THE OHIO STATE UNIVERSITY

ICKL

INTERNATIONAL COUNCIL OF
KINETOGRAPHY LABAN/LABANOTATION

PROCEEDINGS OF THE TWENTY-SECOND BIENNIAL CONFERENCE

JULY 26 - AUGUST 2, 2001

HELD AT
DEPARTMENT OF DANCE
THE OHIO STATE UNIVERSITY

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INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Proceedings of the Twenty-second Biennial Conference

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A D D R E S S E S

WELCOMING ADDRESS

by

Karen Bell, Interim Dean College of the Arts

Good Evening;

It is an honor and a pleasure to welcome you, members of ICKL, to The Ohio State University this evening. We are delighted to host you on our campus and know that you have an exciting, informative, and thought provoking conference ahead of you.

As you know Ohio State's Department of Dance has a long tradition of valuing and utilizing the principles of Rudolph von Laban. Our strong relationship with the Dance Notation Bureau has benefited students, practioners and scholars of dance notation. The Dance Notation Bureau Extension for Education and Research has been a jewel in the Department of Dance and a service to the field. It is a particular pleasure to be here and see Lucy Venable, Odette Blum and Helen Alkire this evening, who will be honored for their outstanding contributions to furthering research, development and dissemination of Labanotation.

I would also like to take a moment to express my appreciation to the committee that made this conference a reality: Odette Blum, Sheila Marion and Valarie Mockabee, with special thanks to Valarie for putting together tonight's lovely event.

This week you will share with each other the current state, advances and new potentials in Labanotation, including the cutting edge innovations that are taking place. You will have the opportunity to renew friendships, make new connections, and exchange ideas of research and teaching innovations in the field of Kinetography Laban/Labanotation. Welcome and enjoy the conference.

Opening Reception for ICKL
The Ohio State University Faculty Club
Thursday, July 28, 2001

OPENING COMMENTS: 1981 AND 2001

by

Odette Blum, Chair of ICKL

A hearty welcome to all of you. I am delighted to see colleagues from so many countries and to see so many new faces among you.

We had an ICKL Conference here in 1981 and I found it interesting to look at the differences in content between these two. In our intensive ten days in 1981, we were involved with exploring solutions for movement needs, which included those of diverse cultures (not just western theatrical dance), and theoretical and writing problems. At the same time we continued with the task of unification between Kinetography Laban (European branch) and Labanotation (American branch). These two branches had developed independently during the World War II years due to the inability to communicate, and there had been a continuing effort since then to resolve these differences.

It was at this conference that Maria Szentpál's *Time Signs* and Ilene Fox' and Jane Marriet's *Angling* were accepted for trial. Carl Wolz introduced us to the intricacies of the fan in Japanese dance, his analysis, and the symbols he had devised for parts of the fan. Maria Szentpál's DBP (Direction from Body Part), presented in 1975, was reviewed and re-explored, to mention only a few subjects dealt with.

In addition, at that conference there was one very different presentation by Dave Sealy of the University of Iowa called *Computers and Labanotation.* With the help of Judy Allen as the content person, he had the aim of developing a tool that would make the notator's work more efficient and productive i.e. be able to produce a finished score with the aid of a computer.

Among other problems, he spoke of the problem of resolution - the symbols had to be very large to be readable, a size of ten squares to the inch produced a blob. However, he thought that in five years time that and other problems could be overcome, that it was here to stay and that it would be a very useful tool.

Today, 20 years later we have LabanWriter, Calaban, multi-media programs that have been developed that include notation, not to mention the internet and the web on which we can disseminate our work. We have almost closed the gap in the differences between our European and American colleagues. The remaining differences are easily read, understood and are accepted by most.

At this Conference 12 of the 30 non-technical presentations are computer related. Some are demonstrations of multi-media and notation programs oriented to teaching and research, while others use the computer as a tool to enhance teaching, to promote an understanding of a choreographic process, and so on, - an amazing transformation to contemplate!

You may find it interesting to dip into the 1981 Proceedings to read about the issues, some of which still linger, and the people involved. The Proceedings were dedicated to Irmgard Bartenieff and Sigurd Leeder. Both had contributed greatly to the furtherance of Laban's work and had died that summer. There were some dedicated members who were with us here and are no more : Rhoda Golby, Hettie Loman, Maria Szentpál, Lisa Ullmann, and Helen Priest Rogers, who in her calm manner, kept our meetings on the straight and narrow with *Robert's Rules of Order*.

Lucy Venable was Chair of ICKL and Billie Mahoney was Chair of the Research Panel with members Roderyk Lange, Maria Szentpál and Judy Van Zile. Other than freezing in the conference room in Weigel Hall (in the School of Music where instruments were stored) all went well.

So, again, welcome and I wish you all an enjoyable and stimulating week.

THE 22ND BIENNIAL CONFERENCE

by

Ann Hutchinson Guest, President of ICKL

The 22nd biennial conference of the International Council of Kinetography Laban (ICKL) was held July 26th to August 2nd, 2001 at Ohio State University in Columbus, Ohio. The opening reception took place at the Faculty Club, an appropriate venue as this event also honoured Helen Alkire with a special citation. Dr Alkire, former director of the Dance Division at OSU, had had the inspiration to establish the Dance Notation Bureau Extension in order to make full use of Labanotation. In her welcoming speech, ICKL President, Ann Hutchinson Guest, expressed great pleasure at again having the conference at OSU, the previous event having been in 1981. Exciting for all was the fact that the many delegates, 59 in all, had come from three continents and eleven different countries.

As ICKL Chair, Odette Blum, pointed out in her opening comments,the content of this conference varied markedly from that of 1981 in which focus had been mainly on unification of theoretical and writing problems. In contrast, technical papers this time were few, mainly exploratory with no official voting taking place. The 1981 single computer presentation by Dave Sealy explored the possibilities of its use for Labanotation, contrasts markedly with the twelve very varied computer-related presentations at this twenty years later conference.

A completely new feature, a highlight of the conference, was the full evening's performance of very varied works danced by OSU students, revived from scores. Notable among these were The Ballet of the Nuns from Robert the Devil, Don Redlich's Passin' Through, Valerie Bettis' Desperate Heart, Isadora Dances to the Music of Chopin, concluding with Doris Humphrey's New Dance: Variations and Conclusions. For each piece the program notes provided detailed historical background, as well as information on the research undertaken and the rehearsal experience.

Notation as a tool to enhance teaching was central to several presentations, for example that by Anna Karin Stahle-Varney and also the valuable use of published materials, illustrated by Jack Clark in his use of the book Shawn's Fundamentals of Dance to aid the study and reconstruction of Humphrey's Soaring and Ruth St Denis' Incense.

Clarification of tap rhythms was demonstrated by Billie Mahoney in her Tap Dance Shorthand presentation. Several sessions focussed on use of notation in teaching dance, and on gaining technique through reading the notation. Score reading allowed participants to check their understanding of different usages employed by other notators or just to enjoy performing dances from another country, for example the session on Chinese Dances led by Ai-Lian Dai and that led by Wendy Chu.

The value in using Motif Notation was central to three sessions, demonstrating the power of having limitation in the creative process; the broad scope which Motif use provides and how Motif can be integrated into the dance curriculum.

Without question the 2001 ICKL conference proved to be exciting and rewarding in both content and in inter-action between the delegates. It demonstrated clearly how much use of notation has advanced in many fields, how valuable it has become as a practical tool, quite apart from its particular function in recording choreography.

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

TWENTY-SECOND BIENNIAL CONFERENCE

RESEARCH PANEL

Tom Brown, Chair,
Ann Hutchinson Guest, Honorary Member,
Sally Archbutt, János Fügedi, Jean Jarrell, Sheila Marion

SCRIBES

Julie Brodie, Mary Corey, Noelle Partusch,
Noëlle Simonet, Meghan Western

TECHNICAL SESSION CHAIRS

Tom Brown, Wendy Chu, Ray Cook, János Fügedi,
Sheila Marion, Muriel Topaz, Carl Wolz

PRESENTATION CHAIRS

Odette Blum, Jack Clark, Christine Eckerle,
Patty Harrington Delaney, Ilene Fox,
Billie Mahoney, Agusti Ros, Leslie Rotman,
Thomas Schallmann, Anna-Karin Ståhle-Varney,
Muriel Topaz, Lucy Venable

ON-SITE CONFERENCE ORGANIZATION

On-site organizers: Sheila Marion, Valarie Mockabee

with the help of
Rachel Boggia, Carrie Houser, Anne D'Aversa,
Kim Jensen, Karen Klaverkamp, Jessica Lindberg,
Mei-Chen Lu, Chien-Ying Wang, Victoria Watts

SPECIAL THANKS

to the following:
Dean of the college of the arts: Karen Bell
Chair of the department of dance: Michael Kelly Bruce
Computer and technical assistance: Mike Kaylor
Concert production manager: John Bohuslawsky
Administrative staff: Ellie Brockman and Carol Kane
Poster and program design: Victoria Watts
Video recording: Rosalind Pierson
Reception direction: Carol Pooler and the OSU Faculty Club
Pianist: Brian Casey
Production crew: Rebecca Inman, Julie Morgia,
Cindy Nehr, Nadia Sefcovic.

2001 ICKL CONFERENCE SCHEDULE

THURSDAY, JULY 26TH

4-6 Board of Trustees Meeting and Organizers

7-9 Registration, Opening Reception at Faculty Club

FRIDAY, JULY 27TH

8-10 Registration

9-10.15 Opening Session

10.30-12 Technical session #1 - Reading sessions
Jacqueline Challet-Haas, Christine Eckerle, Anja Hirvikallio

12-1.15 Lunch / Registration

1.15-2.15 «Qualitative Annotations of Scores —Revisited»
Vera Maletic

2.30-4.45 «ICKL Bibliography Database» (15 mins)
Marion Bastien

«Translating Vector Symbols from Laban's *Choreographie*»
Jeffrey Longstaff

«Dance Notation as a Cognitive Aid – Experimental Labanotation Research for Dance Education»
Janós Fügedi

«Dance Notation—A Teaching Tool»
Anna Karin Ståhle-Varney

«DNB Labanotation Survey in the U.S.»
Lucy Venable

5-6.15 Fellows Meeting

Members Meeting

SATURDAY, JULY 28TH

9-10.15 Technical session #2 - «Movement Signs Across Contexts»
Sheila Marion

10.30-11.45 General Meeting

11.45-1 Lunch

1-2	«Training for Denishawn: Using Ted Shawn's Dance Fundamentals in Reconstructing *Soaring* and *Incense*» Jack Clark
2.15-3.15	Reading session: "*Ball Games*, François Malkovsky" Suzanne Bodak, Noëlle Simonet
3.30-4.30	Reading session : «Chinese Dance» Dai Ai Lian, Assist. Lian Ying Tan
4.45-5.30	SpacePlaceGuide 3.0 Georgette Gorchoff
5.30-7	Dinner
7pm	Concert - works staged from score

SUNDAY, JULY 29TH

9-10.15	Technical Session #3 - Reading session on Ad Libitum Ray Cook
10.30-11.30	«Labanotation in the Dance Teaching Methodology» János Fügedi and Peter Levai
11.30-1	Lunch
1.00-2.30	«Web-based Tutorials for Labanotation» Sheila Marion and Rachel Boggia «DNB Interface Project» Ilene Fox and Rhonda Ryman «Development of Multimedia Teaching Material for Labanotation in Japan» Minako Nakamura and Kozaburo Hachimura
3.00-4.45	«Interactive Design Project—Geraldine Rey» (15 mins.) Presented by Marion Bastien «Computerized Movement Description Based on Labanotation and Motion Capture Data» Motofumi Hattori «Dance Codes» Vera Maletic and Roberta Shaw «Documenting 'Process in the Process' of Bebe Miller's *Prey*» Valarie W. Mockabee and Mila Parrish
5.15-6.15	«LabanReader» Sheila Marion

6.15-8	Dinner
8-9.30	«The Computer Animation of Dance: An Aid to Notation in the 21st Century» Rhonda Ryman

MONDAY, JULY 30TH

9-10.15	Technical session #4 - "To Caret or Not To Caret" Ilene Fox, Sandra Aberkalns
10.30-11.45	Technical session #5 - "Space Measurements – New Signs" Ann Hutchinson Guest
11.45-1.15	Lunch Fellows Meeting
1.15-2.15	Reading session: «Ba Gua Zhang—Basic Walking and Flexed Eight Palm Set» Wendy Chu
2.30-4	«LabanWriter 4.1» Lucy Venable

TUESDAY, JULY 31ST

9-10.15	Technical session #6 - Review, discussion
10.30-11.45	Technical session #7 - Voting
11.45-1.15	Lunch Board Meeting Registration for Alliance of Dance Notation Educators
1.15-2.45	«Rethinking Notation Education - How Can We Reach Today's Dancers and Educators?» Patty Harrington Delaney, Ilene Fox, Ann Hutchinson Guest and Loren Bucek
3-4.30	«Labanotation scores commissioned by the American Dance Legacy Institute» Mary Corey «Integrating Dance Notation in the Dance Curriculum» (1 hr) Tina Curran
4.45-6.15	«Sharing Ideas for Teaching Difficult Concepts» «Advocacy—Support for Endangered Labanotation Courses and Jobs» Patty Harrington Delaney, Ilene Fox

6.15-8	Dinner
8-9	«Motif Megabytes» Mila Parrish

WEDNESDAY, AUGUST 1ST

9-10.15	General Meeting
10.30-12.00	Sharing Materials
12.00-1	Lunch
1-2	«Charles Weidman's *Brahms Waltzes*» Ligia Pinheiro
	«Magnificent and Terrific and Diabolical: Reconstructing Romanticism in *Robert le Diable*» Karen Eliot and Valarie W. Mockabee
2.15-3.15	«Motif as a Choreographic Tool» John Giffin
3.30-5.00	«Labanotation Shorthand as an Aid in Tap Dance class» Billie Mahoney
	«Creating Fluidity Between the Scholarly and the Studio: Using Score Materials Within a Curriculum» (1 hr) Jack Clark
7.30	Banquet at China Dynasty

THURSDAY, AUGUST 2

9-12	«Long Range Planning» Ilene Fox and Patty Harrington Delaney
	Registration for Motus Humanus/LODC(USA) Symposium
1	Symposium begins

(All presentations are 30 minutes unless otherwise indicated.)

LIST OF PARTICIPANTS

AMOWITZ-GORCHOFF, Georgette	Fellow	USA
BASTIEN, Marion - *Secretary*	Fellow	France
BLUM, Odette - *Chair*	Fellow	USA
BODAK, Suzanne	Member	France
BOEH, Sarah	Member	USA
BRIOD, Suzanne	Member	USA
BRODIE, Julie	Member	USA
BROWN, Tom - *Research Panel Chair*	Member	USA/Hong Kong
CHALLET-HAAS, Jacqueline - *Vice Chair*	Fellow	France
CHAN , Yuk Yip, Queenie	Member	Hong Kong
CHU, Wendy	Member	Hong Kong
CLARK, Jack	Member	USA
COOK, Ray	Fellow	USA
COREY, Mary	Fellow	USA
CRIST, Linda	Member	USA
CURRAN, Tina	Member	USA
DAI, Ailian	Member	China
DELANEY HARRINGTON, Patty	Member	USA
ECKERLE, Christine - *Research Panel*	Fellow	Germany
ELIOT, Karen	Member	USA
FALCON, Clarisa	Member	Mexico
FOX, Ilene	Fellow	USA
FÜGEDI, János	Fellow	Hungary
GIFFIN, John	Member	USA
HALLORAN, Greg	Member	USA
HATTORI, Motofumi	Member	Japan
HIRVIKALLIO, Anja	Member	Finland/Germany
HUTCHINSON GUEST, Ann - *President*	Fellow	USA/UK
INTRAVAIA, Toni - *Treasurer*	Member	USA
JOHNSON-JONES, Jean	Member	UK
KLAVERKAMP, Karen M.	Member	USA
LEVAI, Peter	Member	Hungary
LINDBERG, Jessica	Member	USA
LISTENBEE, Jimmyle	Member	USA

LONGSTAFF, Jeffrey	Member	UK
LU, Mei-Chen	Member	USA
MAHONEY, Billie - *Board of Trustees*	Fellow	USA
MALETIC, Vera	Fellow	USA
MARION, Sheila - *Research Panel, On-site Organizer*	Fellow	USA
MOCKABEE, Valarie - *On-site Organizer*	Member	USA
MORITA, Reiko	Member	Japan
NAKAMURA, Minako	Member	Japan
PARRISH-BIBERDORF, Mila	Member	USA
PARTUSCH, Noelle	Member	USA
PINHEIRO, Ligia	Member	USA
PLOCH, Richard Allan	Member	USA
ROS, Agustí	Member	Spain
ROTMAN, Leslie	Fellow	USA
RYMAN KANE, Rhonda	Fellow	Canada
SCHALLMANN, Thomas	Member	Germany
SIMONET, Noëlle	Member	France
STAHLE-VARNEY, Anna	Member	Sweden
TAN, Lian Ying	Member	USA
TOPAZ, Muriel	Fellow	USA
TSANG, Yim Fun	Member	Hong Kong
VENABLE, Lucy - *Vice President*	Fellow	USA
WANG, Chien-Ying	Member	USA
WESTERN, Meghan	Member	USA
WOLZ, Carl	Fellow	USA

T E C H N I C A L R E P O R T

THE TECHNICAL REPORT

Compiled by

Tom Brown, Chair of the Research Panel

TECHNICAL PAPERS AND READING SESSIONS

1. Aberkalns, Sandra and Ilene Fox *"To Caret of Not To Caret, That is the Question"* (Paper–Appendix A)
   - Introduction
   - Labanotation
   - Kinetography Laban
   - Our Experience
   - Proposal
   - Body Columns
   - Addendum: For Future Research
   - Summary of Proposal

2. Challet-Haas, Jacqueline, Christine Eckerle, and Anja Hirvikallio, *"Readings in Kinetography Laban – KIN usage relating to column consistency, floorwork, pins, and indications for the hand and its parts."* (Reading Session–Reading Excerpts at Appendix B)
   - Excerpts from:
   - *Tanz aus Sinkiang*, notated by Lin Mei-hong
   - *Caput et Ludi*, notated by Christopher Hustert
   - Dick O'Swanborn's *Hyper Ballad*; *Übungen aus Modernunterricht von Ph. Dahlmann*; and, *Modern Übung von C. Wittmann,* notated by Anja Hirvikallio

3. Cook, Ray, *"Indications for Freedom of Interpretation"* (Paper–Appendix C)
   - Introduction
   - Dictionary and Thesaurus Meanings of Related Words
   - Summary
   - Examples from Standard Notation References

4. Hutchinson Guest, Ann *"Space Measurement–New Signs*" (Paper–Appendix D)
   - Need for Separate Signs for Flexion, Extension
   - Argument for New Space Measurement Signs
   - Adoption of New Space Measurement Signs
   - The Suggested Signs
   - Application of the Signs
   - Use of Diamond for Spatial Aspects
   - × and ⩘ Signs Applied to Parts of the Body
   - To Conclude

5. Marion, Sheila, *"Movement Signs Across Contexts"* (Paper–Appendix E)
   - Introduction
   - Pins Review, Part One and Two
   - × Review
   - Vertical Bows

REPORT

The technical section of the twenty-second biennial conference dealt with Kinetography Laban (KIN) and Labanotation (LN) practices, conventions, and usage in sessions during which participants read notated movement examples as well as sessions in which technical papers were presented. Together, these sought to foster unification through the examination and understanding of commonalities and differences in KIN and LN by presenting areas in which both are identical as well as areas where differences exist. The technical sessions also sought to clarify current usage and to encourage refinements to the system.

The technical portion of the conference began with a reading session presented by Jacqueline Challet-Haas, Christine Eckerle, and Anja Hirvikallio which responded to requests made at the twenty-first biennial conference held in Barcelona asking for exploration of "KIN/LN issues, especially how floorwork is handled by both systems" and "sessions on use of hands and fingers, especially for writing sign language and Asian dance styles". Additionally, this first session addressed Barcelona conferees request for "Jacqueline Challet-Haas, to continue exploration of KIN/LN differences" (XXI ICKL 1999, pp. 18-19).

The second technical session was a presentation by Sheila Marion of *"Movement Signs Across Contexts"* that additionally responded to requests from the Barcelona conference as noted above as well as its request to present "'reviews' which look at signs from the same category, such as pins, when used in different contexts" (ibid, p. 19).

The third session was given by Ray Cook, who similarly, in response to requests emanating from the twenty-first conference, conducted an examination of "ad lib" usages and interpretations as evidenced in notated examples.

Each of these first three presentations sought to illuminate ways in which KIN and LN use notation. Sessions were informational in nature and employed examples from the notated literature to guide discussion and exploration. Although these meetings were not intended to introduce proposals for changes to the system or to unify practices, and therefore did not call for members to vote, the sessions did provide topics for further exploration and offered an initial examination of issues to address at future conferences.

The two remaining technical presentations took up the balance of the technical sessions at the conference. The first of these, Sandra Aberkalns and Ilene Fox's paper *"To Caret of Not to Caret, That is the Question"* was supported, in part, by the Ann Hutchinson Guest Research Fund established at the Dance Notation Bureau to support research by DNB staff notators. In their paper Aberkalns and Fox summarize current practices in KIN and LN related to the use of the caret and identify practices that are the same and those which differ. In summarizing these practices, the authors sought to explain theory and the underlying logic and philosophy governing usage in KIN and LN

and to propose changes that unify usage where differences exist. Thus, this session entailed voting on a proposal presented by the authors. The results of this voting are reported below.

The final technical sessions were given over to Ann Hutchinson Guest for presentation of her paper *"Space Measurement – New Signs"*. Hutchinson Guest's work clearly identified the benefit to be derived from adapting symbols that distinguish between movement that is focused in the body and that which deals with space. In her paper, she acknowledges that she did not expect "a decision on this topic (to) be reached at this conference". Nonetheless, a straw vote of members was taken to determine whether or not her observations merited further exploration. The results of this voting are also reported below.

All technical presentations accepted for inclusion at the conference were rigorously reviewed by the Research Panel of ICKL. Members of the Panel returned comments to presenters at developing stages of their work and authors responded to these comments, incorporating suggestions into their final presentations. The authors merit the gratitude of conferees and of ICKL for their first-rate presentations. Each presenter gave a clear exposition of their topic, which fostered informed discussion and reasoned argument from conference attendees.

On behalf of the Research Panel, I would like to thank the presenters and authors, Sandra Aberkalns, Jacqueline Challet-Haas, Professor Ray Cook, Professor Christine Eckerle, Ilene Fox, Anja Hirvikallio, Dr. Ann Hutchinson Guest, and Dr. Sheila Marion. Thank you also to the Research Panel members, Sally Archbutt, János Fügedi, Jean Jarrell, and Sheila Marion for their careful review of the papers submitted and for their insightful and thoughtful comments to the authors. With this conference, Sally Archbutt and Sheila Marion complete the second two years of their four-year terms and warrant special thanks for their inspired contribution to the Panel. Conferees elected Anja Hirvikallio to join the Research Panel.

Session chairs contributed to the exceptional efficiency of the conference and for this they are greatly appreciated. Session chairs at the twenty-second conference were Professor Odette Blum, Wendy Chu, Jack Clark, Ray Cook, Patty Harrington Delaney, Christine Eckerle, Ilene Fox, János Fügedi, Billie Mahoney, Sheila Marion, Agusti Ros, Leslie Rotman, Thomas Schallmann, Muriel Topaz, Anna Karin Ståhle-Varney, Professor Lucy Venable, and Professor Carl Wolz.

The clear and comprehensive notes of sessions taken by scribes has been of immense assistance in assembling this technical report and I am greatly indebted to them for their effort. Scribes at the twenty-second conference were Julie Brody, Professor Mary Corey, C. Noelle Partusch, Noelle Simonet, and Meghan Western.

SUMMARY OF VOTING ON TECHNICAL ITEMS

Voting followed the ICKL constitution, which states:

Any resolution involving a Technical Matter. . . shall require for its adoption the separate approval of a three-fourths (3/4) majority of the Fellows present at a meeting of members of the Council . . . . If more than two thirds (2/3) of the members present oppose the outcome of the vote by the Fellows on the same resolution then the Fellows shall be required to reconsider the resolution.

I. PROPOSAL PASSED

(Votes of the Fellows are recorded first; the votes of the members follow in parentheses)

	votes for	votes against	abstentions	blank ballot
1. Use of carets	16 (23)	0 (0)	0(2)	0(1)

II. DISCUSSED AND STRAW VOTE TAKEN TO GAUGE MEMBERS SUPPORT FOR FURTHER EXPLORATION AND POSSIBLE PRESENTATION OF PROPOSAL AT FUTURE CONFERENCE

(Matter not involving a proposal but rather a consensus of members' support for further exploration, therefore only total votes of all present is shown)

	votes for	votes against	abstentions
2. Space Measurement – New Signs	28	3	6

(Members agreed: "that it would be beneficial to distinguish between when movement is focused in the body and when it is dealing with space", and to support Dr. Hutchinson Guest's further pursuit of the topic. A consensus of conferees agreed that it was too early in the exploration process to consider symbology.)

III. DISCUSSED BUT NOT INTENDED FOR VOTING

3. Readings in Kinetography Laban – KIN usage relating to column consistency, floorwork, pins, and indications for the hand and its parts.
4. Movement Signs Across Contexts.
5. Indications for Freedom of Interpretation.

TECHNICAL REPORT

I. THE FOLLOWING ITEM WAS OFFICIALLY ACTED UPON AND PASSED AT THE 2001 ICKL CONFERENCE.

The statement enclosed by the solid lines was formally voted on at the conference and accepted into the system.

A summary of the discussion of this item follows the statement enclosed by the solid lines. This summary does not represent the official decision but is included to provide information on the issues raised for those who were not present at the conference.

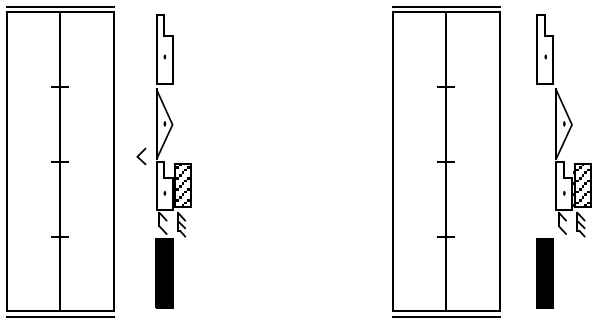
1. Column consistency facilitates our understanding of which part of the body is moving. Certain columns are designated for specific body parts (supports, leg gestures, upper body, and arms). When these columns are used for other parts, pre-signs and carets are necessary. In support columns, repeat the pre-signs; do not use carets

   Pre-signs give temporary designations to all other columns. No carets are needed for subsequent movements. A new body part pre-sign gives a new, temporary designation. All subsequent movements will be for the new body part.

   Unless tied to the support column, the inner subsidiary column functions as an extra leg gesture column and follows the same practice.

   Recommendations:
   If a gap between movements makes it difficult to see in which column a symbol is placed, repeat the pre-sign. Ease of reading should always be the priority.

   Example A is not preferred writing. Movements such as this should be written as in B.



A B

Clarification:
This is a unification of KIN and LN. Primarily it changes LN practices.
One change also affects KIN.

SUMMARY OF DISCUSSION

1.1 Conference discussion centered on caret usage for subsequent movements of the same body part in columns requiring a pre-sign. Currently, there are some differences between KIN and LN caret usage in this context.

1.2 In both KIN and LN, symbols placed in the first, second, third, and fourth columns are understood to be for supports (when referring to supporting on the feet); whole leg (when referring to the whole leg, including 'butterfly' symbols written entirely in the whole leg column); upper body (when referring to the upper body); and, whole arm (when referring to the whole arm including 'butterfly' symbols written entirely in a whole arm column), respectively. [AHG pp. 22 and 23, Figs. 4 and 5; DKL **9**].

1.2.1 Some LN practitioners questioned the designation of the third column as the 'upper body' column, asking if this indicated a euro centric or stylistic bias in the system. Other LN and KIN practitioners responded that upper body involvement was part of "natural human movement". Conferees suggested that future conferences examine the notion of upper body movement across cultures.

1.2.2 It was noted that the practices governing caret usage in the Inner Subsidiary Column were clearly defined in the *Proceedings of the Twelfth Biennial Conference*:

> "A. Gestural symbols (such as rotations, flexions) and modifiers (such as hooks, pins, dynamic indications, spatial retention signs) that modify either a support or a leg gesture can be written in the Inner Subsidiary Column (ISC) without a body part pre-sign.
>
> "B. Any direction symbol in the ISC pertaining to a gesture, other than an attached symbol, must be preceded by a body part pre-sign.
>
> "C. Any symbol in the ISC pertaining to the support column OTHER THAN those referred to in Section A, above must be tied to the support column with a bow." [XII ICKL 1981, p. 23]

1.3 Both KIN and LN currently require either repetition of a pre-sign or carets in the columns listed at 1.2 above, for movements of other body parts. The use of carets in the support column sometimes gives rise to confusion where the reader might interpret either the 'same spot' or the 'same body part'. Repetition of pre-signs rather than use of carets in the support column, when connoting 'same body part' is, therefore, clearer.

1.4 In KIN, movement indications in any other column require a pre-sign, but require neither the repetition of this pre-sign nor the use of a caret to connote the ‘same body part’ for subsequent indications.

1.5 In LN, movement indications in any other column require a pre-sign and always require either the repetition of this pre-sign, or the use of a caret to connote the ‘same body part’ for subsequent indications.

1.6 In and of itself the caret does not provide information as to what body part it references. The caret serves as a reminder to the reader. It means “the same” and tells the reader that the indication tied to the caret is for the same body part previously identified by a pre-sign [AH p. 238 Figs. 336 (b) and (c); DKL **58** Fig. 560f]. Its use in this context avoids the need to constantly repeat the pre-sign, streamlining the notation, and facilitating reading.

1.6.1 Reading ease is diminished, however, when a caret occurs after a lengthy gap in the notation, requiring the reader to go back through the score to find out to what body part it refers. Similarly, streamline writing is difficult to achieve for complex movement where the lack of room on the page prohibits using carets consistently (see Appendix A, example 2a).

1.7 LN conferees noted that in one context or another all had not always followed the practice described in 1.5, above. This was especially true with regard to palm facings and movements for the head.

1.8 Some LN practitioners also noted that the caret was sometimes overused in LN scores. One example was given: in the effort to accommodate carets, the whole arm column might be situated further away from the center line. This was particularly the case in scores where notators were required to use extra columns to show complex torso movement. Others expressed comparable experiences when notating complex arm or leg movements.

1.9 KIN conferees noted that meaning is derived from context. Where context is unclear, pre-signs are repeated or carets used.

1.10 Discussion gave rise to the notion that the governing principal in caret use should be ease in determining column use. If column use changes, pre-signs rather than carets lead to easier reading.

1.11 Column consistency was described as an operative principal for KIN practitioners. Once a pre-sign has been used to designate movement for a specific body part, subsequent movements for this body part are easily read when placed in the same column. If a lengthy gap occurs, the pre-sign is repeated. When movement for a

new body part takes over use of the column, the pre-sign for the new body part is used.

1.12 Designating a column at the beginning of the score for use by a particular body part was another method employed to establish column consistency. However, even with this option, repetition of the pre-sign is practiced at the beginning of a new page, or after a lengthy gap in movement.

1.13 Notwithstanding some discussion favoring different practices for columns within the staff (whole leg gesture) and those immediately outside the staff (upper body and whole arm gesture), conferees agreed that in the interest of consistency, the proposal as stated above, would best aid the development of the system. The proposal was therefore passed.

II. DISCUSSED AND STRAW VOTE TAKEN TO GAUGE MEMBERS SUPPORT FOR FURTHER EXPLORATION AND POSSIBLE PRESENTATION OF PROPOSAL AT FUTURE CONFERENCE

Summaries of discussions of this item and those in Section III follow. These summaries do not represent official decisions but are included to provide information on the issues raised for those who were not present at the conference. Readers are encouraged to consult the papers themselves, (annexed at Appendices B through E) for the main points dealing with clarification and underlying reasoning and philosophies.

2. *"Space Measurement – New Signs"*, by Ann Hutchinson Guest

2.1 In presenting the core concepts of her paper, Hutchinson Guest, put forward two examples that could currently be analyzed using flexion/extension principles (× and ⩘). The first example is that of stretching – as one does in the morning, to get the kinks out of one's joints. One executes this action purely on the body level – it is concerned with stretching the limbs, there is no awareness of space. The second example is reaching for something. In this second instance, space is directly addressed; the actor seeks to bridge the space between himself/herself and the thing for which he/she reaches.

2.2 Given confusion experienced by generations of students in learning to use flexion/extension analysis to cover the two different concepts – those focused in the body and those relating to space – and given that in his *Dictionary of Kinetography Laban*, Knust provides far more usages of × and ⩘ to describe the physical actions of flexing and extending the joints, i.e., akin to her first example

above, in her paper, Hutchinson Guest suggests new signs to describe actions whose intent is spatial awareness.

2.3 Conferees acknowledged that relying on the same analysis to describe both actions illustrated in 2.1, above, inhibited the reading of nuance important to the proper performance of each. They questioned, however, whether or not current provisions in the system were sufficient to handle the examples described and whether the signs Hutchinson Guest proposes to express actions whose intent is spatial awareness (Z and H) were appropriate.

2.4 In response, Hutchinson Guest noted that in Leeds, Knust proposed ⊗ ⓗ for actions related to the body and ◈ ◈ for actions related to space [VII ICKL 1971].

2.5 During discussion, other signs were suggested including:  or  , etc. The first, which combines a direction symbol with the flexion sign, would indicate attention to space. By placing the extension sign inside the body indication, the second would instruct that the movement was focused in the body. High and low level could be given in these proposed symbols in the same way they are for 'Third Way Point' symbols, by leaving a space in the center of the direction symbol to allow room for the space or body indication.

2.6 Hutchinson Guest acknowledges in her paper that: "it is not expected that a decision on this topic will be reached at this conference." Nevertheless, a straw vote was taken to gauge whether "members agree that it would be beneficial to distinguish between when movement is focused in the body and when it is dealing with space" and to support Hutchinson Guest's further pursuit of the topic. The majority agreed.

2.7 Some of those abstaining commented that they required further time to reflect on whether there was a need to differentiate between the two types of action, and/or whether the system already provided sufficient ways to distinguish them.

2.8 A consensus of conferees agreed that it was too early in the exploration process to consider symbology.

III. DISCUSSED BUT NOT INTENDED FOR VOTING

3. *"Readings in Kinetography Laban – KIN usage relating to column consistency, floorwork, pins, and indications for the hand and its parts",* a reading session conducted by Jacqueline Challet-Haas, Christine Eckerle, and Anja Hirvikallio (Notation excerpts at Appendix B).

3.1 Some LN readers expressed difficulty in "synthesizing" their vision of the movement in the examples from *Hyper Ballad* and *Übungen aus Modernunterricht von Ph. Dahlmann*, because of KIN's practice of placing torso indications so far to the right of the staff. Others preferred this writing, noting that it enabled the reader to receive information about the notation at different levels – first, transfers of weight, then gestures, then torso movements. This way of reading allowed readers to assemble the movement from the simple parts to the complex whole.

3.2 Anja Hirvikallio responded that writing the torso in this manner avoided using carets and usually followed an order of whole torso, shoulder section, chest, pelvis, etc. She also noted that reading preferences were probably a matter of familiarity. As she had always read scores in which torso parts were placed away from the staff in this way, she had no difficulty in visualizing the movement so described.

3.3 For *Modern Übung von C. Wittmann,* readers asked about the level of kneeling shown for the somersault that begins at the end of measure 2 and continues through measure 3. Similarly, questions were raised about the arms during this movement. The notator agreed to take readers' comments into consideration in determining whether or not to revise the notation.

3.4 Also for *Modern Übung von C. Wittmann,* readers asked why the turn sign was drawn over both support columns for the first movement in measure 5, if in the final movement of measure 4, the support is shown on only one part/side of the body. Readers offered alternate suggestions shown at Figures 1 and 2.

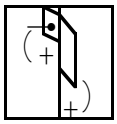


Fig. 1

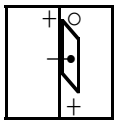


Fig. 2

3.5 For *Übungen aus Modernunterricht von Ph. Dahlmann*, readers asked why there was a hold sign on the foot hook for the knee turns in measure 2. The notator and readers offered alternate suggestions shown at Figures 3 and 4, respectively. As swiveling will occur on the knee, it was agreed that Figure 3 best represented the desired movement.

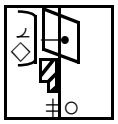


Fig. 3

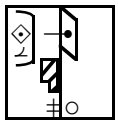


Fig. 4

3.6 For *Caput et Ludi*, readers suggested using 'addressing' for the palm rather than minor direction pins at the introduction *(vortakte)* and throughout.

3.7 For *Tanz aus Sinkiang* at measure 33, LN readers noted that the head would be written as in Figures 5 or 6.

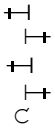


Fig. 5

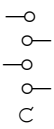


Fig. 6

3.7 For *Hyper Ballad,* readers suggested using the 'zed' (≷) caret rather than the caret (›) in the supports at measure 69. (As a result of agreement on the proposal at 1, above, the use of the caret in this context is now proscribed.)

4. *"Movement Signs Across Contexts",* by Sheila Marion (Appendix E).

4.1 Conferees offered alternate grouping to those given by Marion in her paper including organizing the examples in two distinct categories of those relating to position and those relating to movement.

4.2 With regard to the author's review of pins: examples from the paper, 1a through 1n, where seen as being related to examples 2i through 2l and 2r and 2q in that all expressed relationships to body parts, the center line, etc.

4.3 In discussing the author's review of vertical bows, KIN practitioners noted that the example given at 3n in the pa per would be written as Figure 7 in KIN.

Fig. 7

4.4 Members questioned the placement of the × in example 4e, noting that positioning it at the end of the gesture went against convention.

5. *"Indications for Freedom of Interpretation"*, by Ray Cook (Appendix C).

5.1 Cook examined the derivation, various meanings, and uses of the 'ad libitum' sign and its offshoots. By doing so, he expounded the thesis that, the concept of 'ad libitum', which once had a relatively narrow range of meanings attached to it, has now lost its import through overuse and/or misuse. The misapplication to 'ad libitum' signs of the notion of "freedom to do anything one chooses" as opposed to "freedom to do something similar" contributes to confusion about meaning. The notation of contemporary forms such as 'contact improvisation', where outcomes of movement sequences are completely unpredictable, also gives rise to different uses of 'ad libitum' signs.

5.2 He illustrated his thesis by giving examples of the sign's diverse usage in published texts. Additionally Cook distributed excerpts from *Ulysse* (Choreography by J.C. Gallota, Notation by G. Reynaud: "Depart des Chassés et Cuisine" section, measures 30 – 35); *Scenes from Charles Ives* (Choreography by Anna Sokolow, Notation by Ilene Fox, "Hallowe'en" section, measures 34 – 37); and, *Dreams* (Choreography by Anna Sokolow, Notation by Ray Cook, "Deserts" section, phrases 1 and 2).

5.3 Conferees read these excerpts and through the different solutions readers came up with when encountering the various manifestations of the sign contained therein, Cook was able to demonstrate the confusion experienced by even 'elite' readers when confronting 'ad libitum' signs.

5.4 As an example, the notated excerpt of *Ulysse* contains six uses of the 'ad libitum' sign. To facilitate reference these are extracted below as Figures 8 through 13.

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

5.5 Figure 8 elicited responses of "perform more or less 1/8 of a counterclockwise circle" as well as "each person circles counterclockwise until finishing facing as shown in the floor plan in the area marked 'Cu'".

5.6 Some readers interpreted Figure 9 to mean "do anything" with the arms, other understood it to mean do arm movement "similar" to what has been written before. Cook responded that in his reading of published texts he had not come across any reference that gave the 'ad libitum' signs the meaning of "do anything".

5.7 Figure 13 is written across the center line of the staff (supports) and follows two forward steps. Some conferees read it to mean: "continue in the same manner". In other words, continue stepping in the same direction and at the same rhythm. However, some readers stepped in the same rhythm as the previous two steps, others did not, some stepped in any direction, and still others did any forward (i.e., similar) movement.

5.8 Diverse interpretations were also given for figures 10, 11, and 12.

5.9 Examples cited above as well as others drawn from the other excerpts circulated during the conference confirmed Cook's conclusion and that of many conferees that ICKL must revisit, examine, and redefine the uses of the 'ad libitum' sign.

ABBREVIATIONS USED IN THE REPORT

AH	Labanotation, by Ann Hutchinson, New York 1970
DKL	Dictionary of Kinetography Laban, by Albrecht Knust, London 1979
XXI ICKL	Proceedings of the Twenty-first Conference of the International Council of Kinetography Laban, compiled by Marion Bastien, Paris 2000
XII ICKL	Proceedings of the Twelfth Conference of the International Council of Kinetography Laban, compiled by Billie Mahoney, Columbus 1981
VII ICKL	Proceedings of the Seventh Conference of the International Council of Kinetography Laban, *"Body Narrowness and Wideness and Space Narrowness and Wideness"* by Albrecht Knust, Leeds 1971

Respectfully submitted,
Tom Brown, Hong Kong, December 2001

APPENDIX A

To Caret or Not To Caret, That is the Question

By Sandra Aberkalns and Ilene Fox
Oct. 2000

This paper was supported, in part, by the Ann Hutchinson Guest Research Fund which was established at the Dance Notation Bureau to support research by DNB staff notators.

1. Introduction

1.1 In Labanotation, for those parts of the body needing a presign, we are required to use carets to indicate that symbols in the same column are for the same part of body.

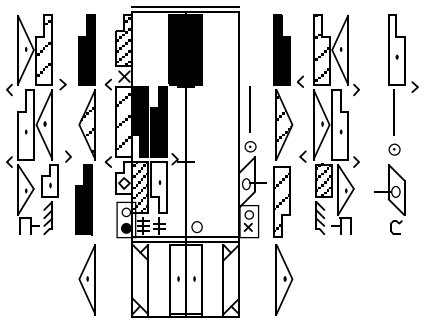
1.2 At the 1999 ICKL conference, Jacqueline Challet Haas presented a paper titled *KIN - LAB Issues KIN usages and rules* which listed differences between Kinetography Laban (KIN) and Labanotation (LN).

1.3 For many of us, reading this paper was the first time we were aware that KIN and LN had different rules about the requirement of carets.

1.4 This paper is intended to explore the differences in the use of carets in KIN and LN, to clarify where rules are similar and where they are different, and to propose changes for unification**.**

2. Labanotation

2.1 In Labanotation, anytime there are consecutive movements for any part of the body that needs to be defined with a presign, either the presign must be repeated or a caret must be used. This is true for the parts of the legs, arms, torso, and the head.



2a

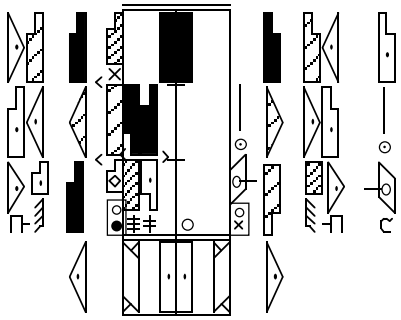
2.2 Currently, there is some difference of opinion as to whether carets are needed for return to normal. In the above example, they have not been used.

2.3 As example 2a shows, it can often be difficult to fit in the carets when there is complex movement. If you read carefully you will see there is a caret missing in count 2 for the lower leg. The hand movements have also been moved out a column to facilitate the placement of the carets. While with dense notation it may sometimes be nice to have more space between columns, it may not always be possible, for example, when there are several dancers on a page. Needing the extra columns just for carets makes scoring difficult.

3. Kinetography Laban

3.1 In KIN:

- within the staff
  carets are used for parts of the leg requiring a presign, or the presign must be repeated [this is the same as in LN].
- in the columns outside the staff that have a designated meaning for a symbol without a presign
  carets are used for parts of the body requiring a presign, or the presign must be repeated. This means that carets are used in the body column (the first column outside the staff) where a symbol without a presign is understood to be the upper body (no caret is needed for upper body) and in the arm column, where a symbol without a presign is understood to be for the whole arm (no caret is needed for whole arm) [this is the same as in LN].
- in the other columns outside the staff
  for parts of the body requiring a presign (such as hands and head), carets are not used and the presign does not need to be repeated [this is not the same as in LN].



3a

4. Our Experience

4.1 As readers/stagers, it has been our experience that we automatically look back to see what presign has last been used whenever we see a symbol in a column that does not have a defined meaning. A symbol alone in the arm column is clearly for the whole arm, when there is a symbol alone in columns beyond the arm column, the part of the body referred to needs to be defined. If a caret has been left out, it does not impede our comprehension, we still look back to see what presign was last used.

4.2 From a notator's perspective, writing a lot of carets when dealing with a dense, complex score can create complications. Sometimes we have accommodated column usage to put carets in. Other times we have simply squeezed them in wherever, and however we could after all the movement is written, making the notation unreadable. Leaving space for carets is not part of the movement analysis process.

4.3 As checkers of scores or of our student's work, because it is a rule, we look for missing carets, point them out and require that they be added even though the notation is perfectly clear without them.

4.4 As a result of our experience and in the interest of unification, we have reexamined the rules for carets and formulated a proposal.

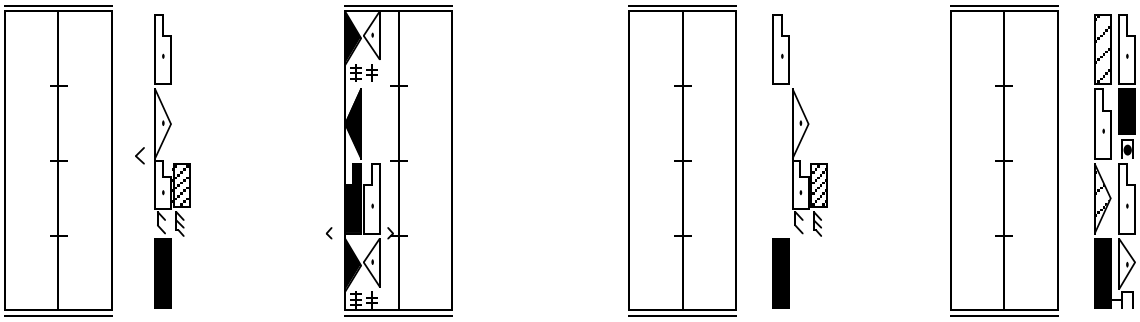
5. Proposal

5.1 **In the arm gesture, leg gesture and inner subsidiary (ISC) columns, where a symbol without a presign is understood to be for the whole limb, carets must be used or a presign repeated if the column is used for a part of a limb.** [This is not a change for either KIN or LN.]

5.1.1 The inner subsidiary column (ISC) is often used for the whole leg, as when there is a new direction and a new rotation for the whole leg. No presign or caret is needed. To be consistent with the arm and leg gesture columns, it is necessary to use carets or repeat the presign when the column is used for parts of the leg.

5.1.2 In example 5a, a caret is used in count 3 to indicate that the movement to the side is for the upper arm. In count 4, since there is no caret and the presign has not been repeated, the whole arm goes forward middle.

5.1.3 In example 5b, carets are used in count 2 to show that the movement is still for the upper and lower legs. Count 3 shows a movement for the whole leg. In count 4, the presigns have been repeated. A caret for the lower leg would be incorrect as the previous symbol is not for the lower leg. Since the presign was repeated for the lower leg, we found it easier to read if we repeated both presigns. A caret could have been used for the upper leg.



5a 5b 5c 5d

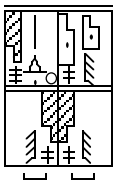
5.1.4 If carets are needed in the leg gesture column. the ISC, and the body column, care should be taken to leave room for carets, to avoid the problem met in 2a. However, in those cases where there is no possibility of confusion and fitting in the caret would make the notation unreadable, the writer can use discretion in deciding whether or not to omit the caret.

5.2 **In the columns beyond the arm columns, carets will not be necessary.** Once a body part has been named in a specific column, subsequent movements are understood to be for that same part of the body. If there is a considerable gap between movements for a part of the body, it is recommended to repeat the presign. When another part of the body is indicated, then subsequent movements are for the new body part. [This is a change for LN but not for KIN.]

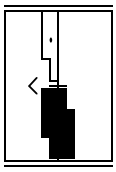
5.2.1 In example 5c, the movement in count 3 is for the upper arm. In count 4, the whole arm goes forward middle, the symbol is in the arm column.

5.2.2 In example 5d, the forward middle direction in count 2 is for the thumb facing. In count 3, the movement in that column is specified to be for the palm. The next forward middle direction, count 4, is also understood to be for the palm.

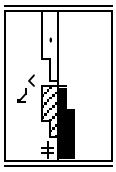
5.3 **In the support column, carets will not be used to indicate the same part of the body.** At the 1983 ICKL conference, it was voted that preferred usage for writing non-foot supports is to repeat the appropriate presigns. See example 5e.



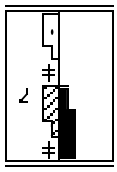
5e



5f



5g

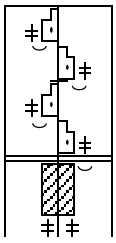


5h

5.3.1 Repeating the presign was favored because of confusion resulting from multiple interpretations of the use of the caret in certain contexts. In addition to being used for the same part of the body, carets are used in the support column when one is to shift instead of step, see example 5f. In some contexts, as in 5g, it is not clear which usage of the caret is intended. 5g could be interpreted as a shift onto the foot or as a step onto the knee in middle level.

5.3.2 It is proposed here that we make it a rule that the presign always be repeated, rather than just a preference. This rule would apply to the ISC as well, when it is used as a support column. See examples 5e and 5h. [This is a change for KIN and LN.]

5.3.3 For fast movements, when it may be difficult to include the presign, a number of solutions were given in the 1983 Proceedings, reproduced here as examples 5i-l.



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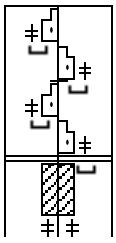

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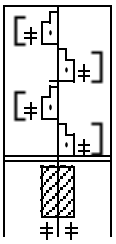

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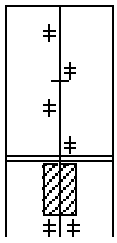
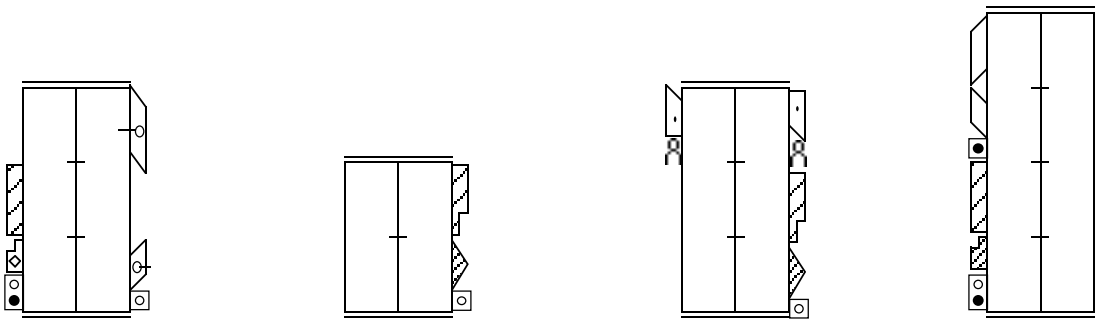


5l

6. Body Columns

6.1 We have identified three main options for the use of carets in the body columns. The first option is to do away with carets in the body columns, just as in the columns beyond the arm columns. However this has implications for upper body indications, which currently don't require presigns when placed in the first columns outside the staff. (See 6.1 - 6.1.4) The second option is to require carets in the first columns outside the staff, preserving the ability to indicate upper body movement without a presign, but not to require them in any additional body columns that are used. Many notators find a need for two body columns on each side of the staff. (See 6.2 - 6.2.3) The third option is to require carets in all body columns. (See 6.3) Section 6.4 discusses other methods that have been used by some notators.

6.2 One possible proposal is to extend the proposal to do away with carets so that it applies to the body columns as well. Once a body part, such as torso or chest, is identified, any subsequent instructions will be for that body part until a new body part is named. This would apply whether you have one, two or more body column(s) on each side of the staff. See example 6a. [This is a change for KIN and LN.]



6a 6b 6c 6d

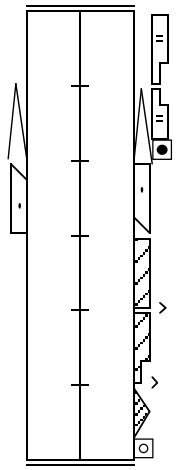
6.2.1 This would require a change to our established understanding of column usage for the upper body. Currently, in both KIN and LN, a direction symbol in the body column without a presign is understood to be upper body. Without a caret, it would not be possible to distinguish an upper body movement from a symbol intended to be for a previously specified part of the body. See example 6b.

6.2.2 Upper body is rarely used by LN. It is used more by KIN.

6.2.3 If the proposal not to use carets in the body columns is adopted, we would also need to agree to use an upper body presign for movements of the upper body rather than having columns defined as upper body. Adopting this proposal, and using upper body presigns, would result in greater flexibility in column usage. See example 6c and 6d.

6.2.4 Adopting this proposal for the body columns would also mean the most change to the system. The two possibilities discussed below would result in less change.

6.3 Another possibility for dealing with the body columns is to agree to use carets in the first columns outside the staff, for any parts of the body except upper body. Any symbol without a presign or caret would be understood as upper body. If additional body columns are added, no carets would be needed in these additional columns. See example 6e. If it becomes necessary to put upper body movement in these additional body columns, the upper body presign would have to be used. [This is a change for KIN and LN.]



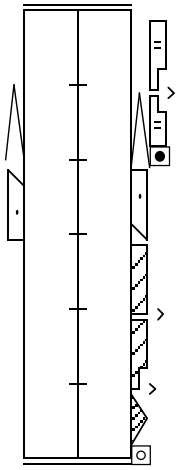
6e

6.3.1 Note, this would mean that carets are not needed for the upper body, just as they are not needed for whole arm or whole leg. The first columns outside the staff would be defined as the upper body, with all symbols without a presign or caret understood to be for the upper body.

6.3.2 The torso and its parts could still be placed in the first column outside the staff. It would just be necessary to use presigns and carets.

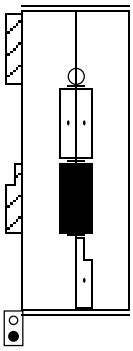
6.3.3 Adopting this option would result in no longer needing as many carets without making a change to upper body usage.

6.4 A third possibility is to retain the current rule. We would continue to use carets in all body columns for all parts of the body except upper body. Upper body would still not need presigns or carets. See example 6f. [This is not a change for KIN and LN.]

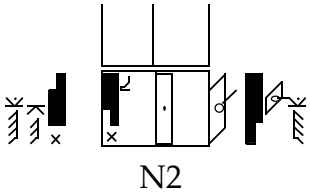


6f

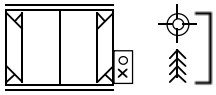
6.5 Some notators have glossarized that when a particular presign is used below the staff, it identifies that column as being for that part of the body. No carets or presigns are used. See example 6g. (This is not to be confused with the placement of a presign below a staff for space reasons without explicitly stating in the glossary that it replace the use of carets). Some notators have used a key at the start of a scores to define a column for a whole score. See example 6h which shows a key below the notation for dancer N2. In both cases, all symbols in that column are understood to be for that part of the body, no presigns or carets are needed. This is another option for us to consider. [This is a change for KIN and LN.]



6g



N2



(For All)

6h

7. Addendum: For future research

7.1 Example 5e raised some issues when the Research Panel read the paper

7.2 We originally had a second horizontal staple in count one attached to the movement for the right hand, intending to indicate it was still a support. However, Research Panel members felt it was not necessary.

7.3 There was some difference of opinion as to how long that column remains a support column and how to cancel it. Is a horizontal staple needed linking the ISC with the gesture column in order for that column to again become a gesture column? If this is the case, is one needed for the left ISC in count 1?

8. Summary of Proposal

8.1 In the arm gesture, leg gesture and inner subsidiary (ISC) columns, where a symbol without a presign is understood to be for the whole limb, carets must be used or a presign repeated if the column is used for a part of a limb. [This is not a change for either KIN or LN.]

8.2 In the columns beyond the arm columns, carets will not be necessary. [This is a change for LN but not for KIN.]

8.3 In the support column, carets will not be used to indicate the same part of the body. [This is a change for LN and KIN.]

