00
Xerox	£ 324.52	Draft from USA	£ 500.00
Stationery	£ 22.37	Conference Fees	£ 875.00
Telephone	£ 45.00	Board and Lodging	
Travel	£ 104.68	(to be paid out)	£ 696.20
Sundries	£ 8.70		
Assistance to Members	£ 905.55		£5070.84
Board and Lodging			
(Paid in to Bank)	£ 696.20		
(Paid Out)	£2341.80		
Balance 31.7.85	£2729.04		
	£5070.84		

Final Statement B when all Conference costs are in.

Signed: R. L. Golby (Treasurer)

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

STATEMENT OF ACCOUNTS USA 1983-1985 as at JULY 8, 1985
AND BUDGET SUGGESTED FOR 1985 - 1986

EXPENSES 1983-1985		Actual	Budget 1983-1985		Budget 1985-1987	
Postage						
'83 Conf. Proc.	565.54	$565.54	£465	$700	£465	$700
'85 Conf. Paper	142.25	$142.25	£465	$700	£465	$700
Supplies/Stationery						
'83 Conf. Proc.	308.89					
'85 Conf. Paper	5.76	$314.65	£265	$400	£ -	$500
Telephone						
'83 Conf.	43.24	$43.24	£135	$200	£135	$200
Typing						
'83 Conf. Proc.	176.04	$176.04	£335	$500	£	$400
Duplicating						
'83 Conf. Proc.	932.07	$932.07	£835	$1250	£835	$1250
'85 Conf. Paper	364.13	$364.13	£835	$1250	£835	$1250
Conference Expense						
'83 Travel Ex	54.00	$54.00	See Contingency Fund		See Contingency Fund	
ICKL BIBLIO.						
Typing	480.00					
Venable (reimb.)	554.00					
Tel,Post, Sup, copies	269.38	$1303.88	£2000	$3000	£2000	$3000
Treasurer ('85 Conf.)		$650.88				
Research Panel Exp.			£200	$300	£200	$300
Executive Committee Exp.			£35	$50	£35	$50
Contingency Fund			£335	$500	£335	$500
Balance in University Bank US		$1105.29		$8850		$8850
		$5651.97				

INCOME US 1983-85

Balance on hand	$1963.94
US Dues	2380.00
2 US Con Fee	80.00
Int. todate	444.03
Biblio Inc	584.00
'83 Day Fees	110.00
OSU Proc. copy	70.00
Donation	20.00
	$5651.97

Note: All 1985 Conference costs are not in, and this will show on the next Bi-Annual Report

Signed: Toni' Intravia, USA Co-opt Treasurer

(9) MINUTES OF THE FELLOWS' MEETING
FALMER, SUNDAY AUGUST 4th 1985

Present: Lucy Venable - Chairperson

15 Fellows

Rhoda Golby) Treasurer and Secretary of the
Athalie Knowles) Executive Committee

1. Applicants for Fellowship

Angela Kane - material submitted
Jean Phillipe Van Aelbruck
Sheila Marion
Penny Hanstein

Fellows to consider the material by the next Fellows' meeting.

2. Articles of Incorporation of ICKL

It had been agreed at the 1983 Conference that Lucy would consult with a lawyer (Dixon F Miller) concerning application for tax exemption.

The Articles of Incorporation and the Code of Regulations have been prepared by Dixon F Miller of Porter, Wright, Morris & Arthur of Columbus, Ohio. Their fee is quoted at $500 for preparation and costs. The final draft was delivered to Lucy on July 29th, 1985.

Lucy summarised the contents and offered it for discussion, and drew attention to the need to state the location of the Principal Office of ICKL.

Lucy asked for a committee of three people to study the papers.

Bill Reynolds and Athalie Knowles were asked to join Lucy.

Discussion:-

V V Issue not to rushed, a second legal adviser should be consulted to check the legality internationally.

A H-G will take a copy to Ivor Guest to read and comment.

V V Request for the papers to be posted on the conference noticeboard.

3. Chairman of the Executive Committee

Ann K Brown in view of the fact that she will remain in Canada for a further 2-year course of study, should be asked to resign from the chairmanship.