8.4 There are three main options for consideration for the body column:

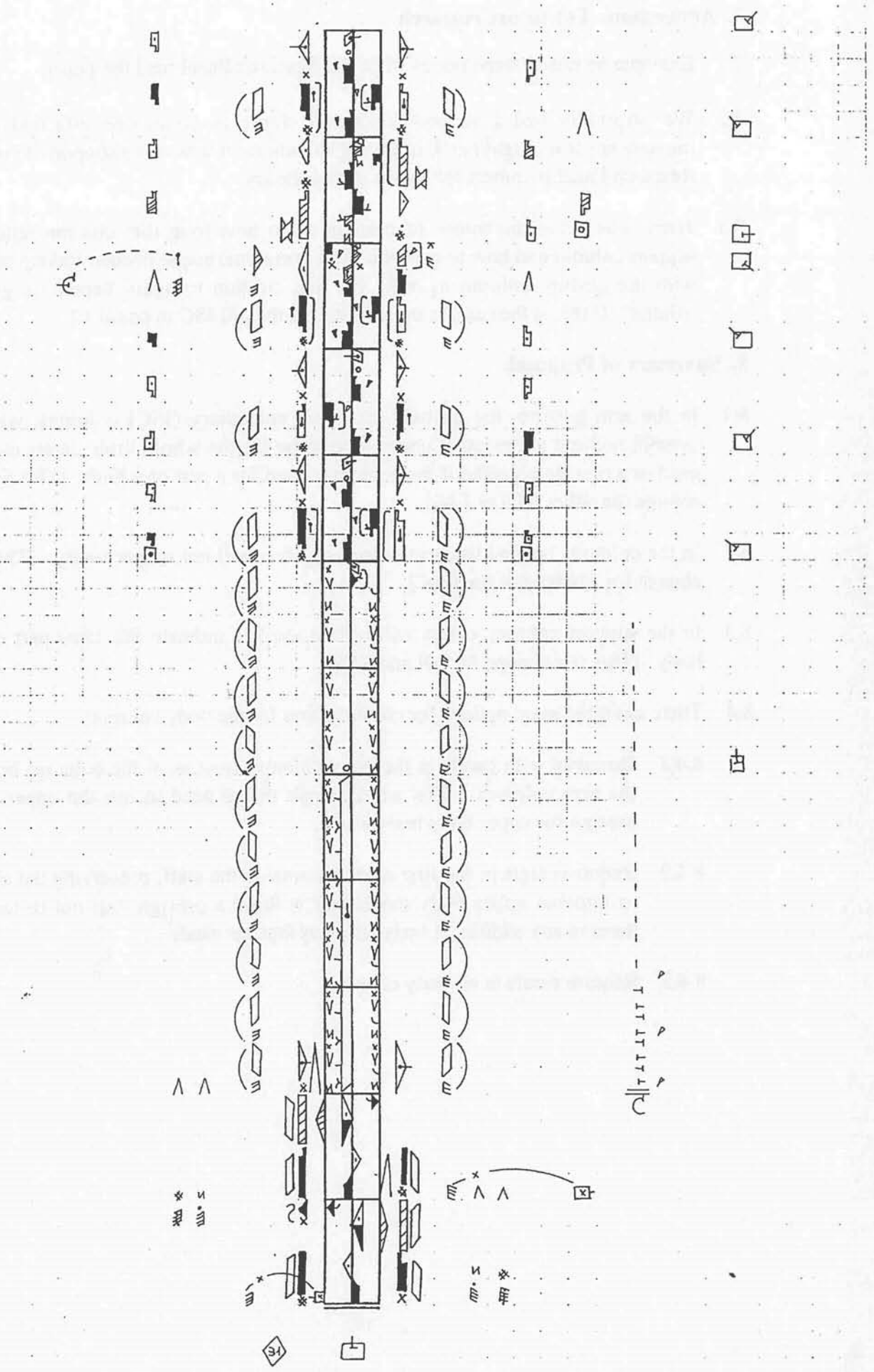
8.4.1 Do away with carets in the body columns, just as in the columns beyond the arm columns. This would result in the need to use the upper body presign for upper body movements.

8.4.2 Require carets in the first columns outside the staff, preserving the ability to indicate upper body movement without a presign, but not to require them in any additional body columns that are used.

8.4.3 Require carets in all body columns.

3. Tanz aus Sinkiang ICKL 2001

APPENDIX B

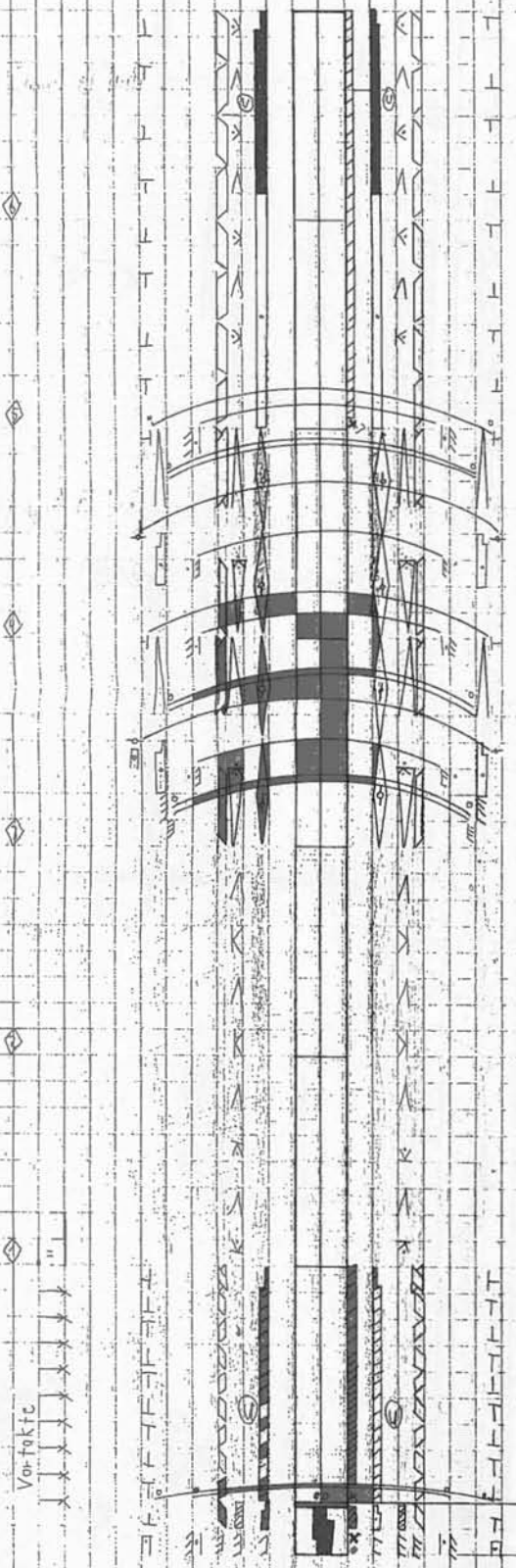


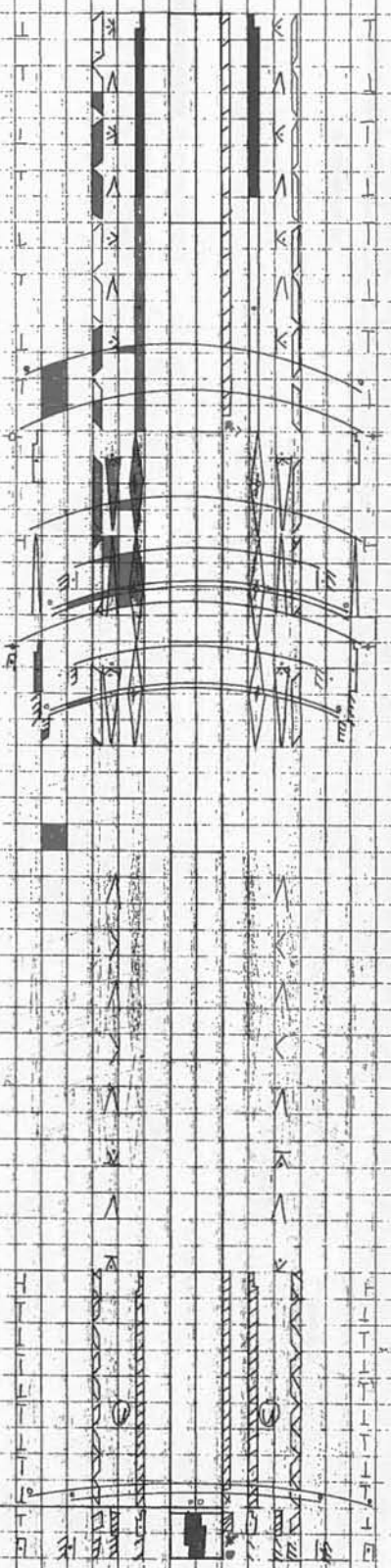
Canut et Judi
ICKL 2001

Didier

41

(27)

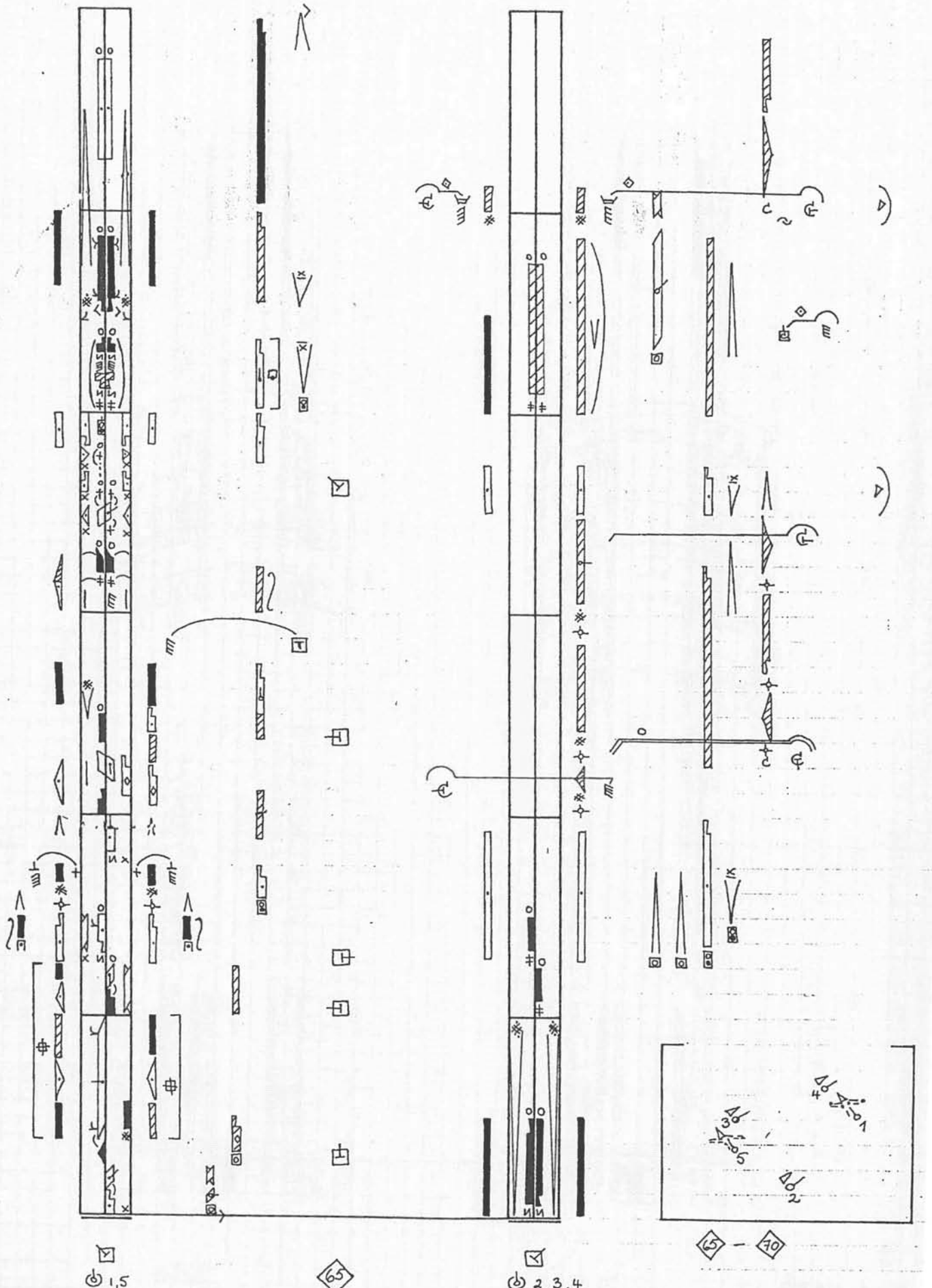




Kinetogramm : A. Hirvikallio 42

Dick O'Swanborn "Hyper Ballad" 4 8.

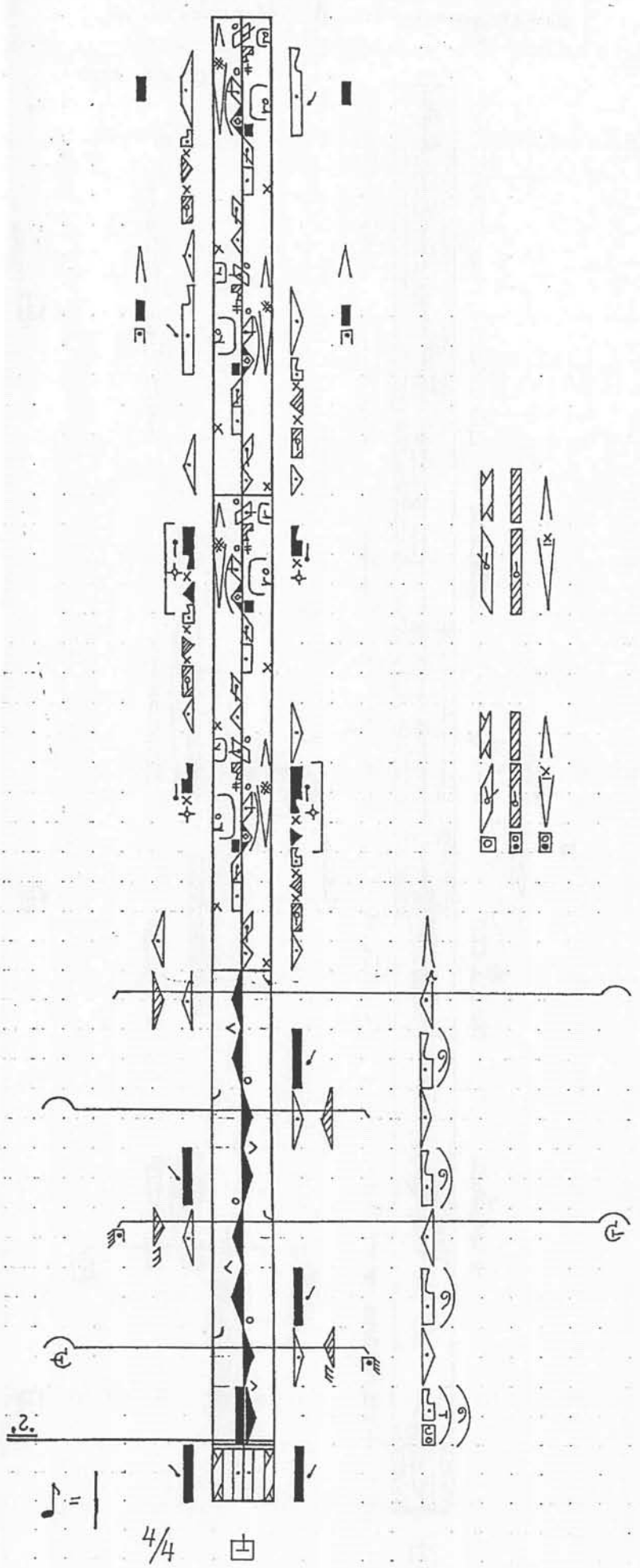
ICKL 2001



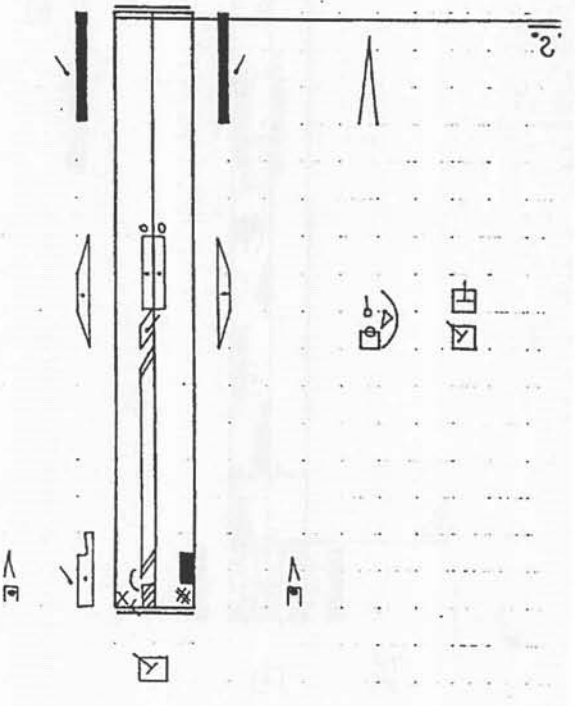
Übungen aus Modernunterricht
von Philippe Dahlmann
Stuttgart 14. – 19. 4. 84

Kinetogramm: A. Hirvikallio

TCKL 2001

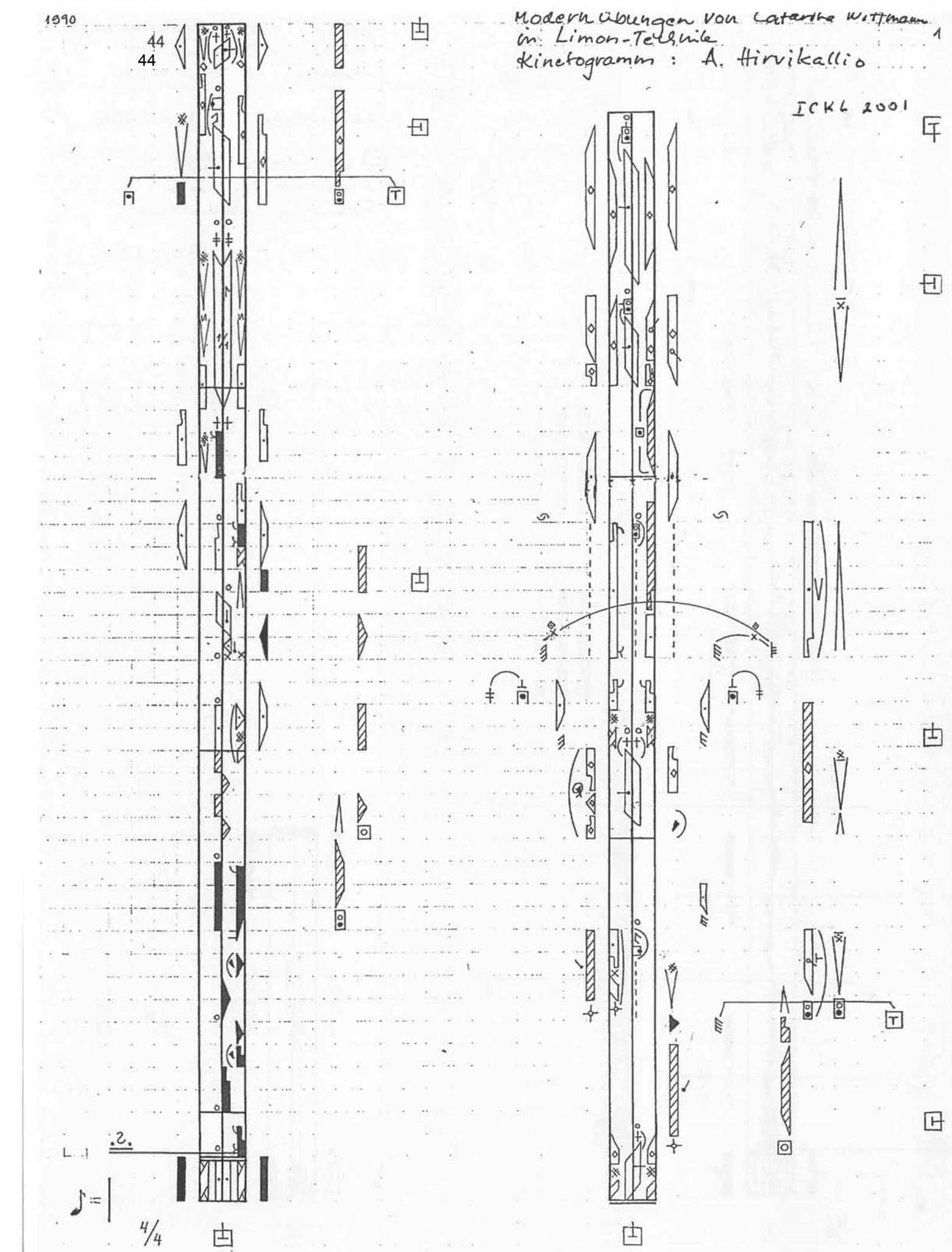


Nr. 20



Modernübungen von Catarina Wittmann
in Limon-Technik
Kinetogramm : A. Hirvikallio

ICKL 2001



M ♩ = 56 Nr. 6

APPENDIX C

INDICATIONS FOR FREEDOM OF INTERPRETATION

by

Ray Cook

CONTENT

1.0 INTRODUCTION

There has been general acknowledgement among practitioners of Labanotation and Kinetography that there are many inconsistent uses and meanings of the *ad libitum* sign both within each system and between each system. This workshop is intended as a presentation of existing meanings.

The basic terminology of KIN/LAB has come from the German language in which there is only one meaning for the term *ad libitum* - beliebign nach Belieben: as one chooses This is the meaning used in KIN.

Laban took the *ad libitum* symbol from mathematics, where it is used as «ungefähr» (approximate, nearly). This is one of the meanings used in Labanotation.

The shortened English version, «ad lib.» introduces another meaning, «act extemporaneously.»

From the beginning of our systems more than one meaning has been given to one symbol. Its usage is spread too thinly with too many interpretations. As a discipline, ICKL may give any appropriate meaning to the *ad libitum* sign. What was once sufficed does not anymore. Like the thinking behind Motif Writing that has developed into a discipline, so *ad libing* has developed from its early usage to a complete means unto itself, as seen in contact improvisation.

2. DICTIONARY AND THESAURUS MEANINGS OF RELATED WORDS

2.1 Key Words: extemporaneous
improvise

ad libitum
approximately
similar
any
either
unspecified

2.2 There are many diverse meanings given to these words in the English language. Following is a list of sample meanings taken from Webster's Dictionary, Webster's Thesaurus, and The Oxford Companion to Music. Meanings that were conflicting or repetitive have been omitted (except for the word «similar».)

2.3 Extemporaneous:	Marked by or as if by no previous thought. Performed without previous study or preparation. «ex» - out, «temp» - time
Improvise	Not planned.
Ad libitum	As one desires, as much as one pleases. Vary the strict structure. To include or omit part of.
Approximately	Nearly correct or exact. To be near to
Similar	Exactly corresponding Having characteristics in common. Having a general resemblance, not exactly the same. Comparable, related.

3.0 SUMMARY

3.1 The sign) indicates the liberty or freedom to vary the given frame of movements or positions within the context.

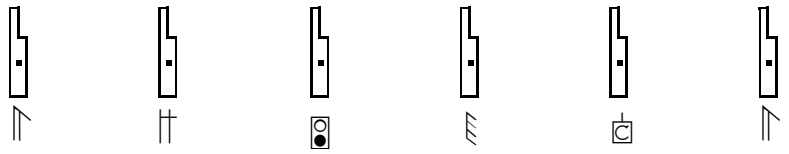
The given frame of movement may be varied in three ways and these three ways are the three basic meanings of the *ad libitum* sign.

The basic meanings of the *ad libitum* sign are:

a. Improvise as one chooses, as one desires, extemporize,
movement may be in a predescribed style or not.
Improvise may be on either known or unknown material

b. Approximately; Approximately refers to movement or position that must already be known or understood

c. Similar, comparable, somewhat alike, having a general resemblance to something already known.
Similar must also refer to movement or position that is already known or understood.
The interpretation often depends upon one's background; e.g., examples (B) - (F) may all be thought of as being similar to example (A).



3.3 Example (F) is identical to (A) but falls within the dictionary meaning of similar which is 'the same' or 'identical.' This is also the meaning given in Labanotation under Analogy Signs

3.4 Of the meanings from notation standard texts there are four which do not come under the key words (2.1) and these are;

a. Perform in the simplest way

b. Natural movement should not be hindered

c. Abbreviation.

d. Continue in a like manner

READING SESSION ON *AD LIBITUM*

4.0 Opening thoughts on the symbol.

4.1 As notators we often come to movement that does not quite fit the meaning of the symbol and we add the *ad libitum* sign. However the reader does not know exactly how to interpret this combination of symbols nor does the reader know if the choreographer would accept the result. There has to be a boundary of interpretation.

4.2 We too often interpret the symbol the way we were taught. For example the *ad libitum* sign through a series of forward middle support symbols (or following) has been taught as - run pell - mell (Kin) or run freely forward. However if we were to take the meaning to be improvise, approximate or similar then we could, or would have to address everything that the symbol addresses, i.e. the body part,

direction and level, timing and quality. And what if the instructions given to the dancer was to improvise on all except level? Would we add the notation for – do not include?

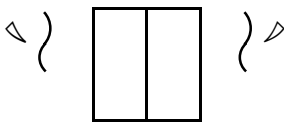
4.3 When teaching and writing I think that it is true to say that one searches for alternate words to describe what one is trying to get cross. It adds variety, but without having checked the dictionary meaning of the words a different intention is unintentionally given as with *the ad libitum* sign. For example, the English meaning for pell-mell is - in a jumbled, confused manner. Frantic, disorderly, haste etc.

5.0 A section from *Ulysse* recorded in Kin by G. Reynaud in 1998 was read in which there were 6 different uses of the *ad libitum sign*. Following are comments on the six examples.

Ex.1 More or less 1/8

How does the reader know if is more or if it is less? Does it matter? A plus or minus sign could be added.(Ray Cook)

Ex.2. *Ad lib* arm



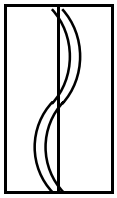
The *ad lib* sign could be read as «do anything» with the arms (RC)

You have to do movement that is similar to what has been written before. (Leslie Rotman)

With no previous exposure to style or choreography the reader not does know the boundaries of interpretation. (RC)

Often as notators we are writing process which the choreographer may not want as the final result.(Mary Corey)

Ex. 3.



We must revisit the meaning of the wavy line which does not mean *ad lib*. (Ann Hutchinson)

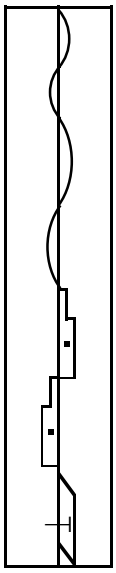
Ex. 4. *Ad lib* timing

We need to distinguish between the *ad lib* symbol and symbols derived from the *ad lib* symbol. Here the *ad lib* is for timing but in Ex. 6 it is for something else. (Tom Brown)

Ex. 5.

This brought forth no comments as it was unknown to L/N people.

Ex. 6.



This is a case where we go back to class thinking and do what we were taught. There is nothing there that says not to include the turn. Current practice is to use a dotted horizontal line to isolate the movement to be acted upon. (RC)

This means continue in the same manner (Billie Mahoney)

It has reference to the number of steps. (Marion Bastien)

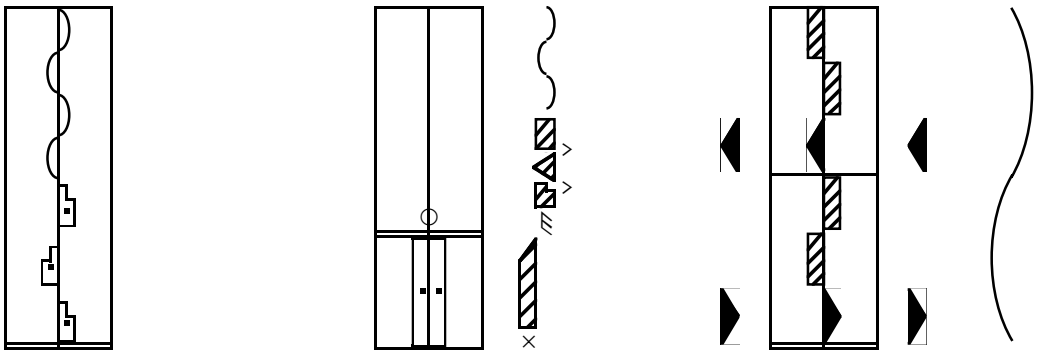
It's a convention that is not written anywhere. As a writer you want to write what will be easily read. (MC)

When we were performing «Ulysses» some people were on the beat. The *ad lib* symbol as shown here means do not be aware of the beat unless it is written differently. (AH)

If you want previous steps to be in free timing, draw *the ad lib* sign through the symbols. (BM)

We are talking about and putting two different ideas together – pattern of feet and timing. (Tina Curran)

6.0 The following examples were put on the board for discussion.

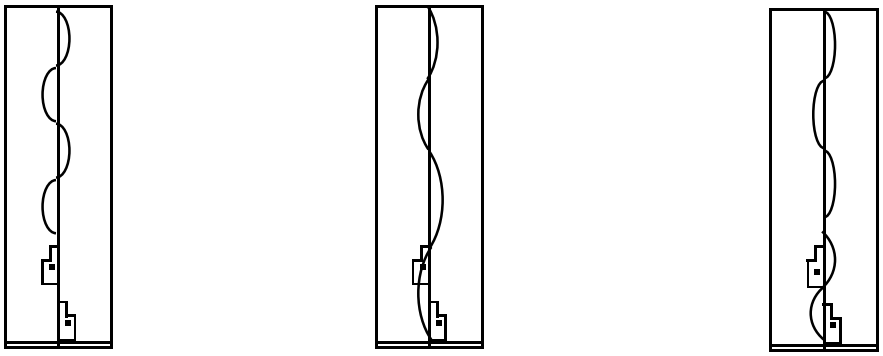


A B C

A. In the support column the *ad lib* means – run <u>freely</u> forward.

B. In the arm column the *ad lib* means continuous arm movement <u>of this kind.</u> .

C Out side of the staff the *ad lib* <u>means freedom to improvise in this same general vein of movement.</u>



D E F

D. Do exactly as written and then run freely forward.

E. Do approximately what is written and continue with the same kind of movement.

F. Do approximately what is written and then run freely forward. (Note that there are 2 *ad lib* signs.)

The placement of the *ad libitum* sign also changed the meaning of the symbol to which it referred according to where it was placed.

G H I J

G. Horizontally through the symbol – any direction.

H. Beside the symbol, up, but not exact.

I. Vertically within the symbol, any level on a vertical line.

J. Beside the symbol, more or less forward high.

Note that G and I have same meaning as do H and J.

7.0 Other suggestions for placement were;

K L M N O P

7.1 These examples generated discussion as to whether *the ad libitum* had time value. As used today it sometimes has time value and sometimes has not.
If it always had time value then our writing could be richer by being more accurate, for example;

K. Timing would be as for any presign followed by a movement indication.

L. Only the beginning of the movement would be approximate.

M. Only the end of the movement would be approximate.

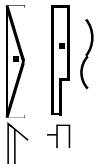
N. Hold the idea of approximately until cancelled.

O. The beginning of the movement is approximate. The approximate then disappears.

P. The entire symbol is modified.

8.0 In the following two examples it was not clear to what the *ad libitum* sign referred because there is no rule for it's placement beside a symbol.

Q



R

9.0 Altering the shape of a symbol was also suggested.

S

T

S. Do the necessary flexing to achieve a result – as in partnering. (It does not mean any.)

T. Do approximately the same as dancer X.

10.0 GENERAL COMMENTS.

10.1 Do we need to write one *ad libitum* symbol for each body part or use an exclusion bow. (RC) We can place an *ad libitum* symbol in an addition bracket to distinguish time. (AH)

10.2 If the *ad libitum sign* is small it pertains to the symbol it is connected to(AH)

10.3 It is a dangerous practice to rely on the size of a qualifying symbol for information. (RC)

10.4 If Labanotation is to live on we need to know that interpretations will change and we need to let them. Some historically accurate performances are dull (MT) Who however is making the choices for these interpretations? Director, dancer, notator? (MC)

10.5 There is not a one size fits all solution for this problem. Use the glossary. (Sheila Marion)

10.6 The misreading of Fox's notation of the Sokolow piece pointed up the necessity of reading all word notes as they apply to the use of the *ad lib* sign.

10.7 We need a symbol for «what ever you want». (AH)

10.8 Some of these symbols are meant to be vague and we need to have the flexibility to use them this way. (LR)

10.9 We often write the *ad lib* sign to write something we think is difficult. (MC)

Scribe: C. Noelle Partusch

Rearranged by Ray Cook

APPENDIX D

SPACE MEASUREMENT - NEW SIGNS

Presented by Ann Hutchinson Guest

1. NEED FOR SEPARATE SIGNS FOR FLEXION, EXTENSION

1.1 It is now recognized by many people that there is a need for signs which refer directly to the physical actions of flexing and extending the joints.

1.2 Because Laban's theories were so space oriented, we inherited the description of limb flexion/extension as being the distance, the spatial measurement of the limb extremity from its base. Within the kinesphere there is 'near space' (the limb is bent) or 'far space' (the limb is extended, reaching out).

1 .3 The same signs used for length of step (narrow, wide) were also used for the flexed/extended state of the limbs and torso.

1.4 Laban was not body oriented, the movement style and training which emanated from him was not focussed on anatomical concerns. As a student at the Jooss-Leeder School I encountered a rich experience in movement but development of the instrument was neglected. He provided no description for flexion of the joints in his movement notation system. This need was first met at the Dance Notation Bureau in the early I 940s and the solution produced.

1.5 Many movement notation systems are anatomically based; Laban's and the Eshkol/Wachmann systems are the only two based initially on directional analysis.

1.6 Over the years the spatial distance description for flexion/extension has worked sufficiently well. But from experience in integrated use of notation in teaching dance, in making students aware of both body and spatial aspects, it soon became evident that there was a conflict, spatial and body awareness being two distinctly different movement concepts producing different sensations and expressions.

1.7 Generations of students have had difficulty in understanding the change in meaning in the placement of the X sign in the support column, before a step, Ex. 1a; before a leg gesture, 1b); in the gesture column next to a step, 1c); and in the support column next to a leg gesture, 1d. While we say that use in different contexts can be learned, an observably different sign would make a tremendous difference in clarification.

1a 1b 1c 1d

1.8 The signs we have been using are called the **Space Measurement Signs**. Knust also called them the **Quantity Signs**. Yet we speak of "rounding the torso", "bending at the waist", "folding the elbow", "adducting the fingers", etc., none of which is space/direction, or quantity related.

2 ARGUMENT FOR NEW SPACE MEASUREMENT SIGNS.

2.1 Taking Knust's 1979 book, Section LI, as a reference, and looking through the many usages of the X and N (wide) signs clearly set forth, it is evident that there are far **fewer** instances of these signs being used for **distance,** for size. Indeed, in only six cases do the applications refer to distance, size, or space measurement; all others are used for indications of physical flexion or extension.

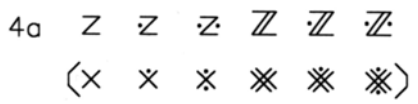
2.2 **Changing the measurement** signs would be much easier than finding new signs for flexion and extension. This would, however, be a fairly major change in the system. It is anticipated that some colleagues will not welcome such a change. However, in the past, certain significant changes, e.g. the rule regarding the absence of symbols in the support column and the change from staples to carets, have been undertaken and successfully established.

3. ADOPTION OF NEW SPACE MEASUREMENT SIGNS

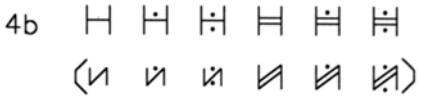
3.1 When the new signs are seen in scores they will be self evident. The problem lies with new generations who will have been brought up with the new signs and who will have to learn the meaning and usages of the contraction and extension signs in their former application as narrow and wide signs.

4. THE SUGGESTED SIGNS

4.1 The signs presented here are based on those thought up by Lucy Venable, November, 2000. It occurred to her that the letters H and Z had not been used in our system and might provide the answer to our need. She suggested them as signs for flexion and extension. While we try to avoid using letters of the alphabet in our system, it was from trying out her idea that the thought came that these signs could better serve the need for space measurements signs. The following are the suggested new signs and their degrees compared with the old signs:



4a) the six degrees of narrowness.

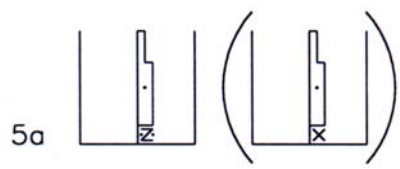


4b) the degrees of wideness.

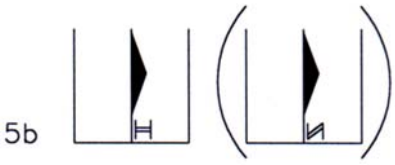
Note that the dots are placed at the 'open' side of the signs; such placement does not suggest the 8/8 scale, for the 8/8 scale the initial dot must appear at the unusual place, i.e. in this case, at the top; all additional dots in the 8/8 scale are self proclaiming.

5. APPLICATION OF THE SIGNS

5.1 Used with steps:

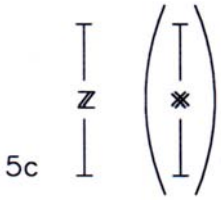


5a) a short step forward (1/2 on 6/6 scale).

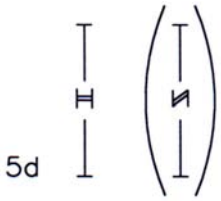


5b) a long step.

5.2 Used in Path Signs.



5c) a very short path.



5d) a very long path.

5.3 Used for Size of Movement:

5e) smaller size than written.

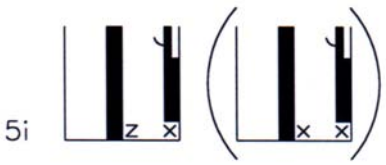
5f) very small size.

5g) spatially larger than written.

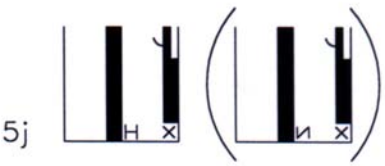
5h) spatially much larger than written.

In the above, the indication in brackets is the current indication.

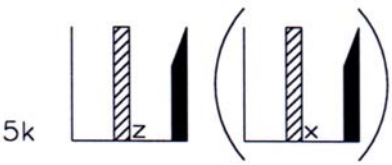
5.4 Distance for Leg Gestures:



5i) nearer than normal.

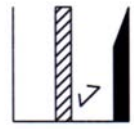


5j) farther than normal.



5k) free gesture near floor.

5.5 To be considered here is the indication of leg gesture adduction or abduction, i.e. relationship to the body center line:

5l 

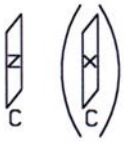
5l) adducted, nearer body center line

5m 

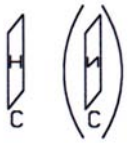
5m) abducted, farther from body center line

5.5 Degree of Rotation

These spatial signs could also refer to **quantity.**

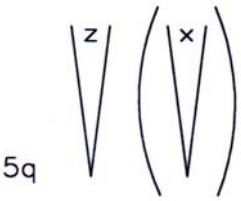
5o 

5o) a small degree of head turn. (a sensed amount)

5p 

5p) a large amount of head turn. (a sensed amount)

5.6 Increase, Decrease in Distance

5q 

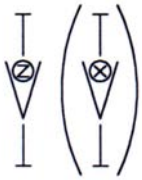
5q) become increasingly shorter.

Increase, Decrease of Fexion

5r 

5r) would then be: increased flexion.

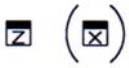
5.7 Closing Ranks

5s 

Opening Ranks

5t 

5.8 Stage Areas

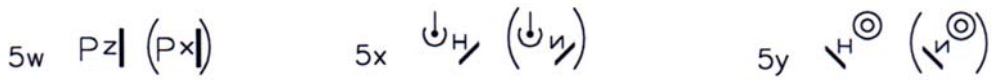
5u 

5u) area nearer center stage.

5v 

5v) area beyond the upstage area.

5.9 Distance from Person



5w) P is near, on your left

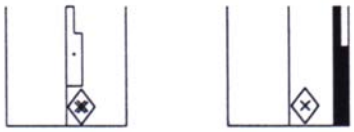
5x) a man is far from you, diagonally left

5y) everyone has someone far at their right front

6. USE OF DIAMOND FOR SPATIAL ASPECTS

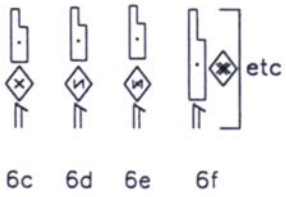
The following is an alternative suggestion to indicating spatial size, distance.

6.1 By placing the X and signs within a diamond, their spatial reference is immediately clear. There is the disadvantage that the addition of the diamond makes more writing and takes up additional space, on the other hand the reference to distance, to space, is completely clear. Ex. 6a) states a very short step; 6b) states the leg gesture is close to the floor.



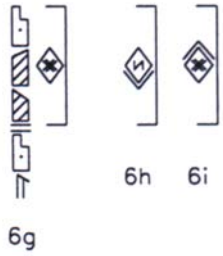
Near or Far Space

6.2 If in Laban studies reference to the kinesphere is needed, i.e. placement of the extremity in **near space**, or in **far space**, such gestural distances can be indicated as follows: 6c) shows near space; 6d) shows far space; 6e) indicates middle space (neither near nor far). These signs can also be placed in a bracket next to the gesture, as in 6f).



Size of Movement

6.3 If the above indications are used with the meaning of spatial distance, how can one indicate size of movement, as presented in 5.3? Stating that a movement is to be performed spatially larger or smaller than written is a very useful device. Until now, 6g modified the arm pattern stating that it should be much smaller than written. By adding an increase sign below the diamond, can 6h state spatially larger? Can the addition of the decrease sign above the diamond as in 6i show spatially smaller?



This is a problem not so easily solved.

7. X AND ⩘ SIGNS AS PARTS OF BODY SIGNS

7.1 Knust used the space measurement signs for parts of the body (see K79, 694, 695). In the present discussion, how are these to be interpreted? The X (narrow sign) within the head sign, 7a, serves to indicate those parts which are inside the mouth. The wide sign within the head sign indicates the hair on the head or face, 7b. The narrow sign within the chest sign, 7c, indicates the lungs, it is used to describe breathing. Not to be forgotten is the sign for the waist, 7d, again a use of the X sign.

7.2 According to our present thinking, are these signs space or body related? They are used in relation to body parts. They do not show the size of the inside of the mouth not the size of the lungs, thus they are clearly body related. By using the diamond space measurement signs, size of the interior of the mouth could be indicated, as could the size of the lung capacity.

TO CONCLUDE

In our system we need to be clear. Already we have acknowledged that our use of pins for so many indications can pose a problem and therefore requires careful teaching. A change has not been made in the use of pins because they are easy to write, are not space consuming, and, in most cases a meaning can be closely related to primary usage.

Placement and context can give a different meaning to a sign; such differences need to be kept to a minimum. Ideally one sign should have one meaning; better to learn more signs, each of which has only one meaning, than to cope with duplication, overlap, etc. in meaning.

It is not expected that a decision on this topic will be reached at this conference. What may be achieved is that people become more aware of the existing needs to separate flexion and extension from space measurement, that they understand the reasons why this topic is being brought up at all. In time different thinking, different input, and valuable new ideas will come to bear on these questions.

APPENDIX E

Movement Signs Across Contexts

Sheila Marion
ICKL 2001

This paper provides visual overviews of several movement signs that are widely applied throughout the Labanotation/Kinetography Laban system. By grouping representative examples, it is easy to compare the different use and meanings of the signs in various contexts. My purpose in presenting these overviews is to continue the broad look at the system begun in the last several ICKL conferences, and to further discussion about balance between the in-depth exploration of movement and symbol invention on the one hand, and the logical derivation and application of signs across contexts on the other.

As the Laban system grows through analysis of different movement styles, and as our possibilities for analyzing movement become more subtle and detailed, it is both interesting—and relevant to today's multicultural emphasis—to be able to reflect movement understanding through choices in the analysis and (sets of) notation signs. At the same time, however, for the sake of those learning notation (who must master the complexities that possibilities for choice entail), it is important that we maintain logical "through lines" in the system so that each part is not learned with separate rules, as an entity in and of itself, but instead can be understood in the broader context of the whole.

In order to help students find their way through the increasing complexity of movement ideas and signs, as they progress from beginning to advanced levels, it is helpful to emphasize both derivations of signs and connections or analogies with previously learned material. This approach considerably helps students' memory and understanding of new signs, or new applications of previously learned signs. However, this approach also makes me acutely aware of the inconsistencies in the system and the need for explanations that can synthesize understanding of signs across a variety of uses. The examples which appear side by side in these overviews provide both a logical progression and demonstrate by their groupings the variety of uses of a particular sign or set of signs.

The overviews were originally developed as reviews for my intermediate and advanced Labanotation classes. The visual format pulls together a great deal of information on one or two pages, is easy to retain, and serves as a broad perspective on signs within the system as a whole. The examples do not include all possibilities, but rather some representative samples for comparison (and an occasional reminder of things students tend to forget).

EXPLANATIONS

Please note, explanations are intended to draw attention to categories of movements rather than give detailed descriptions of each example.

Pins Review, Part One: Conventions for ⸽ ⸸ ⊥ pins

1a-1f: black pin conventions relating to the center line and to crossing

1g-1n: black pins to show positions of the feet (1j and 1k are reminders of the possibilities for first position —see discussion of "Natural," 1989 ICKL Proceedings, pgs. 49-51); 1n shows a crossed position with the right foot as a gesture

1o-1t: turns and rotations using ⸽ ⸸ ⊥ pins

1u-1x: showing ⸽ ⸸ ⊥ pins to identify performer's staffs, and performers on floor plans

Pins Review, Part Two: ⸽ ⸸ ⊥ pins as they show levels and directions

2a-2c: makes analogies between ⸽ ⸸ ⊥ sets of pins and levels of direction symbols

2d-2f: pins for minor movements, including proximal and distal center analyses

2g-2h: deviations from a path

2i-2k: pins in relationship bows to show directionality for the relationship of body parts

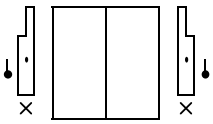
2l & 2p: the pin without the bow showing relationship; the pin with the bow showing a minor modification of the direction (see ICKL Technical Report, pg. 58, 4A and 4B)

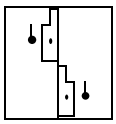
2m-2o: pins for intermediate directions

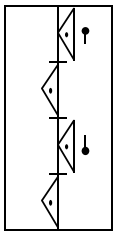
2q: pins to indicate surfaces, for design drawing

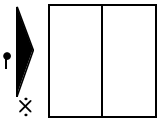
2r: pins for parts of the head (also applicable to surfaces of other body parts such as the chest or pelvis)

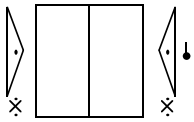
Please note: track pins are not included in this review because they are not applied to a variety of contexts like the ⸽ ⸸ ⊥ pins.

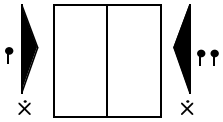

1a


1b


1c


1d


1e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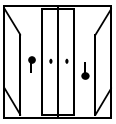
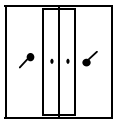
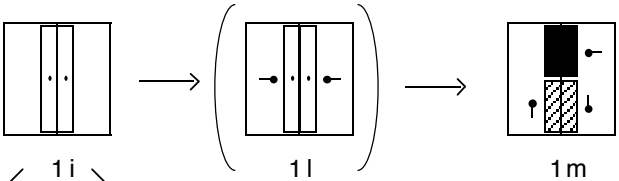
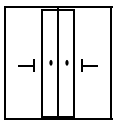

1g


1h


1i 1l 1m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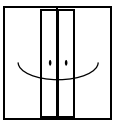
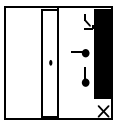
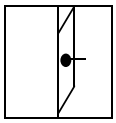
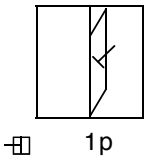

1k


1n


1o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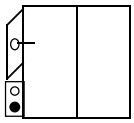
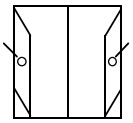

1q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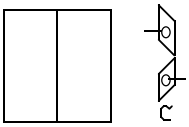
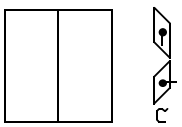
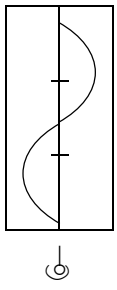

1s


1t (old)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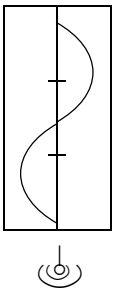
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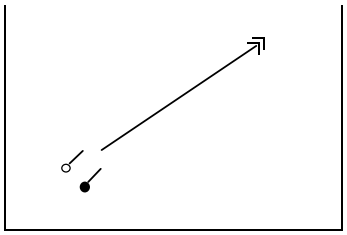
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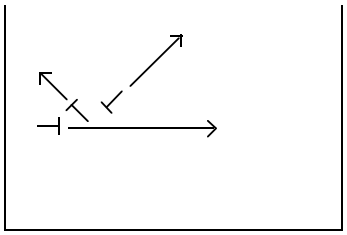
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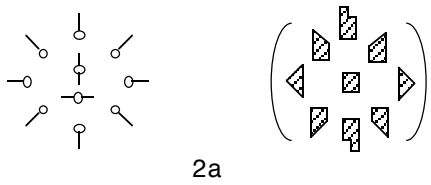
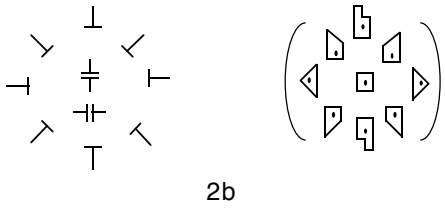

2a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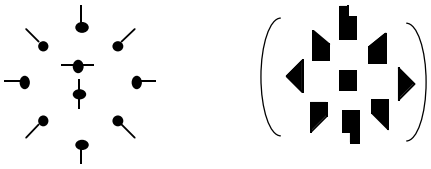
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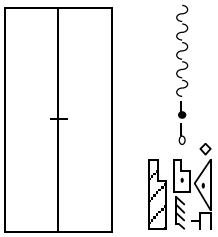
minor movements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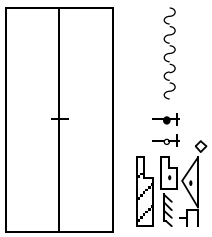
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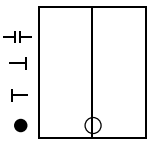
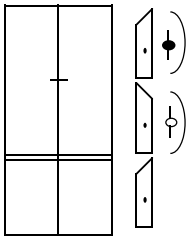

2 f

"swoopy" paths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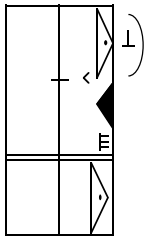
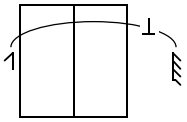

2h

relationships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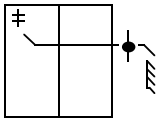
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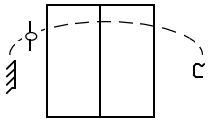
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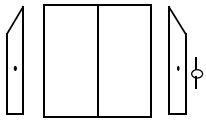
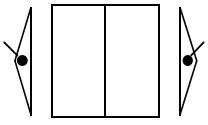

2 l

modifying directions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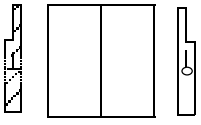
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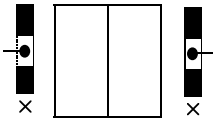
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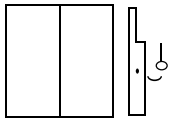
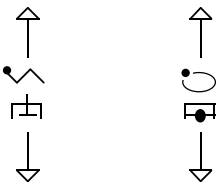

2p

other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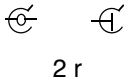

2 r

EXPLANATIONS, continued

Vertical Bows: Different types of (mostly) Vertical Bows and Brackets

3a-3g: vertical bows to show overlapping timing (3f is a reminder to distinguish a sequence of movements from simultaneous movements, and 3d, 3h and 3i are reminders of different ways of writing)

3j: vertical bow to show intermediate direction

3k: vertical bow to show timing

3l: vertical bow to show part leading; 3m and 3n show LN possibilities for retaining the results of part leading—for my classes in Labanotation I do not give the KIN version.

3o-3p: the addition bracket

3q: a horizontal bracket, but related to the addition bracket (adding the ISC to the support columns)

3r-3u: the inclusion bow

3v: the exclusion bow

3w-3aa: the vertical bow to show resultant movement or destination

3bb: the vertical bow to show following a leader

EXPLANATIONS, continued

"X" Review: (with "X" generally representative of space measurement signs)

4a-4e: comparison of meanings of X in the support and leg gesture columns

4f-4g: ways to add X to a series of movements

4h-4i: comparing general and specific contraction

4j-4m: X for space measurement in different situations (with rotation, size of design, size of path, amount of inclusion)

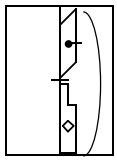
4n-4o: X for body parts (lungs, to show breath; waist)

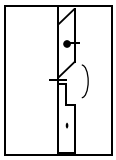
4p-4q: examples of X applied to body parts (three dimensional contraction; closing the eyes)

4r-4t: use of X with relationship bows

4u: comparison of LN and KIN ways of showing contraction without change of direction

4v-4w: use of X in Motif Writing


3a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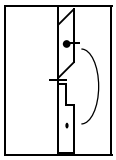
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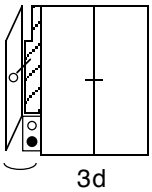
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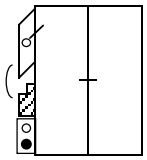
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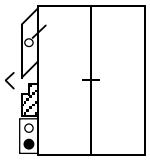
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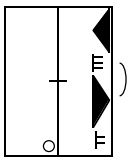
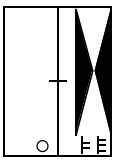

3g (old)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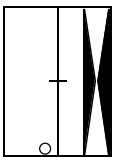
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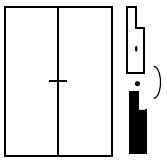
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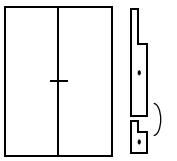
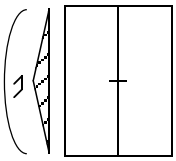

3k **(old)**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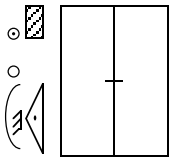
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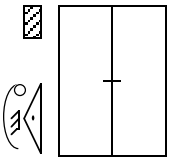
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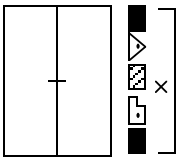
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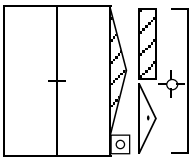
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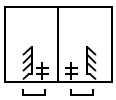
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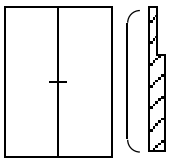
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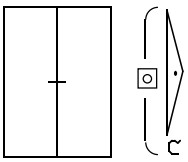
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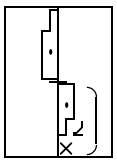
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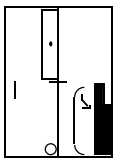
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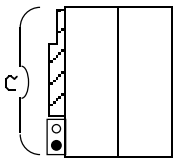
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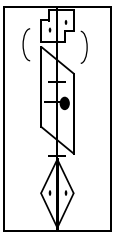
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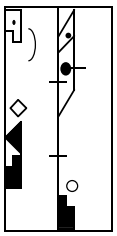
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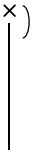
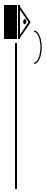

KIN

3 y

(in LN, sometimes used when you do what's needed to arrive at a position, e.g.: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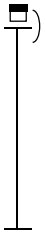
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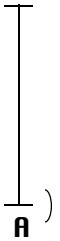
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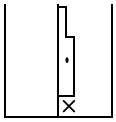
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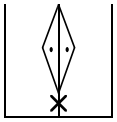
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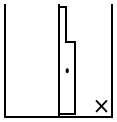
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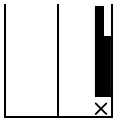
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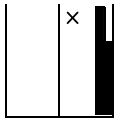
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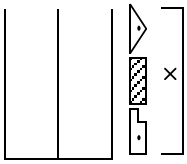
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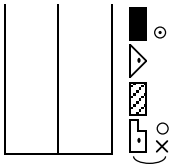
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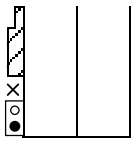
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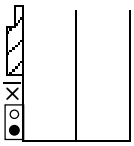
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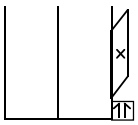
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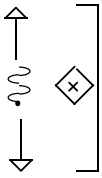
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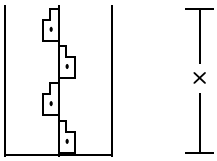
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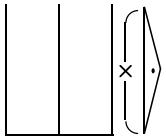
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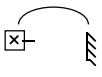
4n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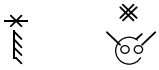
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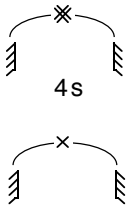
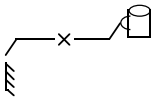

4 s 4 r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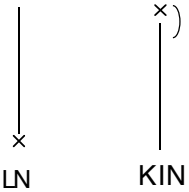
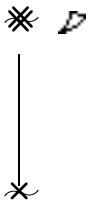


4u


4 v


4 w

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

TRANSLATING 'VECTOR SYMBOLS' FROM LABAN'S (1926) *CHOREOGRAPHIE*

by

Jeffrey Scott Longstaff [1]

A group of notation symbols were experimented with by Rudolf Laban (1926) in his early German work *Choreographie* but were not used subsequently during the development of choreutics and Kinetography Laban (Labanotation). This paper presents details of a step-by-step process of translating these early symbols into modern-day Labanotation direction symbols. To anticipate, it is found that these early symbols represent orientations of lines-of-motion without any reference to locations, coordinates, or points in space. Thus, for convenience they are referred to here as 'vector symbols', noting that Laban (1926) did not designate any name (Fig. 1). These early vector symbols are then considered as to what they reveal about Laban's choreutic conception of spatial harmony when it was still embedded within the notation system.

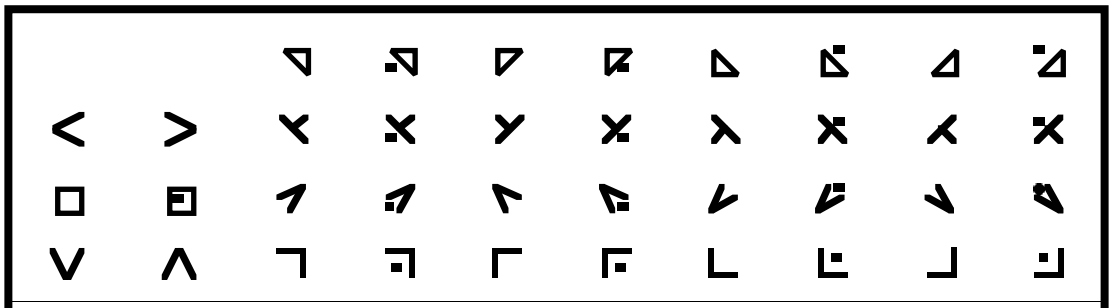


Figure 1. Early symbols used in Laban's (1926) *Choreographie*.

Laban (1926, pp. 20-21, 35, 44-45, 47, 50–53, 72) uses these early vector symbols in several different spatial sequences. Some of these are well-known today, having reappeared in more recent books, while other sequences are obscure as they do not appear to have been published anywhere else. All of the sequences were translated as part of this research, however only five examples are taken in this paper as sufficient to illustrate the translation of these symbols into Labanotation direction symbols.

The choreutic 'axis scale' is taken as the first example which Laban (1926, p. 44) notates with the early vector symbols, as well as with 'inclination numbers'. The meaning of the inclination numbers can be verified as being based on the 'A–scale' and 'B–scale' (Fig. 2) and the spatial sequences of the axis scales are well known (Bartenieff & Lewis 1980, p. 44; Preston-Dunlop 1984, p. 39). Therefore, this allows an easy translation of the vector symbol axis scales sequences into Labanotation direction symbols (Fig. 3).

From this translation of the axis scales it could be concluded that each vector symbol has a one-to-one correspondence with an inclination number. In this case each vector symbol would represent one particular 'transverse inclination' [2, 3] from the A-scale or B-scale. However, the next translation shows this conclusion to be inadequate.

In most of the notations it is specified that the symbols are read in columns from the bottom to the top (Laban 1926, p. 47). In the sequences of "Scales combined from primary-directions in four diagonals over all 24 directions"[4] (Laban 1926, p. 52) the first column can be taken as an example (Fig. 4a, b, c). For the first-half of the column the

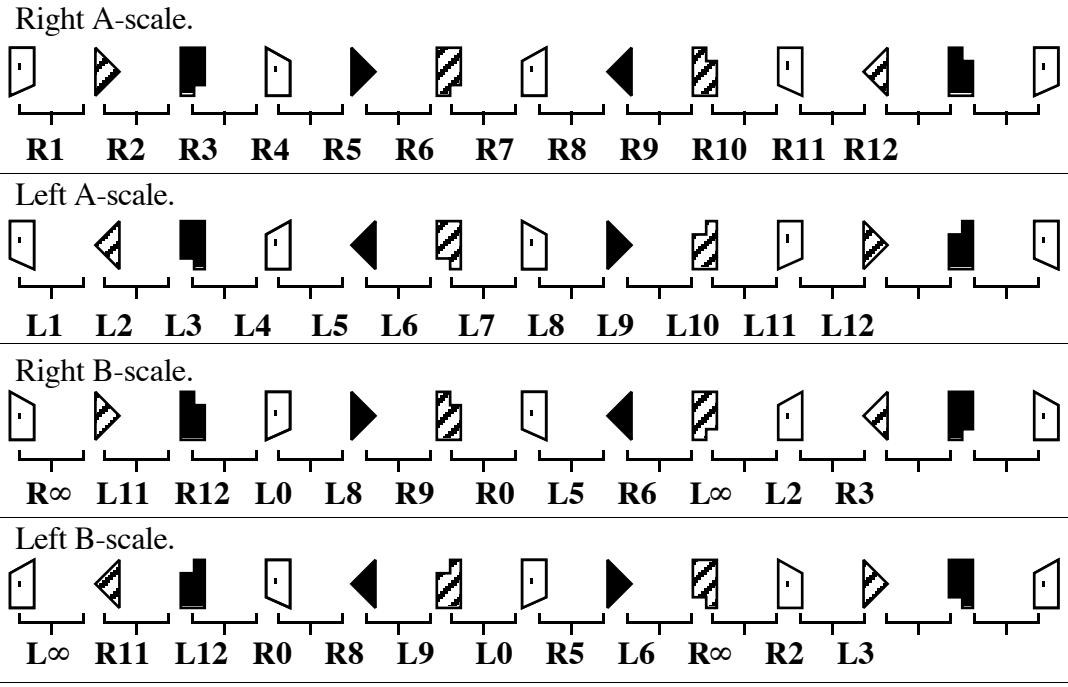


Figure 2. Inclination numbers translated into Labanotation direction symbols, based on the choreutic A–scales and B–scales (read from left to right) (Laban 1926, pp. 29-32; Ullmann 1966, pp. 156-162).

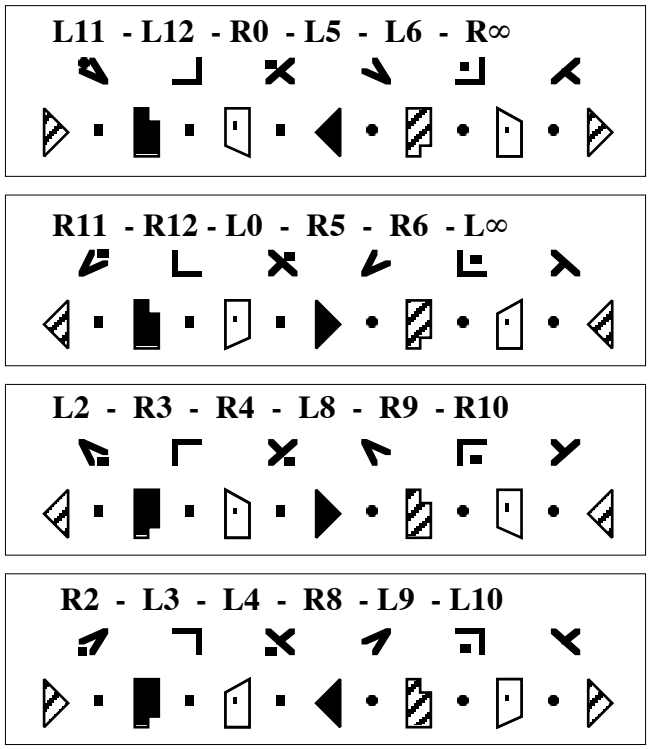


Figure 3. ‘Axis scales’ notated with inclination numbers and vector symbols (Laban 1926, p. 44) and translated (here) into Labanotation direction symbols (read left-to-right).

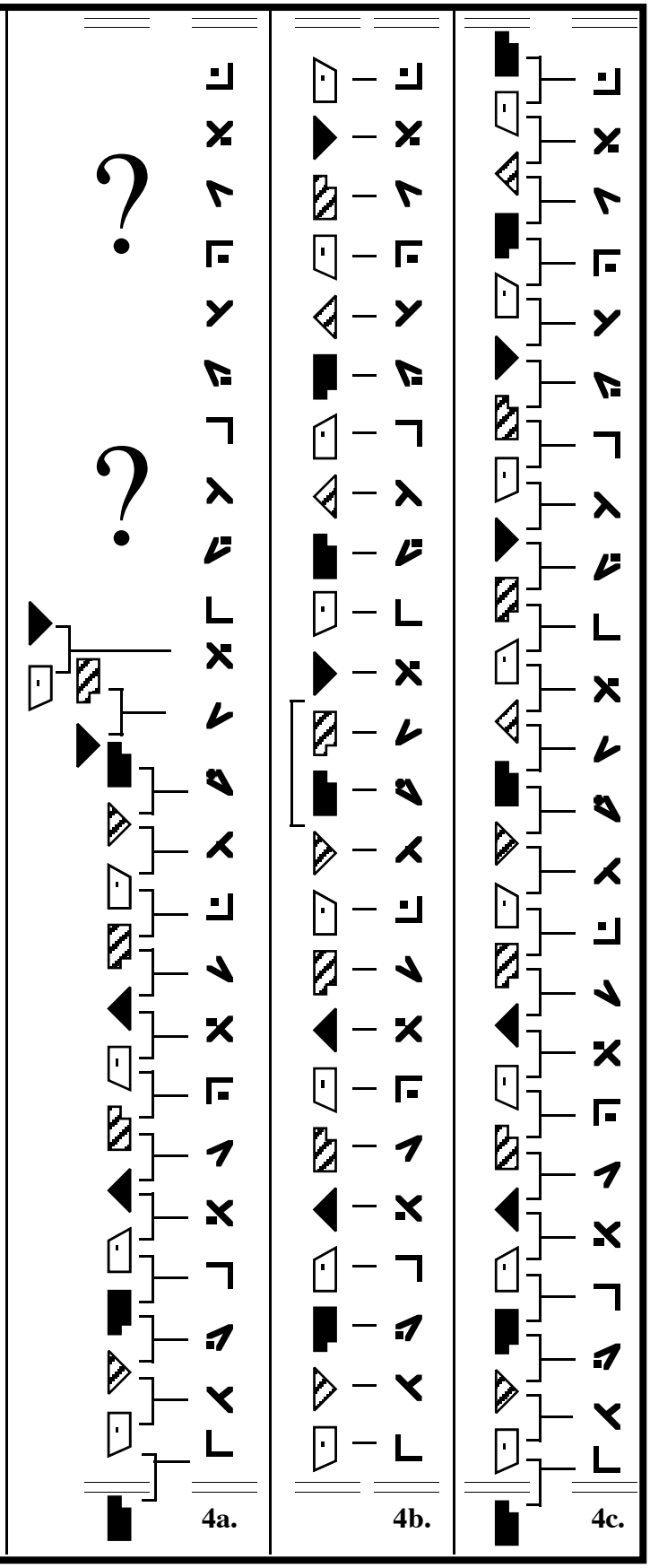


Figure 4a, b, c.
"Scales combined from primary-directions in four diagonals over all 24 directions"(Laban 1926, p. 52).

Figure 4a.
An attempt to translate vector symbols according to inclinations from the choreutic A–scales and B–scales.

Halfway through the sequence, this translation is no longer adequate since extra transition moves would be required.

Figure 4b.
An attempt to translate vector symbols into end-points (locations) of inclinations.

This is not adequate since two vector symbols would be translated into each direction symbol, and halfway through the sequence a planar central diameter occurs, rather than the inclinations throughout the rest of the sequence. This pattern is not typical of choreutic 'scales'.

Figure 4c.
A translation of vector symbols according to 'natural order' inclinations from the A–scales and B–scales, as well as their retrograde 'counter order' inclinations

The resulting sequence is typical of choreutic scales and so appears to be the correct translation.

translation of each vector symbol into one particular A–scale or B–scale inclination is perfectly satisfactory. However, in the second-half of the column this translation is no longer adequate since each new inclination does not begin at the point where the last one finished (Fig. 4a). Thus, to follow this translation an entire series of transitionary movements would be required in the second half of the column, but not in the first.

As an alternative translation, the early symbols might indicate only the end–position of a particular inclination. However, this translation is also not satisfactory for two obvious reasons (Fig. 4b). Firstly, this translation would mean that two different vector symbols are both translated into the same Labanotation direction symbol (eg. Fig. 3 uses 24 vector symbols but only 12 Labanotation symbols). Secondly, this translation would yield a series of transverse inclinations with one central diameter halfway through the sequence. This does not follow the typical pattern of choreutic 'scales' which usually contain a series of identical types of paths (eg. all transverse inclinations) or a repeating series of different types of paths (eg. transverse, peripheral, transverse, etc.).[5]

Another possibility for translating this notated sequence is to allow vector symbols to also be translated into inclinations progressing in 'counter order' [6] as opposed to the hypothesised "natural order of succession" (Ullmann 1966, p. 152) according to which transverse inclinations progress most easily through the anatomical Cartesian planes in the order: frontal, medial, horizontal, frontal, etc. (eg. the A-scales and B-scales use only this 'natural' planar order; see Fig. 2). When the vector symbols are translated into both 'natural order' and also 'counter order' then this sequence yields a pattern of all transverse inclinations which ends at the same location as it begins (Fig. 4c). These are typical characteristics of choreutic scales and so indicate that this is the correct translation.

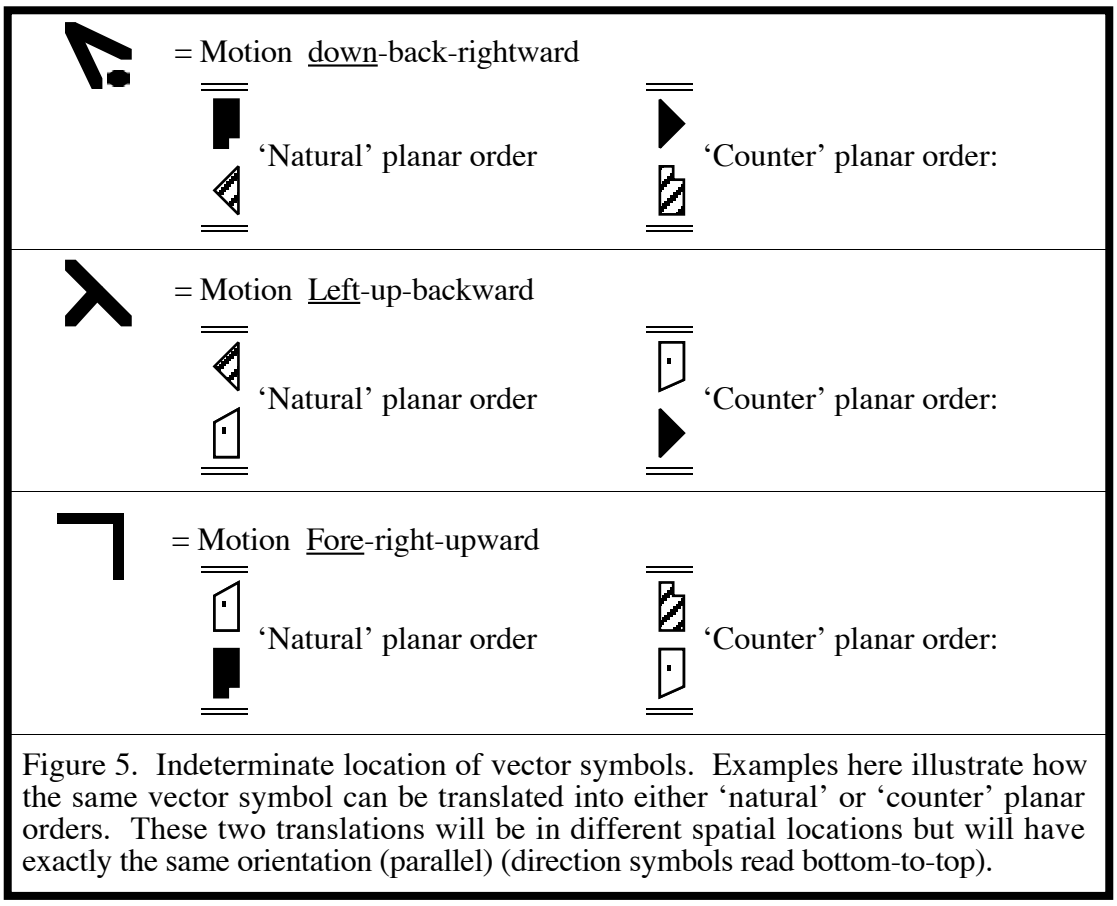


Figure 5. Indeterminate location of vector symbols. Examples here illustrate how the same vector symbol can be translated into either 'natural' or 'counter' planar orders. These two translations will be in different spatial locations but will have exactly the same orientation (parallel) (direction symbols read bottom-to-top).

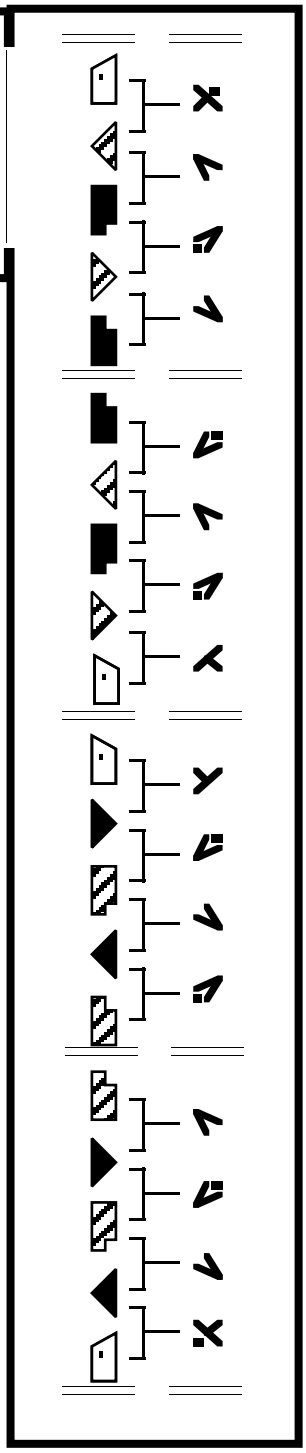


Figure 6. "Augmented three-rings or double-volutes with one action-swing-direction" (Laban 1926, p. 72).

Here, vector symbols translate satisfactory into both the hypothesised 'natural' planar order (frontal-medial-horizontal-frontal etc.), and also the 'counter' planar order.

From these two examples so far it could be concluded that vector symbols can be translated as transverse inclinations in either natural order or counter order. This means that a particular vector symbol might on one occasion be translated as a movement in one area of space (natural order inclination), while on a different occasion the same vector symbol might be translated as a movement in a different area of space (counter order inclination). What is equivalent about the two movements is that they are both in the same orientation, moving in the same direction, that is, the lines-of-motion are parallel (Fig. 5).

This translation can be further confirmed in a third example from the notation "Augmented three-rings or double-volutes with one action-swing-direction" [7] (Laban 1926, p. 72). When both natural order and counter order inclinations are used then the translation displays a high degree of symmetry typical of choreutic scales (Fig. 6).

In the examples so far, vector symbols have only been translated into 'inclinations', a term coined by Laban to refer to lines-of-motion in 3D orientations but at irregular angles to the vertical (ie. <u>not</u> at pure 45°, see notes 2 & 3). However, in the next example "Combined scales from primary-directions with dimensions and volute-links which are traversed twice" [8] (Laban 1926, p. 53) vector symbols are also used for dimensionally oriented movements. When the translation uses transverse inclinations in both natural order and counter order, as well as transverse dimensional movements, then the sequence displays the high degree of symmetry typical of choreutic scales (Fig. 7). Notice that these are not dimensional end-positions (orientations of limb positions, as in modern-day Labanotation), but are dimensional lines-of-motion.

This expands the translation of vector symbols to include both inclinations and dimensions which are transverse (see notes 2 & 3). In the next example "Exercise for bodily practice: Scales assembled from short peripheral directions"[9] (Laban 1926, p. 47), just as stated in the title the only satisfactory translation is arrived at when vector symbols are used for inclinational and dimensional lines-of-motion which are 'peripheral' (Fig. 8). It should be noted that this translation of vector symbols into both transverse and peripheral motions only makes sense when an icosahedral-shaped 'scaffolding' is used. In this type of icosahedral kinespheric network the transverse and peripheral orientations will be exactly parallel, and this parallelism is a crucial aspect in the formulation of choreutic scales (Ullmann 1966, p. 172). In a cubic (cuboctahedral) kinespheric network (as in modern-day Labanotation) this same parallelism does not occur.[10]

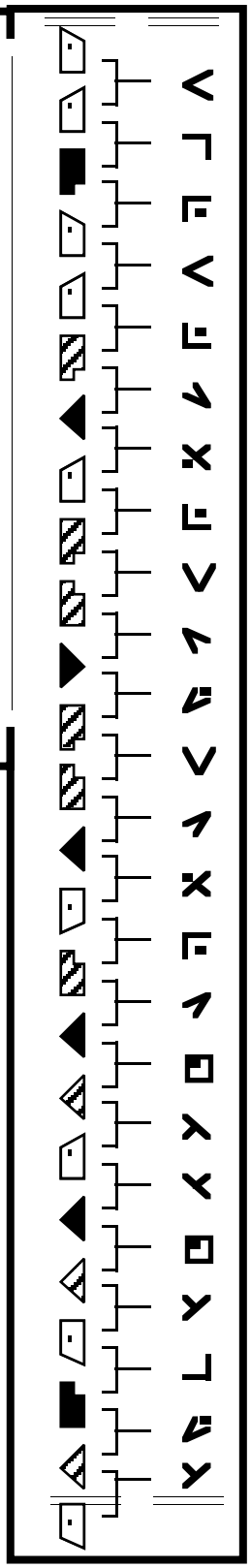


Figure 7. "Combined scales from primary-directions with dimensions and volute-links which are traversed twice" (Laban 1926, p. 53).

Here, vector symbols are also used to indicate the orientation of dimensional movements, rather than dimensional end-positions.

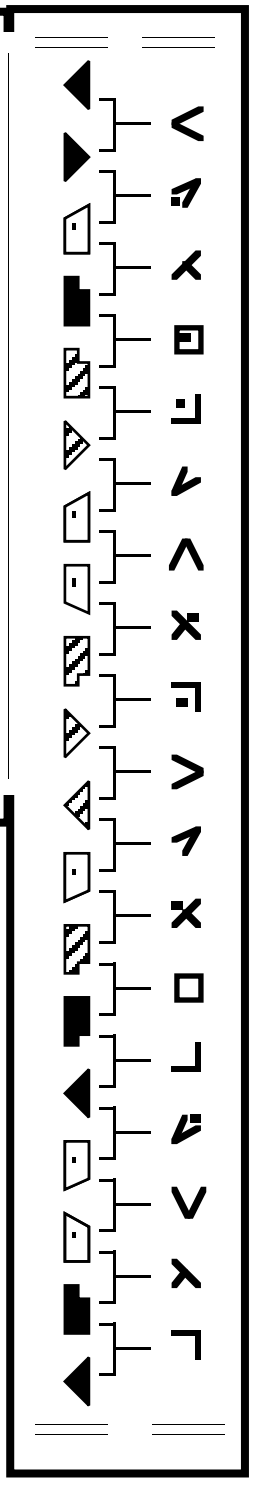


Figure 8. "Exercise for bodily practice. Scales assembled from short peripheral directions" (Laban 1926, p. 47).

Here, vector symbols are used for both inclinational and dimensional movements on the periphery of the kinesphere (note that this distinction between peripheral versus transverse dimensions, and the 3-dimensional orientation of peripheral inclinations are only valid for an icosahedral-shaped kinespheric scaffolding; see note 10).

Similar types of symbols are also used for eight diagonal directions (Fig. 9). These are presented together with dimensional symbols alongside drawings of a human figure inside an octahedron and a cube (Fig. 10) (Laban 1926, pp. 20-21). These kinespheric networks seem to suggest that the dimensional and diagonal symbols represent locations for limb positions (as in Labanotation). However, it has already been shown in the examples presented so far that the dimensional symbols [11] are used to represent dimensional lines-of-motion rather than dimensional end-positions (see Figs. 7 & 8). The diagonal symbols are not used in any of the notated sequences but since they have the same symbol-structure as the dimensional and the inclinational symbols it is consistent to include these all together within the same family of vector-type symbols.

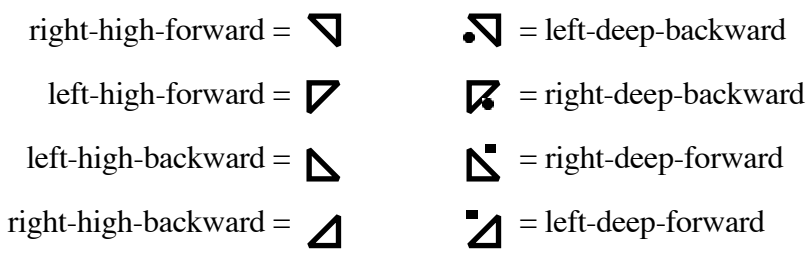


Figure 9. Diagonal symbols from *Choreographie* (Laban 1926, p. 21) are listed once but not used in any of the notated spatial sequences.

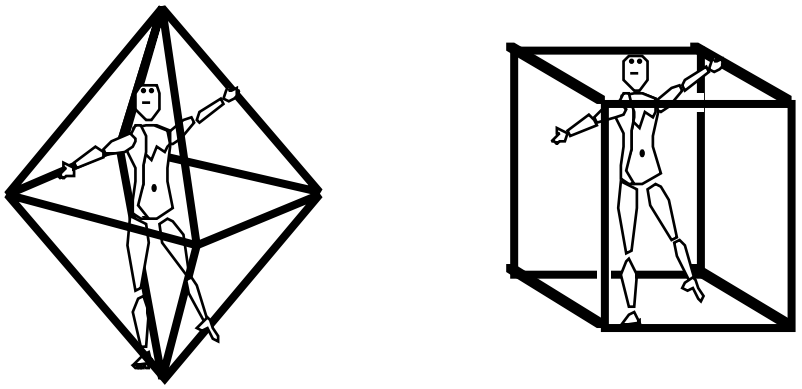


Figure 10. Octahedral and cubic 'scaffolding' (grids, networks) (in the style of Laban 1926, pp. 20-21). These seem to indicate that the symbols refer to locations in these kinespheric grids, however in the notated spatial sequences they are used as vectors (lines-of-motion) rather than locations in a network.

Thus, from the examples presented here it can be concluded that this collection of 38 symbols can be deciphered as representing orientations of lines-of-motion but without indicating any particular locations or limb positions. Thus they might be referred to collectively as dimensional, diagonal, and inclinational vector symbols (Fig. 11) (notice there is not any vector symbol for centre, or 'place middle', since this is not a motion).

Two characteristics can be highlighted about the spatial representation embedded within vector symbols. The first involves the explicit representation of motion with particular locations being indeterminate. The second involves a heuristic method of prototypes and deflections for spatial cognition. What is interesting about these is not just their different method for movement notation, but their significance is that they give an indication about Laban's underlying mental conception of body–space during his early formulations of movement analysis and kinetography.

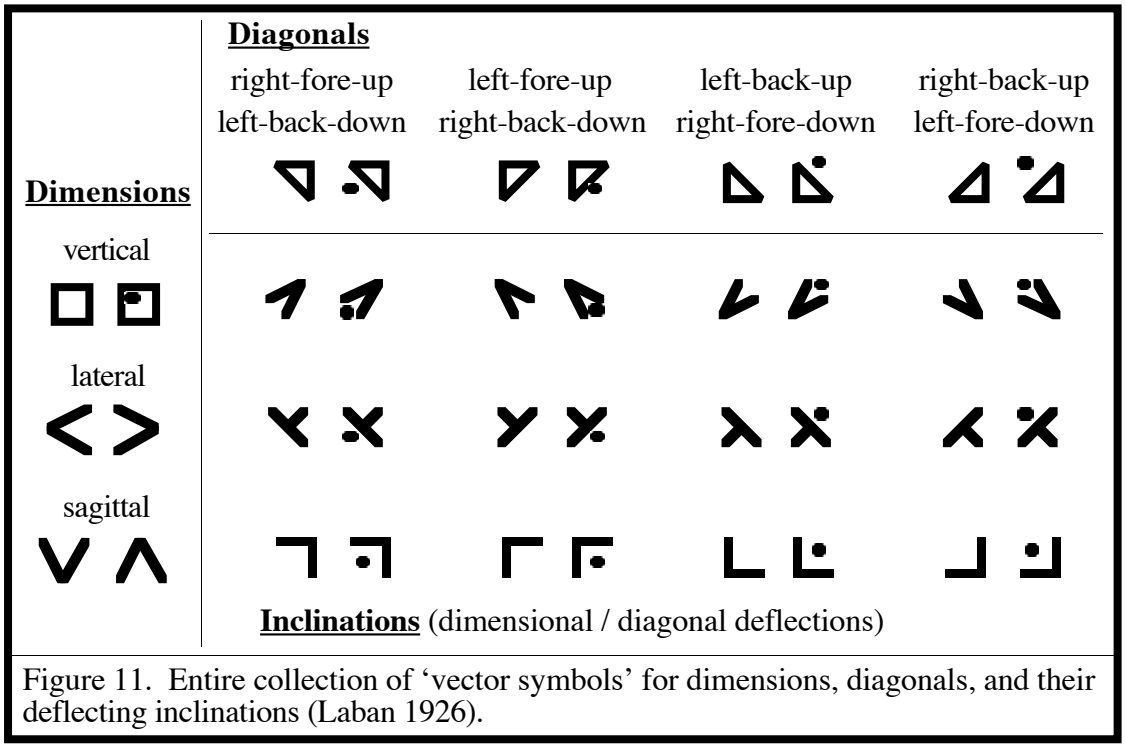


Figure 11. Entire collection of 'vector symbols' for dimensions, diagonals, and their deflecting inclinations (Laban 1926).

Vector symbols represent the orientation of lines-of-motion explicitly, without referring to any particular positions or locations of body parts. This is in contrast to modern-day Labanotation or Benesh notation which typically represent motions implicitly as transitions from position to position (Hutchinson 1970, pp. 29, 118; Benesh & Benesh 1969, p. 24). This highlights a fundamental distinction between definitions of 'direction'. On the one hand, a 'direction' might be toward a particular point (eg. directions north and south) in which motions toward the same direction will converge towards a location. On the other hand, a 'direction' might be along a particular angle or orientation without a defined end-point (eg. directions west and east) in which case motions in the same direction do not converge but remain parallel.

Other vector-type symbols have occasionally been used in other places. Hutchinson Guest (1983, p. 261) devised symbols for "direction of the progression", allowing any Labanotation direction symbol to be modified with an arrow to indicate the orientation of a line-of-motion rather than a limb position (Fig. 12).

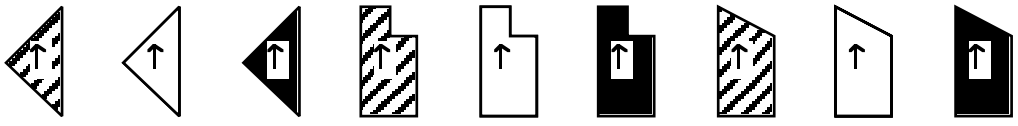


Figure 12. Examples of symbols for "direction of the progression" (Hutchinson Guest 1983, p. 261).

Laban (1966, pp. 125-132) used another vector-type notation referred to as "symbols of free inclinations" (p. 129) or "free notation" (p. 130) and used to represent "free space lines" (p. 125) and "free trace-forms" (p. 128). These "may occur at any place, either inside or outside the kinesphere without being bound to the points of the scaffolding" and are described as "an old dream in this field of research" (perhaps a reference to the earlier method in *Choreographie*) but which is left for the "future development ofkinetography"

(p. 125). These symbols represent inclinations by using diagonal direction symbols together with small letters to indicate the inclination's primary dimensional component which 'deflects' the diagonal (f = forward, etc.) (Fig. 13). An initial location must be taken as the starting point, then the symbols indicate only the distance and the line of direction (relative to the vertical line of gravity and the forward facing of the body) without regard to any particular locations. The notion of 'free' seems to indicate an attitude of motion, being free from constraints of a rigid scaffolding.

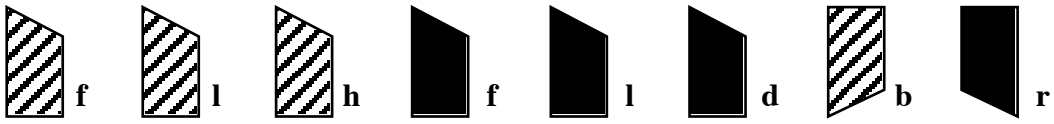


Figure 13. Examples of symbols for "free inclinations" (Laban 1966, pp. 127-128).

In both of these cases it is modern-day Labanotation direction symbols which are modified slightly to indicate motions rather than positions. Therefore, these methods preserve the conception of spatial directions which is embedded within Labanotation, namely, dimensions, planar diagonals (diameters), and 3D diagonals. In contrast, the most frequent direction in the vector symbol system is the inclination. This difference in conceptual systems can be seen in how inclinations are difficult to represent, and thus difficult to mentally conceive, in Labanotation, requiring either a transition between two position-based direction symbols, or by using "intermediate directions" (halfway or third way points) (Hutchinson 1970, pp. 437-440) (Fig. 14).

Obviously the collection of vector symbols is designed at its basis to document movement according to very different categories than Labanotation direction symbols are designed to do. The vector symbol method highlights the conception of inclinations as being a fundamental category for analysis of body motion whereas in Labanotation this category of inclinations is obscure.

This principal use of inclinations within the vector symbol method highlights a feature of Laban's choreutic conception of spatial harmony known as the theory of 'deflections'. This asserts that actual body movements do not occur as pure dimensions or diagonals, or along Cartesian planes, but tend to 'deflect' into irregular orientations which Laban termed 'inclinations'. Deflection theory is described in many places as a core principal of choreutics (Bartenieff & Lewis 1980, pp. 33, 89-91; Laban 1966, p. 101; Ullmann 1966, pp. 139, 141, 143; 1971, p. 17). The fundamental rationale for the theory comes from an analysis of anatomical structure and kinesiological constraints governing which movements are physically possible for the human body to produce (Laban 1926, p. 25; 1966, pp. 16, 84, 101, 105-106; Bartenieff & Lewis 1980, pp. 32-33, 89).

A kind of memory heuristic is devised to allow for easy mental conception where dimensions and diagonals are taken as conceptual prototypes while these irregularly deflecting inclinations are conceived according to their relationship to the prototypes. Laban (1966) identifies pure dimensions and pure diagonals as prototypes in that they are "easiest to visualize" (p. 11), the "norm" (p. 15) and can be considered as "basic elements of orientation" (p. 11) and the "fundamental cross-sections of space" (p. 118) (ie. Cartesian cross). In contrast, inclinations are conceived according to their relationship to the prototypes by considering them to be "a digression from the given norm" (Laban 1966, p. 15), and as "deflections", "deviations", "influenced by", "derived from", "replacing", "transformations of", as a "harmonic mean" between, and as "modified" or a "variation" of dimensions and diagonals (Bartenieff & Lewis 1980, p. 43; Dell 1972, p. 10; Ullmann 1966, pp. 145-148; 1971, pp. 17, 22; Bodmer 1979, p. 18).

Deflecting inclinations are conceived to be a sort of average, or compromise, between the contrasting prototypical tendencies of dimensional stability versus diagonal mobility (or lability) (Laban 1966, pp. 88-90):

> Since every movement is a composite of stabilising and mobilising tendencies, and since neither pure stability nor pure mobility exist, it will be the deflected or mixed inclinations [mixtures of dimensions and diagonals] which are the more apt to reflect trace-forms of living matter. (Laban 1966, p. 90)

> Deflected directions are those directions which, in contrast to the stable dimensions and to the labile diagonals, are used by the body most naturally and therefore the most frequently. In these deflected directions stability and lability complement each other in such a way that continuation of movement is possible through the diagonal element whilst the dimensional element retains its stabilising influence. The deflected directions . . . are easily felt because they correspond to the directions natural to the moving body. (Ullmann 1966, p. 145)

Vector symbols are organised in accordance with the theory of deflections. Symbols are included only for pure dimensions and pure diagonals (prototypes), and for inclinations (deflections). Notice how there are not any symbols for 'diameters' (2D planar diagonals). This omission may be because diameters are considered to be 'deflections' in themselves [12] and so would be expected (according to deflection theory) to continue their deflecting process into a 3D inclination.

Thus, the collection of vector symbols appear to provide a heuristic (rule of thumb) for the perception and memory of the spatial orientation of body movements. The memory heuristic is organised according to an economical system of landmarks (prototypes) and variations (deflections). Body movements are assumed to be deflecting into 3D orientations, these might be at an infinite variety of irregular angles. Pure dimensional and pure diagonal orientations are taken as the most regular, simple, symmetric divisions of 3D space (Cartesian coordinate system). These are the rational, idealised, prototypical concepts for labeling, categorising, and remembering spatial orientations. The actual stuff of body movements (according to deflection theory), the irregularly oriented inclinations, are then mentally conceived according to their relationship to the prototype concepts of dimensions and diagonals. This is the ingenuity of the vector conception, that the infinite number of possible deflecting orientations are conceptualised in an economical system based on 8 diagonal directions, each deflecting along 3 possible dimensions, yielding a total of 24 possible categories of inclinations. This provides cognitive economy in that an infinite number of possible deflecting orientations can be perceived and remembered easily by categorising them according to a small number of simple prototypes.

Conceiving of the 24 inclinations as categories, rather than as exact orientations, allows a broader approach to the vector symbols than is explicit in *Choreographie*, however the need to represent an infinite variety of inclinations is pointed out in Choreutics (Laban 1966, pp. 17, 128). Exact orientations of body movements might vary considerably within each category of inclination, while still remaining within the range of a particular diagonal deflected by a particular dimension. They might also vary according to their situation in the kinesphere, being either central, peripheral or transverse. This conception allows the 24 inclinations, considered as categories, to economically represent the infinite variety of body movement orientations (see examples in Fig. 14).

Memory organisations based on prototypes and variations are common in other areas of spatial cognition (visual space, audio space) where heuristics (rules of thumb) are used to perceive and remember a wide diversity of information according to a small number of simple prototypes. The economy of this organisation brings ecological advantage since it allows environmental stimuli to be perceived, recognised, and acted-on quickly, even at the risk of making small errors which inevitably arise because events tend to be perceived and remembered as being more similar to a prototype than they actually are.

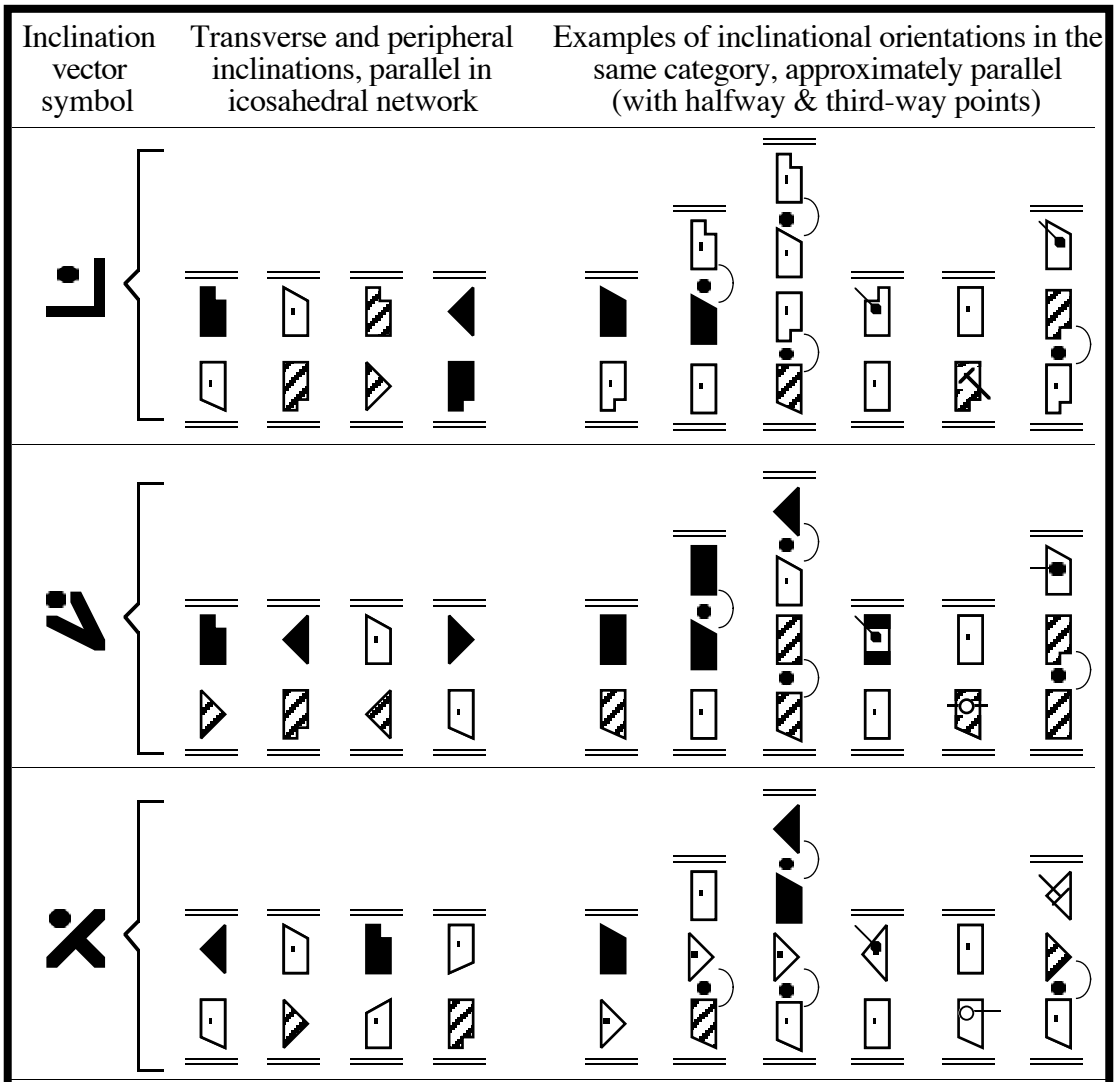


Figure 14. Representation of inclinations with vector symbols and in Labanotation symbols as parallel and approximately parallel inclination categories.

For example, spatial locations and orientations, sizes of angles, etc. typically tend to be remembered as being more closely Cartesian (pure vertical & horizontal) or more along a pure 45º diagonal than their actual orientations and locations (Byrne 1979; Huttenlocher, Hedges & Duncan 1991; Lynch 1960; Moar & Bower 1983). These types of effects indicate how Cartesian orientations provide cognitive reference points used in memory heuristics (Rosch 1975; Tversky 1981). This bias toward dimensional or diagonal prototypes is a typical effect in visual spatial perception observed by Gestalt psychologists (Wertheimer 1923, p. 79) and has been identified as influencing visual arts where irregular

orientations tend to be perceived as the most dynamic, as if they are in motion, striving toward a nearby, more prototypical, dimensional or diagonal (Arnheim 1974, pp. 10–16, 426–429).

These characteristics have been primarily studied in visual space, yet similar cognitive structures would be expected for perception and memory of body movements since all spatial cognition is inextricably tied to kinesthetic-motor space through the physical actions involved in spatial tasks and spatial learning (Piaget & Inhelder 1967; Baddley 1986, pp. 118-119). Similar effects occur in Labanotation practice (Jarrell 1992) where direction symbols which are dimensional seem to be read more quickly and easily than direction symbols for other orientations, while actual body movements tend to spontaneously deflect away from the pure dimensional directions. In the simplest examples, arm circles in the medial plane tend to bulge outwards and in the frontal plane tend to deviate forwards (Fig. 15). While Cartesian planes may be simpler for mental comprehension, deflecting plastic shapes are most readily produced by the body.

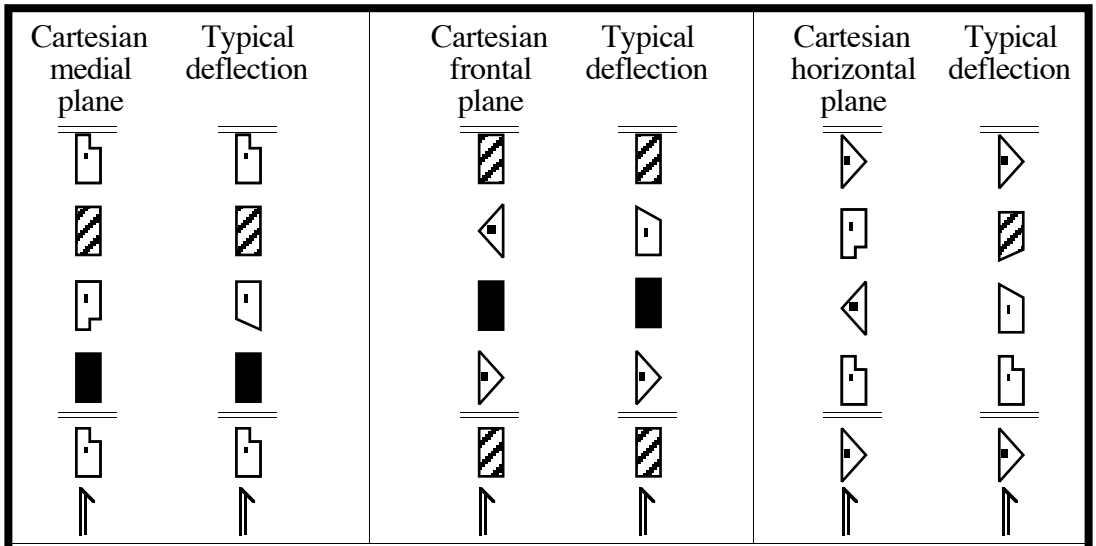


Figure 15. Typical deflections of Cartesian planes. Further deflections are likely to occur, these being the most simple. This deflecting process is used as a principal in deriving choreutic inclinations (Ullmann 1955; 1971, pp. 22-26).

Indeed, even when the 'same' movement is repeated, its form and orientation will vary at least slightly from one performance to the next. Because of variability in muscular forces applied, mass of body-parts and objects moved, viscosity of joints, the movement will never be repeated exactly the same. In a striking parallel to Laban's conception of deflections, these continually shifting forms of movement behaviour have been characterised by the famous Russian motor control and cybernetics researcher N. Bernstein (1984, p. 109) as the "co-ordinational net of the motor field . . . as oscillating like a cobweb in the wind". What emerges here is a model of the kinespheric scaffolding, not as a rigid fixed coordinate structure, but as an elastic stretchable net, continually modifying and deflecting to the particular circumstances of the moment.

These types of deflections are described in the rationale for the choreutic conception of inclinations (Ullmann 1955; 1971, pp. 22–26). Deflecting directions are also used to organise the system of choreutic scales where inclinational scales (eg. A-scale, B-scale) are created as deflected variations of scales with Cartesian directions (eg. dimensional scale) (Laban 1926, p. 25; 1966, pp. 42, 80). This explicit practice, for example of deflecting the dimensional scale into the A-scale, was also part of Laban's dance training method as taught in England during 1948-1949 (Preston-Dunlop 1996).

This prompts the question of why, in the notation system, Laban abandoned (or set to the background) these two features of the explicit representation of motion, and the heuristic method of prototypes and deflections. Perhaps the sheer conceptual difficulty in visualising deflecting inclinational motions led to the adoption of the more readily usable (easier to visualise) point-to-point, pose-to-pose conception of movement used in kinetography, and also in Laban's (1966 [1939]) next major work on choreutics.

However, it may be that the firm establishment of the position-based kinetography method can itself offer a theoretical foundation for the motion-based method. This researcher can only report from personal experience that, while initially more complex, with practice this motion-based 'vector' method of observing and embodying inclinational orientations of movement can be actually quite simple. Either the diagonal and/or the dimensional components of movement might be readily obvious (not the location moved to, but the orientation of the pathway itself). In some cases one of the components might be more subtle. When both aspects are identified they comprise the dimensional / diagonal deflection.

The vector conception offers notation symbols for motion, but it also offers an alternative conception of body space which can influence how a performer will conceive and experience one's own body movements. For example, while ballet movements are typically conceived as a series of dimensionally or diagonally oriented positions (Lepczyk 1992), Laban's (1926, pp. 6-19) approach demonstrates how deflecting inclinations can be identified within the transitional motions between these positions. This reveals a method for re-envisaging dance techniques according to a motion-based conception of deflecting inclinations.

The vector conception can also address issues in the point-to-point method of the modern-day practice of choreutics. What is often typical is that choreutic scales are taught to students according to the conception of a rigid kinespheric scaffolding in a 'reach to the points' fashion. This tends to promote performance of a single body-part leading the movement in a manner of 'tracing', often producing an isolated gesture disconnected from the rest of the body. This kind of space-tracing sometimes becomes a negative caricature of choreutic practice. As an alternative, using deflecting vectors requires a fundamental shift in perspective, abandoning (or being 'free' from) the rigid structure of the scaffolding. Rather than considering 'points in space', the orientation of lines-of-motion (of any body part, or the centre of gravity of a collection of body linkages) are regarded immediately as deflecting diagonals and dimensionals without being tied to any particular points or positions. Conceiving of continuously deflecting motions can assist in bringing greater organic embodiment to choreutic practice.

NOTES

1 This research was part of a Ph.D. degree at Laban Centre London, City University (Longstaff 1996, Section IVA & Appendix IX) and is in advance of an upcoming English translation and annotations of *Choreographie*, edited by J. Longstaff. Comments can be addressed to J. Longstaff; Laban Centre London; Laurie Grove, London SE14 6NH U.K. < j.longstaff@laban.co.uk >

2 The concept of a 'transverse inclination' can be described as follows: In choreutics, spatial forms (line, curve, loop, etc.) can be classified according to their situation relative to the centre of the movement-space (kinesphere), as either 'central' (passing directly towards or away from the centre of the space), 'peripheral' (situated along the edge of the space), or 'transverse' (cutting between the centre and the periphery) (Dell 1972, pp. 3-4; Preston-Dunlop 1984, p. viii).

The orientation of the spatial form can then be classified as either a 'dimension' (vertical, lateral, or sagittal), a 'diameter' (or 'planar diagonal', having a two-dimensional orientation, eg. up-right), a pure 'diagonal' (three-dimensional orientation with all three dimensional components equally stressed, eg. up-right-forward), or as an 'inclination' (a three-dimensional orientation where one of the dimensional components is more pronounced than the others) (Bartenieff & Lewis 1980, pp. 29-35; Preston-Dunlop 1984, p. ix).

3. A couple of other comments might be made to further clarify the concept of an 'inclination'. In rare cases pure diagonals and diameters are also referred to as 'inclinations' (Laban 1966, pp. 15-16), however in choreutic practice the term has become specialised to refer only to three-dimensional orientations with uneven dimensional components (Dell 1972, p. 11; Preston-Dunlop 1984, p. ix; Ullmann 1966, p. 145; 1971, p. 17). The term 'transversal' is sometimes used as synonymous with 'inclination' (Dell 1972, pp. 11-12; Ullmann 1966, p. 152; 1971, p. 17). Perhaps this equivalence grew from considering the cuboctahedral scaffolding in which all transverse lines are inclinations (Laban 1966, p. 68) (ie. no transverse dimensions as in an icosahedral scaffolding; see note 10). However, these two concepts are explicitly distinguished here since inclinations do not have to be transverse (eg. 'central inclinations' and 'peripheral inclinations' are also used) and a transversal does not have to be an inclination (eg. 'transversal dimension' within an icosahedral scaffolding) (Laban 1966, p. 108; Salter 1977, p. 134; Ullmann 1966, pp. 147, 165, 173, 184). 'Inclinations' could also be referred to collectively as 'deflections' since they are conceived to be an orientation which deflects between a pure dimension and a pure diagonal (Laban 1966, pp. 126-128; Ullmann 1966, p. 145). However, the notion of 'deflection' is kept distinct here to refer to the orientation process, while 'inclination' is used to refer to the orientation itself.

4. "*Aus Hauptrichtungen kombinierte Skalen in vier Schrägen über alle 24 Richtungen*" (Laban 1926, p. 52).

5. For an overview of the various patterns of choreutic scales (analogous to musical scales) see Preston-Dunlop (1984).

6 'Counter order' is the term used here to refer to the retrograde order as the one which Ullmann (1966) describes as the "natural order of succession" (p. 152) and conforming to the choreutic law of "compensation of extremes" (p. 149) whereby it feels "more comfortable, more pleasant . . . [and] the body feels it as a relief" (p. 148) to begin 'steep' (vertically stressed) inclinations from the (vertically stressed) frontal plane, to begin 'flat' (laterally stressed) inclinations from the (laterally stressed) horizontal plane, and to begin 'suspended' (sagittally stressed) inclinations from the (sagittally stressed) medial plane. That is, "the most natural way is produced when the movements compensate the extreme extension of the plane from which they start" (p. 174). Conversely, to perform transverse inclinations in the 'counter order' (Ullmann calls these 'inverted transversals' or 'inverted inclinations') the movement "is more demanding" (p. 148) since the movement "has, so to speak, to be taken by storm in order to overcome the resistance presented by the inverted inclinations" (p. 165). Notice that all the movements in the A-scales and B-scales (see Fig. 2) sequence through the planes in the order of frontal - medial - horizontal - frontal - etc. Counter order yields the reverse. It should also be noted that this "compensation of extremes"

makes sense only relative to an icosahedral-shaped 'scaffolding' (a map-like image of the kinesphere; see note 10) where each Cartesian plane is elongated along one of the dimensions (Ullmann 1966, pp. 139-143). If the planes are imaged as square, in a cubic (or cuboctahedral) scaffolding (as implied in modern-day Labanotation) there is not any dimensional stress, and so no extreme tension to be compensated.

7. "*Übermässige Dreiringe oder Doppelvoluten mit einer Ausschwungrichtung*" (Laban 1926, p. 72).

8. "*Kombinierte Skalen aus Hauptrichtungen mit Dimensionalen und Feigenschlüssen, die doppelt begangen werden*" (Laban 1926, p. 53).

9. "*Köperlich auszuführende Übung. Aus kurzen peripherischen Richtungen zusammen-gesetzte Skalen*" (Laban 1926, p. 47).

10. Laban (1966, 1984) used various polyhedra, especially the five 'regular solids', or 'platonic solids' (tetrahedron, octahedron, cube [hexahedron], icosahedron, dodecahedron) as well as other irregular polyhedra (eg. cuboctahedron, rhombic solids, stellated solids) as "kinespheric 'scaffolding'" (1966, p. 68). These serve as map-like networks or grids which can be used to plot-out sequences of movement pathways through space. When the body is imagined within the scaffolding its nodes or 'points' (polyhedral vertices) can be used like reference coordinates on a spherical map of the body's reach-space. When introducing the slight shift in 12 points between a cuboctahedral (cube + octahedron) as opposed to an icosahedral scaffolding, Laban notes that:

> The principles of choreutics can easily be developed by taking the cube as the basis of our spatial orientation. The conception of the cube as a basis is not a compromise but a fundamental principal of our orientation in space. In practice, harmonious movement of living beings is of a fluid and curving nature which can be more clearly symbolised by a scaffolding closer to a spheric shape [the icosahedron]. However, for general observation and notation of trace-forms, this variation is not vitally important. (Laban 1966, p. 101)

This slight shifting in the shape of scaffolding can be seen in current practice today where the same set of 'direction symbols' are used in choreutic scales relative to an icosahedral-shaped scaffolding while in Labanotation (implicitly through the use of 90° and 45° angles) they are used relative to a cuboctahedral scaffolding (note; this is a complex issue being only superficially identified here). The only factor to be highlighted in this paper is that the intricacies of the choreutic conception of spatial harmony, and the construction of choreutic 'scales' cannot be fully deciphered without understanding the difference in orientations relative to a cuboctahedral versus an icosahedral scaffolding. For example, shapes of the anatomical Cartesian planes will be rectangle in an icosahedron (lengthened along one of the dimensions) and the conception of the 'natural order' versus 'counter order' (see note 6) will only make sense with these planar shapes. The particular note here, relative to the discussion of vector symbols, is that the orientations of peripheral inclinations and transverse inclinations will only be parallel when they are conceived relative to an icosahedral scaffolding. Thus, it appears clear that Laban's symbols in *Choreographie* are designed according to icosahedral orientations.

11. The dimensional symbols listed as "trial-notation pure dimensions" ("*Schriftversuch Reine Dimensionen*") (Laban 1926, pp. 20-21) are slightly different than the dimensional symbols used in the notated movement sequences (Fig. 16). However this small difference does not seem significant but is just part of the workbook character of *Choreographie*.

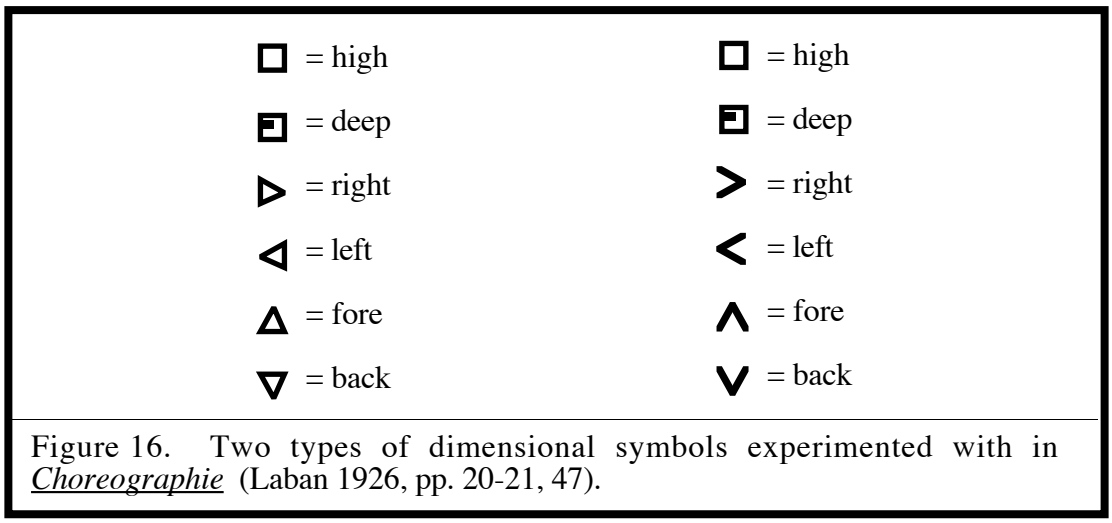


Figure 16. Two types of dimensional symbols experimented with in *Choreographie* (Laban 1926, pp. 20-21, 47).