Following that, the executive committee should appoint a new chairman and another officer to the committee.

4. Nomination for an Honorary Member

Lucy reported that it had been Lisa's wish that Ellinor Hinks should be made an Honorary member of the Council. AK was asked to write the formal application - see Appendix A.

5. Bibliography

Lucy reported the present state of the distribution and the finances - see Appendix B.

Mary Jane Warner is now preparing an Addendum (1978-1985), items to be submitted by October 1st 1985.

J Van Z Felt that the Addendum should be included in the Bibliography, but that the cost was a drain on ICKL.

G A Queried the accuracy of the bibliography. L V confirmed this had been carefully checked.

Els G Asked for the cost of the Addendum.

J M Suggested only up-dating every ten years.

6. Archives

Discussion on the paper prepared by the working party listing the papers wanted to complete a set. E G has own complete set. Jacou offered to copy her papers. June Kemp has sent a small package.

E G Enquired where the archives are to be housed?

Suggestions:-

1 set in UK - 1 set in USA -
possibly National Resource Centre, University of Surrey or Laban Centre.

J Van Z Queried whether Archives were necessary since all members now receive Conference Proceedings?

A K Referred to Lisa Ullmann's papers - E H and A K will sort and consider making a gift to ICKL.

7. Suggestions for Future Application for Fellowship

1.6.2 Query by J Van Z - Is this a practical possibility?

V V Please finalise this item at this conference.

8. Sponsored Membership

M S Special consideration to be given to notation experts who are unable to attend conferences on grounds of political restrictions such as those operating in the Eastern countries of Europe.

Looking to the future when Maria herself cannot attend she would like to propose that her present assistant, Janos Fugedi, should be a sponsored member.

W R Will pursue the proposal he made in 1983 on behalf of Agoston Lanyi.

Meeting adjourned at 9 pm.

MINUTES OF THE FELLOWS MEETING HELD ON SATURDAY AUGUST 10th 1985

Present: Lucy Venable - Chairperson

18 Fellows

Rhoda Golby) Executive Committee
Athalie Knowles) Representatives

1. Application for Fellowship

Candidates must present application and evidence of work by the THIRD day of the conference.

Discussion about the four applicants....

Sheila Marion - Considerable support. Theoretical knowledge shown in the paper presented at conference.

Jean-Phillipe - More information requested....

J Ch H Reported that he had been involved in Advanced Notation in Budapest. Has written textbook. Produced records - knows about his errors, needs to be encouraged.

M S Stressed that everyone's work needs checking. The field of interest is Folk Dance where needs are specific, maybe topics pertinent to other forms of movement may not be fully understood. However, Fellows interested in Folk Dance are needed to balance those with interest in Ballet.

A H-G Suggested that having learnt kinetography so quickly may be a disadvantage, seems to be rigid in thought.

J Ch H Supporting the application said that Jean has increased his knowledge since the work in Hungary.

Other comments:-

sincere, honest, discerning, folk dance is not a disadvantage, the material presented is wonderful, in fact pioneering.

Penny Hanstein - In teaching and working she is a positive force, knowledgeable and enthusiastic. The work of her students is of high standard, one of which at Ohio is very good. She was responsible for checking a book on Labanotation by Mary Ann Kincaid.

Angela Kane - Reported to be an enthusiastic practioner and teacher, attends Labanotation meetings in London - is presently notating Simone Michelle's work.

2. Nomination of Research Panel

Term of office is four years - to be elected at this conference by 2/3rds majority of members present. A period of two years must elapse before a fellow is eligible for re-election to R C.

Only nomination - Sheila Marion - by Ann Hutchinson Guest.

3. Sponsored Membership

Discussion:-

Sponsored means free membership of ICKL for period involving two conferences.

Amended version of requirements too stringent.
Such a member should be a potential Fellow and be distinguishable by quality of contribution - likely to produce substantial amount of work.
Owing to political problems, they should be invited to attend the conference at ICKL's expense. Present finances make this impossible.
The new constitution might provide for sponsored members to apply for grant.
Important nomenclature, if all it entails is receiving two Conference Papers. A new category of membership would lead to need for new criteria.
The situation is that there is ONE sponsored member in existence, all we ask is for something in return for this honour.