12 Laban (1966) introduced "diameters" as "deflected from the dimensions or from the diagonals" (p. 11), and as "deflected directions" or "primary deflected inclinations" (pp. 15-16). This identifies diameters as deflections themselves, and so would be expected (according to deflection theory) to continue their deflecting process into a 3D inclination.

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QUALITATIVE ANNOTATIONS OF LABANOTATION SCORES REVISITED*

by

Vera Maletic

Introduction

Labanotation scores contain information about movement qualities and phrasing, both in an implicit and explicit manner:
• Ways in which particular movement motifs and/or sequences are written can imply its performance qualities. For instance while jumping normally implies resilient phrasing, a slow balancing motif is likely to be performed with even phrasing maintaining the same quality. While a *tombé*-like movement connotes increasing speed and energy, a swing usually implies an increasing-then-decreasing phrasing.
• Additional, explicit signs, such as accents, phrasing bows, and Effort signs have been used when particular qualities or phrasing in the score need to be enhanced.

As it can be seen from the annotated bibliography at the end of the paper, I have been interested in elaborating on such explicit signs for nearly two decades. For that purpose I have adapted signs for qualitative annotations from Laban's systems of notation using the addition and simultaneous bows, increase and decrease signs, vibration signs and Effort notation. Discussions with colleagues Odette Blum, Lucy Venable, and Sheila Marion about phrasing annotations of Labanotation scores greatly contributed to my investigations in this area.

I consider PHRASING the "macrostructure" of dynamic patterns, and EFFORT elements and their combination as the "microstructure." Phrasing can be seen as a grouping of Effort qualities: while Even phrasing implies maintaining the same quality throughout the same "breath," Increasing and Decreasing Phrasing create gradual changes; Accented and Vibratory phrasing are intermittent, and Impactive and Impulsive Phrasing either build to an accented climax or decrease from an initial accent. The three modes of Resilient Phrasing explore the interplay between active and passive attitudes to Weight and variations in Time. For the latter Phrasing type refer to the 1991 ICKL Proceedings.

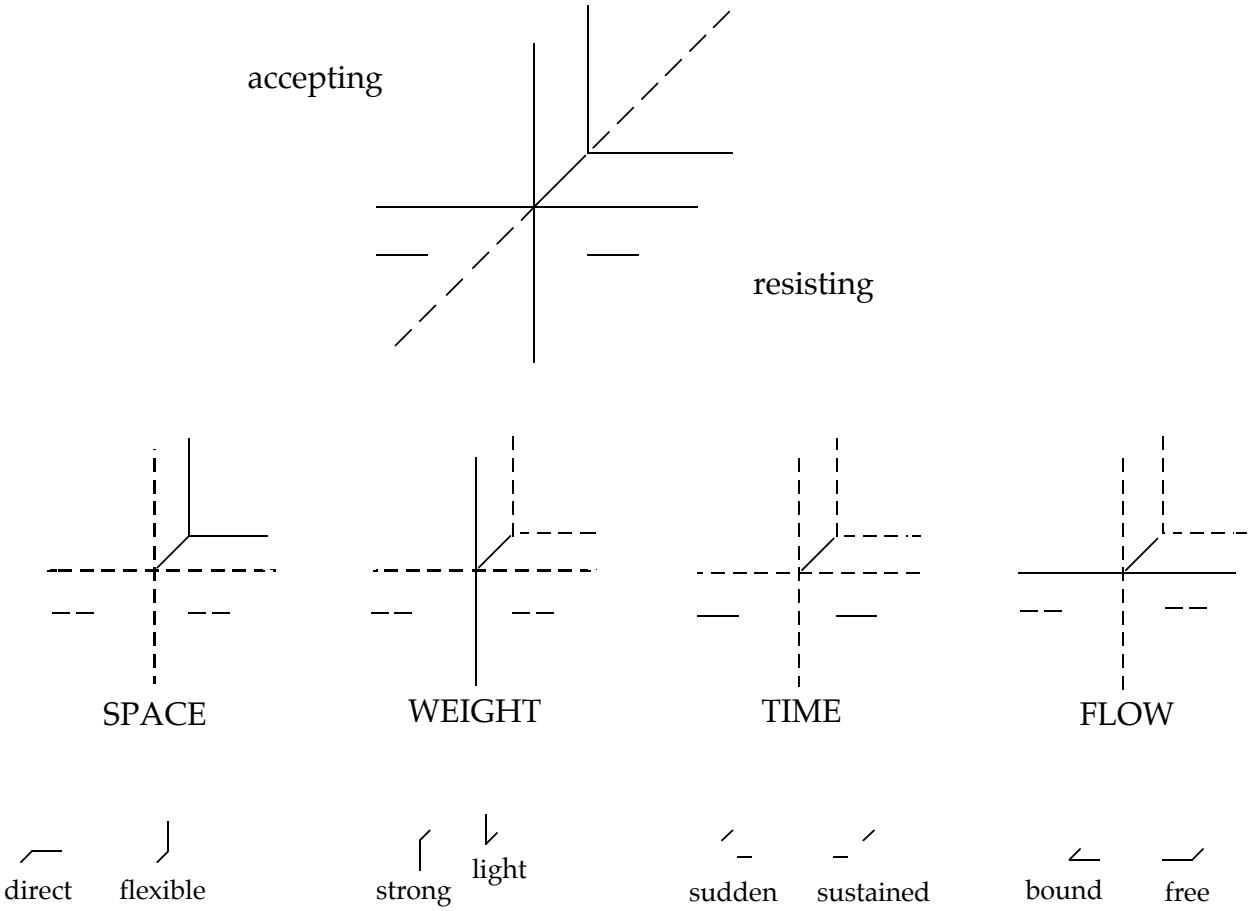
** The title refers to the paper presented at the 1991 ICKL Conference in Budapest, Hungary; it builds on some of its basic concepts and presents several new examples.*

The examples below (1. – 8.) illustrate the following Phrasing types: Even, Increasing and Impactive, Decreasing and Impulsive, Increasing-then-Decreasing, Accented and Vibratory. The symbol for each Phrasing type and its overall qualitative characteristic is indicated. Its application is shown on brief examples from modern dance scores and folk dance notations. The Effort Graph is explained in the following section on Laban's concept of Effort. Various combinations of Effort qualities are described in the text for each example.
Excerpts from two scores are included to show the usage of several different Phrasing types and Effort qualities. The excerpt from Lester Horton's *The Beloved* was annotated in collaboration with notator Ray Cook. In the section from Don Redlich's *Passin' Through* the accent signs, notated originally by Heidi Biegel, have been juxtaposed to the Effort/Phrasing annotation.

Laban's Concept of Effort and the Effort Graph

Laban sees Effort as the inner impulse—a movement sensation, a thought, a feeling or emotion—from which movement originates; it constitutes the link between mental and physical components of movement. The manifestations of this inner impulse or movement motivation can be described in terms of movement factors. There is no movement that does not evolve in space as well as time, activating the weight of the body into the flow of change. Hence, every human movement engages the Four Motion Factors—Space, Weight, Time, and Flow—in a more or less active or clear fashion. The particular emphasis on, or selections from, these factors make up what Laban calls the characteristic Effort patterns of a person. More specifically the Effort patterns results from mental or inner attitudes of resisting or accepting, attuning to the physical conditions influencing movement: the mover's attitudes of fighting against or of yielding to the four Motion Factors result in qualities of opposing Effort Elements of SPACE—direct and flexible/indirect, WEIGHT—strong/firm and light/fine touch, TIME—sudden and sustained, and FLOW—bound and free. The attitudes of accepting or resisting, however, may not always be voluntarily exercised but can also be applied unconsciously and automatically.
These attitudes are also visually represented in the design of the Effort Graph, which facilitates the descriptive or prescriptive application of the Effort theory. For example, while a dancer's performance of a long leap forward may be described as direct, sudden and free (Space, Time, Flow), the performance of a particular arm gesture may require a light and bound quality (Weight and Flow).

The Effort Graph



Examples of combinations of Effort qualities:

 = strong/bound

 =strong/sudden/bound

 = light/free

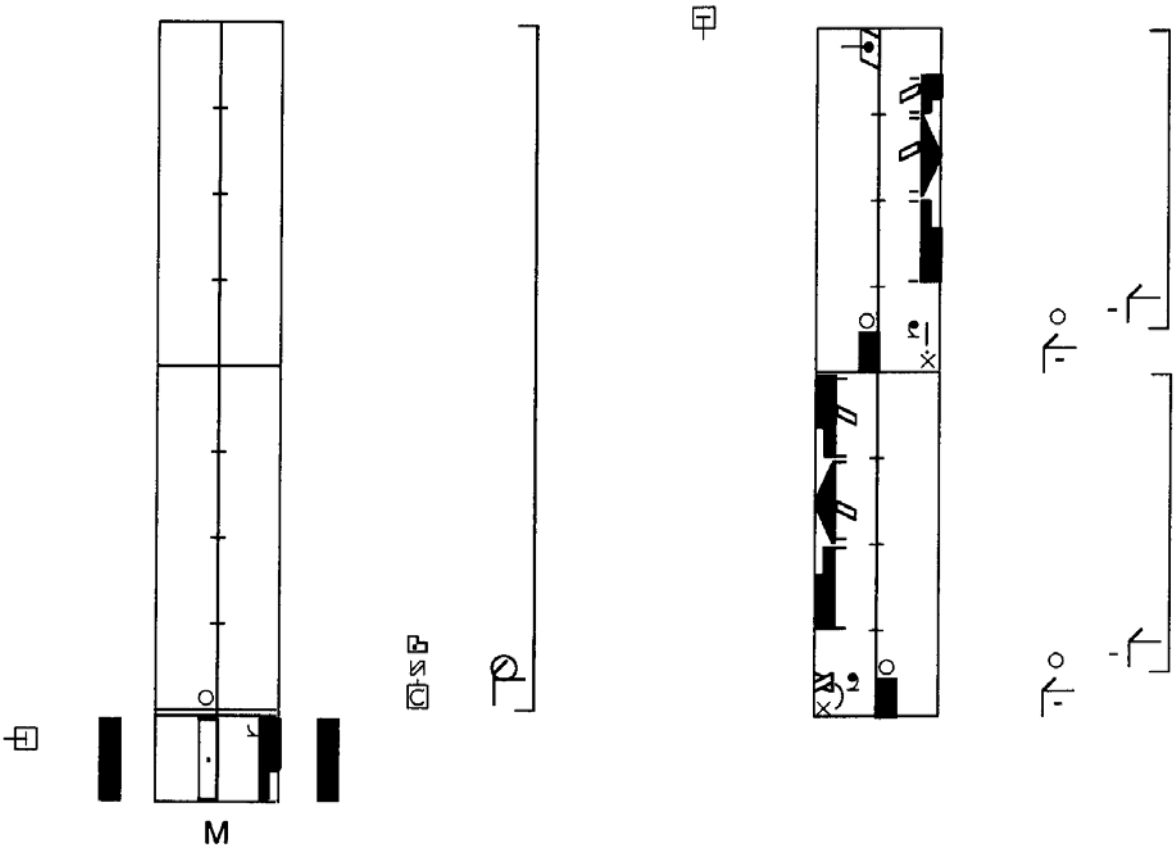
 = direct/strong/sudden

Examples of Annotations using Phrasing and Effort Signs

Even Phrasing

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

Ex. 1: In measures 108-111 from Lester Horton's *The Beloved** the man first maintains stillness with an Even strong/bound quality, and after a sudden step performs leg gestures with Even strong/sustained/bound qualities.

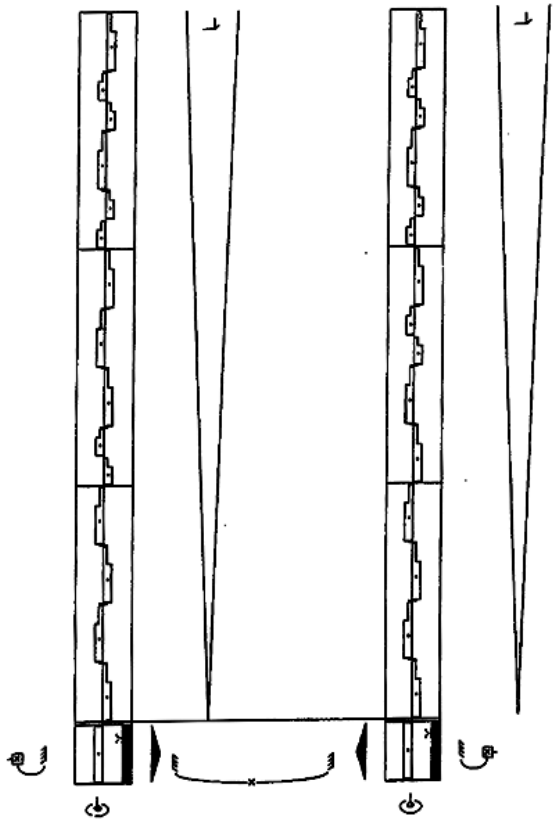


* Choreographed in 1948, *The Beloved* was notated by Ray Cook in 1971 and updated in 1993.

Increasing Phrasing

A movement gradually changes from a 'neutral' mode to a noticeable quality.

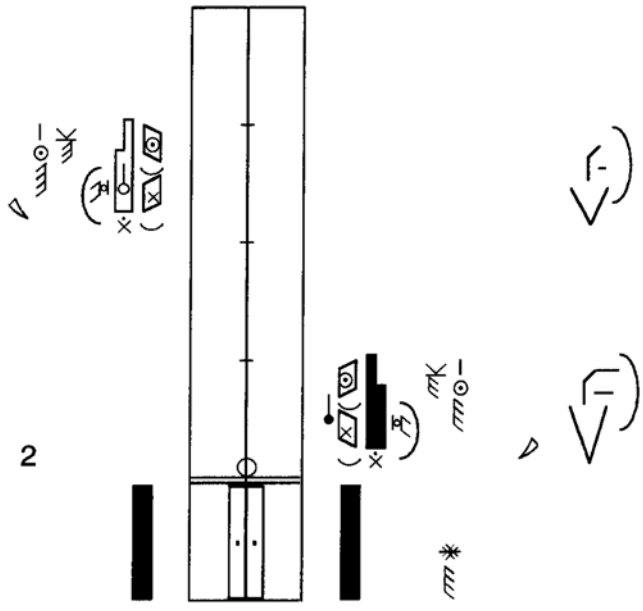
Ex. 2: In the excerpt from the Croatian couple dance *Balon* (Istra) the steps increase in the quality of lightness/free flow.



* Source: Ivan Ivancan *Istarski Narodni Plesovi*, Institut za Folklor, Zagreb, 1963

If the quality reaches an accented climax, the phrasing is referred to as Impactive and an Impact.

Ex. 3: Two Impacts are seen in measure 2 from Don Redlich's *Passin'Through**, section 1H "Gettin'" While the first gesture is direct/strong/sudden, the second one is strong/sudden.



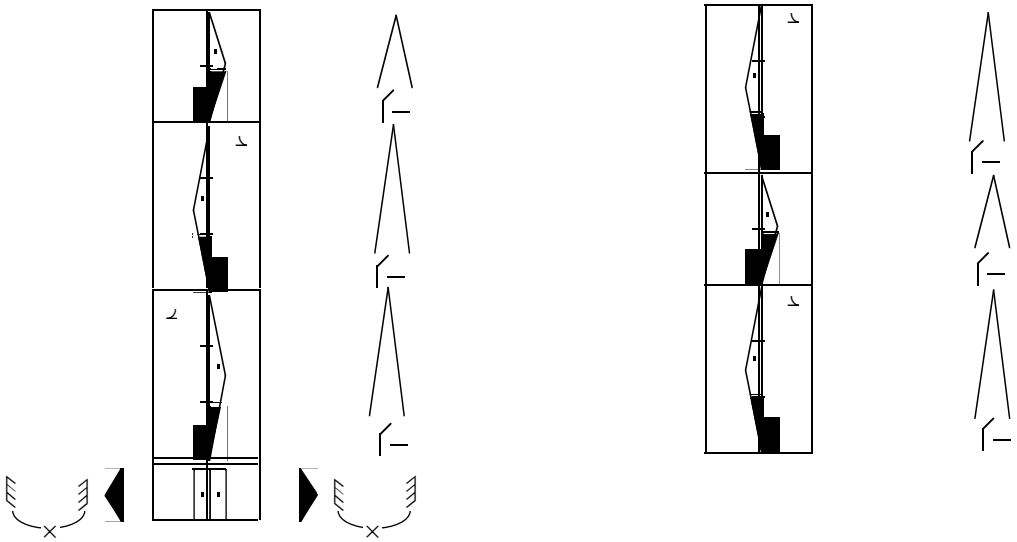
* The work was choreographed in 1959, and notated by Heidi Biegel in 1985/6; revisions by Anne D'Aversa

Measure 2 from Section III, "Gettin'"

Decreasing Phrasing

A movement quality gradually diminishes to a lesser intensity or a 'neutral' mode.

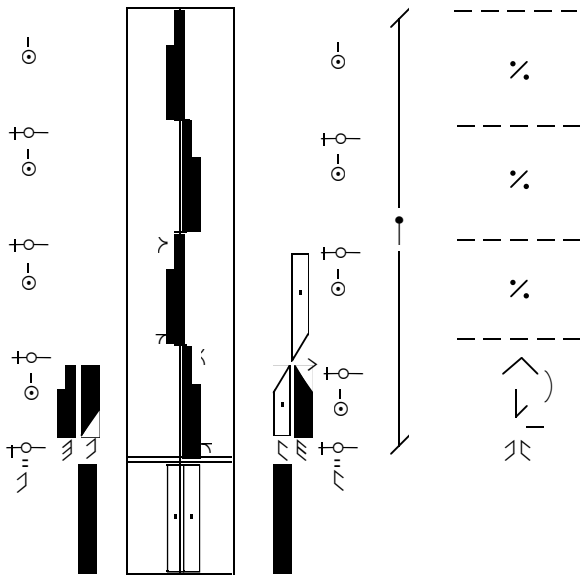
Ex. 4: The transference of weight that starts with a strong and sudden quality decreases at the end of each measure of the Yugoslav circle dance *Biser Mara** (Monte Negro).



*Source: recorded by V. Maletic from folk dance demonstrators in Zagreb.

If the decrease occurs after a sudden outburst it is referred to as Impulsive or as an Impulse.

Ex. 5: Light/sudden Impulses of the shoulders are repeated with each support in the excerpt from Don Redlich's *Passin'Through**.



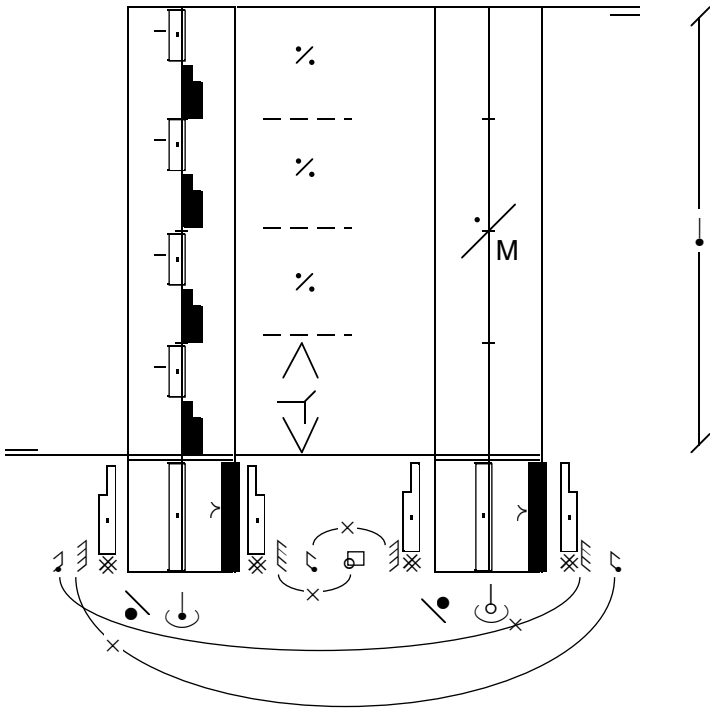
** Source: Measure 5 from section I "Comin"

Increase then Decrease Phrasing

A movement quality gradually increases and subsequently decreases within the same phrasing.

Example 6: In the figure "Valcat" from the Croatian couple dance *Balon* (Istra)* the phrases of increase to and decrease from the quality of diminished strong/free flow are of equal duration.

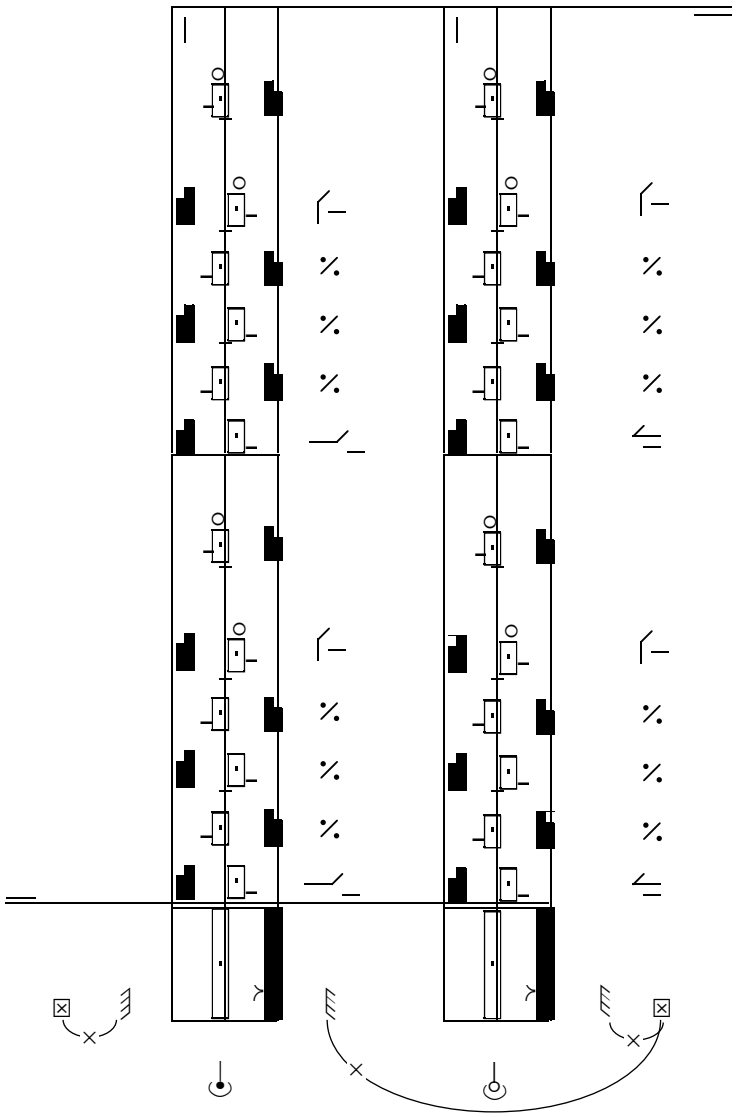
* Sources: Ivan Ivancan *Istarski Narodni Plesovi*, Institut za Folklor, Zagreb, 1963.



Accented Phrasing

A series of intermittent accents forming a rhythmic unit are performed with various qualities, having quickness or suddenness as a common denominator.

Example 7: In the figure "Prebirat" from the Croatian dance *Balon**, men perform the steps with sudden/free accents, in contrast to the woman's sudden/bound restraint. The first half of the third beat is emphasized by both with a strong/sudden accent.
*Source is the same as in Example 6.

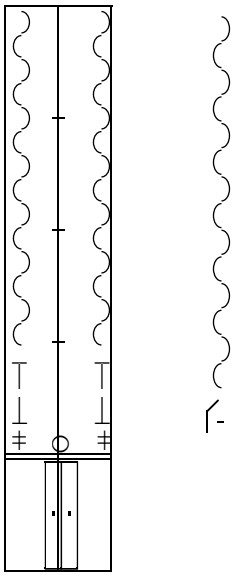


Vibratory Phrasing

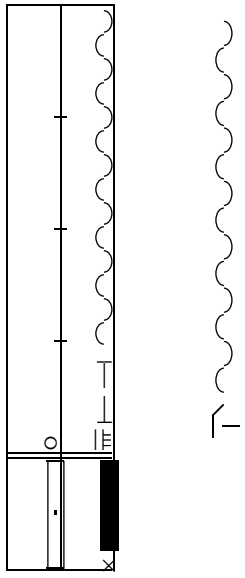
Several sudden repetitive movements are performed contiunously; suddenness can be associated with other qualities.

Examples 8: Both knees vibrate with a sudden/strong quality in example 8 (a) from Don Redlich's *Passin' Through**; in example 8 (b) the vibration is performed by one gesturing lower leg.

*Source: Measures 3 and 6 from Section III "Gettin".



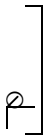
8 (a)



8 (b)

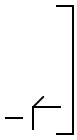
**Phrasing and Effort annotations of measures 41 - 45 from Lester Horton's The Beloved (1948); notated by Ray Cook 1971;
updated 1993**

Glossary of Effort & Phrasing Combinations used:

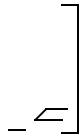
 = strong/bound quality is Evenly maintained during stillness

 = a strong/sudden/free Accent

 = a strong/sudden/bound Accent

 = a strong/sustained/bound quality is Evenly maintained

 = the quality builds to a strong/sudden/bound Impact

 = a direct/sustained/bound quality is Evenly maintained

Phrasing and Effort annotations of measures I - 8 from Don Redlich's *Passin' Through, section III* "*Getting*" *(1959); notated by Heidi Biegel 1985/6; revisions by Anne D'Aversa.*

Glossary of Effort & Phrasing Combinations used:


= the quality builds to a direct/strong/sudden Impact


= the quality builds to a strong/sudden Impact

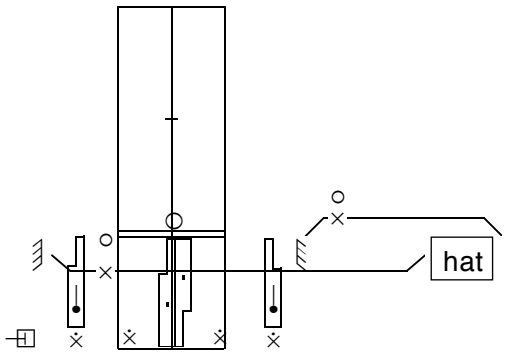

= a strong/sudden Vibration


= a direct/strong/sudden Accent


= a light/sudden Accent

Compare the same accent signs used by notator Biegel for two different qualities:

- direct/strong/sudden Impact in measure 2, and
- direct/strong/sudden Accents on count one and three in measure 4.



2 count introduction

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APPENDIX: Annotated Bibliography of V. Maletic's Articles on Dynamics and Phrasing

"Dynamics of Phrasing in Movement and Dance" (*International Council of Kinetography Laban [ICKL] : Proceedings of the Thirteenths Biennial Conference*, 1983), 110-126. The paper contains the nucleus of my classification and notation of phrasing, developed further in *Workbook for Dance Dynamics: Effort and Phrasing*, 2001. In addition to an excerpt from José Limón's *There is a Time* (with Lucy Venable), an excerpt from Anna Sokolow's *Odes* is annotated from coaching points given by the choreographer to dancers from the OSU Department of Dance.

"Dynamics of Dance." (*ICKL : Proceedings of the Fifteenth Biennial Conference*, 1987), 82-101. The paper gives a historical account of the status of dynamics in Kinetography/Labanotation and presents a revised classification of phrasing. Of particular interest is a report on initial stages of a joint research project with notator Ray Cook, assisted by Lucy Venable and graduate associate Amanda Tom (pp. 89-90 & 101-102): Questions, such as how do various ways of notation enhance the desired quality of the dance, and how do we interpret various dynamic symbols used in the score have been examined in segments from Sokolow's *Moods*.

"Issues in Phrasing and Effort Annotations of a Humphrey Score." (*ICKL Proceedings of the Sixteenth Biennial Conference*, 1989),105-126. Several versions of the performance of Doris Humphrey's *Invention* are analyzed from the point of view of characteristics of Humphrey's dance vocabulary, her concepts of "breath rhythm" and "fall and recovery," and the dynamics captured in the Labanotation score. Additional phrasing and Effort annotations are proposed as a resource for directors and performers who are historically removed from Humphrey's style.

"Qualitative Annotations of Labanotation Scores." (*ICKL: Proceedings of the Seventeenth Biennial Conference*, 1991),73-103. Qualitative annotations of scores combine Phrasing, as a general way in which movement qualities are manifest, with Effort notation that describes them more specifically. The paper presents eight main Phrasing categories, their notation, and indicate s their respective characteristics. A historical overview of Laban's concept of Effort is also included. Choreographer Victoria Uris was the resource for the annotations of various sections of *Breakers*; the performer's tradition via Lucy Venable guided annotations of sections from José Limón's *There is a Time*: the author's familiarity with dynamic characteristics of several folk dances from the former Yugoslavia was the foundation for annotations of several motifs. Aspects of dance dynamics are presented in increasing complexity, from Phrasing signs only, via Phrasing combined with signs for dynamics from Kinetography Laban to the combination of Effort and Phrasing signs. The selection of examples shows some annotations with single Efforts symbols, and others with combination of two or three elements. The accompanying text explains the characteristic of individual qualities and the "chemistry" of their combinations; it also indicates the way in which Effort qualities denote the motivation for movement.

DANCE NOTATION AS A COGNITIVE AID
EXPERIMENTAL LABANOTATION RESEARCH FOR DANCE EDUCATION

by

János Fügedi

Introduction

Labanotation not only preserves but also analyses and elucidates movement. This ability entitles it with good reason to an emphatic role in dance education. To verify this feature of LN and direct dance education from the automated, mainly unconscious imitative dance teaching ways to a more conscious and creative one, I started a Ph.D. project to investigate a possible solution for this change of dance education paradigm.

At the 1999 ICKL conference in Barcelona I have already indicated this intention. Searching for scientific supports, as a first step I have investigated the movement psychological backgrounds[1]. The discovered cognitive psychological theses pointed out the following conclusions:

- the verbalization has an important role at the beginning of learning movement tasks[2],
- cognitive factors might be used in an effort to improve performance (the cognitive factors do not become nonfunctional with practice)[3],
- in the stage of perfection the mental activity makes the needed correction of the performance[4],
- movement imagination has a positive effect during movement acquisition[5],
- mental practice makes possible to structure and organize an action plan[6]
- mental practice also improves the quality of movement[7].

Dance notation, especially Labanotation is a result of cognitive activity, a very intense, conscious analysis of movement. It also can be called the verbalization (or as we refer to it: the language) of movement though as Laban put it, it may go beyond the limits of the real language. To reconstruct dance from notation needs mental practice, as many of us see, imagine the movement from the score of the dance. Therefore regarding Labanotation a cognitive means may be taken a proven statement.
But *how* does Labanotation work in practice, how does it influence reconstruction, which aspects of dance get advantages using Labanotation, has not been experimentally

[1] Fügedi 1999, 152
[2] Adams 1971, Fitts 1962
[3] Adams 1981
[4] Sljobumov 1978
[5] Paivio 1971
[6] Minas 1980
[7] ibid.q

investigated and documented so far. My intention was to introduce the *Experimental Labanotation Research*, to make it a science with hypothesis, conclusions based on experimentally verified results and repeatable processes[8]. The Laban system of notation is especially suitable for established scientific methods because of its high movement analytical capability and deeply developed contextual structure.

The Experimental Conditions

To ground a proposal that introducing Labanotation into curriculum may provide valuable help for dance education, an experiment was needed to verify this hypotheses. From the many possible approaches the experiment I accomplished, focused on primarily comparing dance reconstruction from Labanotation and from video. I constructed a task consisting of 12 short movement sequences (MS), the length ranged from one to eight measures. The MS were deemed to reflect some important movement features of Central European folk dances. Since these movement characteristics have not been researched and classified so far (I have initiated it in case of springs which was introduced in this forum in 1997[9]), here I outline shortly some general categories regarded essential from the point of dance style, based on the space-time-force trinity of movement.

Space:

- accuracy in direction
- accuracy in level (e.g. the proper up or down movement of the body, level of gestures, etc.)
- accuracy in making difference between movement categories (e.g. between step and spring, contacting or not contacting gestures, etc.)
- accuracy in weight distribution on the supporting body part (partial weight)
- accuracy in contacts (referring only to parts of the foot contacting the ground or each other, e.g. heel clicks)
- accuracy in rotation

Time:

- accuracy in rhythm (a very important feature in traditional dancing)
- accuracy in relation to the musical primary accent

Force:
less investigated in folk dance so far – I included only one genre

- the "bouncing" spring.

[8] It seems so far only Moses carried out documented experiment on dance notation – see Moses 1993.
[9] Fügedi 1997, 41-76

The task for the Notation Group (NG) was to reconstruct the MS from Labanotation, while the members of the Video Group (VG) were expected to do the same from video. Both groups consisted of 18 persons, between age of 20 and 40, six professionals and twelve amateur dancers. NG members were trained in Labanotation for two or three years (at corresponding courses), and all graduated at the Hungarian Dance Academy as dance teachers. VG members were selected not being educated in the analytical approach of Labanotation, or at very low level, not being able to use it in the case of the introduced tasks requiring high level analytical capabilities. Almost all participants started dancing before age 10, therefore even the amateurs could be regarded qualified performers. In the Central European traditional dance the male dance technique is considerably more difficult than the female material, therefore the sex of participants is important. The professionals were represented by 5 males and one female, the amateurs by 5 males and 7 females in the NG, and 7 males and 5 females in the VG. Since all the MS were selected from male dance material, the VG may be regarded slightly "stronger" in reconstruction ability.

The MS were ordered in an increasing difficulty re technique, rhythm, structure and tempo. The rule was for the NG members not to see the movements, therefore the NG and the VG was separated during the experiment, and members of NG as well. There was no time limit for the reconstruction and the time needed for reconstruction was also not measured[10].

During evaluation of reconstruction a different set of points were selected from the general list of categories regarded essential (introduced above) in case of each MS, and their fulfillment or absence indicated respectively by 1 or 0. The last evaluating criterion was the same for all the MS: the general spectacle of performance, whether it could be regarded dance or not, independently from the required accuracy. From this respect four categories were established:

- A: spectacular performance
- B: not spectacular, but acceptable performance
- C: hesitating performance
- D: impossible to evaluate (reconstruction given up)

Level A means splendid, enjoyable performance. Performance level B is not regarded really spectacular, but it means continuous dancing. Level C is not continuous, a kind of movement by movement, ragged performance. Level D means that the performance could not be evaluated either because it represented such a low level or the person gave up reconstruction.

[10] I deeply regret it now, because as it turned out, the system of argument for Labanotation could also gain much from this aspect as well. But including the time factor needs a different, special research approach.

Some Examples from the Experiment

There is no time here to introduce and analyze all the MS and their performance. I selected four, which may characteristically represent the relations of reconstructing and analyze dance from notation versus video.

MS 3

MS 3 consists of comparatively simple dance material with medium tempo, without special dance technique – see Fig.1. In the second measure a triplet made up from quarters can be found which is quite unusual in folk dance.

To my surprise reconstructing this MS caused a great trouble for the vast majority of the VG. The reason – and also a lesson for me – was its amorphous structure, the sequence of movements lacking the usual logic changing support and gestures[11], which made this MS one of the most difficult tasks.

From the evaluation chart it can be seen that while almost all the points were realized by NG members, none of the VG members realized the really unusual triplet in the second measure, and only two of the 18 recognized that the right leg is touching in measure 2.

Another very interesting point is that in general performance quality there was no recognizable difference between the NG and VG. The performance of both groups could be accepted as dance (NG: 10 A, 6 B, 2 C; VG: 10 A, 7B, 1 D), with two low-level (C) performance in E and one person could not reconstruct the MS in the VG. So VG performed generally convincingly but something very definitely different from what was expected.

MS 10

In this longer MS the task was the two aspects of the same point: recognizing the uneven, 5/8 motive structure, then performing the shift in relation to the musical primary accent see Fig. 2.

If we investigate the notation of MS 10 we can realize a repetition of the support-gesture structure after five eights. Since the accompanying music had even metrical structure, and because the musical primary accent heavily influences our movement segmentation, it was a hard task for the VG to recognize the shift and another difficulty to perform it. A sharp contrast is that all the members of the NG solved the task without fault. Even the general performance level of the NG was higher than that of the VG.

[11] To clarify this logic needs furher research.

MS 11

MS 11 was perhaps the most difficult task in the whole series because of the extremely high tempo and because the dance itself was familiar to few – see Fig. 3. Now the evaluation points were detailed, covering all the movements of the task.

The difference in reconstructing the expected movements is really striking here. Actually all the NG members were successful: the rhythm, the structure and the movements were simple and notation presented it for them unambiguously. Notation made them possible to abstract from tempo and build up reconstruction slowly. It is true although that some less trained ones could not perform at last the dance in the original tempo. In case of the VG even if some members recognized the syncopated rhythm, either they failed performing the right movement category or mixed the movements and performed the required categories at a wrong musical place. Now even the general performance level was higher in case of the NG. Although members of VG presented a greater number of level A, almost all failed performing the right movements.

MS 12

In case of MS 12 the task was different from al the others. Here the persons were shown a short, 8 measure long dance, and they had to state the structure – see Fig. 4.

An interesting result again that NG went deeper in the dance structure than VG. Except two, who could not state the structure, VG members were clearly influenced by the music where the two–measure long musical half–phrases directed their attention. As I could witness, many had to learn first the dance to be able to say opinion.

The NG members went deeper, they stated the structure in one–measure units. Though they were affected by the graphical identification of symbols, which may show a tendency for formalism. Three members of the NG gave two solutions. Interesting enough that neither NG nor VG members paid attention to the actual expression of the movement sequence, which clearly shows a cadency in the second measure with its closed posture and an amorphous structure afterwards with consequent upbeats by the right leg gestures.

Conclusions

Although the experiment has not been statistically analyzed so far, the research already presented many interesting conclusions.

It confirmed that Labanotation clearly reveals the structure of the dance and makes possible to reconstruct it as close to the original performance as notations reflects the concepts.

Labanotation is a great help in case of

- amorphous dance structure
- realizing shifts in relation to the musical primary accent
- high tempo

Since the performing quality depends heavily on training in fact significant difference in movement quality could not be pointed out here[12]. However the NG showed a very definite vantage in *movement fidelity*. In other, harsher words even if the superficial spectator can not distinguish imitative reconstruction from a notation–based reconstruction, imitative reconstruction is definitely exposed to undesired change or loss of value in the movement material. Notation–based reconstruction can be regarded definitely far more reliable.

Let me close this presentation with a special thanks for my present and former students and my colleagues who helped this research by taking part in the experiment and devoted their precious time to promote the research in the field of Labanotation.

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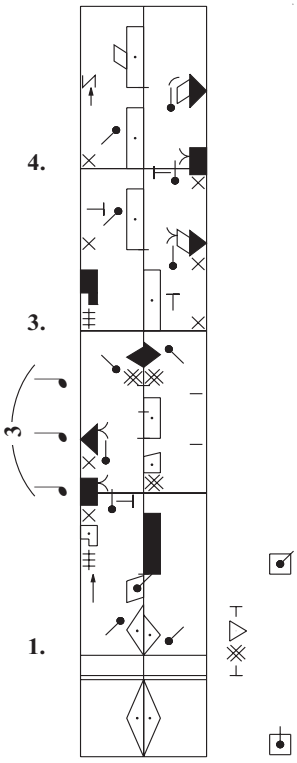
[12] To point out the difference in performing quality between the two types of reconstruction was not a subject here, though as I have already experienced it exists. It can be proved in case of dancers at very similar level of training and with tasks selected specially for this purpose.

Movement Sequence 3.

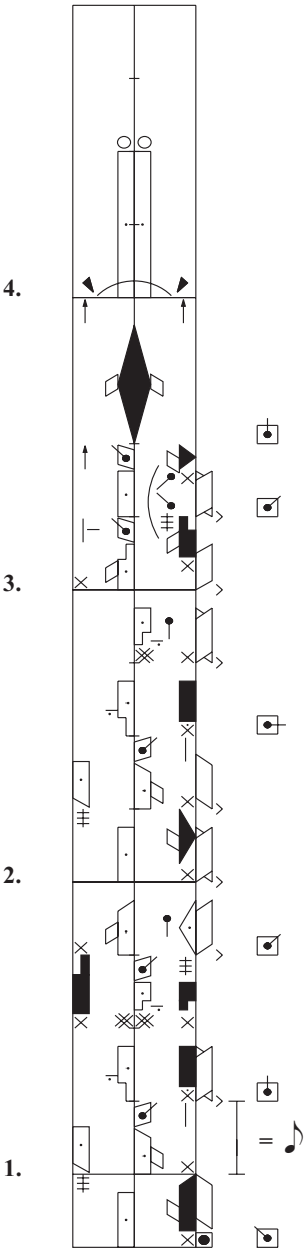


Notation Group					
	3.1	3.2	3.3	3.4	3.5
1.	0	1	1	1	A
2.	1	1	1	1	A
3.	1	1	1	1	A
4.	1	0	1	1	A
5.	1	1	1	1	A
6.	1	1	1	1	A
7.	1	1	1	1	A
8.	1	1	1	1	B
9.	1	1	1	1	A
10.	1	1	1	1	B
11.	1	1	1	1	B
12.	1	1	1	1	C
13.	1	1	1	1	A
14.	1	1	1	1	B
15.	1	1	1	1	A
16.	1	1	1	1	B
17.	1	1	1	1	B
18.	1	1	1	1	C

Video Group					
	3.1	3.2	3.3	3.5	3.5
19.	0	0	1	0	A
20.	0	0	1	0	B
21.	0	0	0	1	A
22.	0	1	1	1	A
23.	0	0	1	1	A
24.	0	0	0	0	A
25.	0	0	1	0	B
26.	0	0	0	0	A
27.	0	0	1	0	B
28.	0	0	0	0	B
29.	0	0	0	0	B
30.	0	0	0	0	A
31.	0	0	0	0	B
32.	0	0	1	0	A
33.	0	0	0	0	D
34.	0	1	1	0	A
35.	0	0	1	0	A
36.	0	0	0	0	B

3.1	Measure 2.: performing the triplet
3.2	Measure 3. beat 2.: touching gesture
3.3	Measure 4. beat 1.: direction and rotation of leg gesture
3.4	Measure 4. beat 2.: direction and rotation of leg gesture

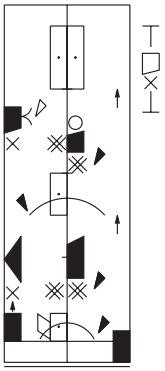
Movement Sequence 10.



Notation Group			
	10.1	10.2	10.3
1.	1	1	A
2.	1	1	A
3.	1	1	A
4.	1	1	A
5.	1	1	A
6.	1	1	B
7.	1	1	A
8.	1	1	A
9.	1	1	A
10.	1	1	B
11.	1	1	A
12.	1	1	C
13.	1	1	B
14.	1	1	B
15.	1	1	A
16.	1	1	B
17.	1	1	B
18.	1	1	C

Video Group			
	10.1	10.2	10.3
19.	0	1	A
20.	1	1	A
21.	0	0	C
22.	0	1	A
23.	0	0	C
24.	1	0	A
25.	1	0	A
26.	1	1	A
27.	0	0	D
28.	0	0	C
29.	1	0	A
30.	1	0	A
31.	0	0	A
32.	0	1	A
33.	0	0	C
34.	1	1	A
35.	0	0	C
36.	0	0	C

10.1	Recognizing the uneven, 5/8 motive structure
10.2	Performing the shift in relation to the music

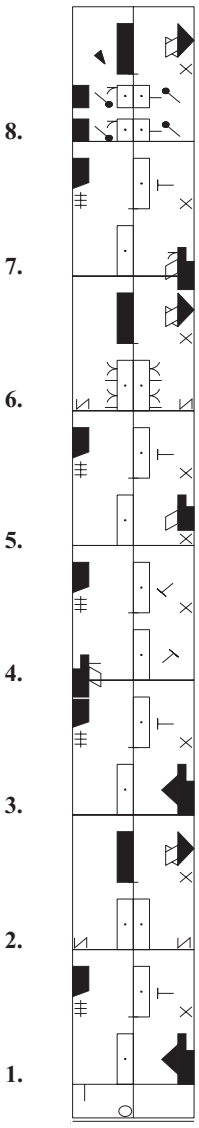


Movement Sequence 11.

11.1	Recognizing the rhythm
11.2	The accuracy of movement 1
⋮	
11.7	The accuracy of movement 6
11.8	Performance in the original tempo

Notation Group									
	1.	2.	3.	4.	5.	6.	7.	8.	9.
1.	1	1	1	1	1	1	1	0	B
2.	1	1	1	1	1	1	1	1	A
3.	1	1	1	1	1	1	1	1	A
4.	1	0	1	1	1	1	1	1	A
5.	1	1	1	1	1	1	1	1	B
6.	1	1	1	1	1	1	1	1	A
7.	1	1	1	1	1	1	1	1	A
8.	1	1	1	1	1	1	1	0	B
9.	1	1	1	1	1	1	1	1	B
10.	1	1	1	1	1	1	1	1	B
11.	1	1	1	1	1	1	1	0	B
12.	1	1	1	1	1	1	1	0	C
13.	1	1	1	1	1	1	1	0	B
14.	1	1	1	1	1	1	1	0	B
15.	1	1	1	1	1	1	1	0	B
16.	1	1	1	1	1	1	1	0	B
17.	1	1	1	1	1	1	1	0	B
18.	1	1	1	1	1	1	1	0	C

Video Group									
	1.	2.	3.	4.	5.	6.	7.	8.	9.
19.	1	0	0	0	0	0	0	1	A
20.	1	0	0	0	0	0	0	1	A
21.	1	0	0	0	0	0	1	1	A
22.	1	0	1	0	0	0	0	1	A
23.	1	1	1	1	1	1	1	1	A
24.	0	0	0	0	0	0	0	1	A
25.	1	1	1	1	1	1	1	0	A
26.	1	0	0	0	0	0	1	1	C
27.	0	0	0	0	0	0	1	0	C
28.	0	0	0	0	0	0	1	0	C
29.	1	0	0	0	0	0	0	0	C
30.	1	1	1	0	0	0	1	0	A
31.	0	0	0	0	0	0	0	0	A
32.	1	0	1	0	1	0	1	0	A
33.	1	0	1	0	1	1	1	0	C
34.	0	0	0	0	0	0	0	0	C
35.	1	1	1	1	0	0	0	0	C
36.	1	0	1	0	1	1	1	0	C



Movement Sequence 12.

Notation Group		
	12.1	12.2
1.	0	1
2.	0	1
3.	0	1
4.	0	1
5.	0	1
6.	0	1
7.	0	1
8.	0	1
9.	0	1
10.	1	0
11.	1	1
12.	0	1
13.	0	1
14.	0	1
15.	0	1
16.	1	1
17.	0	1
18.	1	1

Video Group		
	12.1	12.2
19.	0	0
20.	0	0
21.	1	0
22.	1	0
23.	1	0
24.	1	0
25.	1	0
26.	1	0
27.	1	0
28.	1	0
29.	1	0
30.	1	0
31.	1	0
32.	1	0
33.	1	0
34.	1	0
35.	1	0
36.	1	0

12.1	Structure stated by two measures (based on music)
12.2	Structure stated by one measures (based on notation)

DANCE NOTATION - A TEACHING TOOL

by

Anna Karin Ståhle-Varney

As a dance notation system has to be based on a logical analysis of the movements of the body in order to be able to communicate, it has in it a teaching potential well worth considering. So far dance notation has mostly been used for the preservation of dance, but the interest to use it as a teaching tool is increasing. In my studies at the Departement of Education at Stockholm University I took the opportunity to take a closer look at how it can, could be used in teaching dance.
Apart from a study of literature the main part of my study was based on a questionnaire. The questionnaire was published in the ICKL proceedings from Hong Kong 1997. I also went to London to watch classes, both notation classes and dance classes for children.

Summary of the questionnaire
I got all together 33 answers and together they represented 13 countries, most of the answers coming the USA and Great Britain.
The majority of the answers came from Laban teachers working with LN/KIN, LMA and Motife Writing. As I wanted to focus on dance notation in general I also contacted persons working with Benesh and the Beauchamps-Feuillet notation (table 1).

Notation system	LN	LN/Motife	LN/LMA	LN/LMA/ Motife	LMA/Motife	LN/Benesh
Number of persons	10	10	2	1	1	2

Notation system	LN/Benesh	Benesh	Feuillet	Philippine system
Number of persons	2	2	4	1

Table 1.

My informants teach at various levels and also have students from different age groups.
Not all of them use the dance notation in a dance class (5 persons) (table 2).

Age / Level	All Ages	Children	Teenagers	Young adults adults	College students Professional dance students
All levels	7	1	2	2	5
Beginners	1	7	1		6
Intermediate level		1			4
Advanced level				2	1
Tertiary level			1	1	3

Table 2.

Most teachers didn't demand any previous knowledge of notation. The students learn the notation and the dance at the same time. One teacher specially pointed out that for her the prerequisite is "A willingness to learn through the mind as well as through the body, (although both of course are involved").

Most teachers also emphasise the importance of dancing being the main part of the dance lessons. Emphasis is "not being trained as a notator" but notation being integrated to different aspects of dance content like creating, performing, observing, and reflecting.

The majority of the informants agree that most concepts of dance notation can be used: Directions, levels, floor patterns, the relationship between dancers, turns, flexion-extension and specially time/rhythm.
"Student's knowledge of the basic notation helps them to make, share, observe and remember their dances".

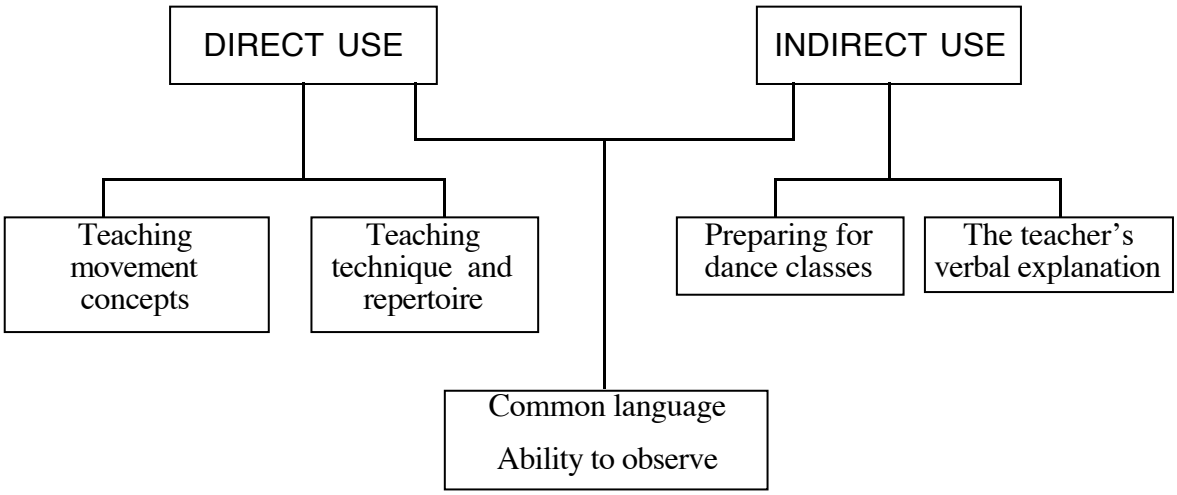
Dance notation is used in all sorts of classes: technique classes, repertoire, improvisation, composition and dance history.
The advantages in using notation in a dance class are many. The dance notation helps to clarify different aspects and details of the dance. The students acquire a deeper understanding of the "how, when and why" when performing dance movements. "Dance becomes a series of conscious choices instead of ritualization or habitual movements".
"It is a more impersonal way to communicate. Students can often relate symbols on the board to his own movement more readily than take a personal correction in his own body".
The dance notation offers a more varied way to learn dance, it is for instance a great help for visual learners and can help pupils that are not non-kinetically oriented to connect to dance.
Many teachers point out that the use of dance notation makes the students more independent in learning dance. They have a tool that helps them to memorise and practise by themselves and also to work on their own interpretation of the dance as the notation gives the students the source material first hand without someone else's interpretation.
It helps pupils to become aware of their own movements and one teacher specially said "children love this secret language"!
Some point out that words are ambiguous but notation more exact. It is a fast way of defining movement and quality of movement. Notation is also international but languages are not. When teaching in a foreign country and you have problems communicating with the language, dance notation can do wonders.

The biggest disadvantage is clearly that the notation might take over and slow down the class. There is the danger that notation discussions will become too pedantic and the momentum of the class will be lost.

Another disadvantage, for advanced dance students can be the discrepancy between their dance knowledge and notation knowledge when they are not comfortable with notation. To learn notation then, is to learn the signs for a language they already speak well and it can be very frustrating if knowledge of the notation system is not on par with their dance knowledge.

The notation is taught as integrated part of the lesson as an integrated part of movement exploration and for creativity. This specially applies to improvisation based on Motife Writing where it becomes a tool for making and recording dances "it is a non threatening way to learn dance for the first time because students are engaged on creative, intellectual and emotional level". Or for repertoire when a score is the base for learning and analysing choreography and style.
The notation can also be used to help correcting the students in technique classes. "It gives a clear statement of what you are aiming for"

The notation also influences our way of thinking about, and expressing ourselves verbally about dance and movement. Some teachers pointed out that the dance notation helps them to analyse and explain the dance movements better and also improve their observation skill.
I analysed the answers according to following model:



The "Direct use" is when notation is used in the dance class. Motife Writing is a common tool for teaching movement concepts both for children and adults. It is used for improvisation and composition and helps the students to learn and understand the elements of dance.
It is also used in technique classes where the notation helps to clarify the performing of movements, both the physical and the musical aspects.
In repertoire class the dance score gives the student a chance to work on her own interpretation of the dance. When I teach baroque dances I prefer to use the Beauchamps-Feuillet notation rather than just demonstrating the choreography myself. It makes it more exiting as we sometimes end up with a slightly different dance than I thought we would.

The students may come up with other solutions of interpretation than mine. The alternate versions have to be tested, evaluated and we choose what we think is the most appropriate. Also it helps the students to avoid *my* mistakes in dancing if they rely on the notation instead of just imitating me.

The "indirect use" is when a teacher uses the notation in preparing classes. Again the advantage of analysis becomes apparent. In notating exercises or movement themes the teacher becomes more conscious of the structure of the movements, both physically and musically.
The notation influences our way of expressing ourselves verbally so that we can be clear and accurate in our instructions.
In many dance styles there is a common terminology that refers to steps and positions, but not to the way of executing them. The notation provides a language for describing the movements verbally
The notation training sharpens the observation skills and that is an advantage when correcting and coaching the students.
I said previously that some of my informants don't use notation in a dance class, but most of them actually refered to this indirect use. "I don't actually use it in class but my notation training helps me to be clear".

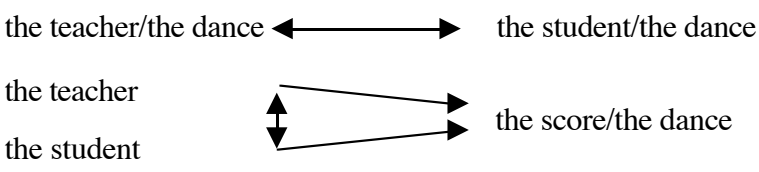
Some quotations from the questionnaire are worth considering a bit further.

Notation gives concrete relevans to an abstract concept
This does not just apply to dance notation, but to all kinds of notation. With the help of notation we catch something fugitive and make it permanent by putting it on paper. The same applies for dance, music, speech or our thoughts. In our western world signs and symbols surround us and we are quite used to getting written information rather than oral. To some students it can be a help to use notation in learning dance as it is their normal way of learning things - through written signs. Similarly for schoolteachers the dance notation can be of great advantage as it represents a more common way of dealing with information. Also they don't need to teach by demonstrating the movements fully, but can use the notation signs instead.
I asked one teacher why she uses notation when teaching children to dance and she answered that "it gives the children a sense of ownership to their dance. Symbols makes the abstract concrete and they can be inspiring".
To give concrete relevans to abstract concepts is only possible through analysis. In "Oralty and Literacy" Walter Ong (1991) writes about how the ability to write has affected our intellect and way of using the language. Writing made it possible to take our speech and thoughts "out of our bodies" and put them on paper, and as a result it became possible to organise our thoughts in a different way and possible to analyse. Dance notation forces one to analyse both in the notating and the interpreting process. In my own studies in Spanish dance I often used notation as a learning tool. After class I would go to my hotel room and notate what I had learnt. Sometimes I even had the opportunity to notate in class. When I went over my notation I could see more clearly the structure in the

dance, how the steps should be performed, the gaps, that is what I had forgotten or not understood, and what I needed to ask about in the next lesson. The notating process seemed to "confirm" the dance in my body. Notating dance is a slower process than performing a dance and the consciousness that is needed to be able to analyse and notate encourages reflection and independent learning.

An impersonal way to communicate

In the traditional way of teaching dance, one could say that the teacher is the teacher and at the same time the teacher in demonstrating with her body, is the teaching material. This situation closely resembles the situation in an oral society. According to Ong learning and knowing means that one has a very close identification with the knowledge. The person and knowledge is an entity. In writing one separates the knowledge from the body, in notating dance one separates the dance from the body, it becomes objective in the sense of being distanced from a person. In a regular dance class the teacher's way of explaining, both verbally and physically, is the main, perhaps the only, source of information. Using notation is a more "objective" tool in teaching the dance as the information is outside both the teacher's and the student's body. It creates a different situation for discussing and analysing the dance together



Through the notation the student gets a chance to learn the movement from "inside -out". One of my colleagues in Stockholm expressed it like this: "Many dancers think about movement looks from the out-side rather than experiencing the movement from the inside"

Great for visual learners !!

In every day life one talks about different ways of learning, the most common ones being the auditory memory and the visual memory. Many teachers in the questionnaire point out that the notation is a help for visual learners. The notation gives the information in a static visual way different from the moving dance. I would also like to emphasise that the use of notation activates several senses. "It consolidates movement on different cognitive learners". "Apart from the previously mentioned auditory and visual senses, we engage the kinetic and tactile when learning dance through reading and writing notation" (Bucek 1998).

To sum up I would like to point out that the key words in my study turned out to be "analysis" "consciousness", "awareness" "reflecting" and "independence". In teaching dance there are many ways of analysing movement, to make students conscious of their own dance and to encourage them to apply their dance knowledge in an independent way, but using dance notation as a teaching tool is certainly one excellent way of working towards that goal.

THE DANCE NOTATION BUREAU LABANOTATION SURVEY REPORT

by

Lucy Venable

Why the survey ?

The survey was carried out to see what is happening currently with the teaching of Labanotation in the United States in Higher Education in order to help the Dance Notation Bureau (DNB) in making plans for the future.

Labanotation was first included in the dance curriculum of many universities in this country when dance departments were being newly formed or becoming independent from other departments. It was often welcomed as a subject by university review committees because there was a textbook for it, and it seemed like a solid academic subject. When you read job descriptions for positions in dance departments today you realize the diversity of subject matter being offered now. Body conditioning, somatics, movement analysis, dance technology and more have enlarged the usual offerings of technique, repertory, composition, dance history and kinesiology. Labanotation is seldom mentioned as a subject that a candidate might offer to teach as well.

If Labanotation is taught at a university, there is usually the need for only one teacher. When that teacher leaves or retires, the position is usually reconfigured in light of current needs of a department. The question is: Will Labanotation have proved to be of such value to the curriculum that it will be retained? Recently as a result of restructuring at the University of California at Los Angeles (UCLA) and Juilliard, where notation courses had been offered for many years, Labanotation was eliminated. Will this be a pattern?

The method ?

This survey was proposed at a meeting of the Education Committee at the Dance Notation Bureau on December 7, 1999 which was attended by Senta Driver, Ilene Fox, Dawn Horwitz, Muriel Topaz, Lucy Venable and Carl Wolz. The purpose was to contact people who are teaching Labanotation to find out what they are doing, what courses are being offered and what their needs for materials are.

Questions were sketched out for the survey in New York, and then were refined in Columbus with the help of Stephen T. Mockabee, Ph.D. Candidate in Political Science at OSU, whose work involves designing surveys. He shaped it into an organized and workable form which was mailed to 288 people in the United States on the DNB's Certified Teachers' List in May 2000. It was also posted on the LabanTalk ListServ where some other interested people responded.

Of the 288 surveys mailed, 38 were returned either because the person no longer lived there (35) or because notation was no longer taught at the school(3). 52 were filled out.

This was a 21% return. A 20% return is considered average for a survey. Thirty nine of those responding were interviewed by phone for approximately one half hour. Each interview was recorded on tape and transcribed.

There is quantitative data which gives us figures to look at, but I think most interesting is the qualitative data, much of which was obtained through the interviews. No individuals are listed in this summary, but I do have the names of people interested in discussing curriculum and developing on-line courses should committees be formed to take on such projects or should advice be needed from them. There are quotes that could be useful in articles about the value of notation. I can put people in touch with the sources.

What we found out?
Most of the training has been on the East Coast at the DNB and Juilliard, next most in the midwest at the Ohio State University. Twenty two institutions around the country were named as places where those responding had studied. There is some link with LMA (Laban Movement Analysis) work as a number of teachers are also CMAs (Certified Movement Analysts, those certified by the Laban/Bartenieff Institute of Movement Studies).

Labanotation is usually offered for one or at the most two quarters or semesters in undergraduate programs. It is not always required early enough to be helpful during the four year academic program, and sometimes it is crammed into the last year leaving no time at all to make use of it. Several people recommended the second year as the ideal placement for notation study.

Separate graduate courses are rarely offered. Either graduate students take the undergraduate course(s) with additional assignments or independent study with the notation teacher.

At one university the notation courses satisfy the General Education Requirement for quantitative and logical skills for the dance majors. As a result the students do not have to take statistics.

Labanotation by Ann Hutchinson is still cited as the most used text, next is the *Elementary Labanotation: A Study Guide* by Muriel Topaz.

There is a great need for reading material from contemporary works, and there are some good suggestions for obtaining these from contemporary choreographers.

Mention is made of use of teachers' own materials. Perhaps teachers can collaborate on a collection of these materials or better still they can submit them for posting on the new website out of Southern Methodist University for the Alliance of Dance Notation Educators (www.smu.edu/dancenotation). In that way people can have immediate access to them.

The use of computers specifically for dance is only beginning to be developed at the various schools where, in general, it seems more technical support needs to be provided. New on the scene is motion capture. The University of California at Irvine has a motion capture studio in full operation now, and one is being developed at the Ohio State University.

What some people said in answer to the following questions:

What value has the study/use of Labanotation had for you ?

" As a teacher, it has not only given me a new area of expertise, but it has also enhanced my previously established teaching skills. As a choreographer, it has given me the language to both create more diverse movement and also to communicate my ideas clearly to the dancers. As a director from score, it has enabled me to discover a new form of creative expression. I have found that restaging a work from score demands as much integrity and passion as creating my own work. Restaging the work of another choreographer allows me to feed my own intellect and artistry by fully immersing myself in a particular choreographer's style of movement expression. As a notator, notation has given me a renewed reverence for the immensity and depth of human experience that is communicated through dance. Notating allows me to simultaneously digest movement on both a kinetic and intellectual level. It provides the engine for the process of synthesis of body, mind and soul. "

How has it enhanced your career ?

" Notation continues to present new possibilities in many areas of my work including documentation, research, collaboration with other faculty members and in the use of technology. I firmly believe that this is a pivotal time in the dance world and I also feel that notation practitioners can and should be seminal figures in ensuring the prominent position of dance in the greater artistic experience of the present and the future. "

" It's got me jobs all around the world because of notation "

" Careerwise, every place I've been I've used it. "

" It informs all my teaching and writing criticism. "

" My research outlet: publication of books & reconstructions from score.
It has enabled me to expand my research interests in ways that Carnegie Research I institutions demand "

In what way do you make connections in your other courses with notation ? OR In what way does your knowledge of notation affect how you teach other courses ?

" For those who participate in a reconstruction, their appreciation for their own dance heritage is increased. They tend to value those whose shoulders they are standing on with greater appreciation. These individuals are more than historic names in a book. "

" I cast a reconstructed dance for our faculty concert using students from the notation course. I found that their budding knowledge of notation enhanced the reconstruction process, and that, vice-versa, being involved in a reconstruction while learning about notation made the material much more accessible. I used readings from the score whenever possible in class and had the dancers look at the score during outside rehearsals. "

" I incorporate motif into composition to cultivate observation skills and to insure that students explore nonpreferential ways of moving; motif is also useful in pedagogy for lesson planning, inspiring invention amongst students, and providing for alternate learning styles. "

" In composition I use it as a more objective way of getting at movement invention. It very successfully takes students minds off of self-consciousness of creating by focusing them on action & direction symbols or timing symbols. I use that with both majors and non majors. "

" I use it in my pedagogy classes as just the whole aspect of literacy & symbology that translates very well to emergent reading skills for children because reading and notation are both symbology. I use the motif aspect for compositional purposes for teachers to help create a structure for movement for students without defining every little aspect of it and for their own recording purposes so they can remember. "

" In World Dance class, connection is from cultural dance study to notation as an indispensable documentation & analysis tool."

" More often I connect our readings in Labanotation class with dance history – I give them historical background about what they're reading. "

" I use the direction symbols & repeat signs when I write tap steps on the blackboard in my Tap 1 class. The concept of x & stretch has given me insight into teaching tap much more efficiently and clearly. The whole idea of place low and pulling your foot up towards your hip & relaxing your muscles as you do it. It's a whole leg movement. I use that imagery for the class –- you pull in along the same line and use your energy a lot more efficiently. "

> " When choreographing & working with actors, I incorporate Labanotation terms & concepts all the time! "
>
> " Use to differentiate weight shifts, directions & rhythms in Ballroom & Tap. "
>
> " In my beginning modern dance we teach basic modern dance history and I try to give them actual combinations that are scored like the Limón accent combination. "

Questions to be answered when making plans to take action

Everything points to the fact that we need to examine how Labanotation and Motif Notation relate and how they fit into the education of the dancer, how to best present them and what teaching materials need to be made available.

The survey tells us that students and teachers need reading examples from contemporary works. When the DNB had to cut back on various activities in the mid 80's and closed its school, the focal activity became the notating of scores. Funds for notating works have been available more often for preserving works of choreographers who have recently died than for those who are living. Can more current works be recorded as well?

Teaching a work from score at the same time that students are having a notation theory course is mentioned as a most successful combination. Since performance fees for a work are often contingent on grants as departmental funds are not sufficient to cover them, this is not always possible. Can anything be done to improve this situation?

In this age of rapidly developing technology, multi media teaching materials are in demand. How are we keeping up with these developments?

Since very little advanced notation training is available at colleges and universities, how can the DNB attract and train teachers and notators? How much study can be done on line or through distance learning?

We must re-examine our goals, the way we train teachers & notators, and the materials we offer as we enter the 21st century.

For a copy of the survey questions and/or an 18 page summary of replies to the 22 questions which was handed out at the conference, please contact Lucy Venable at: venable.1@osu.edu

Submitted October 12, 2001 for the *2001 ICKL Conference Proceedings*

A TEACHING METHODOLOGY OF FÉLOLÁHOS ("HALF-WALLACHIAN") FROM GYIMES[1]

by

Péter Lévai

Félolához is the name of a solo man dance performed in the Gyimes region. It belongs to a larger Hungarian dance type, the *ugrós* dances (Martin 1970). In the following it is intended to present a methodology of teaching this dance, where the method uses the means of Labanotation in an integrated way.

The greatest difference between the Transylvanian and Transdanubian or Great Plain ugrós dances is in the length of the dance (the Félolához dances are much sorter then the others), in the applied movement sequences and elements – which are very similar to that of other ugrós dances –, and in the relation of the movement sequences to the musical main beats.

We have to make clear, that in this dance many slaps and claps can be found in really stabilized forms. Then we have to know the *structure* of Félolához, and we have to find typical movements and movement associations, supports and gestures, which are fundamental in this dance material.

For this a teaching strategy can be the following:

- understanding the music beats and sections (kolomeyka type with 4/8 metric structure and eight measure long music sections)
- finding the support rhythms and possibilities in even quarter na or even eights dd corresponding to the music
- finding the last two measures of a musical period with the characteristic rhythms of ddvdav or ddvaav
- connecting the separatedly indentified motives (movement sequences) into one related section with the usual dd rhythms and closing the section with an augmented aa rhythm motive (which also consists the same movements)
- separating the leg motives and slap-clap motives from each other
- building an 8-10 measure long dance section, alternating leg and slap-clap figures.

[1] Gyimes is the name of a region in the East-Carpathian Mountains, inhabited by Hungarian population.

In Félolához the most important is to understand the possibilities of the support rhythms. The first dance step, what we can practice is one of the easiest forms. It is, when we jump from two to two legs with the rhythm of even quaters aa. If we intend to make this sequence a little bit more difficult, we can open and close the legs in the alternating supports – see Fig.1. If we change to the normal performance of this motive in even eights dd (Fig. 2.) we can see and also feel, much harder to change the first and second positions immediately one after the other. This is why the Gyimes dancers are doing a little variation in this motive. They slide on eigth point – Fig. 3. – and this form is much closer to the original movement style.

The form can be complete if we include more possibilities spatially, with the same movements: for example we can turn – see Fig. 4. We can also move on a straight path forward (Fig. 5.), backward (Fig. 6.) or on a circular path (Fig. 7.)

Another important support possibility can be found in the springs, e.g. if we hop from one leg to the same, and next time from one to the other – Fig. 8. This is a very important movement sequence, because we can find this motive in every *ugrós* dances, with a great variety in speed. Generally in the jumping dances this motive is in even quater aa but in this dance all the time is in even eights dd. A possibility of the teaching and learning methodology is to combine these two rhythmical forms in one – Fig. 9.

If we complete the support movements with gestures, we will meet another problem – Fig. 10. The music is too fast for performing these directions without modification. Almost impossible springing without sliding, especially if we want to show that progressing character of the dance (moving all directions in space, just like we did it with the motives before: Fig. 4-7.). We can modify the support directions to help easier dancing. If we slide–step into cross directions (diagonals – third positions), it helps to dance faster and easier because the initiating leg gestures can be performed with smaller deviations. This performance also helps change location – Fig. 11-12.

In this dance no matter how the support is related to the musical main beat. The motive of Fig 12. can be performed also as Fig. 13., where the movement sequence is started with the step instead of the slide.

Another point in understanding the dance structure is the correlation between the sections of the music and that of dance. The music has eight-measure phrases, and the dance tries to follow this structure, with a special possibility of augmentation. For example a rhythmical form of dd vaav musical closing is mirrored in the dance such as Fig. 14/a and 14/b. The two variations also show the possible difference in changing the sequence of step–slide. In the last measure of Fig. 14/b the clap and the slap helps to the make clearer and more understandable the augmented rhythm aa.

Slaps and claps can appear in other interesting movement associations in this dance. These elements are not stuck to the one or two measure structures, because it is not important in this dance. What is important is to correspond a musical phrase mainly to the leg figures and another to slap-clap figures.

Let's see, how we can understand the basic elements, and how we can build up the main slap-clap motives in this dance. The easiest way to try to follow the music beats in 4/8, if we do clap and slap on every beat – see Fig. 15. The next possibility to change the rhythmical form, without changing the main support and gesture forms in e.g. Fig 16. We can see there is one more slap between two music beats: it gives ornament, and it starts to give even eight to this basic rhythm form.

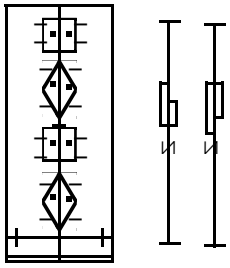
If we leave out one support (the closing in beat two) between two leg slap – see Fig. 17. – the connection of forward and side leg gestures becomes more direct, which gives an effect of "pressing" movement forms to each other. To approach the final character of the dance, a further modification is needed with a spring from both legs to the left – see Fig. 18. To develop further the dance technique springs are included at each slap at the free leg, as in Fig. 19. A special condensation into a new shorter rhythmical form of _ is also possible according to the notation of Fig. 20. It is resulted by leaving out the hold of support in the third beat.

Since the dance reflects an even eights acoustic character, the only chance to make shorter the rhythm form, dd a to continuos eights is to transform the last quarter into an eight such as in Fig. 21. This 5/8 form contains all of the main support and gesture and slap-clap forms what can be found in all of the man dances in Transylvania in 8/8 form.

Another interesting feature in this complete form, that the support legs are performing the same as in Fig. 11-13. but with a different rhythm, so it is another good reason, why we have to learn deeply the basic support possibilities.

In the last form in Gyimes dance we can see one kind of 8/8 form but only in acoustics. This form is usually just for the closing form of slap-clap movement associations parallel with the end of the music sections of Fig. 21., but this is very important to understand correlation of support rhythm aavaav and clap rhythm [y [yv[y av because this form is the base of the slap-clap combination of lad's dances in Transylvania.

The complete dance material of "Labanotation in the Dance Teaching Methodology" presented by János Fügedi and Péter Lévai on ICKL conference 29. July 2001. part:#1



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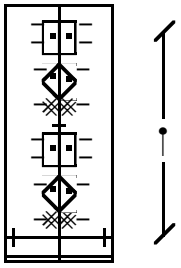

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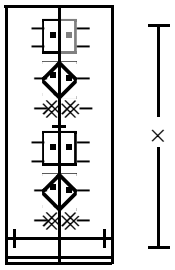

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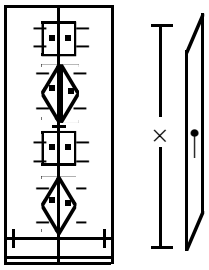

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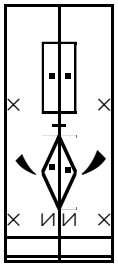

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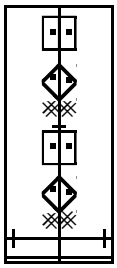

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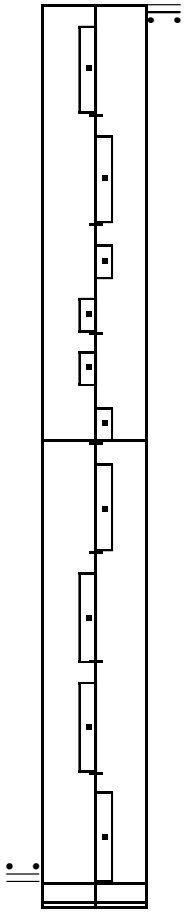

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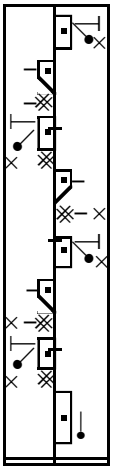

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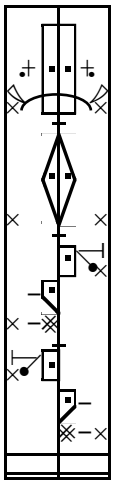

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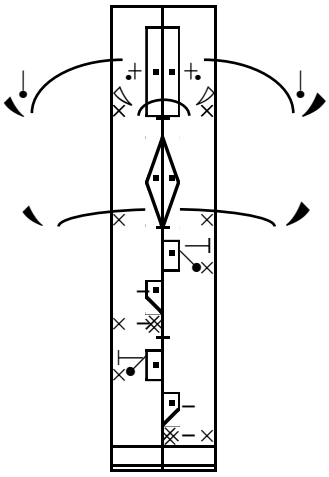

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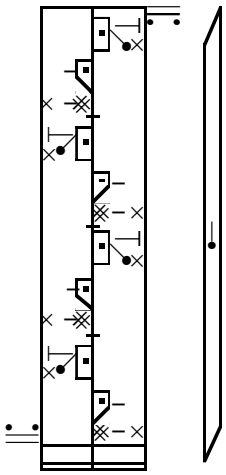

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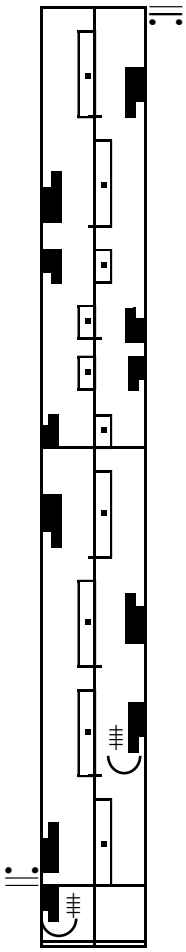

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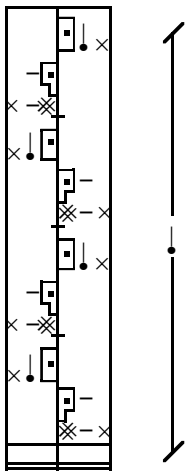

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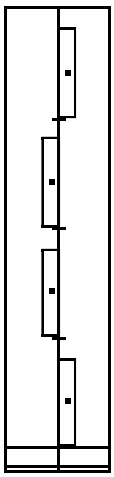

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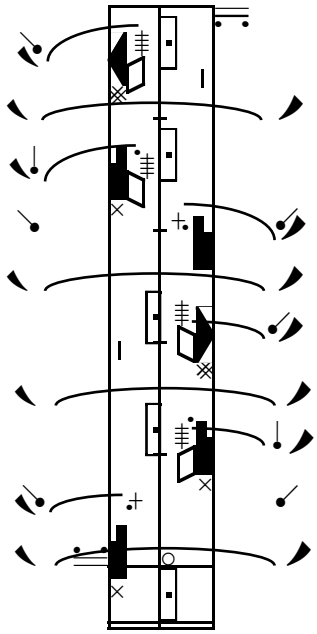

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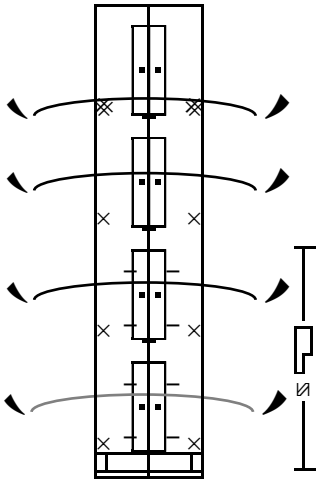

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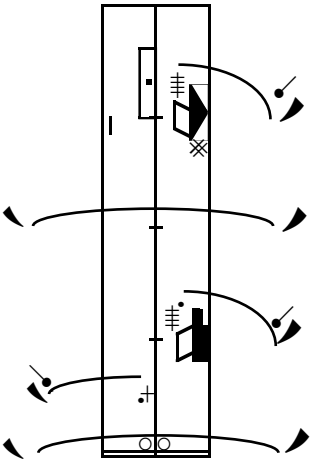

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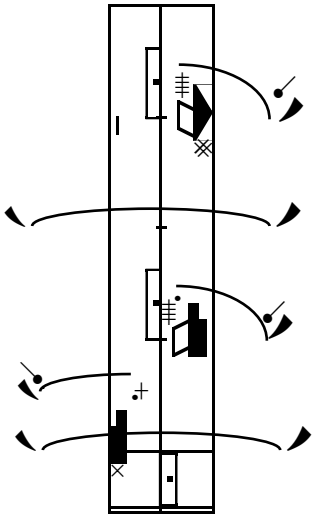

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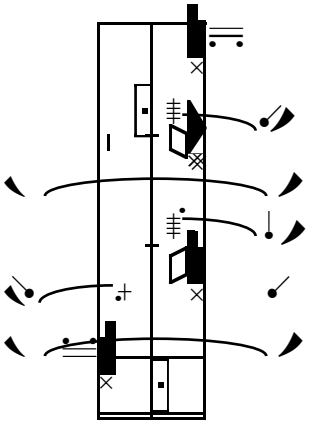

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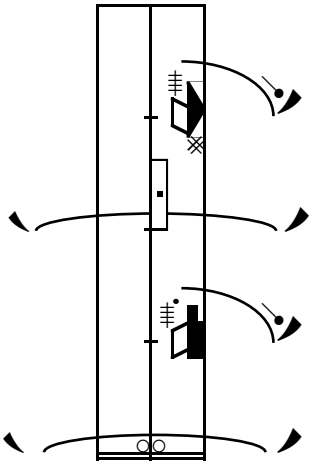

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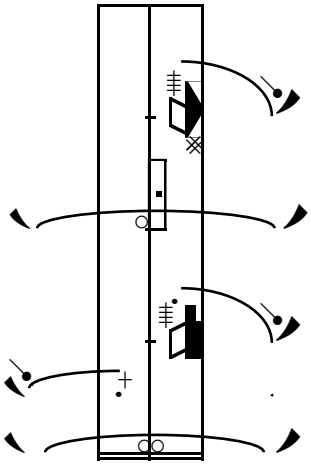

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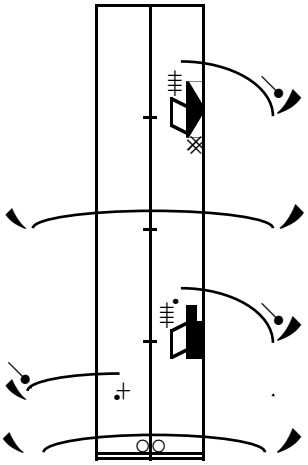


17.

TRAINING FOR DENISHAWN

by

Jack Clark

This presentation brought together two manuscripts by Ted Shawn to show how they can be used to help coach the stylistic detail needed to bring the Denishawn movement style back to life. These books are Ted Shawn's *Every Little Movement*, and his *Fundamental of Dance Training*. *Every Little Movement* is Shawn's discourse about the Delsarte method of movement analysis and training. His *Fundamental of Dance Training* is a collection of training and teaching exercises, accompanied with the notation by Ann Hutchenson Guest. The exercises and principles of movement analysis found in these books create the earliest explorations in American Modern dance, foreshadowing the technique and style developed by Doris Humphrey and Martha Graham after leaving the company. Shawn's documents present possible truths useful in the interpretation of the Denishawn style, taking the principles of Delsarte training and aesthetics and forming them into a cohesive method of movement training. Delsarte was the basis of the aesthetic training of both Ruth St. Denis, Ted Shawn, and was filtered into the technique/style of training of the disciples of the Denishawn School and Company. The Delsarte movement philosophy presented in the Ted Shawn texts informs us of the choreographic decision making process inside the Denishawn repertory. Shawn's series of exercises in his training Fundamentals supplies the mover w/ ways of exploring and informing the body of the technical approach in training used by Denishawn in creating a dancer capable of performing the repertory.

This presentation lead the participants through exercises from the training fundamentals, highlighted the Delsarte principle to be expressed in the movement, related the exercises as preparation material for the dancer, and applied the practice directly to the sections of the choreography of both *Soaring* and *Incense*

The following Delsarte principles highlighted were the following:

Delsarte Principles "Art is feeling, passed through thought and fixed in form"

Tension & Relaxation
Opposition - action accompanied by opposite direction
Parallelism – action includes movements in same direction
Succession – thought and feeling, reflected in expression, then in action

Opposition = vital force
Parallelism = design emphasis, weakness, gentle
Succession = true (outward) or false (inward)

Forearm is the cradle of emotion
Elbow indicates vitality
Hands relate to the mental

Ted Shawn's FUNDAMENTALS OF DANCE TRAINING offers a tool to grasp these principles.

These are the exercises pulled from the book, which were used to explore the choreography of *Soaring* and *Incense*. The following headings relate to the named sections of the text, *FUNDAMENTALS OF DANCE TRAINING*, and the letter of the exercise that follows relates to the letter of the exercise found in the text. These exercises are suggested that would be useful in preparing the dancer for these works.

SOARING

General Stretching Set: Variation on B **,** Tension & Relaxation
E - Lateral Stretch , Succession
F – Sagital Circle, Succession
K – Gnossienne Movement

Tension and Relaxation Set I
C, D, F, G, H

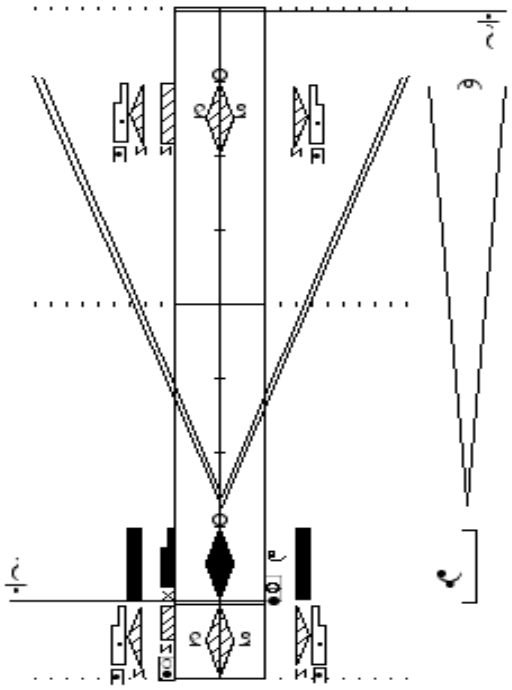
INCENSE

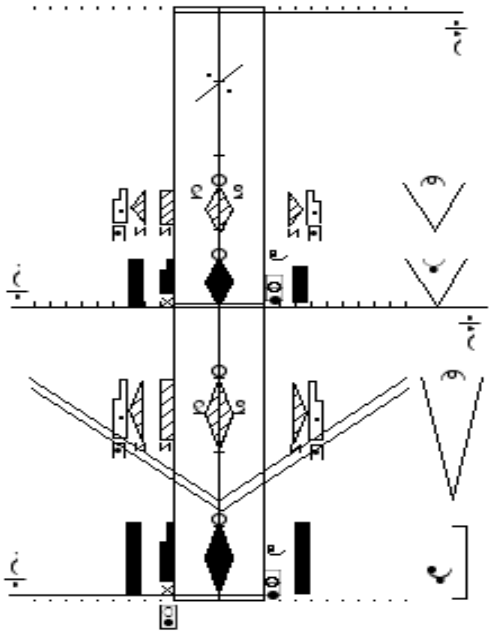
Series of Successions
F - Opposition in Oblique
G- Lateral Plane

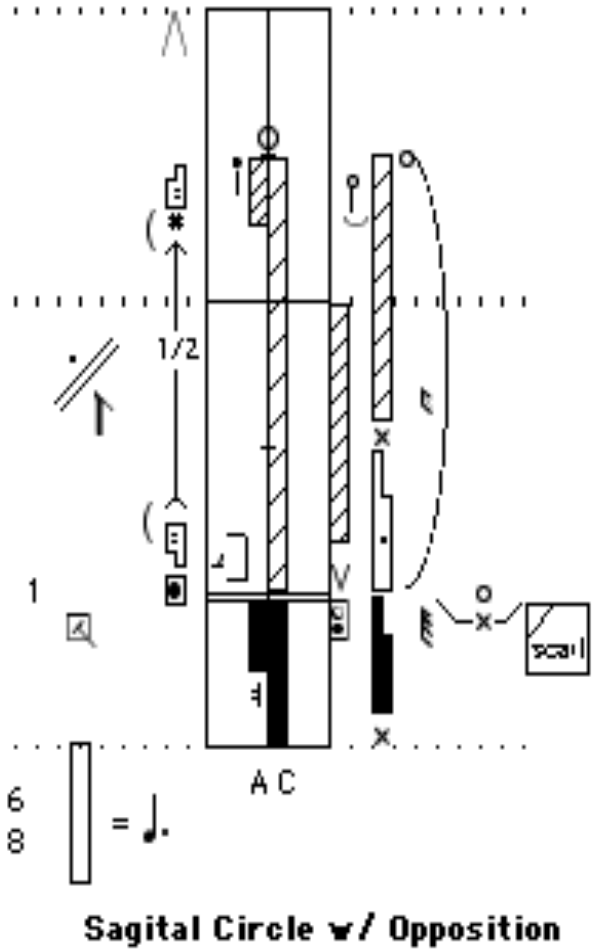
Tension and Relaxation Set I
J - Hip relaxation

After leading the participants in these exercises, a detailed analysis of sections of the repertory followed, relating the movement principles discovered in the exercises to the performance of the score. The following notation is the detail of analysis used to train the participants at the session in the Denishawn style.

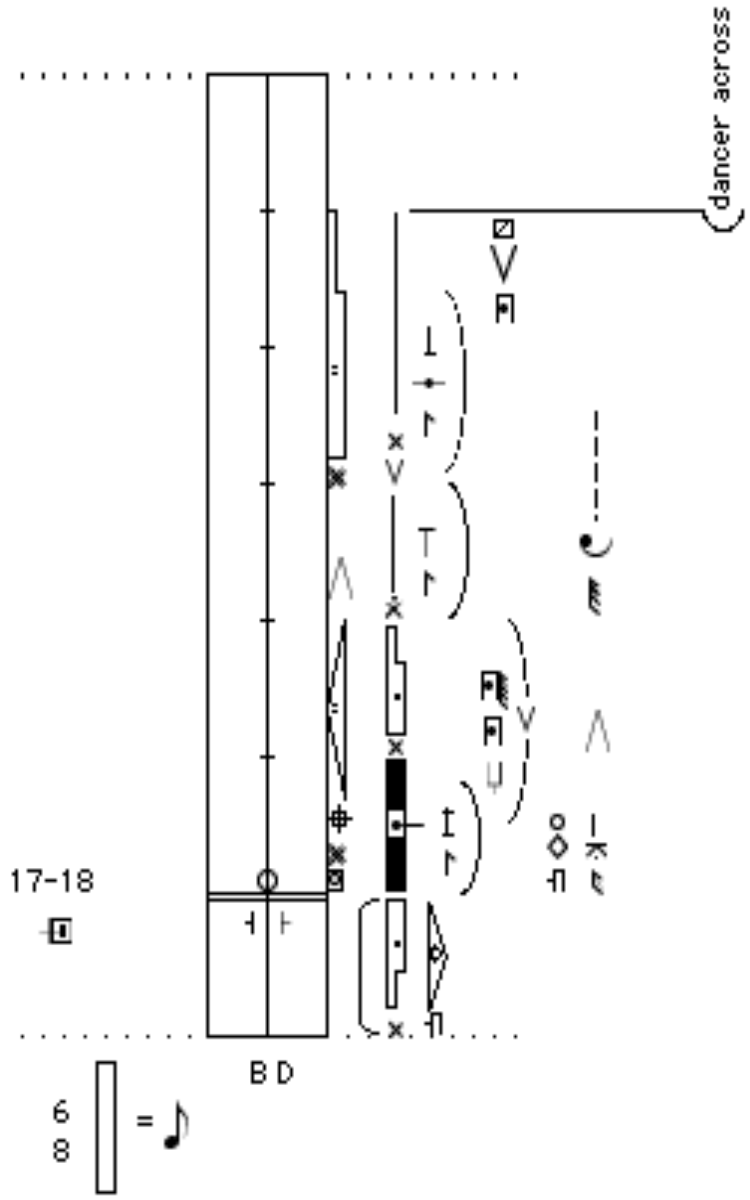
VARIATION ON GENERAL STRETCH SET I B -
Collapse and Sequential Lift





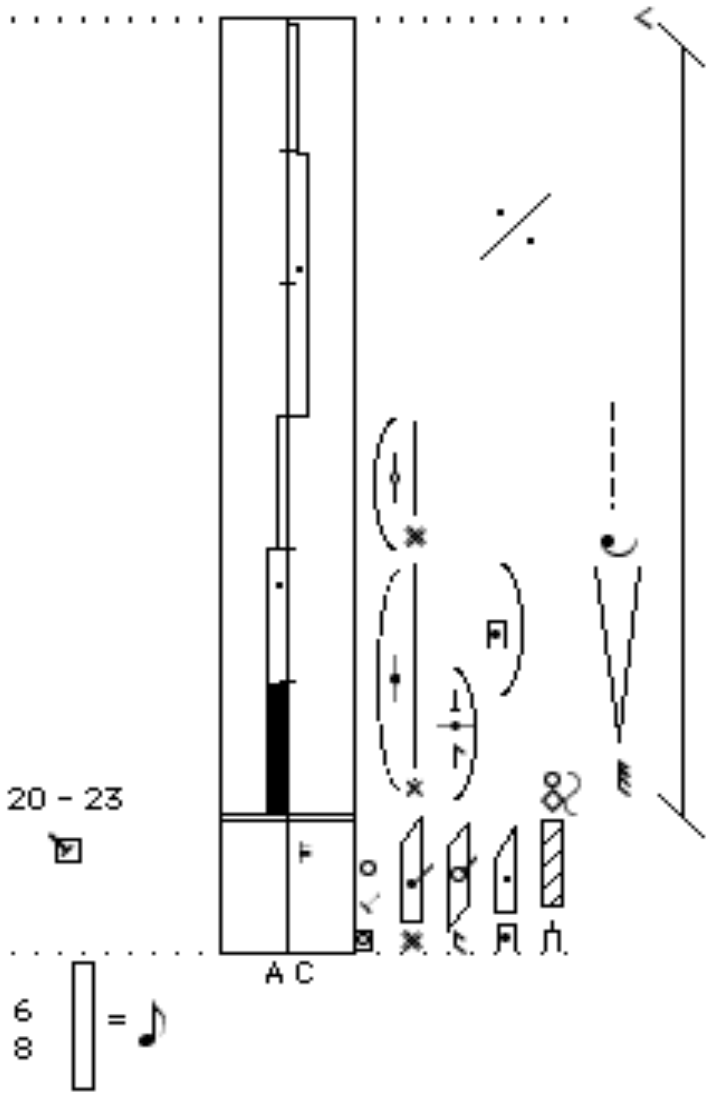


From *SOARING*, meas. 1.



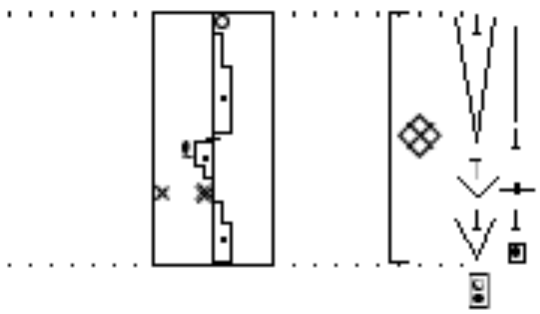
Arm Succession & Parallelism in Torso

SOARING , meas. 17 - 18



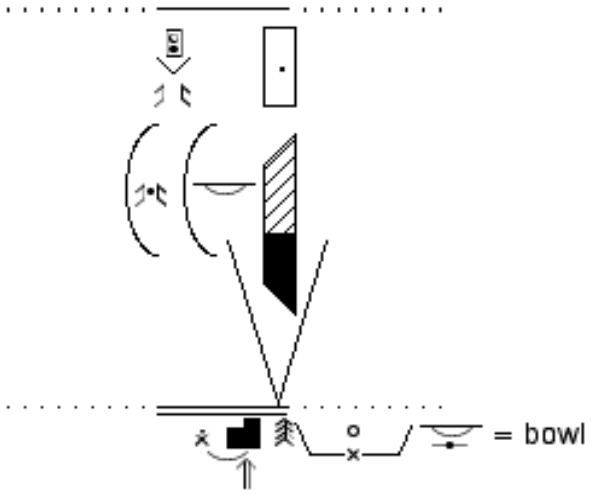
Arm Succession & Parallelism in Torso

SOARING, meas. 20 - 23



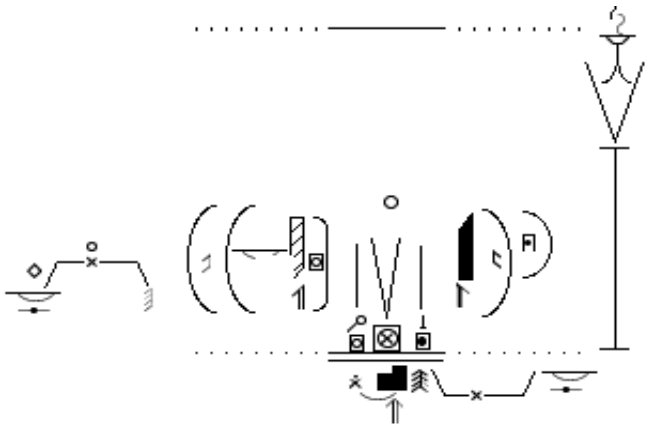
Subtle Rocking Succession

INCENSE, basic walk;



Offering - Succession and Parellelism

Offering the bowl to the Heavens – MOTIF demonstrates the intention;



Opposition and Succession produce Power

Crossing to the incense burners, bowl carried overhead:

BALL GAMES - FRANÇOIS MALKOVSKY

reading session by

Suzanne Bodak and Noëlle Simonet

Born in Czechoslovakia, François Malkovsky (1889-1982) spent his youth in the Carpathians. After studying singing in Prague, he discovered France in 1910. In 1912 he met Raymond and Isadora Duncan. These contacts deeply influenced his approach of an art of movement. Malkovsky observed and analysed movements of animal life and nature. These were the basis for his own movement vocabulary. After 1918 Malkovsky worked and developed his «new dance». In 1950, the dancer became an educator, he taught until 1980.

Through his technique and his dances Malkovsky aimed for a freed body, a «danse libre», a free dance, which he called an «art of living». The «spontaneous» and «natural» movements do not mean that no studies are necessary. Although it appears as simple form of dance, there are special training and specific exercises to ead to experience of natural movements. The ball games proposed are an example of such training.

Malkovsky says «*Play like children, Joy exists*»
Ball games are a challenge. They require the exercise to be transformed into a game, and participants should remain relaxed even at the risk of losing the ball.

In offering a ball, whose only wish is to roll away from the player, Malkovsky was trying to reduce the impact of analysis, which presents a risk of segmenting the motor act; hence his injunction to «*play*». To find an organic, apparently playful movement. The aim is to learn a specific control of movement, involving the different parts of the body in its totality, through movements in rhythm with the impact of the ball bouncing on the floor.

The ball is bounced off the floor with total commitment. What matters is the osmosis between the bouncing ball and our own interior surge, revealed by the fluidity of the spine.

«*Be the bounce, be the surge*.»

Before each throw, there is a period of accumulation linked to a slight shift in the pelvis, followed by the impact of the ball, which should correspond to a downbeat.

«*The end of the gesture corresponds to the downbeat*.»

Three Ball games were proposed :

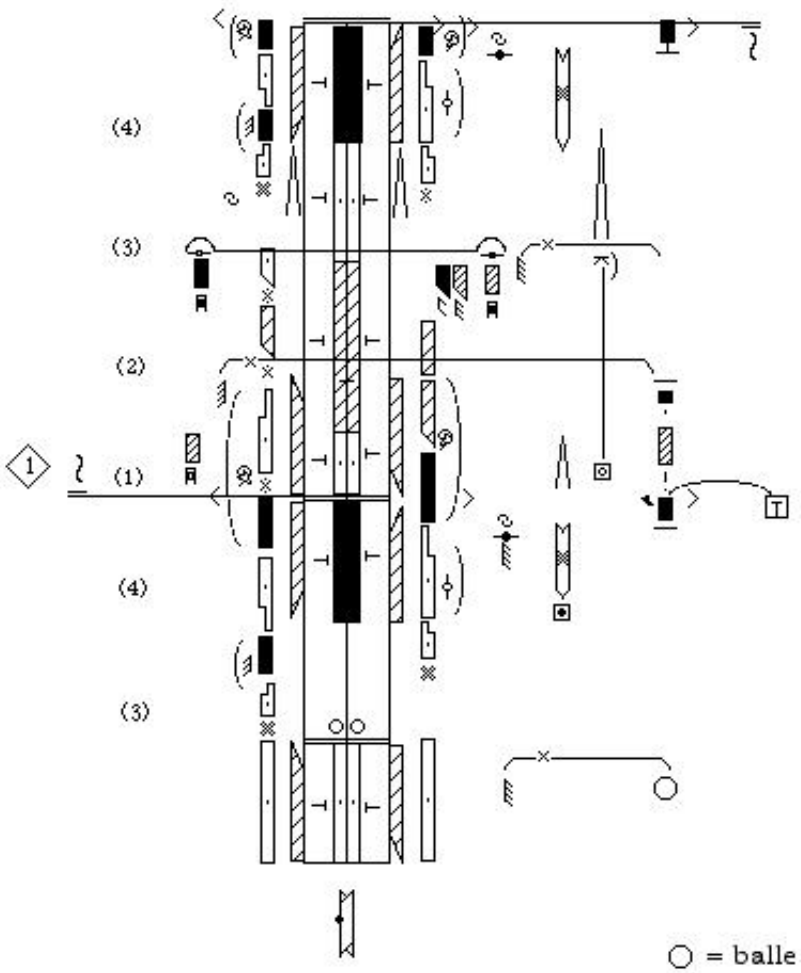
. always with the same hand or *returning the ball to the hand.*
. changing hands or *with one hand and then with the other*.
. in pairs or exchanging. *bounce the ball on the floor at a point two-thirds of the distance between you.*

The «*Bounce a Ball*» series is rich; the selected exercises are basic modules that can be developed and associated.

ILLUSTRATIONS

BALL GAME

"Returning the ball to the hand"

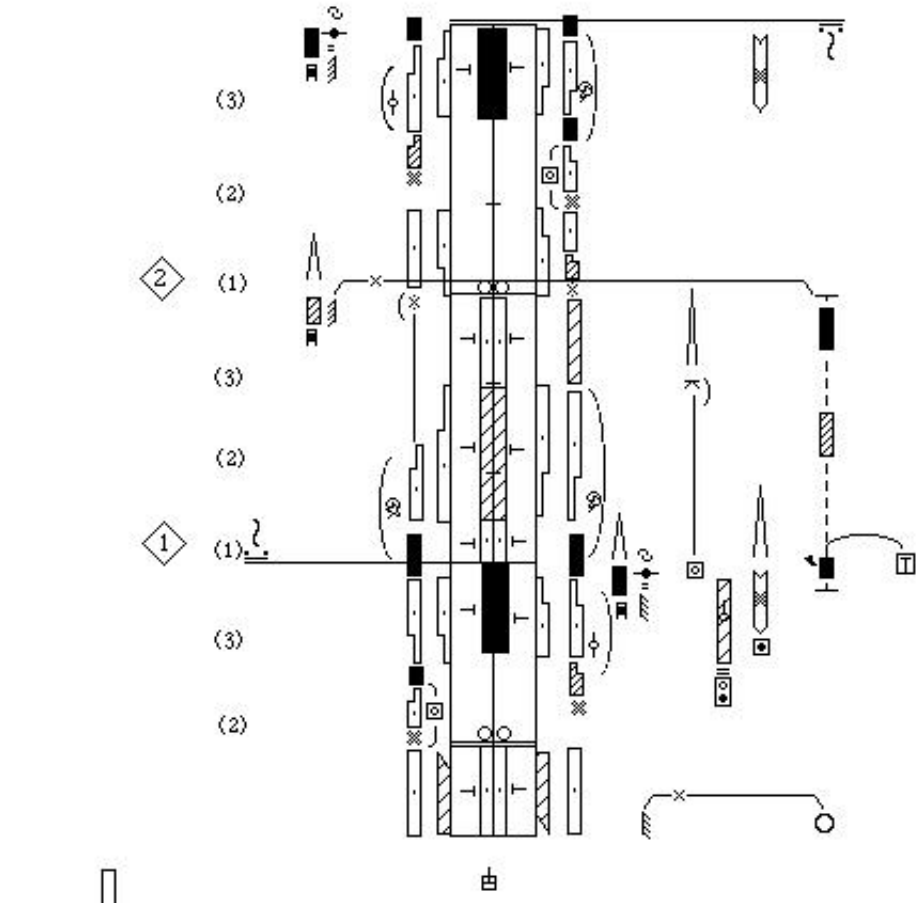


4/4 ♩ = ▯ m ≅ 112

"The sound of the ball corresponds to the downbeat"
"Don't wait for the downbeat to throw the ball"

BALL GAME

"With one hand and then with the other"



3/4 ♩ = ▯ m ≅ 152

"The ball bounces on the downbeat."
"Become the bounce of the ball."

BIBLIOGRAPHY

Living Heritage, François Malkovsky's Free Dance, by Suzanne Bodak. Notation: Karin Hermes-Sunke as interpreted by Suzanne Bodak. Self-Publication. ISBN: 2-9516516-1-9
52 Euros (including CD)

Mémoire vive d'un heritage, La danse libre de François Malkovsky, par Suzanne Bodak. Notation: Karin Hermes-Sunke selon le souvenir et l'interprétation de Suzanne Bodak. Auto-édition. ISBN: 2-9516516-0-0
51 Euros (CD inclus)

Information at: http://home.worldnet.fr/suzbodak/LivingHeritage.html
http://mbodak.free.fr/

CHINESE DANCES

reading session by

Dai AiLian

These folk dances were recorded in the mountains of Yun Nan and Sichuan Provinces, learned from natives in their own environment. For years I have been doing "field-work", and the last time I went to the mountains was in 1993.

I have tried to record the dances as simply as possible so they can be easily and quickly read by a bigger community of people. My policy is "Walking on two legs": one, to popularize the notation and the dances, and two, raising the standard of the Labanotation.

Readings: Shounan Quinbu (Good Fortune)[*1]
Dage (Lolo) Dance II[*2]
Moon Dance[*2]

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*1 Published in *Eight Tibetan Folk* Dances recorded by Dai Ailian, 1999.
*2 Published in *Eight Yi Folk Dances* recorded by Dai Ailian, 2001.

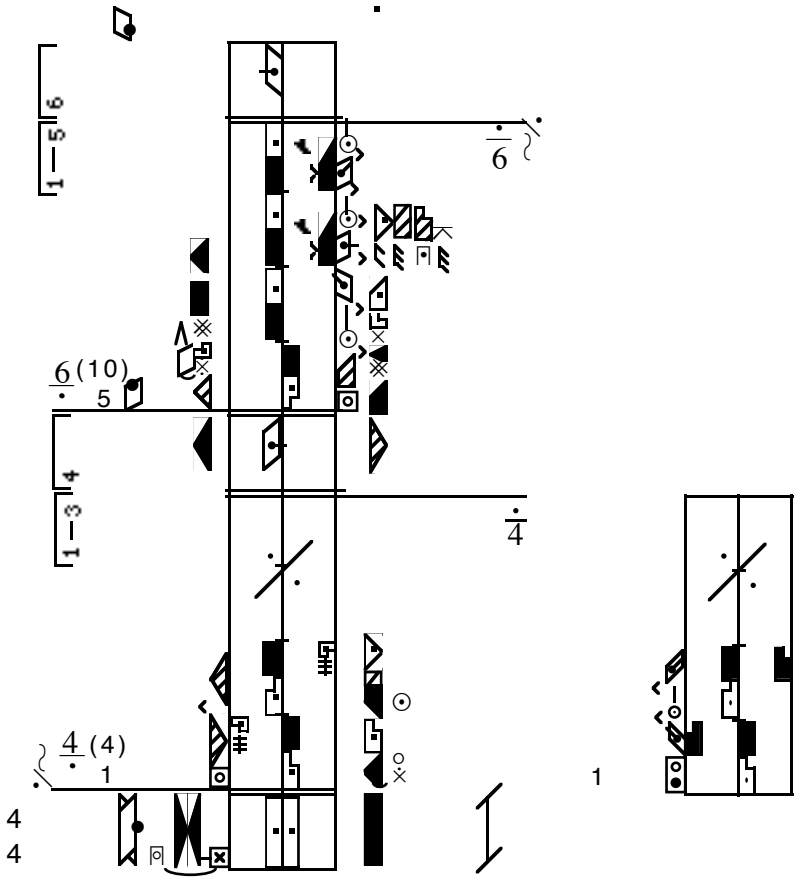
Each book with an accompanying cassette tape may be ordered for $8 plus postage from:
Lucy Venable, 554 South 6th St., Columbus, OH 43206, USA
Fax: 614-469-9984, e-mail: venable.1@osu.edu

Ba Tang circle dance of Kang Ba Tibetans in Sichan Province, SW China.
Recorded by Dai AiLian

SHOUNAN QINBU
(Good Fortune)

"There are 130,000 Lamas in the temple east of the Eastern Sea continuing Zong Gerba's vocation."

(Introduction: 2 bars)



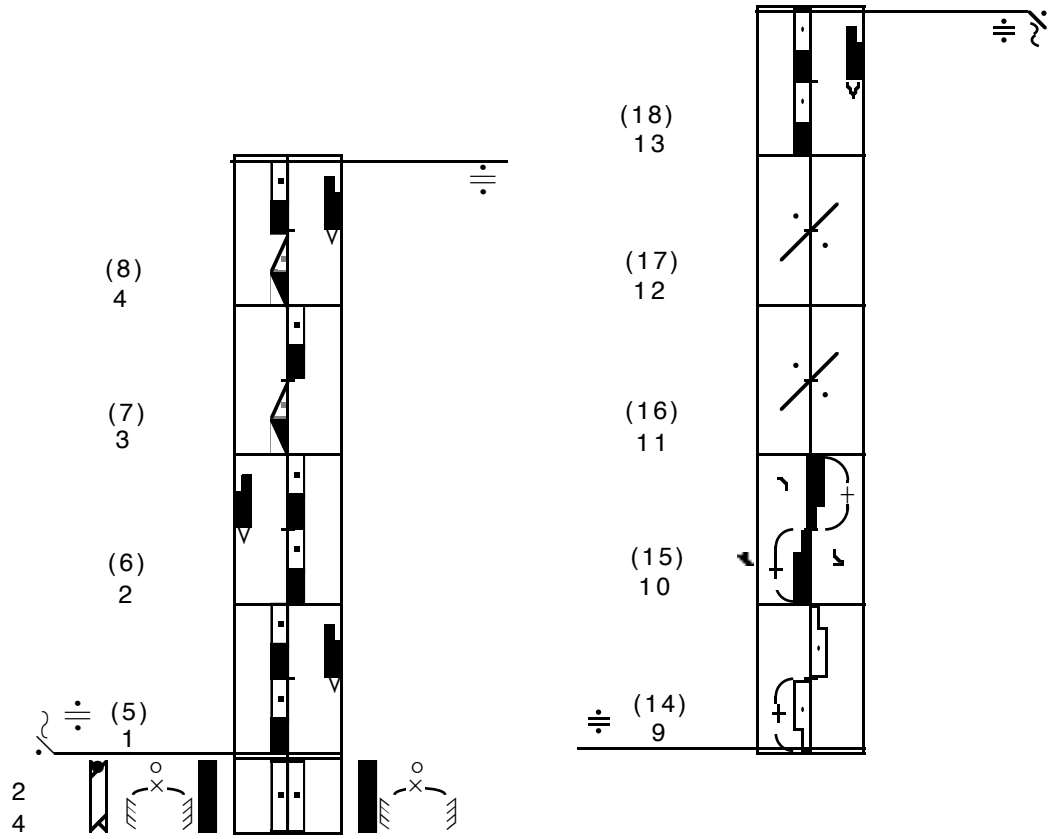
A **B**

Lolo (YI) Dance (also called "Left foot dance" because of starting on the left foot.) The Lolo people of Stone Bridge River village, Wuding county, Chu Xiong prefecture of Yunnan Province, male and female without age limit, led by young men strumming on the moon guitar, arms down and hands clasped, very close to each other, dance in a broken circle and sing or shout "lo-li-lo-li-lo". Allthough all the steps are repeated on both sides, progression moving anti-clockwise is made by smaller space to the left. The combinations of tne steps change to the different tunes of the music.

Recorded by Dai AiLian

DAGE (LOLO) DANCE II.

(Introduction: 2 Bars)

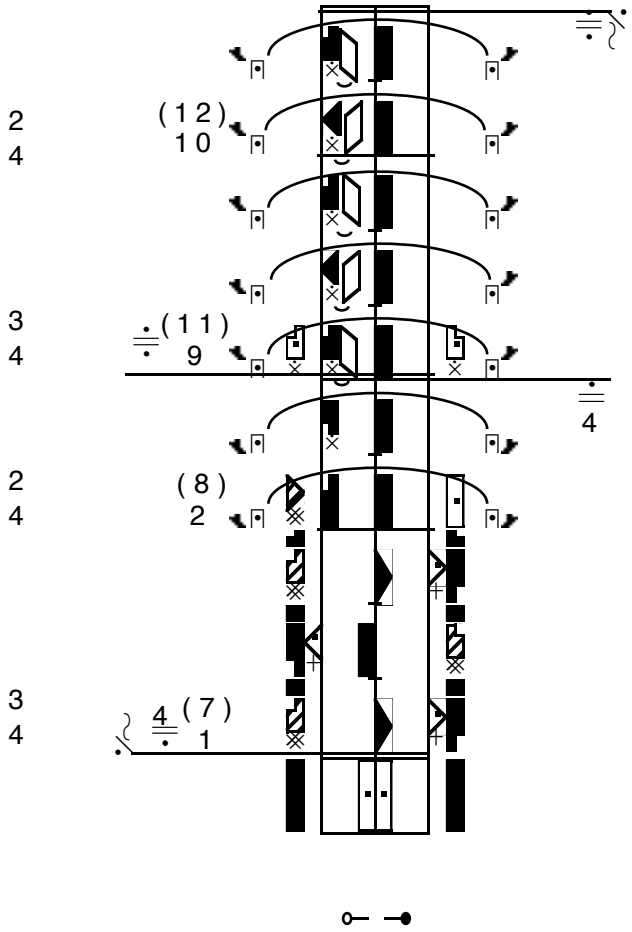


Recorded by Dai AiLian

MOON DANCE

The Sani sect of the YI nationality said they learnt this dance from the Assi sect. Hence the similarity. The boys all strum on string instruments, big and small, and the bamboo flute plays the melody. It is done in two lines, or in two circles, the boys facing the girls who are in the outer circle. the youth of the Sani people of Baozipo village, Baodaoshao-Baozipo Area, Qiubei County, Wenshan Prefecture, Yunnan Province do their courting when there is moon light, dancing by the mountain-side.