J V Z Called for the membership to vote power to the Executive Committee to consider reasons for requests for sponsored membership in relation to ICKL's finances and so drop any formal procedure.

A membership card is issued to the S Member, by the Executive Committee.

4. Proxy Voting

Should be possible if kept simple - that is, if you want to have a Proxy Vote, you should apply to the Chairman, in writing, in the name of the person you represent.

Every member is entitled to vote on all matters whether present at conference or not. However, the nature of the conference is such that, after hearing discussion and experiencing inter-action, views on voting often change.

Procedure could be changed to avoid new proposals clouding the issue after the session has finished. The vote could be taken immediately after the presentation has been completed.

There was general agreement that it was preferable to defer voting until the last sessions (or day) of the conference.

5. New Category of Membership

Jan Moekle suggested that there should be a category of Institutional Membership. No firm decision was taken.

6. Venue of Conference 1987

Letter from Carl Wolz offering the Hong Kong Academy of Performing Arts as the venue.

Other venues offered were:-

Chantilly
Herisau
China
Oregon, USA

Attention was drawn to the 1987 Laban Festival of Dance in Germany, and to the 1988 International Congress of Notation which might be held in London.

The question as to whether the alternation of conferences between USA and Europe should be maintained on a four-year cycle (two conferences) was commented upon.

Meeting closed at 9 pm.

APPENDIX A

Proposal that Ellinor Hinks should be appointed an Honorary Member.

by Athalie Knowles

It was Lisa Ullmann's wish that Ellinor Hinks be made an Honorary Member of ICKL in acknowledgement of the support which she has given, in many ways, to the Council.

ICKL's first contact with Ellinor Hinks was in 1971, when she was approached by the current secretary with the request that, as Principal of Nonington College, she would seek permission from the Kent Education Authority for the biennial conference to be held in the College.

After acting as hostess and taking part in the conference, Ellinor Hinks joined the Council and subsequently served on the Executive Committee under the chairmanship of Lisa Ullman.

Her particular contribution was through her knowledge and experience in administration which she used to guide the Committee in their work in re-writing the constitution, which was finally passed at the conference in Chantilly. In addition, she gave invaluable help to the Treasurer in relation to the estimates and budgeting of the Council's finances.

We are indebted to Ellinor Hinks who, although she has never claimed to have been a notation expert, she studied with Albrecht Knust, accepted the invitation to chair the technical sessions through three conferences. Even this year, at very short notice, she agreed to come and help us again.

I present this proposal in the firm belief that I am carrying out Lisa's expressed intention.

APPENDIX B July 26th, 1985

BIBLIOGRAPHY DISTRIBUTION

326 copies printed June 1984
126 received in Columbus, Ohio
200 received in Dance Notation Bureau, New York City

Distribution -

8	Mary Jane Warner
1	Ann Brown for ICKL
2	US Copyright Office
1	Library of Congress
1	COCRD Journal for review
1	Gift to Noa Eshkol at Notation Congress in Israel
1	Gift to Monica Parker for the Benesh Institute at Notation Congress in Israel
1	Journal for Ethnomusicology for review
1	Folk Music Council for review
19	Purchased by members
	Sold by Dance Notation Bureau as of June 30th, 1985.

DNB sent 5 copies to Dance Books in London at their request. Only European distributor.

Library of Congress number: LC 84-192250

Copyright Registration number: TX 1-382-012, effective July 6th, 1984. Joint copyright by Mary Jane Warner and ICKL.

Press release sent to 18 Arts and Dance Publications in the UK. Two acknowledged receipt and agreed to print.