(Introduction: 2 Bars 3/4,2/4)



BA GUA ZHANG -BASIC WALKING AND FIXED EIGHT PALM SET

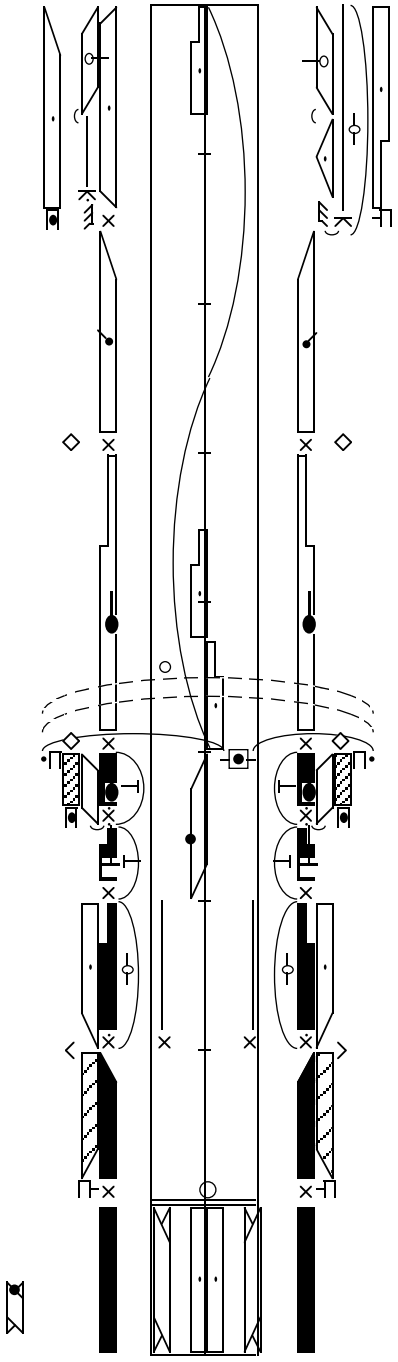
reading session by

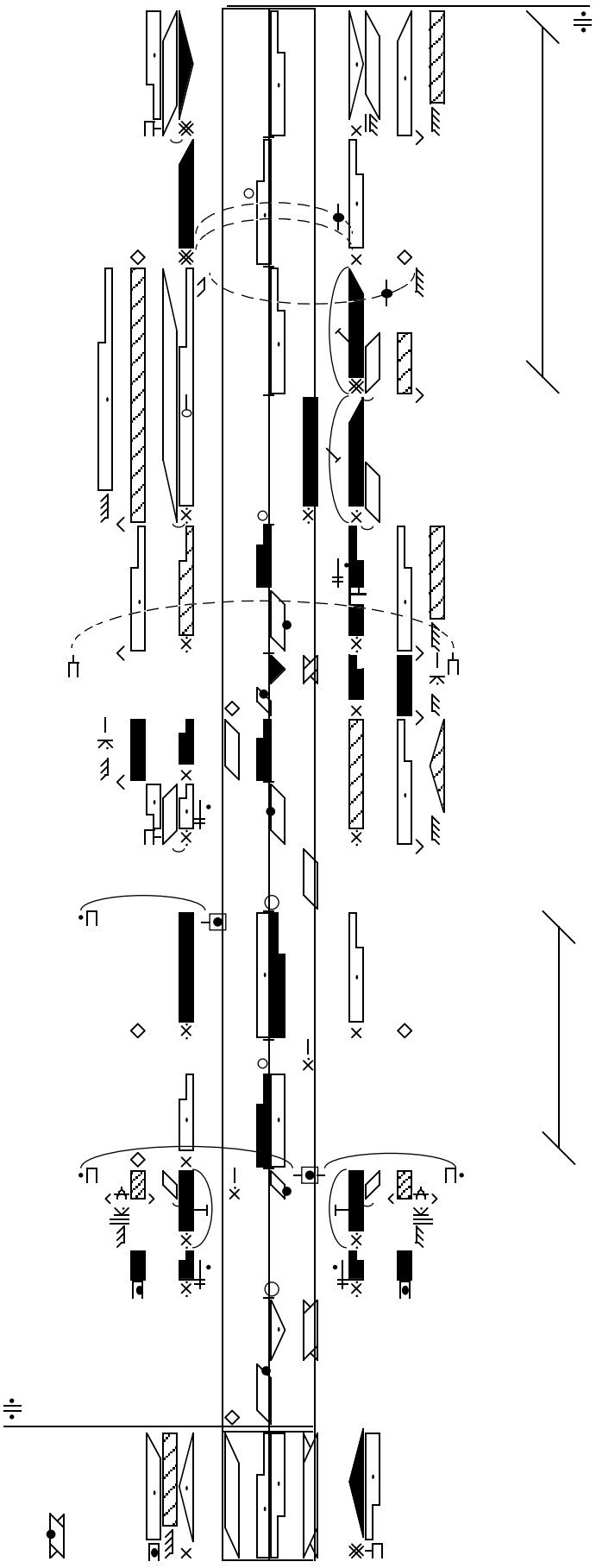
Wendy Chu

Ba Gua Zhang (literally translated as Eight Trigram Palm) is a Chinese martial art based upon the theories of traditional Chinese medicine and the philosophy of the I-ching. Its movement imitates the Toaist Ba Gua symbol of the I-ching. Techniques are demonstrated while walking low in a static circle. One of the intentions of this technique of circular walking is to absorb natural Qi evenly from all directions. The health benefits of this circular Qi cultivation ensures that longtime masters are not only excellent fighters but also live extremely long lives. (http://www.beijingbagua.com)

The notation includes basic walking techniques and eight basic palm sets which were taught by Sifu Tsu Huan-guang, a Chinese martial art specialist, to the dance students in the Hong Kong Academy for Performing Arts in early 1998.

The reading session will include an introduction to Ba Gua Zhang and reading of some of the Labanotation of the walking, changing palm techniques and/or one basic palm set.





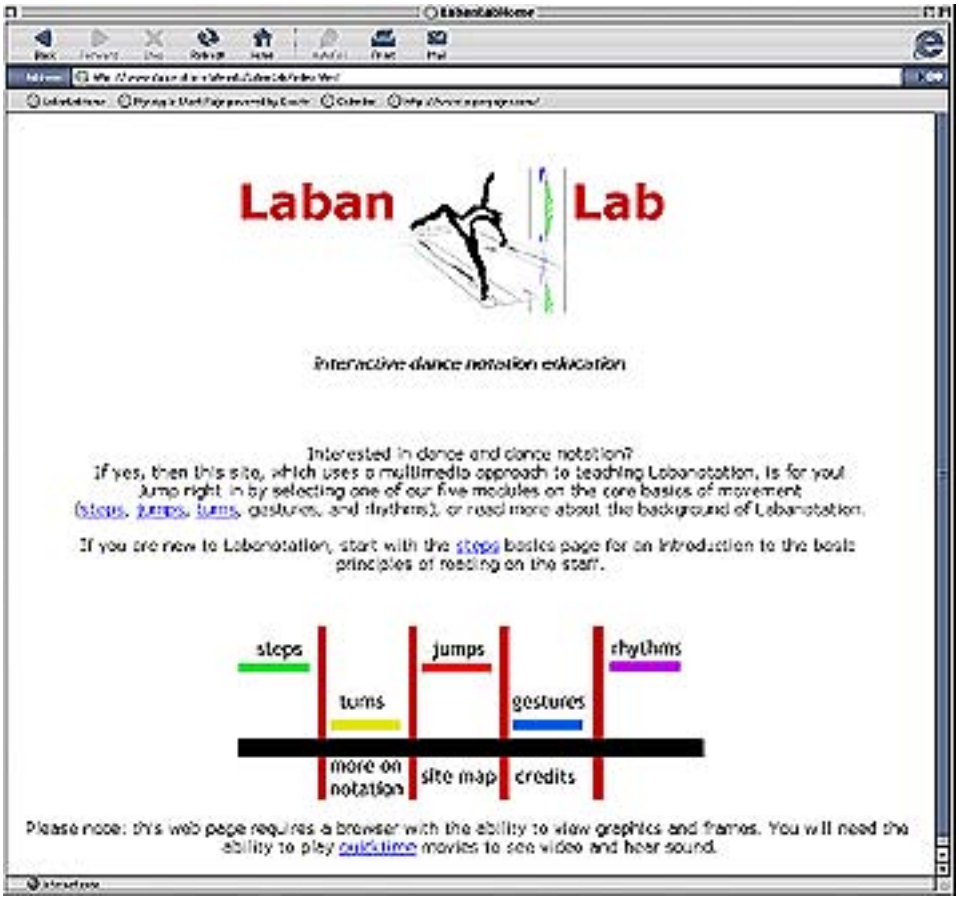
LABANLAB
http://www.dance.ohio-state.edu/labanlab/

by

Sheila Marion and Rachel Boggia

LabanLab is an interactive website for learning Labanotation. Created by Sheila Marion (project director, content) and Rachel Boggia (design, web technology, video), with music by Susan Chess, LabanLab uses multimedia computer technology to create a hands-on learning environment.

The website provides practical experience for learning the five core basics of Labanotation: steps, gestures, jumps, turns and rhythms. Emphasis is on learning by doing, and on dance, rather than notation theory. The site is designed to give the viewer a full experience, similar to a classroom, in the movement experiences, guided readings, and amount of practice material. However, it is also designed for learning without an instructor, so that viewers can work at their own pace and in their own time. Music supports each of the dances and practice readings, while text and video confirm movement understanding.



Although the website as a whole is fairly complex in its many layers, the overall look is open and simple. We wanted to give the viewer the feeling that Labanotation is accessible and fun to learn. The primary color scheme on a white background helps give the open look and serves as a simple navigation guide to each unit. Text is kept to a minimum, both to highlight the notation itself and to facilitate translation for those who may be learning in a language other than English. A conversational tone is used for all the explanations that link the various pages to give a feeling of accessibility. The interface is simple, favoring graphics over text, and the use of frames and progressively loading QuickTime movies and sound helps speed up the loading time.

In each of the principal pages, the notation is central, and brightest in color. Use of color in the notation helps facilitate score reading by distinguishing right and left foot for steps and jumps, for example, and direction of turns. Less important aspects of the notation are colored gray so as not to draw attention to themselves and so the main symbols stand out more clearly.

The varied approaches to the main concept within each topic—movement experience, basics, short examples to try out the concept, dances and practice readings—follow a typical classroom format for introducing new material in Labanotation, as currently recommended by the Dance Notation Bureau's Teacher Certification Course. The purpose of the various approaches to each topic is explained on that topic's main page.

The spirit of this approach is movement centered, and is similar to a conversational approach to learning a language. The idea is that once dancers have experienced the movement concept physically and learned a minimum of symbols, they will incorporate the knowledge on both a mental and physical level as they practice reading basic dance scores. Observation and notating simple phrases reinforces movement understanding. Later, followup explanations of theory give the reasoning and logic behind the symbols and their application. Discussion pages allow viewers to share questions, answers and observations. Finally, the section "more on notation" will link viewers to webpages for various centers for notation and let them know where they can continue their studies, order textbooks, or otherwise find out more about notation.

In using the web pages, while there is an implied order within the topics, and in the layout of the main units on the home page itself, viewers may wish to go to the material in any order, depending on their own preferences and learning styles. To accommodate this, each unit and page within a unit is as stand-alone as possible.

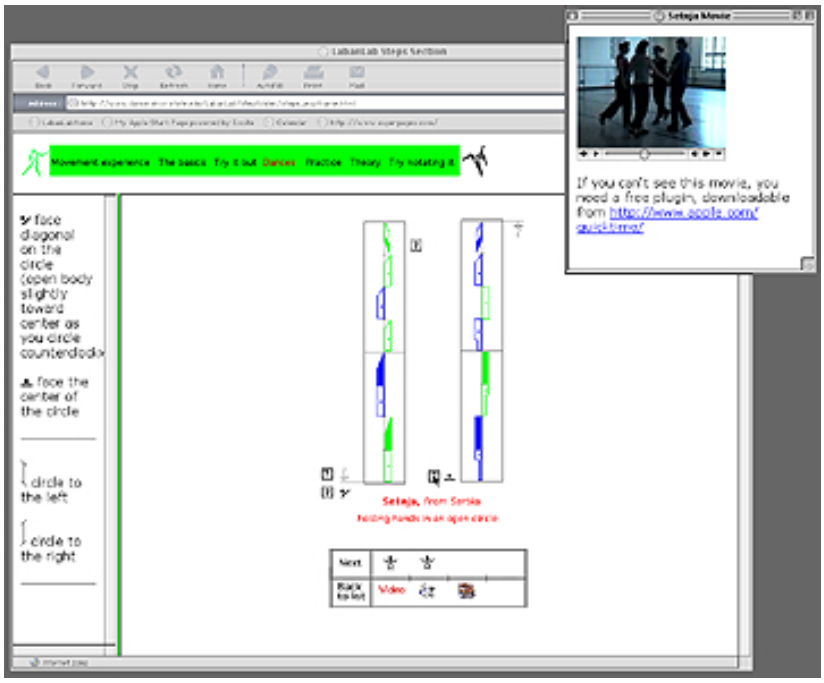
The varied approaches to each topic are supported by different media:

The "Movement experience" (not yet constructed) will be a guided improvisation using music with voice-over and accompanying text. The purpose is to allow viewers to experience the movement concept physically, without symbols, in order to find the sense and flow of the movement itself.

The "Basics" uses notation and text to introduce the main symbols and general application for each topic.

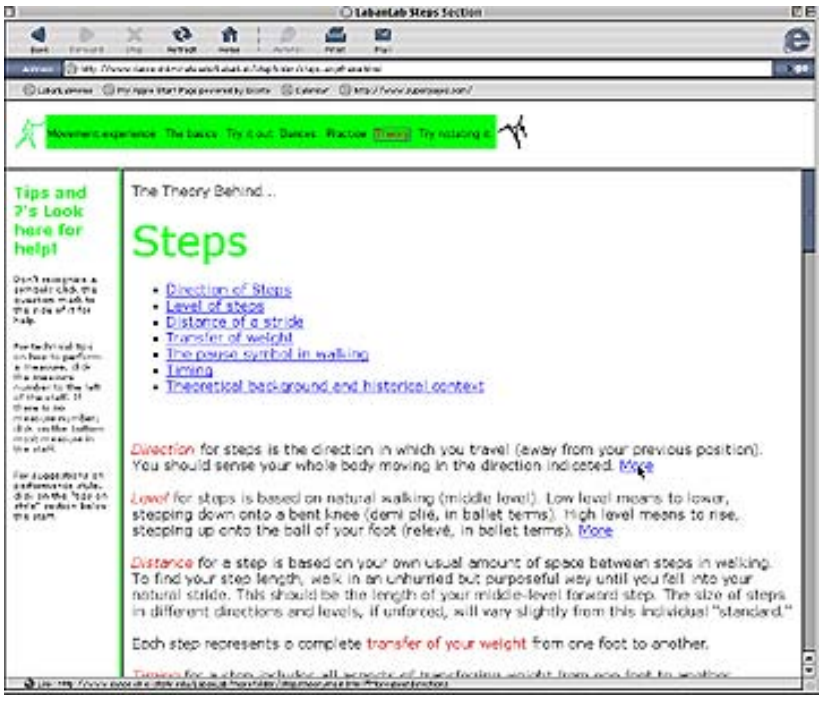
In "Try it out," notation of short, easily recognizable patterns—from social dance, ballet and modern dance—is accompanied by wordnotes which are colored gray to minimize their impact. Unfamiliar symbols which are not dealt with in the basics have a question mark beside them. A click on the question mark brings up an explanation in a frame alongside the notation. This device keeps the main frame from being cluttered with text and allows the viewer to choose whether to look up the explanation, or to skip it if they understand the meaning through the movement context.

The "Dances" section for each topic includes a variety of short folk dances from around the world. These pages are the most complex in their layers of media. A menu below the notation gives a number of options. The book-stack icon leads to background information about the dance, which usually includes links to related websites. Viewers can click on the filmstrip icon to open a QuickTime movie of the dance, and on the music-note icon for audio accompaniment for each dance. Supporting text appears in the frame at the side of the notation and includes tips on performance (accessed through the figure icons in the menu at the bottom), wordnotes explaining the notation (opened by clicking either on measure numbers or on the bottom of each staff) and information on unfamiliar symbols (linked by the question marks beside the notation).

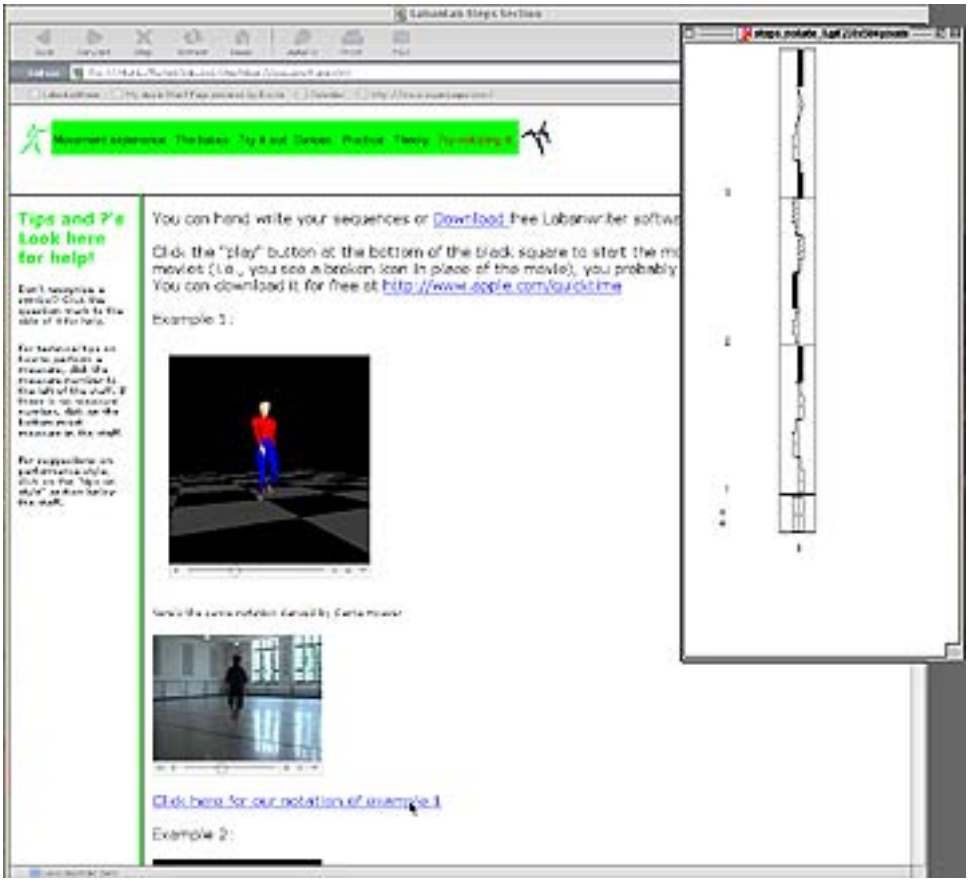


The "Practice" combinations are longer reading examples in modern, ballet and jazz dance styles. Like the dances, they have wordnotes, explanations of unfamiliar symbols, and tips on reading or performance, all of which can appear in the frame at the side of the notation through clicking on the various icons. The practice combinations have audio accompaniment but no video.

The "Theory" sections are simply text with examples, but links are used to guide the viewer and to keep the initial explanations simple, while providing more information on demand.



In “Try notating it,” viewers can link to LabanWriter to download the software, view videos of short examples, and bring up our notation to check against their own. Originally, LifeForms animations were to be used for the examples in the “Try notating it” sections, in contrast to videos of live dancers for the Dances sections, but technical difficulties with animation have made this a question for further exploration.



The challenge in designing the site was to create an easy to use and simple interface. The initial problem was how to set up the page so that interactivity would be convenient and would not clutter the user’s desk top with pop-up windows. The solution, using frames (like a “TV dinner tray” in which the main information is shown in the largest portion of the page and peripheral information can load independently in smaller portions to the side of the page) is a trade off. Frames speed load times and keep the workspace clear for most users, but very old browsers and most non-graphical browsers are not frames-compatible. However, the page would be useless without graphics and free updates on browsers are available. In order to print notation from the page, click in the desired frame before selecting the print command.

With the complexity of the website, the challenge has been to keep it fast loading and as widely accessible as possible. Solutions included keeping graphics to a few colors and saving them as "gif" files optimized for the web, minimizing "rollovers" (still in progress), and keeping navigation bars in their own frames. Movies and sound are in QuickTime, a widely used format with a free player downloadable from the web. We attempted to minimize scrolling by optimizing notation for a 800 X 600 pixel screen space. The site functions are optimized for 3.2 and later versions of Internet Explorer and Netscape Navigator, and 4.0 versions of other browsers.

The tools used include Adobe Premier 6.0 for video editing, Media Cleaner Pro 4.0 for video and audio compression, LifeForms for animation, Macromedia Fireworks and Adobe Photoshop for graphics, and Macromedia Dreamweaver for web design. The design was created on Macintosh G4 towers with 21"monitors.

The LabanLab project has been supported by the Dance Preservation Fund and the Department of Dance at The Ohio State University, U.S.A.

URL
http://www.dance.ohio-state.edu/labanlab/

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DEVELOPMENT OF MULTIMEDIA TEACHING MATERIAL FOR LABANOTATION

by

Minako Nakamura & Kozaburo Hachimura

0.Abstract

By using a motion capture system we can measure and record human body motion of intangible cultural properties like ballet, dance or other performing arts. Because the measurement accuracy of the system is high, volume of the data is usually very large. Compact and abstracted description of the motion is also required. We developed a method to generate coded description from motion-captured data. Labanotation score is produced from the coded description, and it can be readily used in choreography and dance education. This compact coded description of the motion may also be used as an index for motion-captured data stored in the database.

1. Introduction

Today, motion capture systems have been used for measuring human body motion in the fields of CG-animation and movie production[1]. The system can also be applied to recording and archiving intangible cultural properties like dance and other performing arts. We can obtain accurate 3-dimensional position data of human body motion. Because volume of the data is very large, a compact coded description is also required from the viewpoint of both data compression and an intelligent coding for the data transmission. This paper describes a method to generate coded data which corresponds to Labanotation from those obtained by motion capture systems, and to develop multimedia teaching materials for Labanotation.

Computer technology has been introduced for preparing and editing Labanotation score for some time. One of the oldest ones is in [2]. Today, the software LabanWriter[3] has been widely used by dance performers and researchers, and LED[4] has also been developed and used in Unix environment. We have also developed a Labanotation editor named Laban Editor[5], which will be described later in this paper, and it was proved useful for choreography and dance education[6].

2. Generating LND from Motion Data

2.1 Labanotation and LND

We have developed an internal coded representation LND (LabaNotation Data), which was designed with reference to the structure of Labanotation. Figure 1 shows the format of LND representation. Lines followed by # are for specifying fundamental parameters of

Labanotation, and lines followed by // are comments. The directional motion of a body part is specified by a line followed by a command *direction,* which corresponds to the Labanotation direction symbol. The body part is specified in the second field, which is followed by the fields about direction, level, time of start and end of the movement.

2.2 The Outline of Generating LND from Motion Data

The overall processing steps of generating LND from motion data are as follows.

Step1: Extraction of motion segments
Step2: Quantization of motion direction
Step3: Generation of tentative LND
Step4: Integration of LND
Step5: Quantization of duration

Here, we use the structure of the body as shown in Figure 2.

The motion corresponding to each column of the Labanotation is decided based on the combination of a *parent joint* and a *child joint*. A parent joint is a proximal joint which is considered to be a reference point for the movement of a distal child joint. For instance, when we focus on Right Arm (r arm) column of the Labanotation, RShoulder and RWrist would be a parent joint and a child joint respectively. Position of each child joint is represented in reference to the corresponding parent joint.

2.3 Extraction of motion segments

The motion data of an object joint is divided into several segments. This is done by extracting periods, in which the body part does not move. Namely, the period in which the magnitude of the speed of a joint is lower than a small threshold value is detected and taken as a resting period.

By eliminating the resting periods from the motion data we can segment motion data into several sections which are in motion. Each section extracted this way is called a *motion segment*.

An example of the result of extracting motion segments from the motion data of Right Arm is shown in Figure 3.In the figure a graph of magnitude of speed is presented, and the start and the end of segments are indicated by dots. In this case the threshold for magnitude of speed is set to10mm/frame.

2.4 Generation of LND

In each motion segment a joint will exhibit various motions. The motion of a joint in a motion segment is next detected by analyzing the change of orientation of the joint, and is

represented by LND convention. The process consists of two steps: quantization of motion direction and detection of achievement points of the motion.

2.4.1 Quantization of the motion direction

In Labanotation, the horizontal direction of movement is represented by 9 orientations (including *place*) and vertical directions by 3 orientations. Therefore, we divide the space into 27 3-dimensional sectors placing the parent joint at the origin of the space, and decide the sector where the childjoint exists. Thus the direction of the child joint is represented by 27 quantized orientations. This process is called a quantization of motion direction.

As shown in Figure 4(a), if the horizontal distance between a parent joint and a child joint is below a threshold value, child joint is said to be in place. Otherwise, the horizontal direction of a child joint is quantized into 8 directions as shown in Figure 4(b). The direction of vertical motion is quantized into 3 directions i.e., *high middle* and *low* according to the position of a child joint in reference to the parent joint.

2.4.2 Detection of points of achievement for the motion

Because the quantization of the direction of a child joint is carried out in each frame independently, a sequence of one direction would last as long as the joint exists in the corresponding sector. We call a sequence of frame data in the same direction a *run* (Figure 5).

The size, i.e., length, of Labanotation symbol written in the staff is determined by the duration of the motion. The symbol may be placed in the corresponding column of the staff, the start of the symbol being aligned to the start of a run. However, the end of the run does not necessarily correspond to the end of a symbol. We have to determine the appropriate frame corresponding to the achievement of the motion in each run.

We define a *key orientation* for each Labanotation symbol, and when the direction of the child joint approaches the key orientation in the run we think that the motion has been achieved at this point. Namely, as shown in Figure 5 we extract a frame in which the direction of child joint approaches most closely to the key orientation. We decide that this frame corresponds to the end of the Labanotation symbol.

2.5 Integration of LND

By the process described in the previous section, every motion segment is represented by its successive LND lines and consequently a series of many small Labanotation symbols will be produced. The LND expression determined so far is tentative and a part of it may be redundant. Therefore, we check this tentative LND in accordance with the customary convention of Labanotation.

A tentative LND will be converted into well-formed LND by applying rewriting rules, i.e. rules for deleting and unifying LND lines. Figure 6 shows an example of rewriting rules. Namely, a file of tentative LND is scanned, and if the sequence of LND lines like Figure6 is found, then the tentative LND lines corresponding to the lines preceded with a character "D "in the rule will be deleted.

By the process described above, the LND units which are found to be redundant are deleted and merged into their neighboring units as shown in Figure6.This process is repeated until the lines of LND that meet the conditions given in the rewriting rules are exhausted.

2.6 Quantization of duration

In the final step, the duration of each LND generated by the processing is adjusted. An unit of time in LND is defined as time between bars divided by an appropriate positive integer. Thus, the duration of the symbol is adjusted so as to become the multiple of the unit time. This process is called a *quantization of duration*

3. Applications for Teaching Labanotation

3.1 Laban Editor

The LND obtained can be displayed and printed as a Labanotation score by the system called LabanEditor, which has been developed by the author 's group [5]. Figure 7 shows a screen image of the LabanEditor. When LND is read in, the corresponding

Labanotation is displayed. The LabanEditor is able not only to edit, display and print Labanotation scores, but also to output a VRML-based .le corresponding to the LND. We can reproduce the motion of human body by a 3D CG model on Web browsers by using a VRML plug-in and a Java applet program which has been developed to control the display of the motion.

As was previously mentioned, several Labanotation graphical editors have been developed so far [2,3,4]. However, the advantages of our LabanEditor to these predecessors are as follows: It is portable because it has been developed as a Java application program, and it is able to display the motion in 3D on the Web browsers by using a VRML plug-in and a Java applet program.

3.2 Multimedia Teaching Tool for Dance and Labanotation

We have also developed the multimedia tool for preparing teaching materials for dance education based on the motion capture data. The nature of dance or human movement is three-dimensional. Labanotation, which analyzes the human movement to the temporal and spatial elements, is abstraction of the human movement. Learning Labanotation cultivates not only an ability of decomposition of the movement through writing but also an ability

of reconstruction of it through reading notation. Training these abilities is important for dance education.

Figure 8 shows an example of screen display. The tool displays motion data by a 3D stick figure CG model. It also displays the MPEG video which was taken while motion capturing. Labanotation score representing dancer 's movements is also displayed, which is produced from LND data. They can be displayed synchronously, a linear moving cursor being displayed on the Labanotation score. This tool makes it possible for learners to understand interactively both deconstruction and reconstruction of the movement.

4. SMIL and its application to Choreography and Dance education

SMIL (Synchronized Multimedia Integration Language) is a mark-up language developed by W3C and integrates multimedia objects and synchronizes these objects. Using SMIL, Labanotation, VRML based CG animation, and Video can be integrated and synchronized. In this integration a dance is divided into motives. Each motif of Labanotation, VRML, and Video are synchronized. A motif is an atomic unit of synchronization.

It is necessary in dance education to understand human movements in each body part and reproduce them rather than to see dance itself. The movement of each body part emphasized by CG animation plays an important part in dance education, because it is a more abstract expression of dance than the videotaped images are. Moreover, Labanotation, the most abstract expression of dance, gives students a deeper understanding of dance.

This study is to integrate and synchronize these three different media and make it possible to reproduce these media at the same time or in order. In the process of teaching dance, Labanotation can be a tool for the teaching of the concept of choreography or a work and analysis of dance (grammar of dance movement). The addition of the video and 3D animation makes the teaching easier and more precise.

Figure 9 is the SMIL sample document. Like HTML, SMIL document consists of HEAD and BODY elements. META elements describe meta information like author or title. LAYOUT element defines regions of each media to present on the screen. BODY element defines time line of presentation including sequential and parallel presentation of the media objects. Figure 10 is the sample of integrating the Video of Japanese folk dance and its Labanotation score.

In the existing conditions, however, the SMIL approach can't be put to practical use immediately, but this could be placed as the fundamental study in the domain of the dance study, in which we are sure to make positive use of the motion capture system.

5. Conclusions

Labanotation is not well known to Japanese dance educators; only a few can teach it. If the motion capturing data can be converted into those of the LabanEditor, that will make the automatic notation of physical movement possible and it will also become the efficient way to teach Labanotation.

We were able to convert successfully the body motion data into Labanotation-based coded representation. Up to now, however, the method takes into account only the horizontal and vertical motion of a child joint. We are now trying to handle twisting motion about proximal joint.

We are now making multimedia-teaching materials of dance based on an arranged curriculum. In the near future we will be able to use them in dance classes and check them up.

Acknowledgments: The authors are very grateful to Mr. Toshiro Matsumoto for his effort devoted in the development of the system. This research was partially supported by the Grant-in-Aid for University and Society Collaboration from the Ministry of Education, Science, Sports and Culture and the grant from Matsushita Audio Visual Education Foundation.

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[6] M. Nakamura and K. Hachimura; Labanotation and New Technology: Application of Hypermedia to Choreography and Dance Education, Proc. WorldDance2000, pp.131-135, 2000

ILLUSTRATIONS

Figure 1

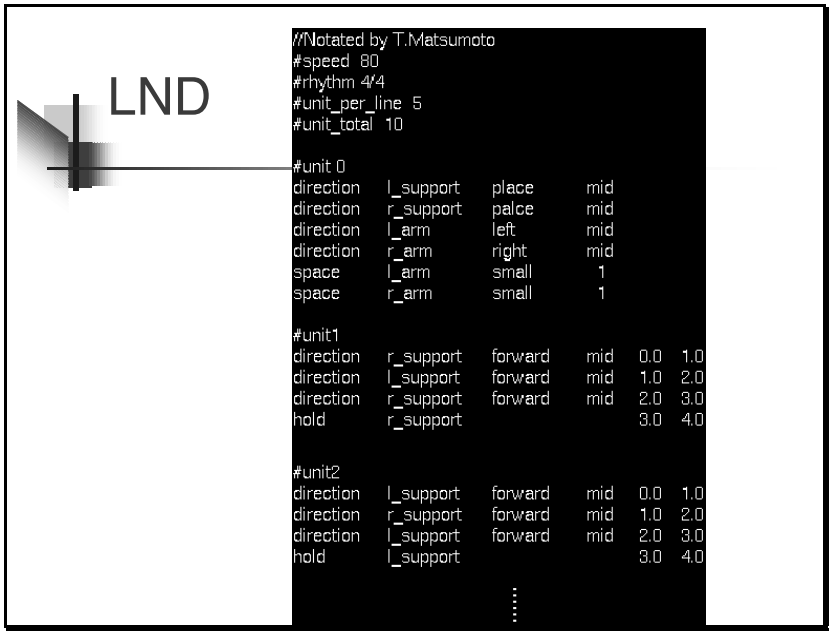


Figure 2

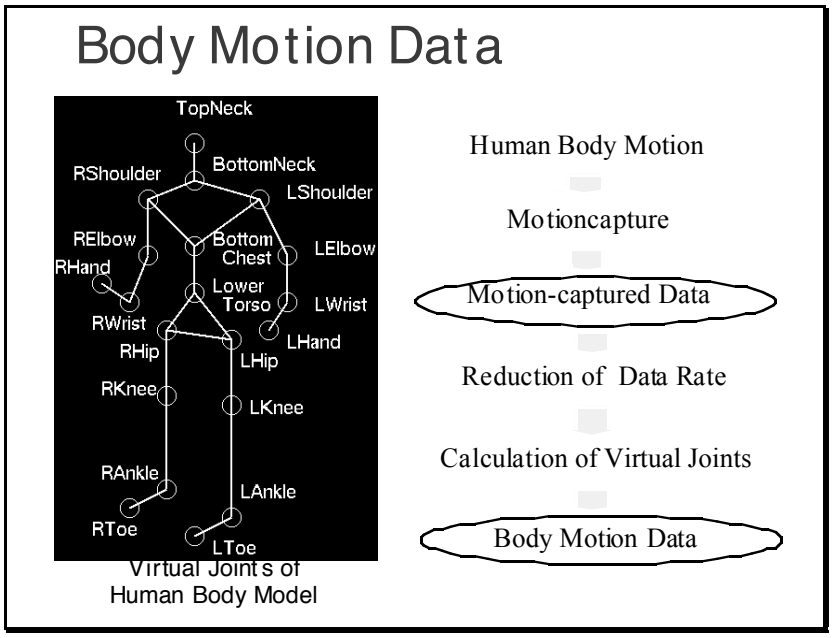


Figure 3

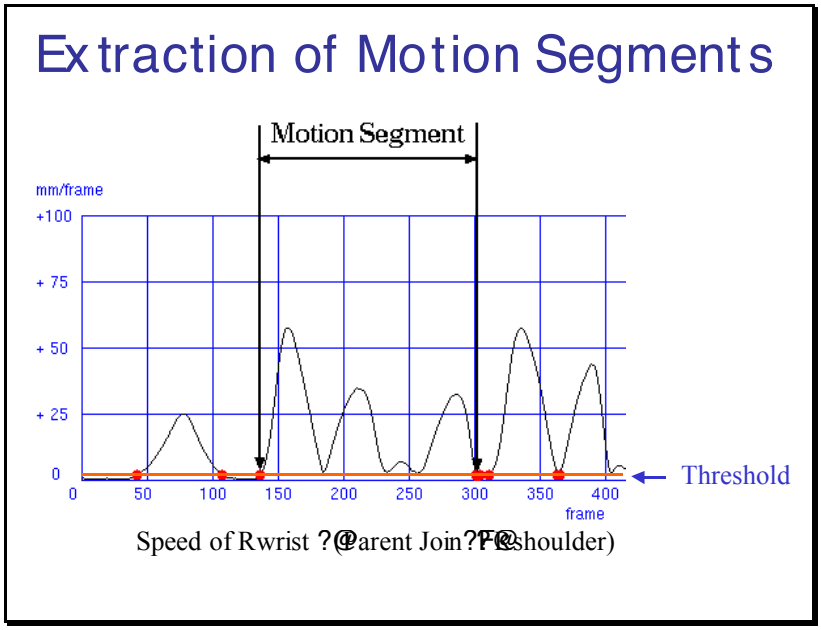


Figure 4

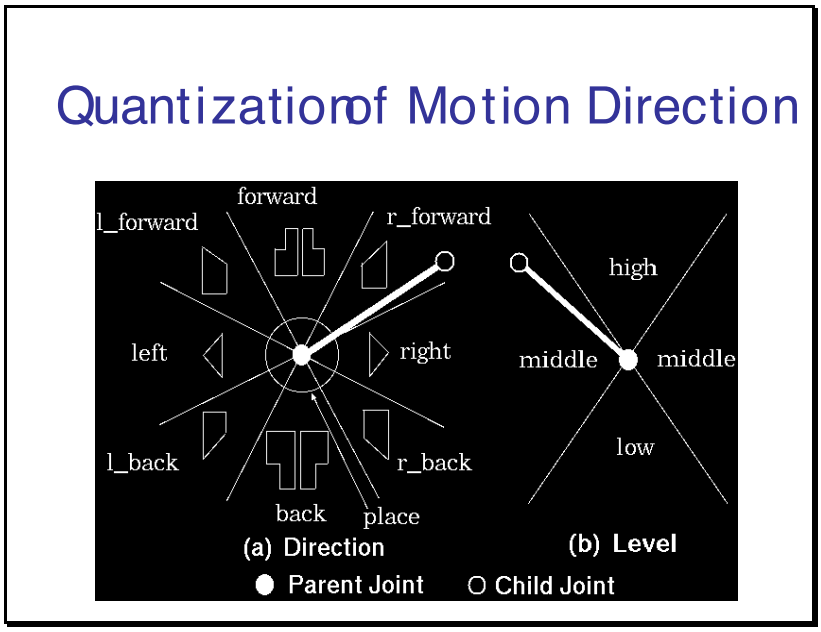


Figure 5

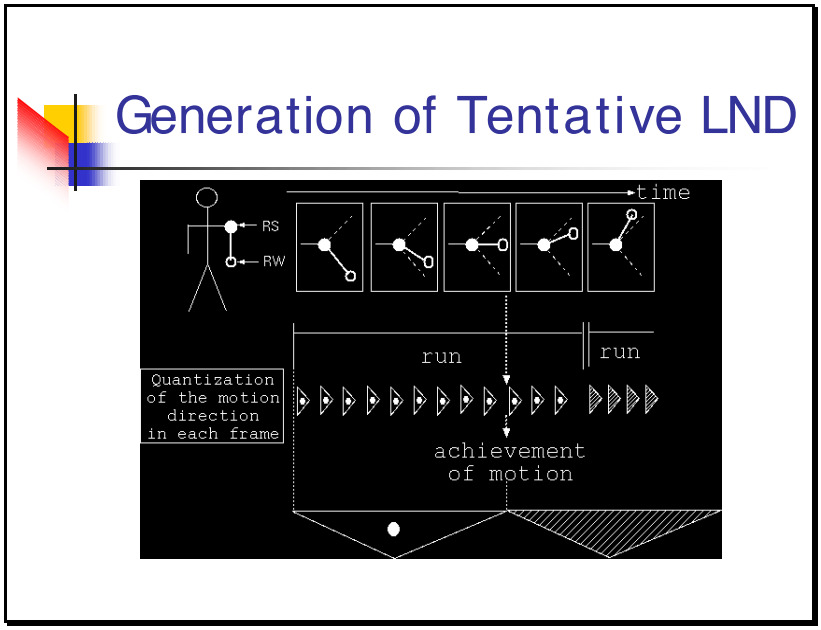


Figure 6

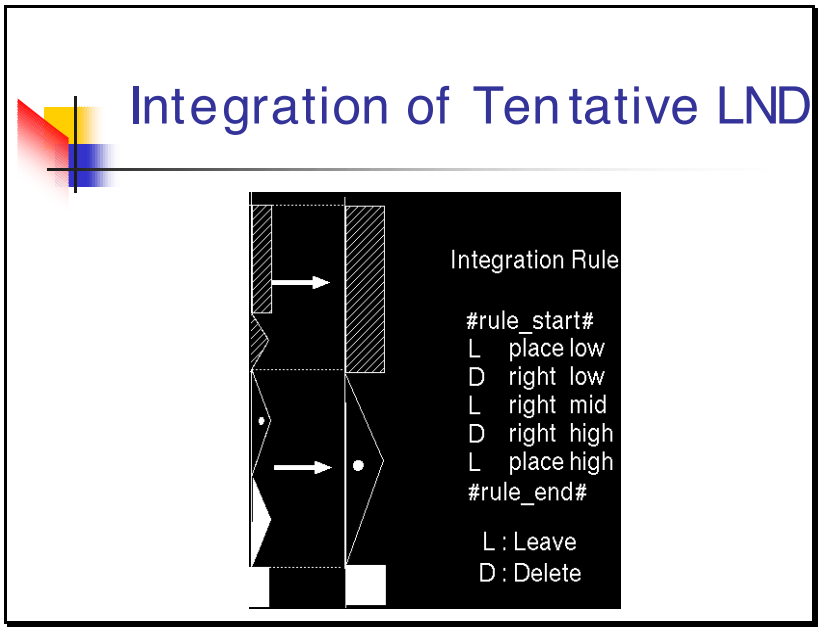


Figure 7

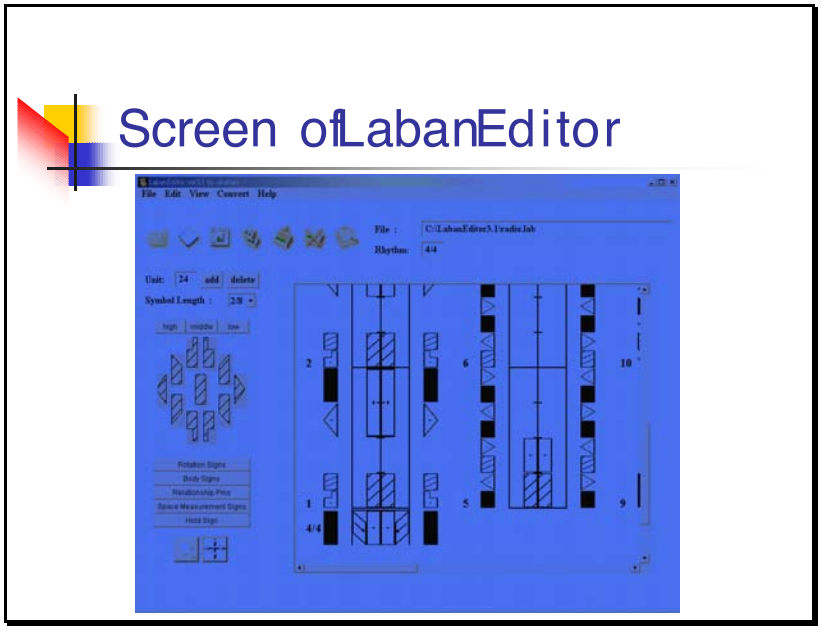


Figure 8

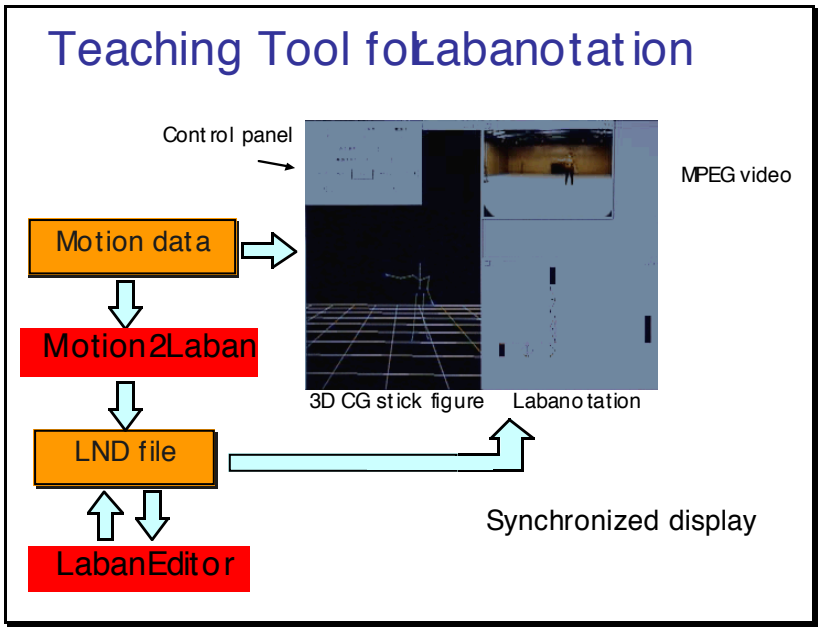
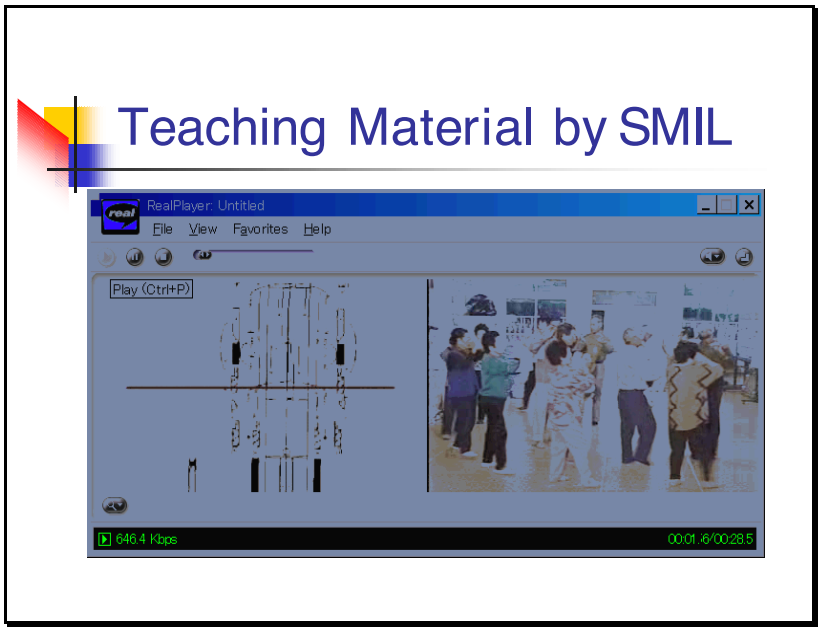


Figure 9

Figure 10



INTERACTIVE DESIGN PROJECT: "LABANOTATION"

by

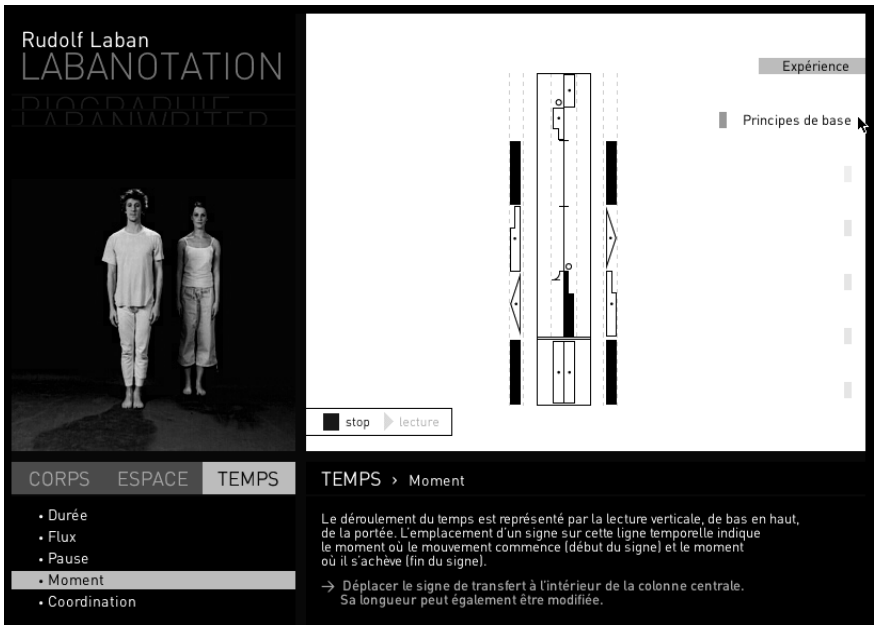
Geraldine Rey, Marion Bastien

The cd-rom prototype "Labanotation" created by Geraldine Rey is a final project for a 5th year diploma in interactive design at Ecole supérieure d'art et de design d'Amiens.
The purpose of the cd-rom is to allow the user to discover some basic principles of notation through focused interactive experiments.
Geraldine Rey has a personal interest for dance and did most of her student projects on dance-related topics. As a graphic designer, with strong interest for typography, she became particularly interested in dance notation. For those reasons she decided to do her final project on Labanotation. Marion Bastien, as notation expert, participated to the project by conceiving the notation examples and the theoretical framework on notation.

The arborescence of the cd-rom - body, space, time

The cd-rom is structured around 3 sections: body, space, time, each section containing thematic sequences (Figure A).
Each sequence is offering a short experiment associating notation examples with made-to-measure videos. The user is able to interact with one of the component of the notation, the result of his manipulation showing up on the video. Interactions are simple, such as 'drag-and-drop' a sign in a column, lengthen and shorten a sign, rotate a sign, etc.
"Plus points" do enrich the sequence with theory explanations, illustrations, examples of scores. "Repertoire points" show choreographic excerpts illustrating the movement topic context (Figure A).

FIGURE A



The "plus points" can be accessed through bookmarks, placed on the side of the screen.

The navigation: sections and sequences

The components of a sequence – the example of the 'body parts' sequence

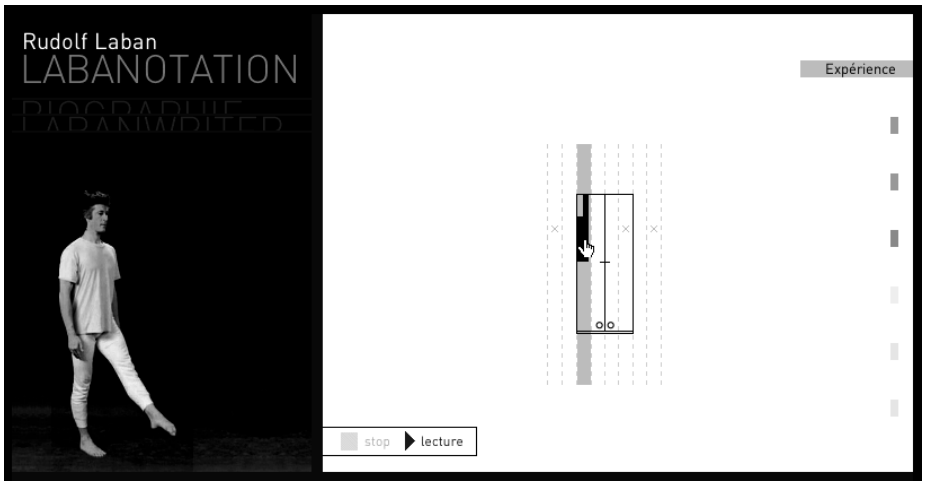
To explain how each sequence is built, we will describe the sequence on "body parts".

The 'body parts' sequence gives the possibility to see how body parts are indicated through the use of staff and columns.

• The experiment screen

The opening screen, the experiment screen, is divided in two parts, a right part with a notation sample to manipulate, and a left part with a video of a dancer.
In the 'body parts' experiment, Figure B, a single sign - forward low – can be displaced (drag-and-drop) in the leg column or in the arm column, in one or the other side of the staff. Once the sign is placed, the matching video is played.

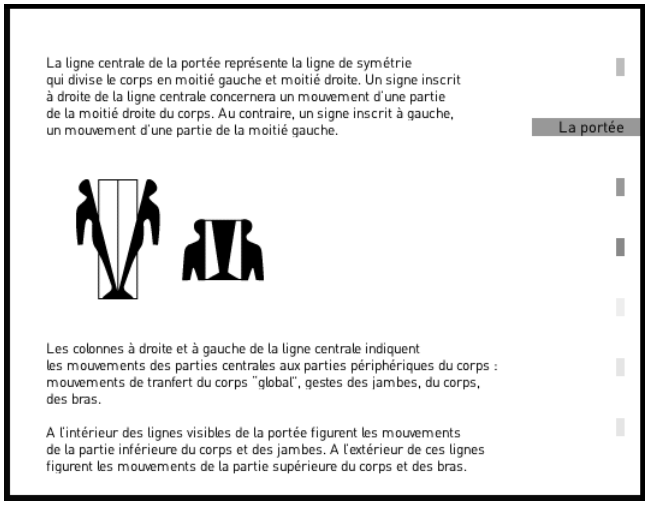
FIGURE B



• Plus points

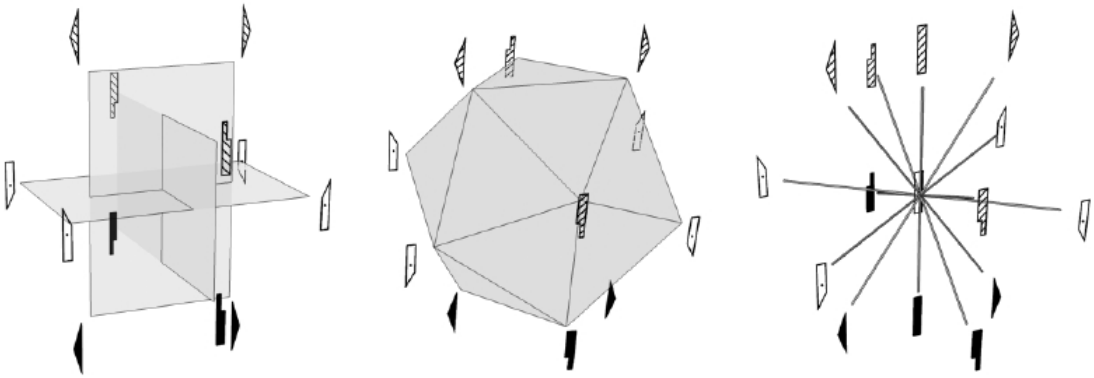
"Plus points" on theory (orange bookmarks) gives explanations, as in Figure C, where the columns of the staff are described.

FIGURE C



In the Space section mobile 3D illustrations (Figure D) have been used in a plus point to present more efficiently several spatial models.

FIGURE D



• Repertoire points

The "repertoire point" (green bookmark) shows a video as in 'body parts' where a Balinese dance master performs a sequence with a sophisticated use of body parts.

Most of the videos are associated with a text quotation (interview, article, literary text). The repertoire videos chosen are not bound to specific styles of dance. They link and expand the topic of the sequences to choreographic or movement features representations.

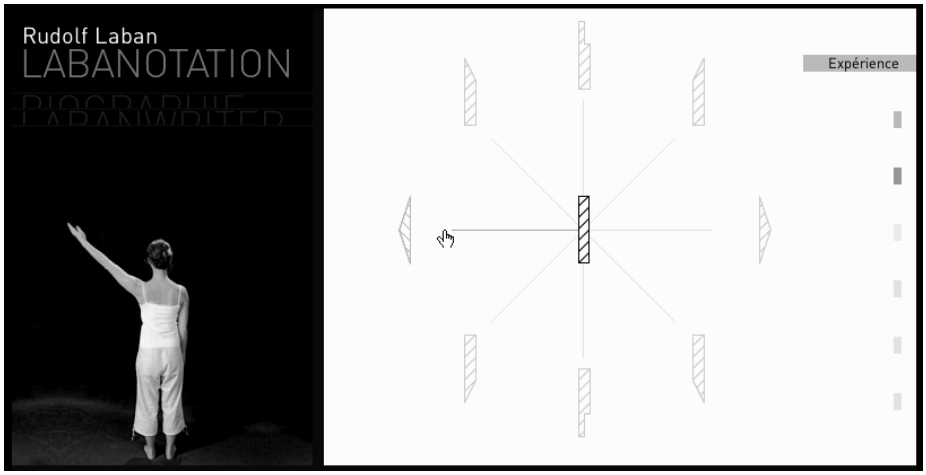
Interactive devices to develop understanding – other examples

Other interactive devices have been used to explore the meaning of a sign and its variations, and here are some more examples from other sequences.

• Pointing

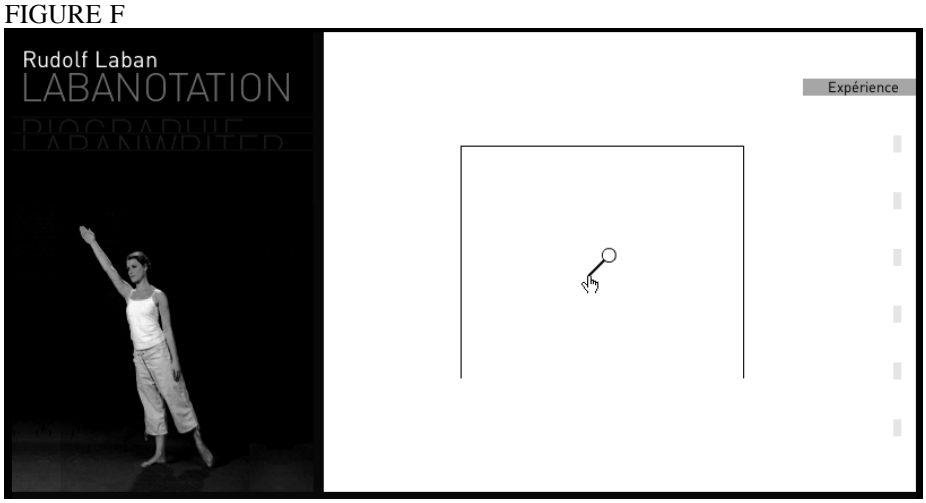
In the sequence "directions", Figure E, one can experiment the directions in space expressed through the arrow-like shapes of the signs. The user click on the direction sign, or move the pointer to interact with the dancer.