July 26th 1985

ICKL BIBILOGRAPHY EXPENSE REPORT

Mary Jane Warner's expenses	waived	$ (305)
Royalties - 10% on net sales to Warner	waived	$ (165)
$235 $70 applied to dues for 2 yrs		$ (70)
Typing the Index and the corrections in Columbus		$ 656.00
IBM Selectric Typewrite Balls for Columbus typewriter		$ 72.80
Copies of manuscript for checking, proofing, etc		$ 54.21
Mailing envelopes for books		$ 53.07
Printing costs for 326 books		$3,153.57
Phone		$ 63.69
Postage		$ 94.27
Publicity and promotion		$ 7.27
Copies		$ 3.33
Copyright		$ 14.00
		$4,712.21

Owed to L Venable

Printing plus copyright ($14)	$3,167.57
Less sale of books to members	$ 509.93
	$2,657.64
Less sale of 10 envelopes to LV	$ 5.30
	$2,652.34

INCOME FROM SALE OF BIBLIOGRAPHY

19 copies bought by members + postage at $27.50	$ 554.50
Less postage	$ 44.57
	$ 509.93

Breakdown of checks

$75 24th July 1984

	83 Conf.	Exec. Comm.	Biblio.	Total
Phone	30.16	2.67	44.93	77.76
Supplies			53.07	53.07
Copies	41.86	3.60	18.38	63.84
Postage	7.13	37.93		82.46
	79.15	44.20	153.78	277.13
				269.38 PD to LV
				7.75 Owed LV

$79 20th December 1984

	Biblio.
Copies	3.33
Postage	41.24
Repayment to LV	509.93
	554.50

MINUTES OF THE GENERAL MEETING AT FALMER
MONDAY AUGUST 5th 1985

Present: 29 members of the conference
In the chair: Lucy Venable, Vice-Chairman

AGENDA

1. Nomination of President

Maria nominated Ann Hutchinson Guest as President. Lucy explained the position re: core members: it has been agreed to drop this designation in the future. Ann was appointed by unanimous vote.

2. Reports

Acting Chairman's report. Varina reported on the meetings of the executive committee, the changes in its format; present membership of ICKL (35 Fellows, 1 Honorary Member, 46 members, 1 sponsored member).

Secretary's report. Work of the executive committee from January 1984 to August 1985. Tribute to Varina for taking over the chairmanship, appeal to members to respond to correspondence.

Treasurer's report. Rhoda presented the sterling account and the dollar account on behalf of Toni.

Notice drawn to increasing costs of the following:-

postage, xeroxing, stationery, assistance to members

A final statement will be submitted when all conference costs are paid.

These reports were accepted.

3. Honorary Member

Lucy read the proposal that Ellinor Hinks should be made an Honorary Member of ICKL. This was accepted by the membership. (See Appendix to these minutes).

4. Brochure

Discussion as to what should be contained within a brochure.

The membership agreed to the need for such a leaflet to attract members and provide information.

Sheila Marion, Angela Kane and Kathleen Kerr volunteered to plan the contents of such a brochure.

It was suggested that, if the provision for proxy voting is not amended, then a written vote can be given to the chairman before the member leaves the conference.

A motion was tabled:

"A member attending the conference who is unable to stay for the voting session may leave his/her vote with the Committee providing the motion has not been changed."

Motion carried by 14 votes in favour, 3 against, 2 abstentions.

5. Retention of Vote by a Fellow

Discussion:-

It was felt to be impossible to define whether a fellow is an ACTIVE or INACTIVE Fellow; no-one has the right to judge this.

Voting is the individual's responsibility.

The Fellows no longer hold a double vote - this alters the situation. Problem unresolved.

6. The Principles Paper

Chairman posed the question: "How should we proceed?"

The paper has been presented, discussion was not allocated time on the timetable so questions were left unanswered. It will be published in the proceedings.

*****

A short Fellows' meeting was held on Sunday, August 11th, 1985, to finalise the voting for the candidates for Fellowship, by the Fellows present.

It was suggested that for those attending their second conference, voting should take place at the beginning of the conference so that they can participate through that conference as a Fellow.

A mail vote is required from Fellows not present. Voting papers to be sent out immediately after the end of the conference.

*****

MINUTES OF THE GENERAL MEETING AT FALMER, SUNDAY 11 AUGUST 1985

Present: Lucy Venable Chairperson
27 Members

1. Verbal Submission of Budget for 1985-87

($500 for Lawyer's fee not yet paid).

Publicity for Bibliography	$150
Research Committee	$300

2. Conference 1987

Proposal that the conferences should alternate between Europe and USA. To be considered after 1987.

Executive committee to investigate possibilities for 1987 in Europe, costing and proposals to be sent out to membership.