FIGURE E



In the sequence "orientation", Figure F, one can manipulate the facing of the dancer. You rotate the pin sign on the floor plan, and the dancer changes its orientation.

FIGURE F



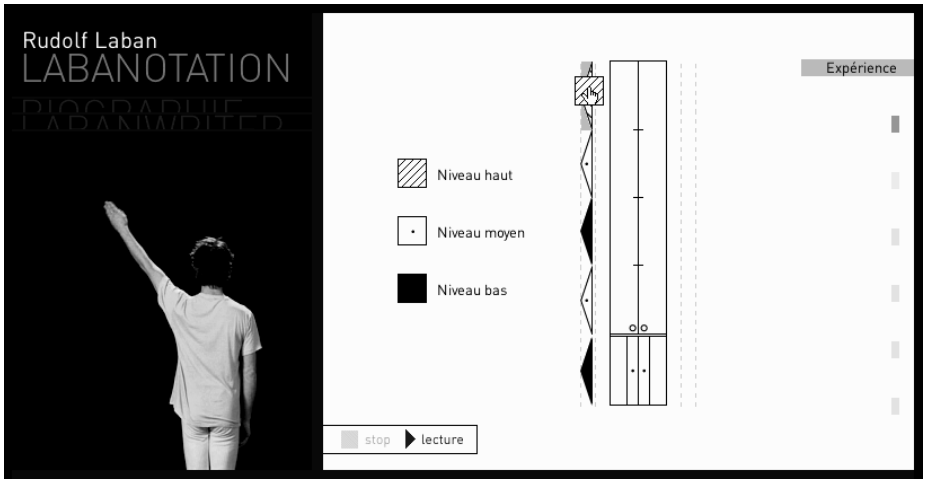
Technically, the dancer has been shot around several angles (see Figure G), in order to create a QuicktimeVR. This technology allows the creation of 3D imagery from 2D photographic images.

FIGURE G

• Combining elements

In the sequence "levels", Figure H, the user interacts with the meaning of levels for direction signs, graphically expressed with the combination of shapes of signs and coloration. The user drag-and-drop a level (color) over blank side signs.

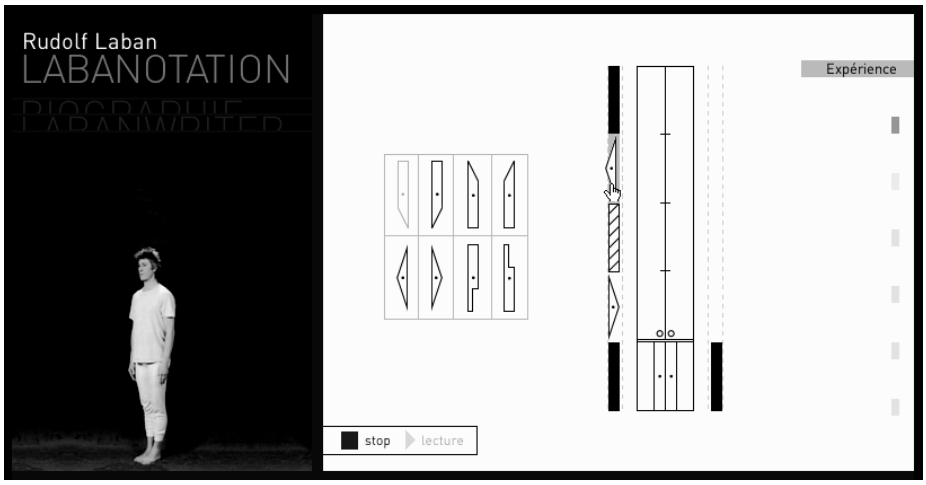
FIGURE H



• Filling blanks

In the sequence "progression", Figure I, the user defines the path of a movement through the use of successive direction signs. The user drag-and-drop signs to create the dancer's arm path from place-low to place-high to place-low.

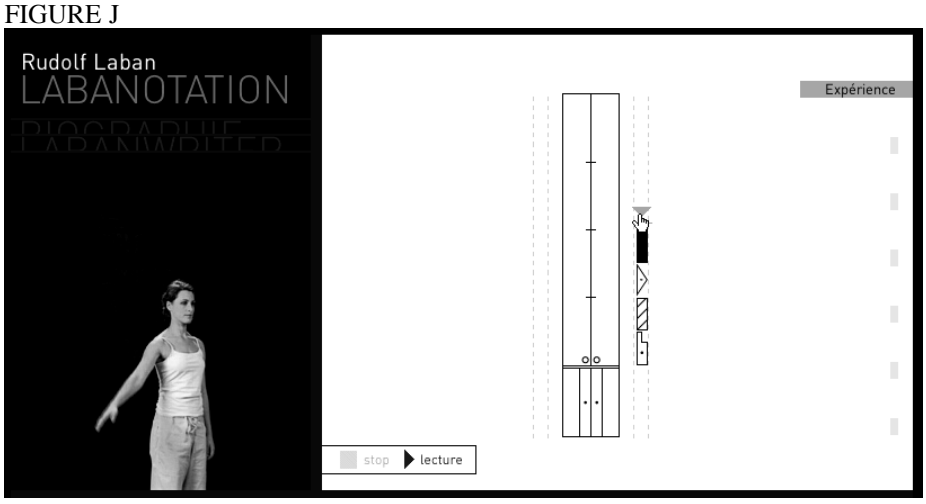
FIGURE I



• Changing size

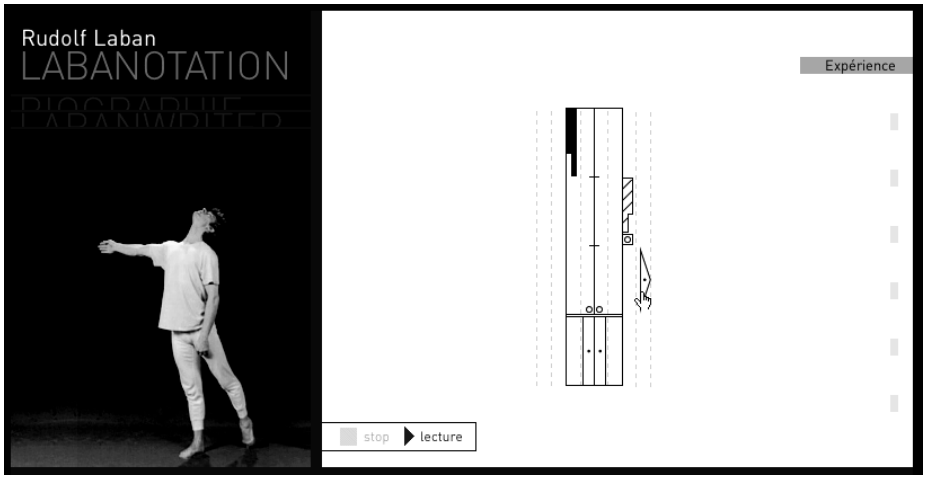
In the sequence "duration", Figure J, one can play with the time element through its notated representation, the length of the signs. The user can shorten and lengthen an ensemble of signs. The movement of the dancer is becoming slower or quicker

FIGURE J



• Displacing and ordering elements.
In the sequence "coordination", Figure K, the user manipulates the organization of movement occurrences. Three signs showing an arm movement, a body movement, a leg movement, can be displaced and ordered on the timeline. 27 combinations are possible and have been videotaped. Once the user has organized the signs, the video related to its combination is called.

FIGURE K



The conception and production process

The project implied an important conception phase. The experiments and interactivities were first conceived. Interactivity had to be purposeful for a notation introduction, possible for the human body, and using in a relevant way computer programming potential.

Once interactivity was designed a storyboard of all videos to be shot with the dancers was done. For each experiment all the combinations possible had to be planed.

For the production phase – on top of interface design and graphic conception - the work included treatment and editing of the videos, redrawing of the signs and of the notated examples, so they could be manipulated via the programming code, programming of the cd-rom

The graphic design has been kept deliberately simple to highlight the notation window and the notation signs.

In term of notation content and explanations on theory point the texts, while being very short, had to be enough informative without being too simplistic.

Conclusion

The main characteristic of this project is to allow the user to understand and experiment how signs represent movement features. Through the manipulation on screen of graphic elements of the notation system, the user manipulates indeed spatial directions, path design of a gesture, duration of a movement, flow, etc. The user will not only discover the basic principles of notation, but will also understand that a notation system is a unique device to understand movement.

NOTES

Softwares used

The cd-rom has been made with authoring software Director 8. Other softwares used were: Adobe Illustrator, Adobe Photoshop, Quicktime Pro, QTVR Edit Object, Cinema 4D, Media Cleaner Pro, After Effects.

Reference sources for notation content

Textbooks: *A Dictionary of Kinetography Laban*, Albrecht Knust; *Mastery of Movement* and *Laban's Principles of Dance and Movement Notation*, Rudolf Laban.
Articles: *The Visuality of Kinetography Laban (Labanotation)*, Albrecht Knust; *The Principles and Basic Ideas of Kinetography*, Albrecht Knust; *Basic Principles of Movement Notation*, Rudolf Laban (Schrifttanz magazine, 1928).

Credits

Conception and graphical production: Geraldine Rey
Texts and notation, Marion Bastien
Dancers: Bruno de Saint-Chaffray, Benedicte Leclerc,
Development: Geraldine Rey, with the help of Jacques-André Régnier
Voice: Sonia Cruchon
Lighting and camera operator: Pascal Auffray of ENS Louis Lumière
Sound and video editing: Geraldine Rey, with the help of Valery Faidherbe
3D spatial models: Sylvain Fustier
Thanks to the Pedagogical team of ENSAD Amiens and the team of Hyptique multimedia company.

ADVENTURES WITH CROSS-PLATFORM SOFTWARE DEVELOPMENT

by

Georgette Weisz Amowitz-Gorchoff

The latest upgrade of NotationMan's adventures contains nine cards with clickable buttons, text fields, graphics, and images. These objects contain scripts that make things happen. In August 1999, MetaCard,[1] Inc., through its president, Scott Raney, offered Danscores a grant of license to create an introduction to Labanotation in MetaCard. Its cross-platform development software provides native color as well as multimedia capabilities, and its scripting language is similar to HyperTalk[2].

There were obstacles. SpacePlaceGuide 3.0 had to be built for Windows as well as Mac users. The most difficult challenge became learning how Macintosh, Windows, and Virtual PC make things work[3]. While MetaCard can import HyperCard stacks and translate them to Windows and Unix formats, the formats have significant differences. PCs, like Macs, have data forks, but as Macs also have resource forks, scripts that work in a Macintosh often won't work in Windows. Scripted instructions used in earlier HyperCard versions of "SpacePlaceGuide" could not be carried out in a cross-platform environment. To develop the software created for beginning Labanotation students (or any novices), the stack had to be built from scratch.

After many unsuccessful attempts, a stack was created that utilized screen pictures of selected cards from the earlier HyperCard versions. These were imported to Photoshop where they were saved as gif files which were then imported to the MetaCard stack called spg3.mc. Lacking HyperCard's soundChannels and the Mac's voices, MetaCard relies on audio files such as QuickTime and WAV. Live voices and other sounds that had been created in HyperCard were copied to QuickTime and then exported to WAV. The stack, from which both applications were built, was developed in a Macintosh. Its icon was dragged across the screen to the green, Virtual PC window that resided in the Macintosh. In the PC emulator, it became a Windows document. The same stack, in the Macintosh, had already been built into the spg3ppc application with MetaCard's PPC

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[1] Company and product names mentioned herein are trademarks of their respective companies.

[2] HyperTalk is the scripting language used in HyperCard. MetaTalk is similar to it.

[3] Virtual PC is a PC emulator for the Macintosh. The Windows system functions inside VPC software which is able to "fool Windows into thinking it's in hardware."

engine[4]. The application, spg3.exe, was built with MetaCard's PC engine in Virtual PC. Each spg3 application can open other MetaCard stacks.

Problems were bound to occur and they were numerous. Inside the Macintosh, Windows 95 was slow, slow, slow. The same software in a real Windows machine played much faster. Although 'waits" in MetaCard scripts may be constant, words like "hide" and visual effects run at different speeds on different systems. (Actually the effects themselves should run at the same speed, but there will be differences in setup time on different platforms). Several volunteers agreed to test the software. I am especially grateful to Lucy Venable who also edited its HyperCard source, "Adventures of NotationMan."

After building a stand-alone application in Windows, one must learn how to compress it for uploading to a web site or emailing as an attachment. WinZip is the standard for compression on Windows, just as StuffIt[5] is the standard on Macs and almost every Windows owner has an unzipping utility. One can do all compressions directly within VPC, so after downloading a copy of WinZip from the Internet and installing it in VPC, the Windows version of the application was compressed and uploaded to its web site. Soon, NotationMan, the SpacePlaceGuide born in LabanWriter and developed in HyperCard, was featured on MetaCard's applications website. Each application is currently distributed by download from its FTP site or by CD shipment.

SOURCES

Personal email from computer experts such as MetaCard's president, Scott Raney, and HyperTalk expert, Jacqueline Landman Gay

ABBREVIATIONS

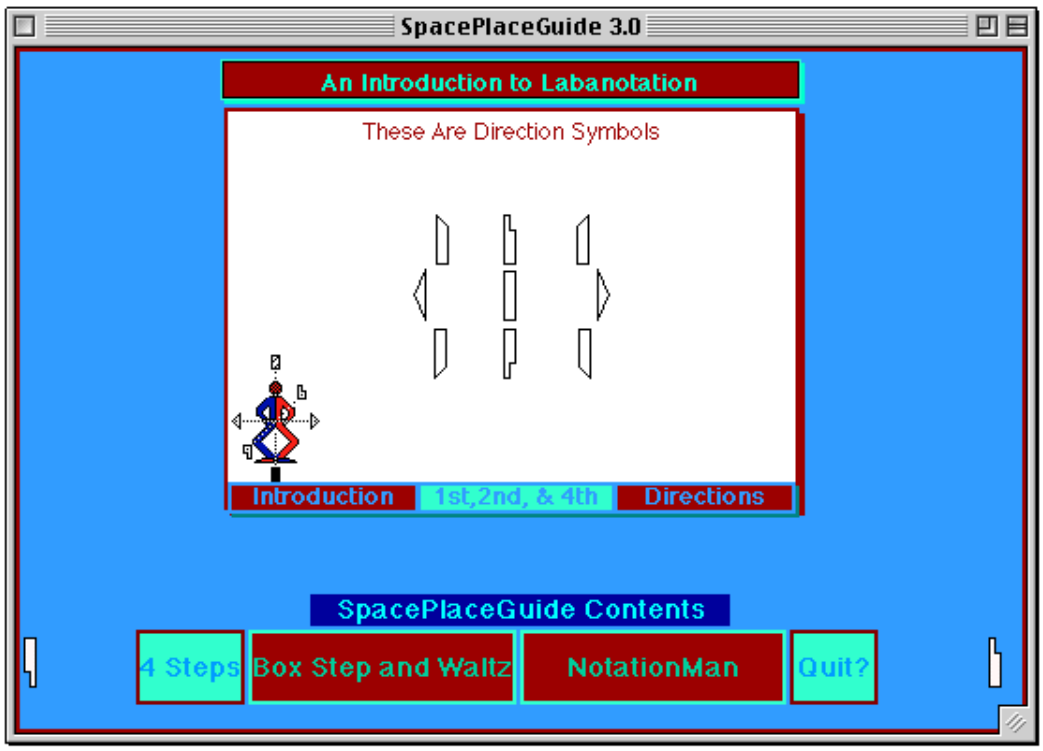
ftp: File Transfer Protocol
PC: Personal Computer (as opposed to Macintosh)
VPC: Virtual PC by Connectix Corporation

[4] A specific MetaCard engine is required for each platform.

[5] Compressed with Aladdin's StuffIt, spg3ppc has its own ftp website.

ILLUSTRATIONS

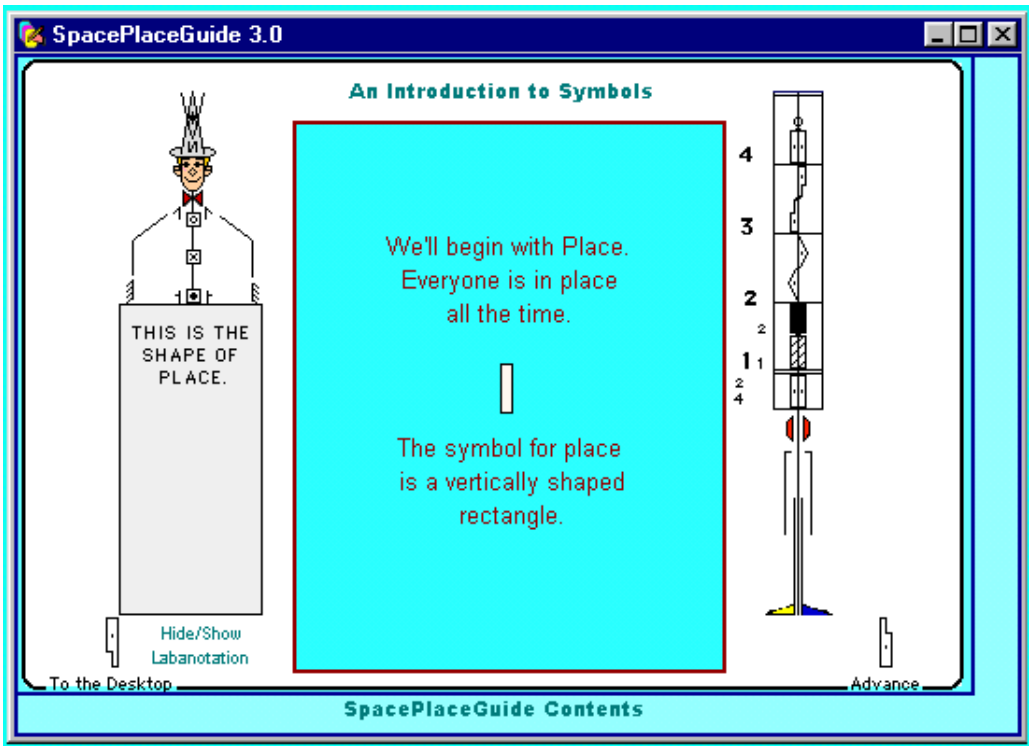
Card 3 of spg3ppc



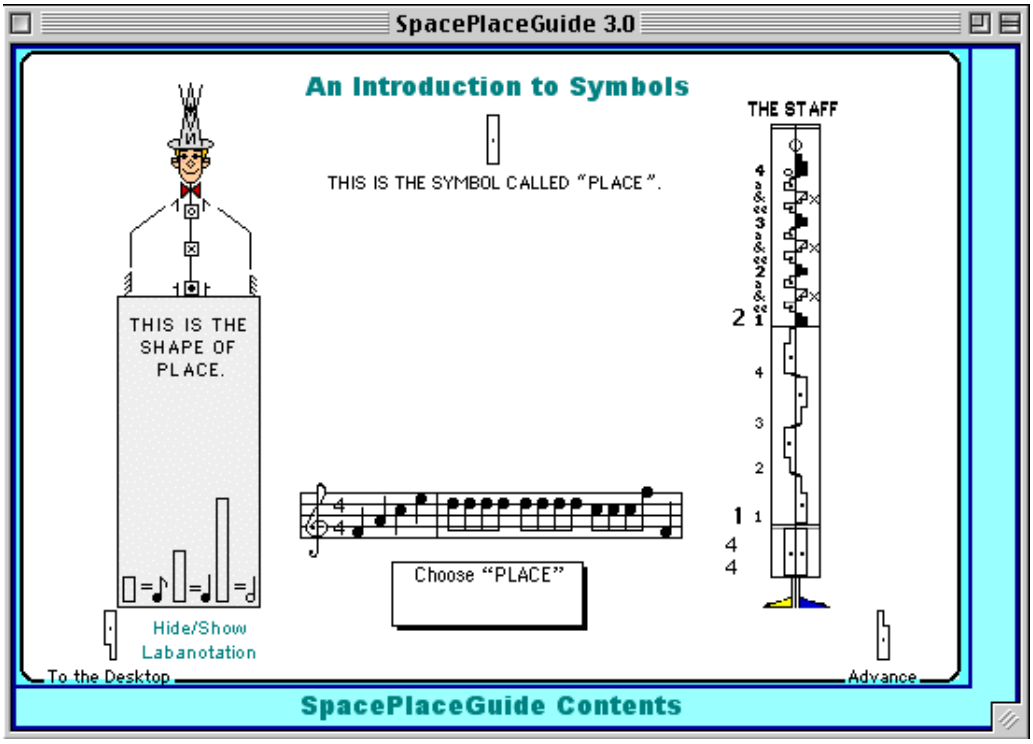
NotationMan's assistant is surrounded by six primary directions .

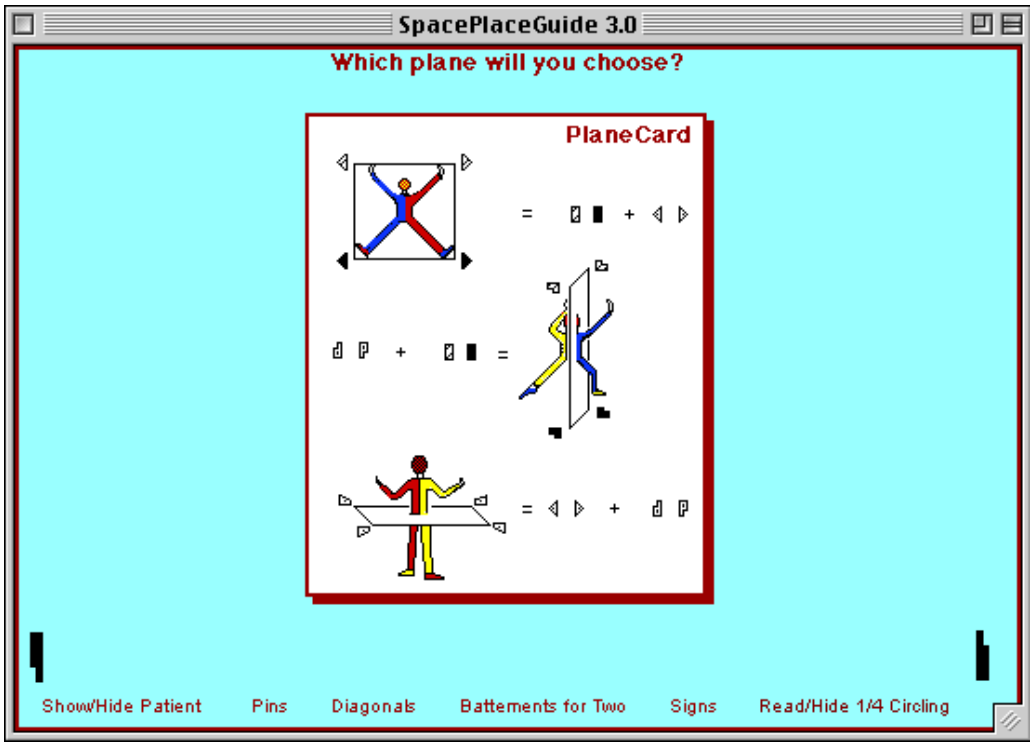
When words or objects are clicked, animated information is presented.

Card 4 of spg3.exe



During a sequence in spg3ppc





Animated information is presented when words or planes are clicked.

COMPUTERISED MOVEMENT DESCRIPTION BASED ON LABANOTATION AND MOTION CAPTURE DATA (ABSTRACT)

by

Motofumi Hattori

This is a report of a group research (by Prof.Takamori's Laboratory, CS-11, Faculty of Engineering, Kobe Univ.) being conducted into movement by "humanoids", i.e. people, robots, puppets, computer graphics, etc.

This paper describes the transformation between the movement score, the computerised movement description and the body movement data (including the motion captured data) which is used to generate computer graphics animation of the movement.

The group proposes a method to describe movement in the computer which is based on Labanotation. The computerised description can be read by people as well as by the computer. This paper will report the results of this research.

URL
http://www.r.cs.kobe-u.ac.jp/

LECTURE-DEMONSTRATION OF *DANCECODES* : A REPORT

by

Vera Maletic and Roberta Shaw

Content director Vera Maletic and technical director Roberta Shaw from the Ohio State University's department of Dance presented the recently completed multimedia database for dance documentation *danceCODES*.

Maletic gave a brief survey of the two major projects funded by the National Initiative to Preserve American Dance (NIPAD). The first project, *the Ohio State University-Multimedia Dance Prototype (OSU-MDP)*, was a content concept and software shell designed to document dance artists. It was developed by means of creating an interactive CD-ROM documenting choreographer and videographer Victoria Uris. The developing stages of the project were presented at the 1995 ICKL Conference and included the "LabanLink," a simultaneous viewing of the score and the videotape of an excerpt from Victoria Uris' *Three on a Match*; this was programmed by Joukje Kolff under the guidance of technical directors Scott Southerland and A. William Smith.

The intent of the second project, *danceCODES*, was to create a software shell organized in its function and layout like a "database" that could be used by dance companies or individual choreographers to document their work. The projects' first technical director A. William Smith came up with the initial concept and together with content director Maletic selected two works by choreographer Bebe Miller that would serve as the shell's prototype: an existing work *Rain* (1989), and a work that was in the making *Going to the Wall* (1999). Between 1998 and 1999, Smith and Maletic collected numerous materials for the documentation of *Going to the Wall* that could be categorized as still image (photographs, designs, lighting plots), moving image, sound and text. These included extensive interviews with the choreographer, the dramaturg, lighting, set, and costume designers, and seven performers who actively contributed to the composition of the work. To document the work on videotape Smith designed a method for multi-camera shootings from different fronts. A particular feature of the documentation is the choreographer's description of the content and motifs of each of the sections.

When Smith accepted a position at another institution, Roberta Shaw was hired in September 1999 to become the project's technical director and she tackled the formidable task of bringing the project to its completion. In collaboration with Miller and Maletic she had first to articulate the structure of the database. Subsequently she researched the new DVD technology and designed and programmed the project. During that process it became clear that *Going to the Wall* was too complex to serve as the prototype for a shell program to be distributed to the community. Shaw then tackled the design and creation of the pre-programmed shell *danceCODES* using Miller's solo dance *Rain* as the prototype.

Roberta Shaw discussed her design and programming choices by showing sections from the documentation of *Going to the Wall*. These have resulted in a dual set with a DVD-ROM that includes an interactive section on the making of work, and a DVD-Video with the full-screen version of the one hour piece. The project contains over 12 hours of video and a section where viewers can switch between 3 angles of the dance without interruption: it is expected to be distributed in early 2002.
Shaw then demonstrated her creation of a shell program or template—*danceCODES*--explaining the way in which it provides dancers, choreographers, archivists, producers and scholars with a simple way to digitally archive dance works. This pre-programmed shell organizes archival materials into an interactive, non-linear, multi-media presentation, which can include Video, Still Pictures, Text, Audio and *LabanWriter* Notation Scores. *DanceCODES* can contain approximately 1200 pages of dance scores. The product is ideal for those whose knowledge is limited in multi-media development, but have the need to create archives that are digital, easily retrievable, and laid-out in a presentational fashion. To create a *danceCODES* CD-ROM or DVD-ROM users need only to digitize and edit video, scan photos and use Adobe Photoshop to design visual content; the programming, layout and interactivity of *danceCODES* is already complete.

This program can be downloaded at no charge through the danceCODES web site:
http://www.dance.ohio-state.edu/products/dancecodes/

DOCUMENTING «PROCESS IN THE PROCESS» OF BEBE MILLER'S *PREY* (ABSTRACT)

by

Valarie Mockabee and Mila Parrish

«Unpretentious,» «postmodern,» «both electric and soulful» 1 describes the work of Brooklyn-based artist Bebe Miller. Her choreographic process is one in which repeating a movement over and over is integral to understanding the relationship the dancer has to the movement; and that the movement has to the dancer. In her formative years as a choreographer Bebe began answering the question: «What is dance?» She answers her own question by «...still finding physical challenges…enjoyable of being in the moment. I almost didn't trust it...I found a whole other process in the process.» Today, Bebe embraces those ideas and continues to push the boundaries in her relationship to movement. «There are depths to go...Stay with a gesture and stay with it for fifteen minutes and find where do I space out? Why do I space out?…I'm more interested in the relative space between people and how that gets smashed.»2 «For me, process is the point» she stated in a May 2000 interview.3 As a post modern Bebe has broken through barriers and embraced art-making techniques that involve dancers, music, improvisation, time, and «catching.»

As dance documentarians capturing Bebe's process as well as her movement, Mila Parrish, CD-ROM designer, and Valarie Mockabee, Professional Notator candidate, struggled with choices in putting down the process and product during the rehearsals of *Prey*, Bebe's work she created at OSU from January 2000-May 2000. We created a CD-ROM to accompany the Labanotation score of *Prey* that documents in various media Bebe's choreographic process and resulting work.

We will present the Labanotation score and relevant information from the CD-ROM in a formal presentation that will address our solutions to the problems that we encountered. As we guide the presentation through the CD-ROM, we will address step by step approaches to Bebe's choreographic process that are provided in a «Tasks and Solutions» section as educational tools for understanding the work and its creative processes. Bebe answers questions concerning *Prey* and her choreographic process in «Meet Bebe.» «Bebenotes» provides digitized video of Bebe teaching or talking about choices of performance alongside the Labanotation. Notation professionals and educators who are interested in improvisation, history, notation, choreographic process, and dance documentation will enjoy experiencing Bebe's creative/choreographic process through technology and learning her work through notation. Participants experiencing the CD-ROM and reading the Labanotation score will come to a rich understanding of Bebe Miller's process and resulting work.

A portion of this research was supported by a University Seed Grant, the Department of Dance, College of the Arts Level II Grant and Special Research Assignment, the Advanced Computing Center for Art and Design, and The Dance Preservation Fund at The Ohio State University.

The CD-ROM *Prey: An Innovation in Dance Documentation* is available from the Ohio State University Website for the Department of Dance : http://www.dance.ohio-state.edu/

NOTES

[1] Bremser, M. (Ed.). (1999). Fifty Contemporary Choreographers. Routledge.
[2] Miller, B. (2000). Remarks to Dance 659 at Ohio State University. March 8, 2000.
[3] Miller,B. (2000). Interview with Mila Parrish and Valarie Mockabee at Ohio State University. May 14, 2000.

LABANWRITER 4.1 COMPUTER LABORATORY WORKSHOP

by

Lucy Venable
assisted by Sheila Marion, Valarie Mockabee & Karen Klaverkamp

This hands on workshop was offered to familiarize people with LabanWriter 4.1 the latest version of LabanWriter, a software program for Labanotation for use on Macintosh computers.

The code has been completely rewritten by David Ralley in C++ for this version which was released in 2000, and a number of changes and improvements have been made.
All of these are listed in the manual which can be downloaded along with the program and the newly created symbol fonts by visiting the Ohio State University Department of Dance website: http://www.dance.ohio-state.edu/LabanWriter/
On page 3 of the manual there is a Quick Start Demo to introduce you to how the program works. Try it!

The latest version will always be on the website ready to be downloaded. Be sure to install the fonts. Drag the LW fonts folder to the fonts folder in your system folder and then restart your machine.

When bugs are fixed or new features added, these will be listed on the website. For problems with LabanWriter send a message to: labanwriter@osu.edu

To discuss notation questions and keep abreast of Labanotation news **LabanTalk** is a ListServ group that you can join.
You can subscribe by sending an e-mail message to: listserver@lists.acs.ohio-state.edu
Message should say: subscribe LabanTalk Firstname Lastname
To unsubscribe send the same message substituting "unsubscribe" for "subscribe."

COMPUTER LAB SESSION FOR LABANREADER

by

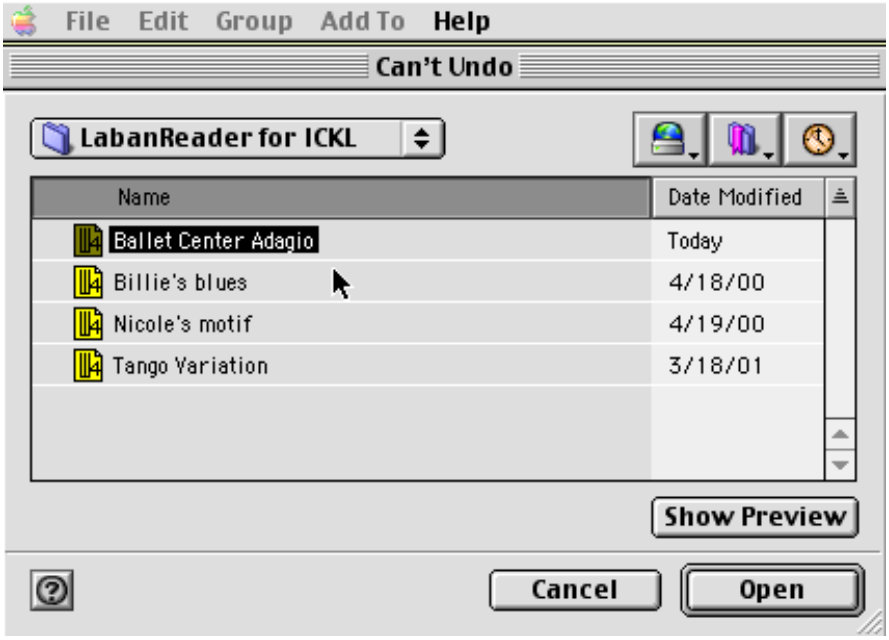
Sheila Marion

The 2001 ICKL conference featured a series of hands-on sessions, in the Department of Dance's computer lab, for participants to try out various computer applications related to notation and documentation. Thirty participants registered for the Sunday evening session on LabanReader, an educational software tool developed at OSU's Dance Notation Bureau Extension for highlighting patterns in a Labanotation/Kinetography score.

LabanReader is helpful in assisting readers—especially beginners—sort out groups of symbols for easier score reading. Download LabanReader from the OSU dance web page, http://www.dance.ohio-state.edu/labanwriter/LR/ .

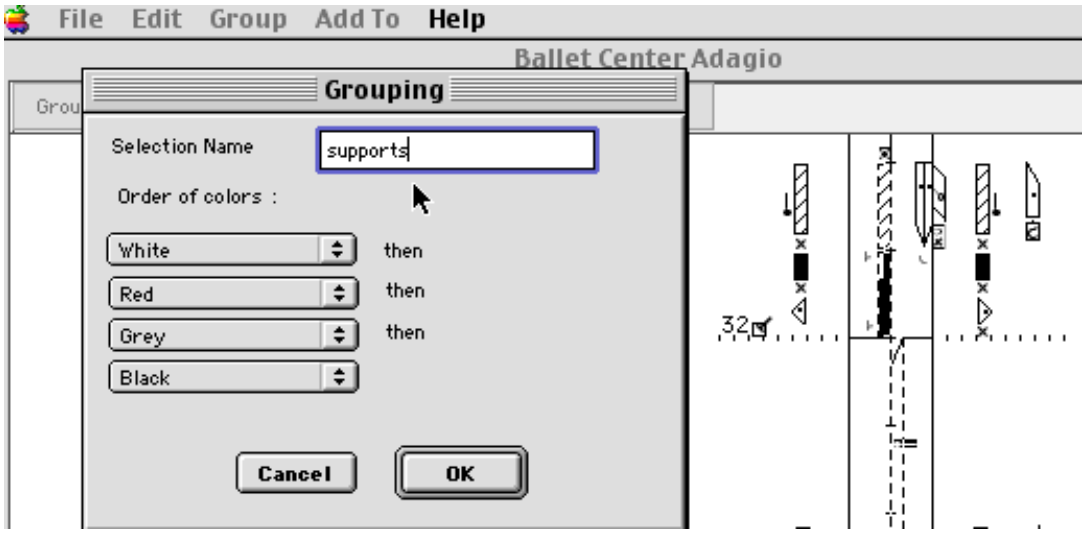
The free software is designed to be used with LabanWriter 4 for the Macintosh. To use LabanReader, open your score from within the application. First double-click on the LabanReader software icon (not your score).

Then, navigate to your score from within the program: close the blank window, pull down the "file" menu and release on "open." Then, in the box that comes up, find your score. Highlight it by clicking on it, and then click the "open" button.



Once your score is open in LabanReader, decide how you would like to group symbols in order to highlight aspects of the notation. Possibilities include separating a primary theme from secondary actions in a Motif score, highlighting rhythmic patterns, or grouping columns to show separately movements of supports and gestures (which helps beginners transition to reading full scores).

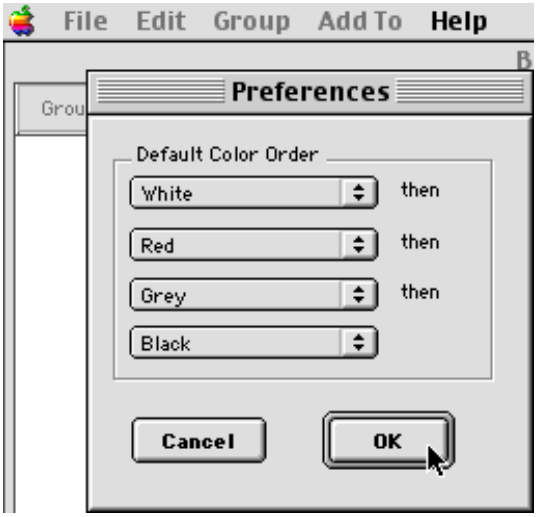
When you are ready to begin grouping symbols, highlight them by dragging your curser over them or by clicking on individual symbols as you hold down the shift key. With the symbols highlighted, click on "group" at the very top (in line with the apple symbol, not "group 1" or group 2" etc.). Here you can name the group ("theme," "phrase 1," "supports," and so forth) and adjust the colors.



After you have clicked "OK," check the group by clicking on the newly named button to cycle through the colors.

Did you miss any symbols that you wanted in a group? If so, highlight them, pull down the "add to" menu at the top, and release on the group you want them to go into. Do you need to take out any symbols you included in a group? Select the symbol or symbols, pull down the "edit" menu, and release on "delete from group."

For symbols to cycle through a pre-set order of colors, go to "preferences," under the "edit" menu at the very top of your screen (in line with the apple symbol). My preference is for one of the four colors to be white, in order to temporarily "disappear" the group of symbols; another to be a bright color, to highlight the symbol group; one to be black, as in a regular score; and the last of the four colors to be grey, so that the symbols may be present in the score, but slightly faded out.



By making choices in "preferences," you won't have to change each of the colors when you create a group. Also, all the groups will cycle through their colors in the same order, which is easier when you are using LabanReader in the classroom. You can change colors at any point along the way, so experiment with how it works best for you.

Continue until you have created as many groups as you like. Then save the LabanReader document with a name that distinguishes it from your original LabanWriter score. Each time you use LabanReader, you will need to remember to open your document from within the program (if you just double-click on the score icon it will revert to a LabanWriter document).

To use LabanReader in the classroom, you'll need a portable computer and projector. LabanReader allows you to quickly and easily change what your students see. You (or they) can bring up and "disappear" groups of symbols as needed to help understand and learn the combinations.

LabanReader was created by Sheila Marion, content director, and David Ralley, software programmer. This project has been supported by the Dance Preservation Fund at The Ohio State University.

Previously, demonstration examples were created using LabanWriter 3, Adobe Photoshop and Director software, with technical director A. William Smith and graduate associates Gina Jacobs and Joukje Kolff. These examples were collected in a demonstration CD-ROM for the Macintosh by Roberta Shaw, and will be posted soon on the DBN Extension web page, http://www.dance.ohio-state.edu/dnbext/

LABANOTATION AND LIFE FORMS®: COMPUTER ANIMATION AS A COMPLEMENT TO DANCE NOTATION

by

Rhonda Ryman, University of Waterloo

ABSTRACT

This presentation suggests ways in which notators can use the Life Forms® animation program to complement the teaching, learning, and use of Labanotation. It begins by presenting examples of dance animations, addresses questions of notation versus animation assumptions and conventions, and concludes with a hands-on workshop introducing basic animation techniques.

1.1 Introduction

This presentation suggests ways in which notators can use the Life Forms® animation program to complement the teaching, learning, and use of Labanotation. It begins by introducing the Life Forms® application for animating human movement and addresses the relationship between notation and animation. It presents examples of dance animations to illustrate how animation provides a visual complement to notation and goes on to suggest the strengths and limitations of each medium. It addresses the issue of notation assumptions and conventions, issues that can be clarified through the process of key frame animation. The presentation concludes with a hands-on workshop introducing basic animation techniques.

2.1 Life Forms®

Life Forms® is the animation program used in the Dance Notation Bureau's Interface Project (Fox et al., 2001). It was developed by Tom Calvert of Simon Fraser University stemming from work he did with Labanotator Zella Wolofsky in the early 1970s (Barenholtz et al., 1977). The program began as a tool for visualizing dance – for generating choreographic ideas – and was for a time known as COMPOSE (Calvert et al., 1993).

Today the application is being developed and marketed by a Vancouver-based company called Credo Interactive (http://www.charactermotion.com). Commercial animators in the advertising and entertainment industries are its strongest market. But Dr. Calvert is still committed to promoting its use in the Dance world. Merce Cunningham has used LF as a stimulus for devising new movements, and to interact with his dancers through onstage projections (e.g., *Trackers, Biped, CRDSPACR, Beach Birds for Camera*).

Life Forms Dance Studio is a special version of the program that comes with libraries geared to Dance teachers and choreographers. Version 3.9 is bundled with the Ballet Moves CD (Ryman, 2000). Future releases will include a Modern Dance Moves library (Ryman, in progress) based on Daniel Lewis's book, *The Illustrated Dance Technique of José Limón* (1984), with Labanotation by Mary Corey.

2.2 Animation and Notation

Calvert (1982) describes how animation systems must deal with three elements: how to input movement; how to model movement; and how to output movement. First is the input: how do you describe movement to a computer? Some researchers have tried to use language, either natural languages like English, or computer languages called macros. Some have tried notation input, like Benesh (Herbison-Evans, 77; Politis, 1987) or Laban

(Barenholtz et al., 1977; Savage and Officer, 1984), the goal of the Interface Project, which was described in an earlier session. Some have used biomechanical input based on kinematic description, using instruments like electrogoniometers that feed measurements directly from the moving person into the computer. Today wireless techniques are used to detect body joint displacements in a process called motion capture (MoCap) (Maiocchi, 1996). Life Forms® gives the users several ways to manipulate the figure through a process known as key framing. Each key frame stores information such as body shape, orientation, location, and altitude, and a string of key frames defines the timing of a movement sequence (as explored in the hands-on session). Life Forms® also accommodates MoCap input. Key framing can be thought of as analogous to notation in that the user can specify the ideal movement, what the choreographer sets versus what the dancer actually does. MoCap, on the other hand, is similar to film or video in that it records the unfiltered raw data – one dancer's performance complete with personal idiosyncrasies and human error, subject to equipment limitations and malfunctions. Whereas MoCap and video represent "the dancer," key framing and notation represent "the dance."

Next is the system model: how do you convert or translate the input to the output. For this, researchers tried various types of mathematical equations. Life Forms® uses Euler angles and quaternions[1] to orient each body segment in space, and provides different options for calculating transitions between positions (e.g., spline versus linear interpolations). To represent transitions as in Labanotation, a new interpolation option is being developed for the Interface Project.

Third is the output or representation of movement. For dance people who tend to be visually oriented, representation is a crucial element: it has to be immediate, that is in "Real Time," and it has to be clear. Life Forms® provides several different display choices and several different human figures, as described shortly.

In theory, it is possible for dance notation input to generate animation output and vice versa, if a translation program can be written (the long-term goal of the Interface Project).

2.3 Animation versus Notation

It seems clear that dance notation and computer animation can be used to enhance and complement one another, along with photographs, film, video, DVD, and of course the written and spoken word. Each medium, however, provides unique information and has inherent strengths and limitations. Each represents dance and human movement in unique ways that direct the viewer's eye, ear, and mind, and affect how we perceive and analyze. In effect, each system controls how we look at movement.

Consider "1st arabesque" for example (see Figure 1a). Benesh notation focuses our attention on the positions of the extremities. It uses four signs to plot the location of hands and feet, the minimum amount of information needed to convey "arabesque." Labanotation shows the direction in space taken by the arms and legs, and also the palm facings, using about nine signs and symbols to record a basic arabesque. Line drawings taken from the Life Forms® Figure Editor and shaded figures from the Rendered Window (see Figure 1b) give a literal key framing of the symbols in the notation (top and side view). Compare these to the refined key framing in Figure 1c. To produce these, the user must specify much more information, including adjustments in the pelvis and spine, the turnout of the legs, the stretching of the raised foot, and the position of hands and fingers. Some of this "extra" information is understood from human anatomy (e.g., it is impossible for the thigh to hyperextend 90 degrees; the pelvis must move too). Some is understood according to ballet conventions (e.g., the pelvis tilts as little as possible and the

[1] Euler angles and quaternions are explained in relation to the Interface Project (Fox et al., 2001).

spine adjusts to keep the shoulders square). Some is assumed according to notation conventions (e.g., Benesh notation specifies only the position of the hands in arabesque, since context clarifies the rotation and extension of the arm and fingertips; Labanotation generally shows palm facings in arabesque, and an intermediate position for the back arm).

Figure 1a. 1st arabesque in Benesh Notation and Labanotation

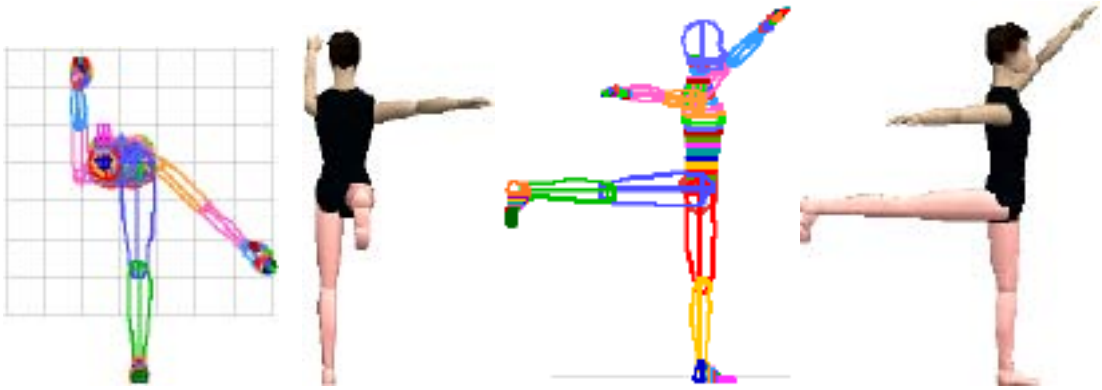


Figure 1b. Literal key framing of 1st arabesque in Life Forms®
Figure Editor and Rendered Window

Figure 1c. Refined key framing of 1st arabesque in Life Forms®
Figure Editor and Rendered Window

In notation systems, "extra" information can be glossarized or assumed according to context, and omitted to streamline the score. In animation every detail must be explicitly input into every relevant joint in every key frame. In theory, once all the "rules" have been

identified and defined, an expert system can be written to refine the rough animation (cf. the Interface Project). Most importantly the animation drawings *represent* the body, whereas the notation *abstracts* it. Notation exists apart from any physical depiction of the body whereas animation cannot. To create a realistic animation, every detail must be explicitly input into the computer. The more realistic we want the animation to be, the more detailed the input we must provide in order to produce good output on the screen.

3.1 Representing the Body

Life Forms allows you to choose from six types of on-screen representation. These vary in their levels of abstraction from the most abstract to the most concrete or realistic (see Figure 2). The stick figure is the simplest representation and perhaps the most like notation. It requires the viewer to imagine and fill in details relating to the 3rd dimension: that is, depth and contours. The rendered image is fleshed out and realistically colored. This type of representation is most like an animated cartoon. Because it is most "life-like," observers tend to have higher expectations that it look "real" rather than realistic. As you can imagine, it is easiest to see details in the rendered figure, but detail is often not necessary when, for example, we need to see only the basic structure of a movement. Viewing an animation in different styles makes us aware that the type of representation we chose affects *what* and *how* we perceive human movement, and how we perceive and conceive the *dancer* and the *dance*.

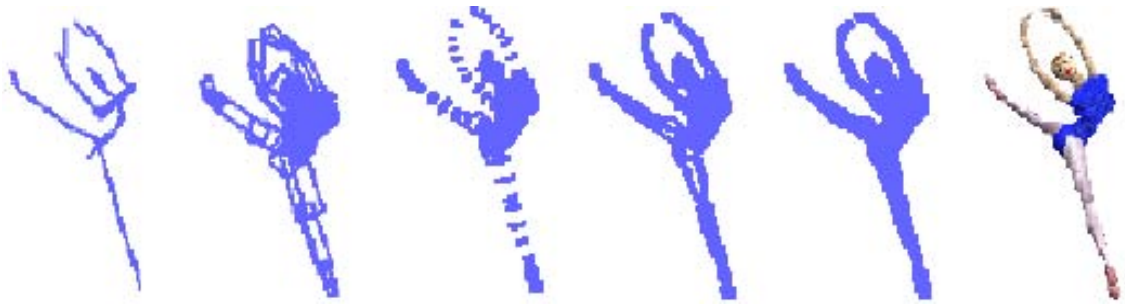
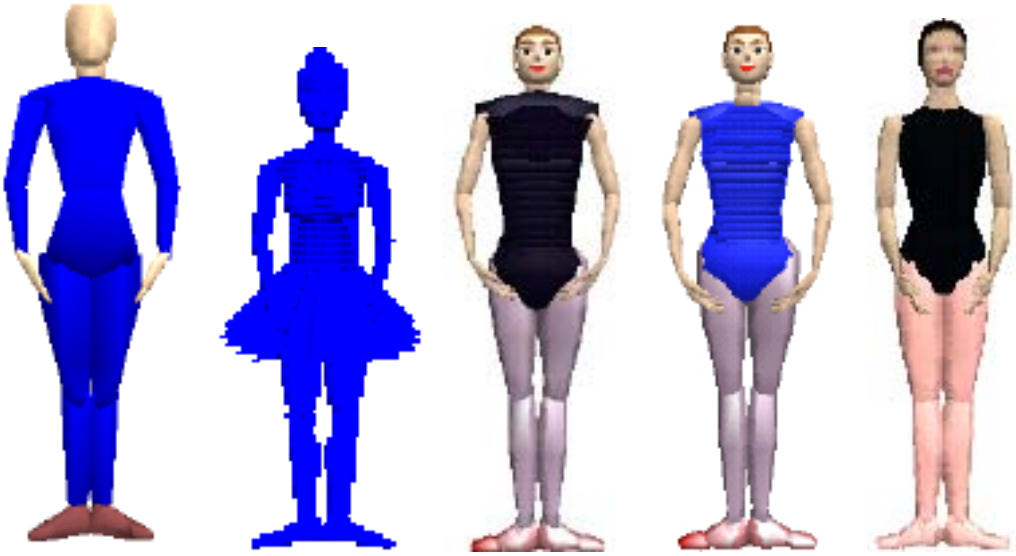


Figure 2. Levels of abstraction in representing the body:
stick, bounding box, outline, contour, surface, rendered

3.2 Developing Dancer Body Models

Life Forms® provides default male and female figures which are based on standard human proportions refined by a graphic artist. In addition to looking un-dancer-like, these models have only two upper torso segments, not enough to represent the kinds of movements that characterize western theatre dance forms like Ballet and Modern, and certainly not enough for Jazz. To meet the needs of the dance community, a number of figures have been tested (see Figure 3a): a young dancer available on the Life Forms® Power Moves CD, a figure called Natasha which was used for the Ballet Moves CD, a modified Natasha available on Credo's website, and the new female ballet dancer developed for the Interface Project. In addition to looking dancer-like, it has enough segments to represent a wide range of ballet vocabulary (e.g., three torso segments and a curvable arch segment in the feet).



1 2 3a 3b 4

Figure 3a. Developing the ballet body model:
1. Life Forms® default female, 2. Power Moves dancer figure, 3. Ballet Moves dancer figures (original and modified "Natasha"), and 4. Interface Project female ballet dancer

Figure 3b. Developing dancer body models:
Interface Project male modern, male ballet, female modern, female ballet

Figure 3b illustrates the four dancer models developed for the Interface Project: the male and female modern and ballet dancers. Their contours hair, clothing, etc. are specific to their gender and style. However all have the same basic architecture and contain the same number of segments and limb lengths so that positions and movements can be copied between models with minimal distortion. Each model has 58 movable linked segments: Pelvis; three torso segments: Upper Chest (upper thoracic spine: T1-6), Chest (lower thoracic spine: T7-12), Chest and Waist (lumbar spine: L1-5); Neck and Head (cervical spine: C1-5 only); Head; Arms (two limbs with three segments each: Shoulder, Upper Arm, Lower Arm); Hands (two with sixteen segments each: palm plus three segments for each of five fingers); Legs (two with two segments each: Upper Leg, Lower Leg); and Foot (two with three segments each: Foot, Arch, Toes).

4.1 Aid to Notation Teaching, Learning, and Use

There are several ways we might use this technology to enhance the teaching, learning, and use of dance notation. For example, we can use animation to illustrate theory by modeling notation concepts, from simple directions to complex paths. This exercise may help us examine its validity and usage.

4.2 Modeling Notation Theory

Life Forms® may be used to illustrate Labanotation frames of reference, e.g., the body key versus the space key. Consider the phrase shown in Figures 4a and 4b.

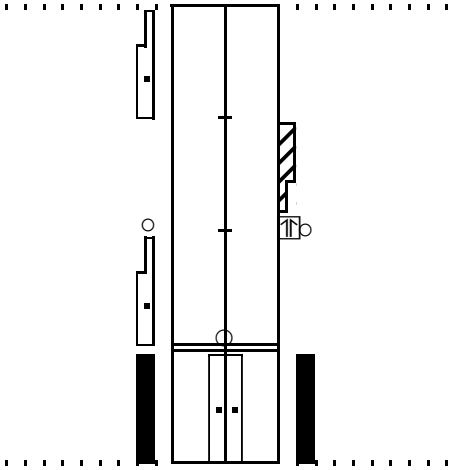


Figure 4a. Labanotated phrase

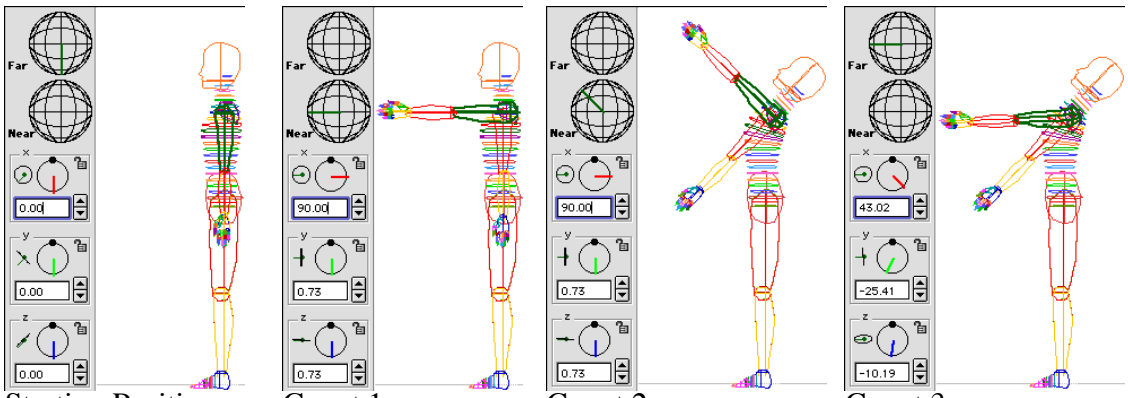


Figure 4b. Figure Editor:
Positioning the arm in relation to the body versus space

Life Forms® presents various methods for specifying the position of body parts through the Figure Editor. The globe interface (upper left of the window) allows direct manipulation of the body part in space (absolute, up and down in relation to gravity), whereas the x-, y-, and z- fields in the lower left allow the user to input joint angles which position the body part relative to its "parent" segment (or proximal end, in relation to the body).

The arm starts place low, neutral position or x = 0 degrees. On count 1, the arm is 90 degrees forward in relation to the body. On count 2, the upper chest tilts back high, but the arm is still 90 degrees in relation to the body (by default in Life Forms®, all "descendant" or distal body parts are carried along). Count 3 shows the arm 90 degrees in relation to space (a horizontal line in the top globe), but oblique in relation to the body (x = 45 degrees).

Figure 4c summarizes the range of basic and intermediate directions from place low through side right middle to place high (Hutchinson, 1977, p. 439).