Hong Kong considered to be too expensive. Interest was shown in the possibility of holding the conference for the first time in Belgium. Dai Ailan commented on the cheapness of rail travel in China.

A conference secretary could be appointed for two years.

3. UNESCO

Dai Ailan proposed that ICKL should join UNESCO. Quoted the contact with the Conseil de la Danse - comparison with DaCi.

Advantages not clear - if for publicity it was thought that there are other and better ways.

EC to investigate.

4. Research Panel

a) Ann Rodiger - nominated, seconded and elected
b) Sheila Marion - nominated by Judy Van Zile, seconded Ann H Guest
c) Angela Kane - nominated by Judy Van Zile, seconded Jan Moekle

No other nominations. Both b) and c) elected pending result of application for Fellowship.

5. Nominations for Chairperson 1988 - 1992

Ann Kipling Brown - nominated by Ann H Guest, seconded Nancy Harlock
Varina Verdin - nominated by Athalie Knowles, seconded J Challet-Haas

6. Voting Procedures

General discussion on the problems caused by abstainers, unresolved.

7. Two-year Trials for Technical Proposals

Suggestion that it should be mandatory that at the end of the two-year trial the issue should be re-considered.

Unless there is enough interest in the issue for a member to submit a follow-up paper, then it should be dropped.

A questionnaire could be sent out by Christmas prior to the end of the two-year trial, giving report of results of the trial.

Once an issue has been put on trial, interest seems to wane and it tends to be forgotten - thus the trial idea is artificial. Members appear to vote for the trial period when they are uncertain how to vote.

Recommendation to "use in Glossary" is preferable to two-year trial, but there are no rules concerning Glossaries, therefore too free use.

Sally A spoke against the two-year trial unless better identified with people commissioned to test the issue. Els G suggested that time should be allowed during the conference for those who have tested the trial issue to meet and discuss results.
Penny H suggested that a list of issues should be presented to members before the conference for comment.
Judy V Z favoured questionnaire specificially based on trial issues, research committee could prepare the follow-up paper presenting an official statement.
Comments need to be sent to author of original paper.

Points were reiterated. Sheila Marion proposed, Judy seconded:-

Notion - At the end of two-year trial period, unless there has been a follow-up by the original presenter, or any other member, the issue should be dropped.
24 in favour, 2 opposed, 1 abstained.

8.30 - Meeting adjourned.

10. THE BLUEBELL EXCURSION

ICKL colleagues paused in their work on 6 August to enjoy a unique experience. The occasion was the Dinner on the Bluebell Cutler, a famous historic steam locomotive which took us on a leisurely journey through the beautiful Sussex countryside.

We were welcomed by the Train Manager on arrival and sipped a glass of sherry on the platform. Dinner on the train consisted of pate, soup and either barbecued pork chop (Bluebell style, of course), or chicken curry, followed by a selection of delicious desserts, cheese, coffee and mints.

An "inspection" of the engine (with an extra ride for some) and a browse through the bookshop were also part of the excusion.

A truly memorable occasion and a great success.

Special thanks must be given to Athalie (Knowles) for kindly organising the event so well and for her generosity in enabling ICKL to "own a coach" of its own for the evening.

11. 1983 CONFERENCE PROCEEDINGS ERRATA

page 4 Georgette W Amowitz and Mireille Backer are Fellows .

page 5 Yvette Alagna - name misspelt.

page 103 The phrasing bow for supports beginning at end of count 6: should be

page 137 Under REFERENCES CITED, page numbers in descending order should be: page 133, 133, 134, 136.

page 151 Under DNB Extension... 3rd paragraph: J Griffin - name misspelt.

page 161 4th paragraph, line 2: (p 168) should be (p 162).

page 179 5. V Verdin - name misspelt.

page 187 Item 3. L Ullmann - name misspelt.

page 194 Address for Ann Hutchinson Guest should read 17 Holland Park
Lisa Ullmann - name misspelt.
Address for Edna Geer should be SW19, not SE19.

A DATE FOR 1987

The Fifteenth Biennial Conference

ICKL

will be held in

BELGIUM

3 - 14 August, 1987

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