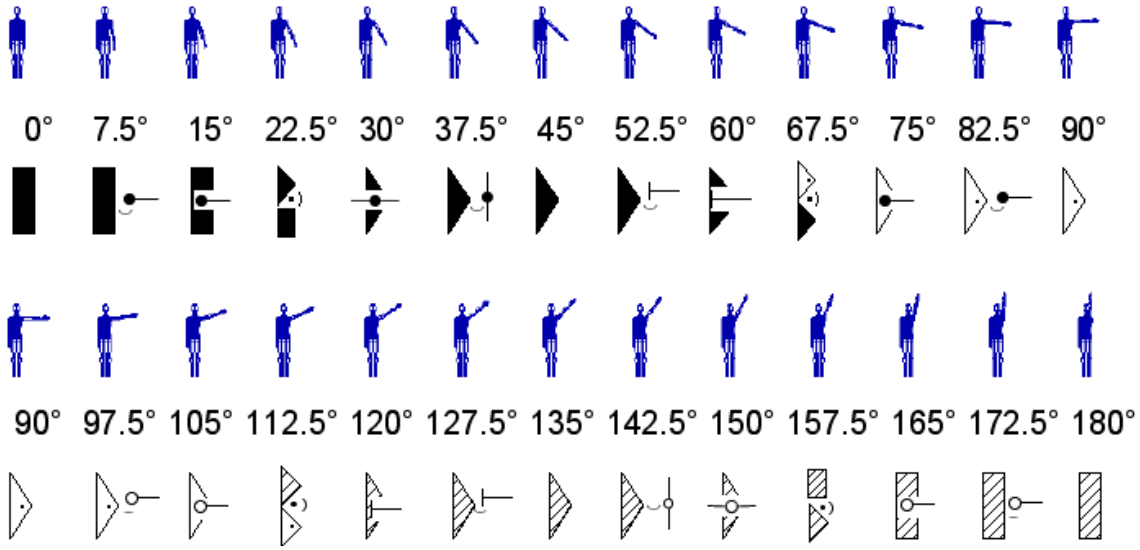


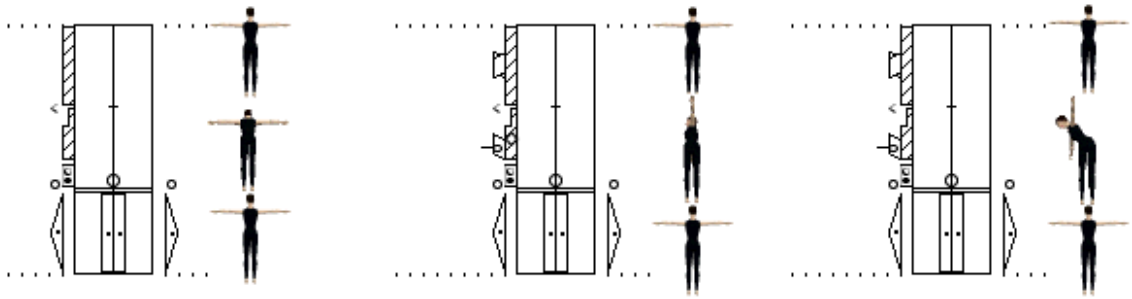
Figure 4c. Modeling theoretical concepts: basic and intermediate directions

The basic directions are in line with theories of human spatial perception (Howard and Templeton, 1966) which state that humans can most clearly perceive the horizontal, as, for example, a side middle gesture. We can also clearly perceive the vertical, as place low and place high gestures. Next, we discriminate halfway between the horizontal and the vertical, as oblique gestures (side low, side high). We are less able to perceive orientations between horizontal and oblique or between vertical and oblique (as the halfway positions). Labanotation shows intermediate directions, that is, directions between the horizontal, vertical, and oblique, by using a system of pins and bows. The basic direction symbols are modified to show directions at 7.5-degree increments.

While these symbols are clear in theory, it is less clear whether we can discriminate a 7.5-degree difference in real life situations, unless we have clear reference points in sequence or in context. For example, which of these arm positions would be closest to a ballet demi-seconde? Would we need to specify 30° versus 37.5° versus 45°? Or would any of these be read in context, and altered to suit the body proportions of the dancer, and the style of the work, regardless of what the symbol said? This has been an important question in the Interpreter Project: Can symbols be interpreted literally or do that take their meaning in context. We are seeing that there is actually a "tolerance" or range of acceptable

interpretations for a basic direction symbol, as addressed in the ICKL paper "Movement Signs Across Contexts" (Marion, 2001).

Animation can also be use to illustrate complex concepts, as in Figure 4d. Playing the animation from various views clearly illustrates the difference between undeviating (planar) and skew (three-dimensional) paths. (For an interesting representation, in Stage View, select View > Top, then Control > Smear before playing the animation.)



Torso Forward High | Tilt/Twist: undeviating path | Tilt/Twist skew path

Figure 4d. Modeling theoretical concepts: undeviating versus skew paths

4.3 Multimedia Resources

Numerous multimedia resources are emerging for dance educators and researchers (Maletic and Sutherland, 1995; Ryman et al., 1995). In addition to helping us teach notation, animations may help students learn notation by illustrating their interpretation of notation symbols and scores. On-line courses are being developed using interactive multimedia. These could integrate animation, notation, video, and words to produce effective web resources for notation.

Finally, computer animation may enhance the way we use notation. By illustrating scores (see Figure 4c), animation can make them more useful to those with limited skills.

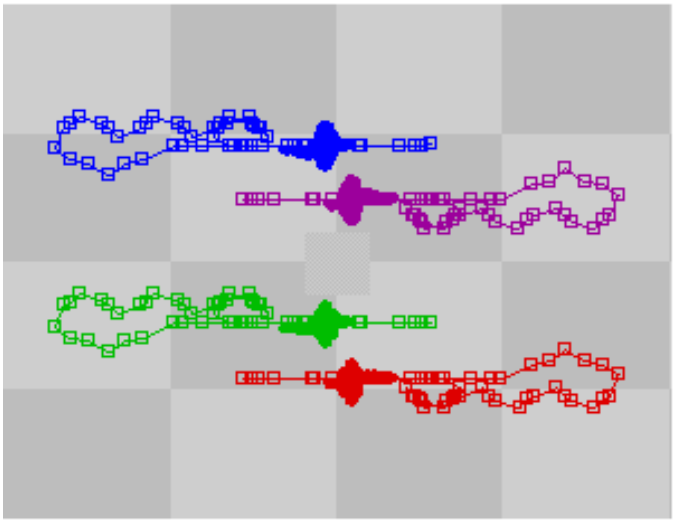


Figure 4c. Floor plan of four dancers seen in Stage Window, Top View

Animation may also enhance the production of notation scores by notation professionals. Two-way translation from Labanotation to animation and the reverse is a long-term goal of the Interface Project. In theory, it is possible to use motion capture input to generate a

rough score that could then be refined by the notator. Eventually, this process could be used to verify a score by comparing notation input and animation.

5.1 Building Dance Animation Libraries

The questions raised in this article have informed the creation of animated Ballet and Modern Dance libraries. The first of these, Ballet Moves, was developed using the "Natasha" body model and bundled with Life Forms Dance Studio 3.9. It is being revised using the new female dancer.

The Modern Dance library is being developed based on *The Illustrated Dance Technique of José Limón* (Lewis, 1984), with notation by Mary Corey. I decided against translating from Labanotation to animation at this point, since many of the questions raised are still unresolved. Instead I developed each basic position and movement element from a physical interpretation of Lewis's word description, then compared the result to the notation and refined it where my interpretation was inconsistent. The notation, however, provided important landmarks that enhanced the precision of each animation.

5.2 Notation as an Aid to Animation

To illustrate the process involved in translating from notation to animation, consider Limón's Successional Arms (Lewis, 1984, p. 40, 186). Figure 5a shows the direct translation from a simplified score, using the level of detail the Interface Project Plug-in can now accommodate (i.e., basic directions for arm gestures).

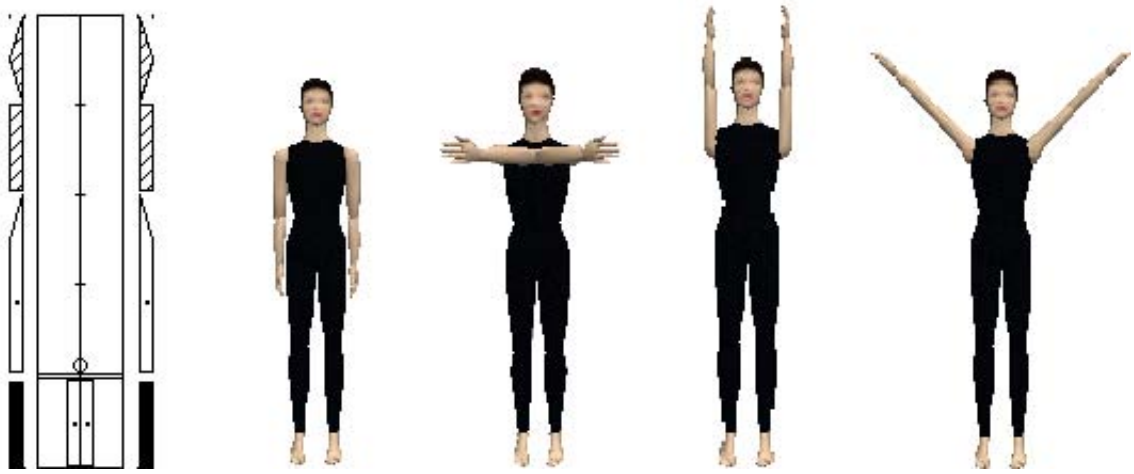


Figure 5a. LabanWriter file translated to Life Forms® animation

While the destinations positions look correct, the transitions do not. When the animation is played with the default Shape Interpolation (Linear), there is an unwanted scoop between place high and side high. This is a result of the mathematical equations used by Life Forms® to generate transitions between key framed positions, i.e., the system model. The Life Forms® default and the basic Labanotation assumption are in conflict.

To produce transitions in line with Labanotation theory, a new Laban Linear Shape Interpolation was developed for the Interface Project. To see this in Laban terms, think of the default path undeviating (versus skew) we assume for arm gestures, where front is determined from the shoulder line (we can also think of this as the base of the arm or the untwisted facing of the free end). We understand how a tilt and rotation can produce a skew versus a deviating path for torso tilts. Thinking of the arm in the same way, you will see that the Life Forms® linear interpolation generates a skew curve when an arm tilts (i.e.

takes a new direction) and rotates (around its long axis) at the same time. The Life Forms® default is a skew (front is determined from the free end; up/down are determined in relation to the build of the body, cf. the body untwisted part key).

Figure 5b shows my literal key framed translation from Corey's abbreviated Labanotation (Lewis, 1984, p. 186). The arms begin place low, 1 degree contracted, i.e., a 30-degree angle at the elbow, with counter-adjustment at the shoulder to maintain the hand below the shoulder joint. This literal translation suggests that a 1-degree contraction may be too great to show a relaxed or rounded look (versus the 8-degree scale with 20-degree increments). On counts 1-2, the arms take forward diagonal middle (crossed) with a 3-degree folding (90 degrees) at the elbows. Here the arms collide, but the notation may be intentionally vague to allow either arm to pass in front of or above the other. On count 3, the arms take place high (white pins show the intermediate position one-third toward forward high). Again, the arms collide with elbow folding retained. On count 4, they take side high with the thumb side of the hand facing forward and 3 degrees of wrist flexion over its back surface (i.e., 90 degrees of wrist hyperextension).

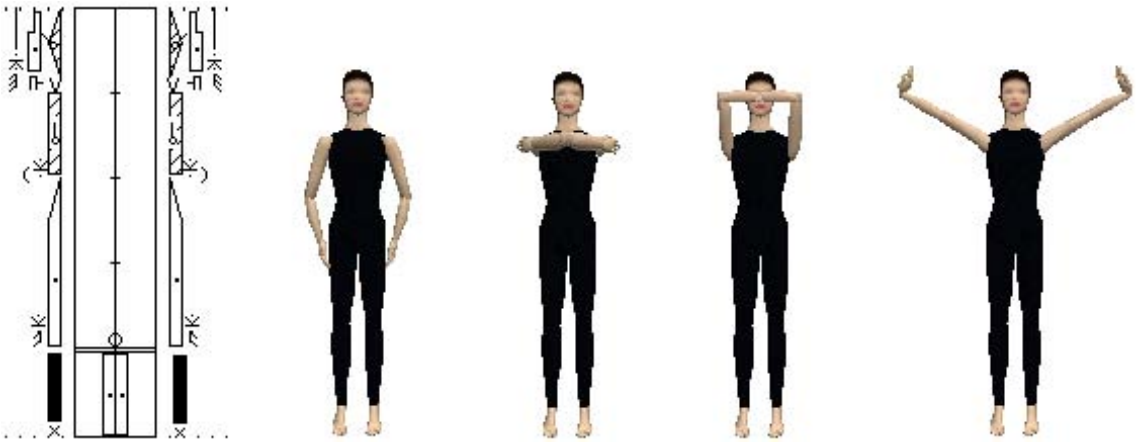


Figure 5b. Key frames literally translated from Labanotation

Figure 5c shows eight key frames based on a physical interpretation of the word descriptions, refined with the help of the Labanotation.

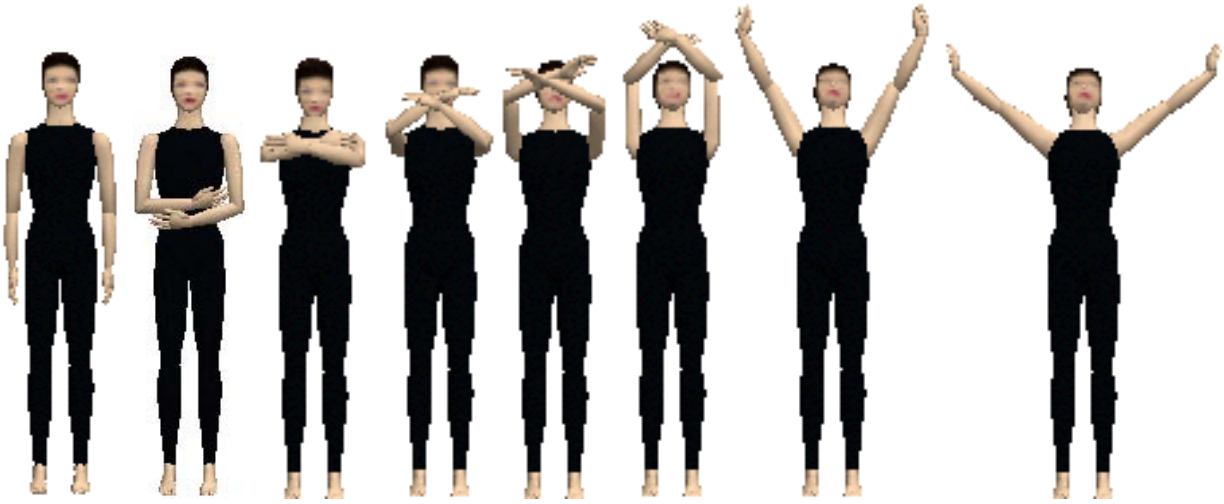


Figure 5c. Key frames based on words and notation

6.1 Life Forms® for Notators

To conclude the presentation, participants were invited to explore basic animation techniques through a series of tutorials. Although based on ballet movements, they introduce principles that apply to human movement animation in general. The tutorials are available online from Credo's web site (http://www.charactermotion.com), and on the Ballet Moves CD-ROM bundled with Life Forms® 3.9 Dance Studio.

Tutorial 1 Introducing Life Forms: Exploring Windows and Menus

Tutorial 2 Creating a Port de Bras: Exploring Sequence and Timing

Tutorial 3 Creating an Allegro Enchaînement: Exploring Altitude

Tutorial 4 Creating a Pirouette: Exploring Facing

Tutorial 5 Creating a Ballet Walk: Exploring Location and Paths

Tutorial 6 Creating a Battement: Exploring "Tweening" and Refining Body Positions

7.1 Summary and Conclusions

This paper has suggested ways in which computer animation may complement the teaching, learning, and use of dance notation. It has also proposed the reverse, that an understanding of human movement gained through notation may enhance the animator's skills. The DNB Interface project is exploring complementary uses of Life Forms® and LabanWriter. In the meantime, notators may benefit by exploring this relationship to their own advantage.

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DOCUMENTING DANCE FOR THE 21ST CENTURY: A TRANSLATION INTERFACE BETWEEN LABANWRITER AND LIFE FORMS®

by

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Rhonda Ryman, University of Waterloo
Tom Calvert, Technical University of British Columbia

ABSTRACT

This paper describes a project spearheaded by the Dance Notation Bureau to translate Labanotated scores into computer animation. It reports current work on a plug-in for the Life Forms® character animation software which reads input from the LabanWriter notation editor. Stage one of the project focused on the translation of arm and leg gestures and basic walks. This stage also entailed the creation of male and female ballet and modern dance figures. This work uncovered a basic animation problem involving transitions and led to the creation of a new algorithm for Laban Linear Interpolations. Other problems encountered include consideration of anatomical constraints and notation assumptions and issues relating to the development of an expert system for translating western theatre dance forms. In stage two of the project, the plug-in will be developed to accommodate a wider range of symbols and contexts, as well as reverse translation from animation to notation. The Interface Project will ultimately provide a tool to facilitate the creation and use of dance notation scores.

1.0 Introduction

The Dance Notation Bureau, together with Rhonda Ryman, Tom Calvert and Credo Interactive, and with support from the developers of LabanWriter, has been developing new software that will combine the strengths of Labanotated scores and computer animation. At the end of summer 2000, stage one of a project to create a translation interface between LabanWriter[1] and Life Forms®[2] was completed. Stage one has concentrated on the translation from LabanWriter to Life Forms® and is based on a sub-set of dance concepts represented by notation symbols. It is now possible to take a simple notated record for one dancer, produced using LabanWriter, open it in Life Forms®, and see on the computer screen the notated movement realized in animation. In stage two,, the software will handle more sophisticated notation symbols and concepts, more than one dancer, and the reverse translation from animation to notation.

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[1] To Download LabanWriter
Go to DNB's website at www.dancenotation.org. Select Laban Links, click on LabanWriter and it will take you to the OSU website where you can download LabanWriter.
Or go directly to www.dance.ohio-state.edu/ labanwriter/

[2] To Order Life Forms
Visit the website of Credo Interactive, Inc. at www.CharacterMotion.com

2.0 Background

Formal discussion about this project first took place on Saturday March 5, 1994, when the Dance Notation Bureau (DNB) convened a meeting of developers working with interactive multimedia applications for dance and related disciplines. The meeting was hosted by the Department of Dance, The Ohio State University, with funding from The National Endowment for the Arts, The Dance Notation Bureau, and The Ohio State University. At that meeting, the LabanWriter and Life Forms® programs were presented. The developers of the two programs and Ilene Fox, Executive Director of the Dance Notation Bureau, discussed the possibility of creating a translation interface.

In 1998 the Dance Notation Bureau received funds for the first stage of this project from the National Initiative to Preserve America's Dance (NIPAD) and the National Endowment for the Arts (NEA). Work began in June, 1998 with a meeting of Ilene Fox, representing the DNB, Lucy Venable, Scott Sutherland and David Ralley, the developers of LabanWriter from Ohio State University and Tom Calvert and Sang Mah, developers of Life Forms® from Credo Interactive, Inc. A work plan for stage one was devised.

During this stage, we developed and refined our goals and methodology. The main programmer and design team were not just simply translating one code to another, but were also translating from dance notation symbols to movement. The LabanWriter file format contains specifications of symbol type, size, location, etc., but no information about what a symbol means, that is, what movement it represents. In Labanotation this information is interpreted in context and depends on a range of variables including column placement on the Laban staff, presence of presigns or carets, and combination with other signs such as pins or bows. In order to build a software framework to support ongoing work, we discovered we needed to teach the programmer more notation than was needed for the step currently being implemented. We compiled a document surveying basic Laban symbols and signs across a range of contexts. Once he understood the movement represented by the symbols, and using this theoretical overview, the programmer created a flexible framework capable of interpreting a wide range of meanings for a given symbol.

3.0 Goals of Stage One

As a starting point, the interface plug-in translated directional gestures for the whole arm and whole leg. Next it accommodated gestures for a part of the limb, such as the lower arm. As the first stage in handling support changes, we began to compile a database of steps in each of nine basic directions (forward, right side, back, left side, the four diagonals in between and in place) in middle level, with no turnout. From this database of fundamental elements, the interface plug-in generates combinations of steps in the order specified by the notation. Also during this first stage we developed a body model that would have an acceptable esthetic for the dance world and would appear to move realistically. Lastly we addressed a problem with the path of the movement from one basic direction in space to another. Life Forms® stores information in key frames, poses specified by the animator, or in this case the notation, and then interpolates the movement between key frames. The paths produced by the interpolation between one major direction in Labanotation and another often resulted in an unwanted scooping action. Credo

developed a method for generating direct planar transitions, and it has been incorporated into the project version of Life Forms® as an option called Laban Linear Interpolation. The interface plug-in will use this option as the default.

4.0 How The Prototype Works

The interface was developed as a plug-in, a software component that is combined with another program to give that program new features. The great advantage is that the original program does not have to be modified.

Figure 1. Life Forms® 3.9 folder contains a Plug-ins folder.

Figure 2. The Laban plug-in is placed in the Life Forms® Plug-ins folder

After creating and saving a notation file in LabanWriter, you can open it in Life Forms® to see it animated. In Life Forms®, pull down the File menu and select Open (see Figure 3).

Figure 3.
Open a LabanWriter file in Life Forms®

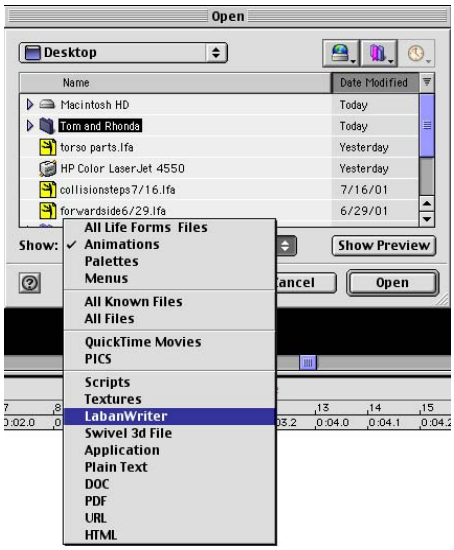

Figure 4. Show LabanWriter files

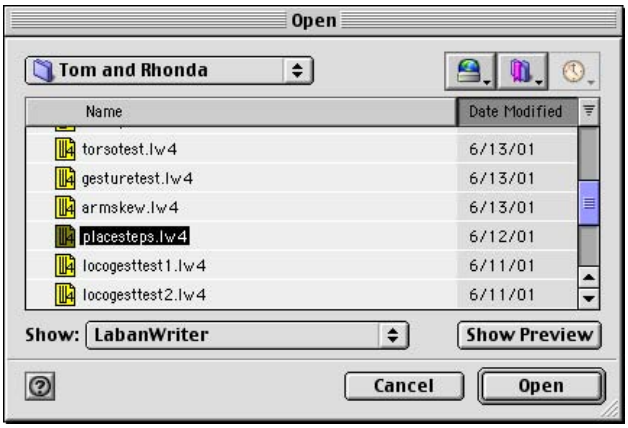

Figure 5. Open a LabanWriter file

Figure 6. A four-count LabanWriter file and the Life Forms® animation

When a dialog box appears, select "show LabanWriter" (see figure 4). LabanWriter files are then listed (figure 5). Open a selected file and it is automatically translated into Life Forms® animation (figure 6).

5.0 Transition into Stage Two

Translating Laban support symbols into Life Forms® animation was a large part of Stage One. At the end of Stage One, the plug-in could translate basic directions in middle level. Before moving into Stage Two, we needed to evaluate the basic animations. Credo had used the Life Forms® walk generator to animate a basic forward walk and had modified these for walks in other directions. The walk generator, based on motion capture, produced a "natural" walk that incorporates pelvic movements and a "dip." To simulate the dancer's smoother stylized gait, we created new key framed walks. The walk generator animation took about eight key frames per step. The new key framed walks we created were comprised of three key frames per step: the leg released to anticipate the step, the point of floor contact, and the weight transfer. The Stage One animation used different

sets of key frames for the same step depending on context, that is the direction of the preceding and following step. The revised animation uses the same set of key frames in all contexts. With this refined animation we devised a test sequence that covers all possible combinations and used the results to identify problem transitions, like where the legs collide or one goes through the other. We found that we needed two or three additional key frames in certain cases, like to untangle the feet in side crossing steps. We also made sure that the gesture leg anticipated the step by the right amount, so that it led evenly from one step into the next. For each key frame it was important that that the gesture foot and support foot retain their correct relationship to the line of travel. This allowed the Life Forms® Auto Snap feature to reposition the figure in the correct direction by fixing the lowest foot surface to its previous position. We made trade-offs between mathematical symmetry and anatomical realities. For example, our forward walks cover slightly more space than our backward walks and our side crossing steps take the line of travel slightly forward or backward. Finally, professional animators use a frame rate of 30 frames per second. We wanted the lowest frame rate needed to suggest walks in the simplest but clearest way. We determined that 24 fps would suffice. This would allow the division of one musical beat per second into halves (12 frames), quarters (6 frames) and thirds (8 frames).

6.0 Testing the Locomotion Interface

Figure 7 illustrates the basic stepping pattern we used to test our animation, incorporating the nine basic directions.

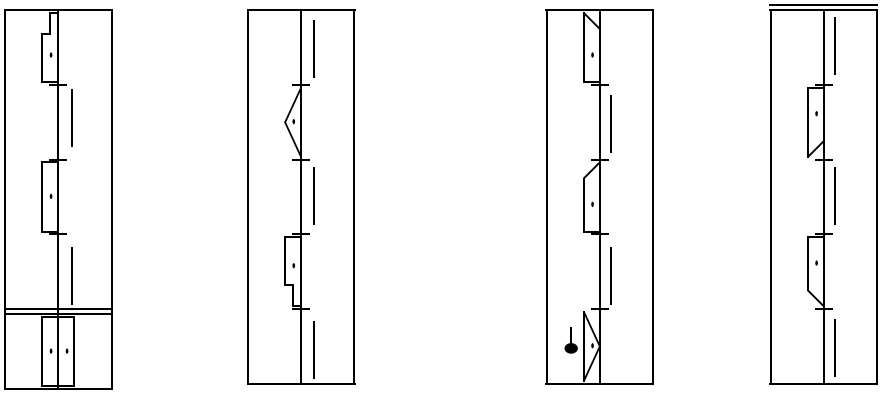

Figure 7. Animation test: step pattern of nine basic directions

The right leg always steps in the same direction, and the left foot does the following sequence of steps: in place, forward, backward, side left, side right, forward right, forward left, back right, and back left.

For the first test, the right leg stepped only in place, for the second test only forward etc. This allowed us to see the transition when stepping, for example from each direction into place and from place into each direction. Of the 81 transitions for steps in middle level, we found 20 problem transitions.

We plan to use the same method for creating and testing steps in high and low level, with half and full turnout, and covering small versus large distances. With 81 transitions for each level, degree of turnout, and distance covered, the total number of possible transitions is large but not infinite.

7.0 Developing Dancer Body Models

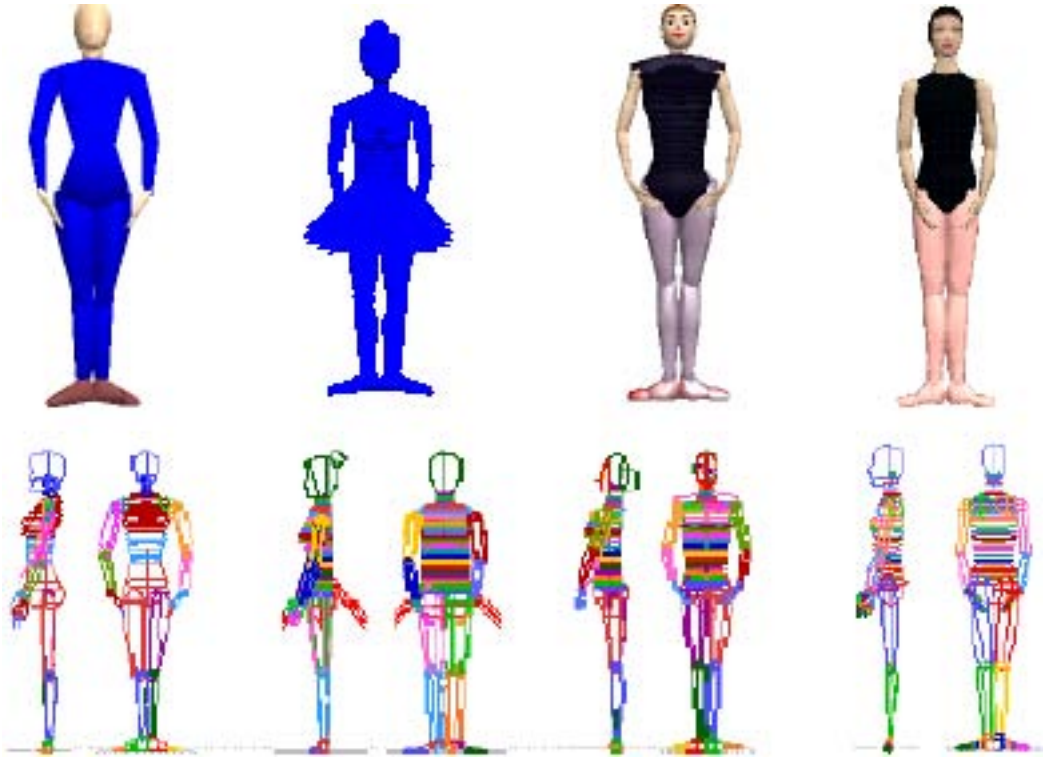

Figure 8. Human figures:
Life Forms® default female, Power Moves dancer, "Natasha,"
and Interface Project female ballet dancer

Figure 8 summarizes some of the body models that have been used in Life Forms®. The top row shows dancer figures as they appear in the Rendered window (3-D shaded drawings). The bottom row shows each figure from side and front view, as it appears in the Figure Editor window (line drawings that show each moveable body segment).

On the far left is the default female figure that comes with Life Forms®. It has been used for dance animations in Credo's Power Moves CD-ROMs. Second from the left is one of the first dancer bodies created by the Credo team: a young ballet dancer (as can be seen from its proportions: large head, long torso, short legs).

The next is another early dancer figure that Credo developed. She is nicknamed Natasha and was used for the first Ballet Moves CD-ROM. On the positive side, Natasha is longer and leaner than the default female figure and the Power Moves dancer, with finer hands and feet, and more body segments. On the negative side, her limbs are too thin, fostering an unnatural body image for young girls. Her chest is clearly too long, and her shoulders

too wide. Her twenty-two spinal segments (five lumbar, twelve thoracic, and five cervical) make it difficult to reposition the torso. Natasha's face is cartoon-like. And finally, her large default file size (about 600k versus 60k for default female) makes files harder to handle.

The far right figure is the figure we have been working on with Credo's graphic artist Tanya Vanthournout. We tried to create a visually pleasing body shape that would be balletic but not anorexic.

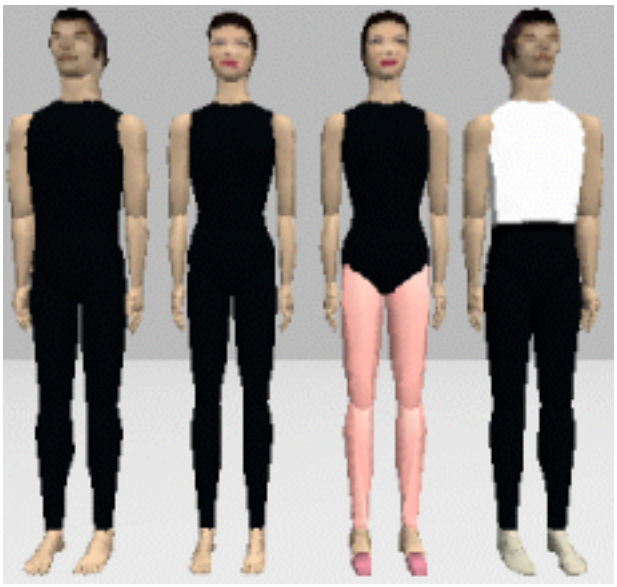

Figure 9. Interface Project Figures: male and female modern and ballet dancers

Figure 9 shows the four models developed for the Interface Project. It was important to keep the body architecture, the skeleton, as similar as possible for all four models so that positions and movements can be copied from any model to any other.

To understand why this constraint is important, imagine 5th position, for example. If the leg positions were copied from a model with short legs to another with long legs, the feet would over-cross. The same for hip and shoulder widths: visualize a woman with narrow shoulders whose hands are positioned overhead and touching. If the same position is copied to a man with wider shoulders, the hands will not touch.

Although the basic architecture and proportions are the same on all four models, the contours and costumes are different. Work is continuing on cosmetic and structural details (e.g., the hairstyles, ballet male's feet, pivot points in the shoulder girdle).

7.1 Refining the Female Ballet Dancer's Feet

One significant improvement over the old models is the new dancer's foot. The contours of Natasha's foot (Figure 10, far left) produce an unsatisfying line. Her foot contains two segments that let us manipulate it at the ankle and the toes.

To improve the look of the arch, we tried various solutions. First, with the help of Dance Notation Bureau notator Robin Hoffman, we tried to change the contours (Figure 10, middle). This looked fine when the dancer was on full point, but when the sole was on the floor (Figure 10, far right) the foot shape looked "clawed."

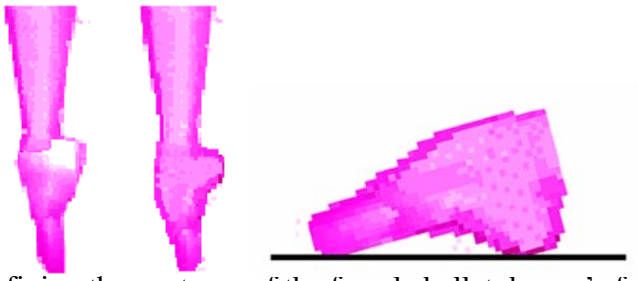

Figure 10. Refining the contours of the female ballet dancer's feet

Credo's graphic artist Tanya Vanthournout suggested adding an arch segment that would curve in a way similar to the spine segments. This worked beautifully. Figure 11 shows the new three-segment foot. It moves at the ankle joint to position the heel segment; the mid-foot (including the tarsals and metatarsals) to curve the longitudinal arch segment; and the joint between the metatarsals and phalanges to position the toes These three segments can be positioned to produce many different foot lines. The center pair shows a foot with a middle arch. The far left pair is positioned to point or plantar-flex more at the ankle joint, as in a foot with a high arch, and the far right pair is positions to plantar-flex more at the toe joint, as in a foot with a low arch.

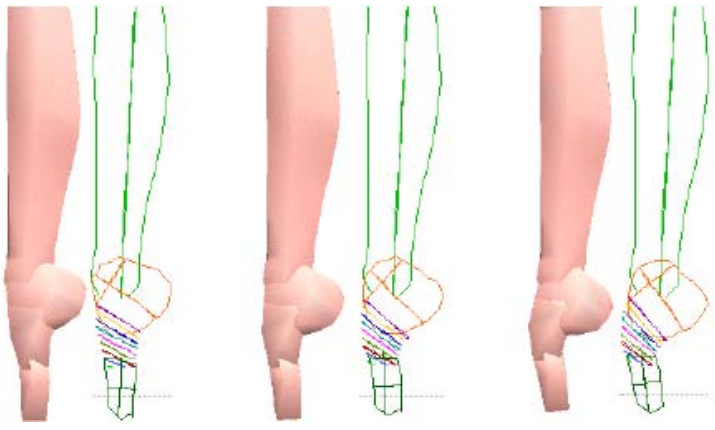

Figure 11. Improved contours of the female ballet dancer's feet: segments positioned to show low, middle, and high arch

7.2 Refining the Dancer's Torso

Another area of improvement is the dancer's torso. The divisions of the torso on the default model do not correspond to the divisions of the body in Labanotation, as shown in Figure 12. The Laban divisions are better suited to the range of movements of the human body, especially the dancer. With the Life Forms® divisions you cannot, for example, create a high release or a contraction.

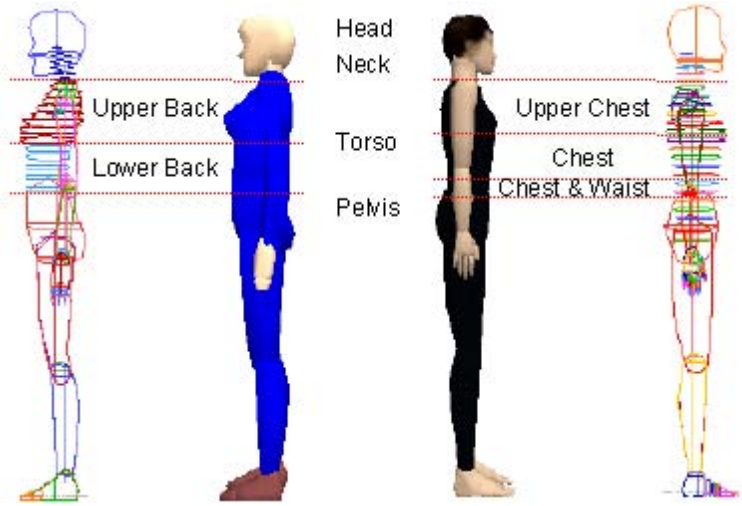

Figure 12
Divisions of the torso in Life Forms® figure versus Interface Project figure

We also worked to refine the torso. Natasha's torso had more segments than we needed and was too hard to use. But the default figure had too few segments to produce good dance animation. The divisions of the torso on the default model are named the Upper and Lower Back. As you can see, these do not correspond to the divisions of the body in Labanotation. The Interface Project figures accommodate the Laban divisions, which are better suited to the movements of the human body and especially dance.

For upper torso actions, the only option available on the default model is a section of the trunk that is larger than the upper chest should be, but smaller than the whole chest. You can't show a good high release on the default model, since it starts too low in the spine (see Figure 13).

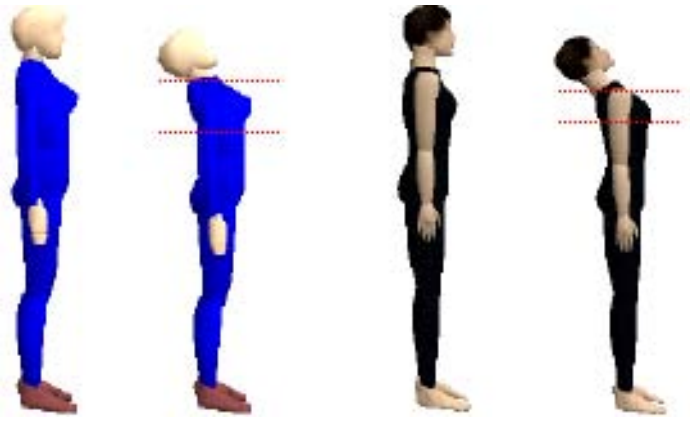

Figure 13.
High release in Life Forms® figure versus Interface Project figure

The default female can bend forward from the waist as the fixed end or from the hip joint. The Interface Project model can include the waist in the bend, bending from the base of the lumbar spine, and can also bend from the hip joint (see Figure 14).

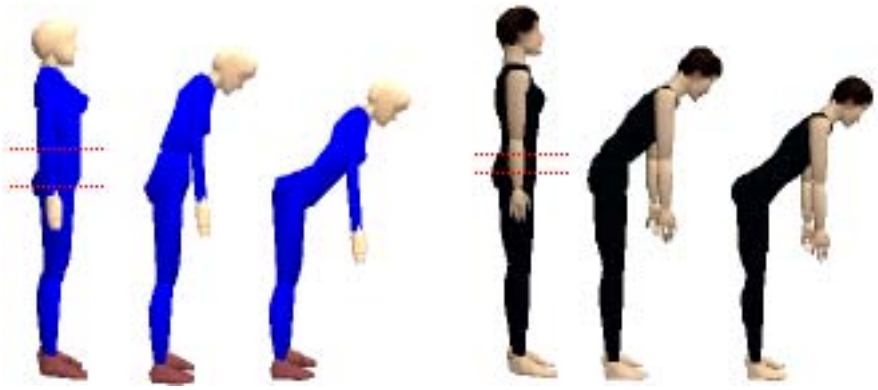

Figure 14.
Augmented chest versus whole torso tilt
in Life Forms® figure versus Interface Project figure

8.0 Paths for the Limbs

As we were working with Life Forms®, we quickly saw that any time the arms changed directions, involving a change on more than one axis, a "scooping" path resulted. For example, when going from forward middle to side middle, the arm did not make the path as defined in notation, but deviated to place low, dipping down as it traveled before coming back up to finish side middle.

Credo programmers determined that the problem was not limited to Life Forms® but arose from the use of quaternion angles, which are widely employed in animation programs to define spatial orientation.[3] Programs like Life Forms® use Euler angles in x, y, and z axes, i.e. an angle in the horizontal plane, an angle in the vertical plane, and an angle of rotation about its own axis (twist), and convert them to quaternion angles that describe orientation with four parameters. In practice, some computational problems that arise with Euler angles can be avoided if they are converted into quaternions. However, in the conversions come the differences that result in the scooping path. Credo initially thought that the problem could not be solved.

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[3] Just as in Labanotation, a mathematical description of a figure in three-dimensional space is based on the orientation information for every body segment. This orientation information, together with the lengths of the body segments and information on connectivity between segments allows the kinematic description of a figure comprised of rigid body segments. The orientation of the "root" or reference body segment is defined relative to the coordinate system of the world - or more typically that of the space where the figure is located. The orientation of all other segments can also be described relative to world coordinates but more typically it is defined relative to the immediately distal segment. For example, the orientation of the right lower arm is defined relative to the coordinate system of the right upper arm. The orientation of a body segment relative to a given coordinate system can be described with its Euler angles, i.e. an angle in the horizontal plane, an angle in the vertical plane and an angle of rotation about its own axis (twist). In practice, some computational problems that arise with Euler angles can be avoided if they are converted into another system called quaternions that describe orientation with 4 parameters. This conversion need not concern the user - it is easy to convert from Euler angles to quaternions and vice-versa (Shoemake, 1991).

Fortunately, one of Credo's programmers, Lars Wilke, had what we called his 5:00 a.m. eureka moment. He came up with a solution, and Life Forms® now has an interpolation option called "Laban Linear" which allows the limb to move from one direction to another without the scooping action. Although it works well for the limbs, Laban Linear interpolation causes unwanted detours in the torso, a problem which will be addressed in Stage Two.

9.0 Future Goals

DNB has received three-year funding from the National Endowment for the Humanities to continue the project. The project team includes Ilene Fox and the DNB notators, Rhonda Ryman, Tom Calvert and Credo Interactive. We plan to expand the plug-in to handle steps in high and low levels, steps with half and full turnout, small and large steps, as well as a few miscellaneous other steps such as place in front and in back. As we continue the project, we plan to increase the sophistication of the movement we can translate by including advanced concepts.

Stage one only allowed the translation of one dancer. In stage two, we will address the programming issues in working with more than one dancer and other advanced concepts such as folding, combined tilting and turning movement, supporting on other than the feet, air work, props, foot hooks, dynamic signs, etc.

Finally, in stage two of the proposed project, we will investigate and create a reverse translation component from Life Forms® animation to LabanWriter notation. This stage requires the program to not only analyze each body pose but to consider the motion represented by a series of body poses over time. We will be drawing on expertise from 3D computer animation, computational linguistics and movement analysis. In addition, Life Forms® already has the capability to accept motion capture data format. With this development, we will be able to investigate the use of motion capture technology to record, or assist in recording, a notation score. No longer will the notator have to start at the beginning, notating each step

10.0 Butterflies and Anatomical Constraints

As the Project continues, we will have to make decisions about what kind of anatomical constraints we want to place on the model. Consider, for example, our understanding of Laban limb directions versus Life Forms® anatomical constraints of joint actions. We understand that a position with the upper leg side right low and lower leg side left low must involve turnout at the thigh, the conventional retiré position.

Life Forms® default figures have anatomical constraints that limit joint actions to a "normal" range, but there are no constraints in the Interface Project figures at this time. Joint range depends on context, and dancers actively train to move beyond "normal" limits. Imagine an arabesque limited to 15 degrees, the normal limit of hyperextension at the hip joint. Still, certain constraints would be helpful in some cases.

At present the upper leg side right low and lower leg side left low is translated as an anatomically painful not to mention impossible adduction at the knee joint, figure 15.

(The animation is translated from upper leg side low, lower leg side low) The knees are basically hinge joints and can flex but not adduct or abduct, so it might prove helpful to constraint their actions in the Interface Project figures.

Figure 15. Need for Anatomical Constraints to prevent impossible positions

11.0 Pointed Foot and Popping Off the Floor

Notators often make assumptions based on the form of dance. For example, when notating ballet, we rarely show the pointed foot, expecting the reader to know enough about the style for proper performance. It is relatively easy for this basic assumption to be accommodated in Life Forms: when the leg changes from support to gesture, the foot points (i.e., the ankle plantar-flexes). However, this simple pointing action causes an unwanted result: in the animation when Life Forms® interpolates between a flat and pointed foot, the dancer appears to pop off the floor during the transition (the ankle plantar-flexion causes the gesture toe to extend lower than the supporting sole).

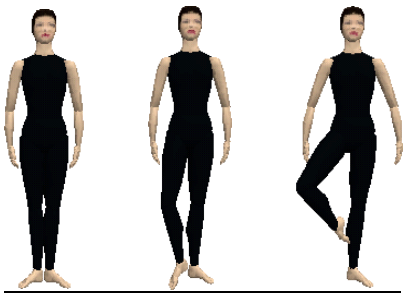

Figure 16. Need for extra intermediary key frames to prevent unwanted transitions

In reality, the foot does a sequential peeling through its joints. This peeling is not notated but is understood by convention. It must be explicitly input in Life Forms® through the addition of extra intermediary key frames. By comparing interpolated animation and key framed animation, we can identity what Labanotation symbols state explicitly versus what is assumed and therefore needs to be shown with extra intermediary key frames in Life Forms. This is the type of information that will form the basis of an expert system for translating notated scores of western theatre dance into acceptable animation.

12.0 Summary and Conclusions

The first stage of the Interface Project has produced realistic animation of notation scores containing basic limb gestures and walking patterns. This work has also produced four improved dancer figures and a new interpolation option. Evaluating the results has helped us refine the animation of basic walks and develop a methodology for accommodating a wider range of locomotor actions in the next stage. We have also identified the need to set reasonable anatomical constraints for the new figures, and to incorporate "intelligent" information beyond what is contained in Laban symbols.

Once completed, this project will have many implications for the field. Notators and students will be able to check their notation by translating it and seeing it performed by the animated figures. Even those who are not notation literate will be able to access the materials in the many scores produced all over the world. Unlike video, Life Forms® animation can be viewed from any perspective, from in front, behind, the sides, above or anywhere in between. The movement can be viewed without performance mistakes. This project is creating a new tool to strengthen our field.

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Ken Shoemake. *Quaternions and 4x4 Matrices, Graphics Gems II*, pp. 351-354 (1991, Boston). Academic Press. Edited by James R. Arvo. ISBN 0-12-064481-9.

THE ALLIANCE OF DANCE NOTATION EDUCATORS: EDUCATIONAL SESSIONS

by

Patty Harrington Delaney and Ilene Fox

There has been concern in the field that notation use is decreasing. There is a real need to promote notation and its increased incorporation in the educational setting. With the support of the ICKL Board, it was decided that the Alliance of Dance Notation Educators would host the last few days of the ICKL conference, focusing on educational issues. One goal achieved in these sessions was the development of a strategic plan, and the identification of the personnel to implement it,

The Alliance of Dance Notation Educators, which was formed in June of 2000, is dedicated to responding to the needs of notation educators. Its mission includes coordinating international efforts that support growth of the notation field and providing a mechanism for sharing teaching materials and methodologies. The organization was born out of a discussion at a meeting of the Professional Advisory Committee (PAC) for the Dance Notation Bureau(DNB)). For those who are unfamiliar with PAC, it is a body of dance artists who meet biannually in order to bring the DNB a broader perspective of trends in the dance world both in the academic and professional arenas. It also makes suggestions for keeping the DNB a vital presence as these trends develop. Upon the recommendation of the PAC membership and with the sanction of the DNB Board of Directors, the Alliance of Dance Notation Educators was officially formed. Patty Harrington Delaney, Assistant Professor at Southern Methodist University, was asked to chair the new organization.

Once the Alliance was established, letters were sent to notation educators around the world, inviting them to become members (there are currently 80 members). The inaugural meeting of the Alliance was held at the Dancing in the Millennium Conference in Washington D.C. in August of 2000. Approximately 40 notation educators attended the meeting. These teachers clearly identified two primary areas of concern: greater access to innovative teaching materials and improved communication in the notation community. These became the immediate goals of the Alliance.

In a joint undertaking between the DNB and Southern Methodist University, an Alliance web site was created to house teaching materials and other pertinent information relevant to notation education. All of the materials on the site can be downloaded and used for educational purposes. This site, which is organized according to student population, can be accessed either through the DNB web site or directly at www.smu.edu/dancenotation. In addition to this computer resource, a listserv was established to facilitate communication among the Alliance membership.

The next undertaking for the Alliance was to organize several days at the ICKL Conference 2001 that would be devoted to educational issues. The primary goals of these days were:

- to share innovative approaches to teaching notation
- explore the expanded incorporation of technology into notation education
- discuss ways to integrate notation into the broader dance curriculum
- develop strategy for marketing notation more effectively in both the academic arena and the dance community at large.

In order to address these goals, the Alliance of Dance Notation Educators and the ICKL Board enlisted notation artists to present both practical presentations and papers, which focused on the first three goals outlined above. An opening presentation was made by Patty Harrington Delaney followed by a few words from Ann Hutchinson Guest and Loren Bucek. There was also a teaching materials sharing session that incorporated discussion of specific materials and methodologies that support theses goals. The last two areas of concern listed above were addressed in strategic planning sessions that were designed to develop both long and short-term action plans. In the following pages, there is a synopsis of all of these sessions.

PRACTICAL SESSIONS AND PAPERS

1. Labanotation Scores Commissioned by the Dance Legacy Institute, Mary Corey
2. Integrating Dance Notation in the Dance Curriculum, Tina Curran
3. Motif Megabytes, Mila Parrish
4. Charles Weidman's Brahms Waltzes, Ligia Pinheiro
5. Magnificent and Terrific and Diabolical: Reconstructing the Romanticism in Robert le Diable, Karen Eliot and Valarie Mockabee
6. Motif as a Choreographic Tool, John Giffin
7. Labanotation Shorthand as an Aid in Tap Dance Class, Billie Mahoney
8. Creating Fluidity between the Scholarly and the Studio: Using Score Materials within a Curriculum, Jack Clark

Information on each of these presentations is printed elsewhere in the ICKL Conference Proceedings 2001. Please refer to these materials for more details.

TEACHING MATERIALS SHARING SESSION

TECHNOLOGY PRESENTATIONS

1. Alliance of Dance Notation Educators Web Site

(accessed either through the DNB web site or directly at www.smu.edu/dancenotation)

Ilene Fox and Patty Harrington Delaney demonstrated the Alliance's web site and its Web Library for Teachers. Notation educators can submit materials that they have prepared to the site as well as download the materials of other teachers for their own use in the classroom. The site is currently organized into student populations: Pre K-5, Middle School, High School and Post Secondary. It was suggested during this ICKL session that the ages of each category be added to these divisions in order to better serve the international community, many of who do not recognize these American educational age distinctions. Under each student population, the materials are divided into categories based on theoretical, practical and administrative concepts. The site also includes areas that house information on publications, requests for help and announcements of workshops and other events. In addition, the site contains very specific information on how to submit materials.

In order for the web library to be successful, the community as a whole must participate. A request for materials for the site was made. The more we all contribute, the more resources will be available to all of us.

It was pointed out that some materials can be posted under more than one age group and more than one category.

2. Interactive CD ROMs for the Classroom – Jack Clark

(the following descriptions were submitted by Jack Clark)

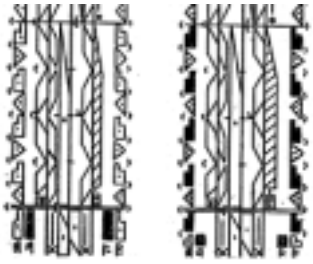
Description

At the ICKL teacher's sharing sessions, Jack Clark's presentation included two PowerPoint presentations that he uses in his notation training courses which make the effort to bridge across the curriculum.

One demonstration created the visual link in the suspected development of Labanotation autography to the Afro-centric borrowings that were present in the early Zurich Dadaist artists, especially to the exchange of ideas between Rudolph Laban and Sophie Tauber-Arp. His inspiration came from a Dance Research Journal article by Naima Prevots, and a guest lecture by Brenda Dixon Gottschild on "Digging the African Influence in American Culture" presented to Jack's students in the spring semester. He wanted to

draw out the related concepts shared in the history courses that focus on cultural studies in Afro-centricity in American Dance to Labanotation.

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

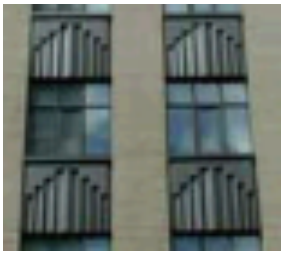


the "Twist"

"Twist" textile pattern

Kente cloth

Sophie Tauber-Arp

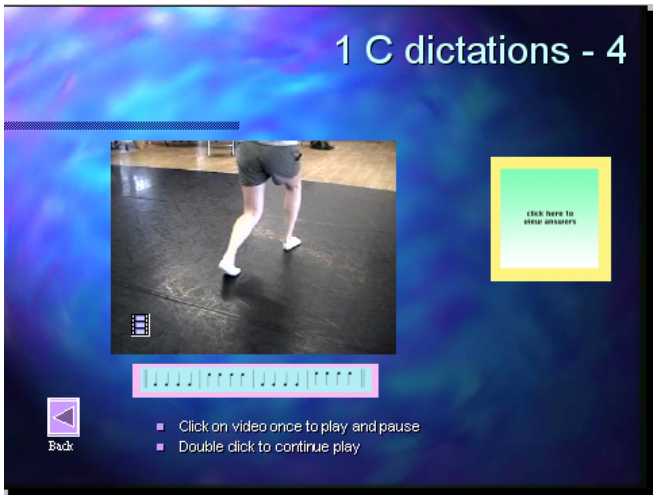


Art Deco

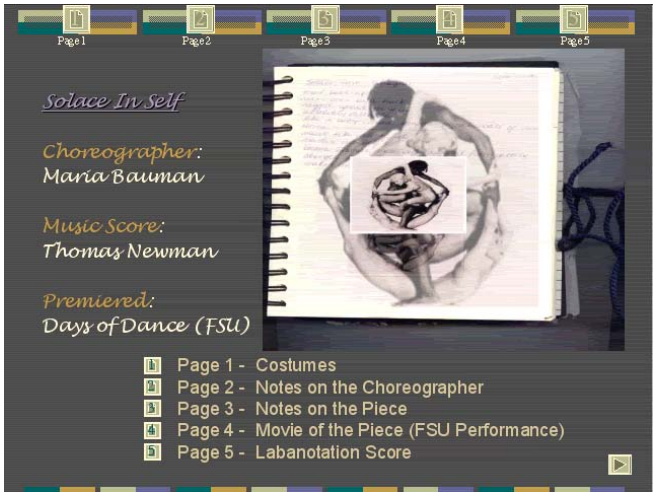
Jack's objective was to link the visual elements present and allow his students to see the larger picture that develops of the possibilities of shared influences, through time, and on a global scale. This project also created links to web-cites on African textiles artists, Labanotation, the "Twist" and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

The second was a simple design in Power Point that opened his students to the use and creation of simple presentations using multi-media technology. (Digital video, QuickTime, simple graphic files). Jack created dictation lessons using Quicktime videos without the control bar. His students could view and stop, but not rewind the demonstration on the Power Point presentation. They could work at their own speed with these dictations, pause the video to ask him questions about theory, and were forced to catch detail by watching the continuity of the movement phrase instead of backing up as needed. They also could link to the answers for direct feedback, and catch their own notation errors.

This was also a training experience using this application which evolved into a final project where each student created a small Power Point documentation project including text, picture files, video, and LabanWriter, capturing LabanWriter to Simpletext files and hyperlinking to these files.



Dictation slide



Main Page to documentation project

3. Distance Learning Project

Patty Delaney and Valarie Mockabee discussed a distance-learning project that took place between Southern Methodist University and The Ohio State University. The project was done in three phases. The first two phases were conducted at SMU and OSU separately, with the final phase being shared through distance learning facilities. The project began with the students at both schools conducting research on Helen Tamiris, placing particular emphasis on the creation of her *Negro Spirituals*. Each SMU student had a research partner at OSU with whom they shared materials via e-mail.

The next phase of the project was the reconstruction of *Swing Low Sweet Chariot* from the *Negro Spirituals*. After the movement was read from the score, films of the work were studied in order to enhance the understanding of the work. Students then evaluated their experiences in phases one and two in order to frame technical and artistic questions to be addressed in the phase three.

The final phase consisted of a distance learning session between SMU and OSU. In addition to the students and teachers in these classes, OSU Professors Emeritus, Lucy Venable and Odette Blum also participated in this video-conferencing session. Professor Venable was the notator for the Labanotation score of *Negro Spirituals* in 1996. Her presence allowed the students to question the particular technical choices she made in notating "Swing Low," enabling them to begin developing an appreciation for how a notator's technique affects the interpretation of a Labanotation score. Professor Blum, recognized by the DNB as an experienced director of Tamiris' work, provided not only rich practical experience with this Labanotation, but also an extensive historical source of reference. The distance learning session was rich in the exchange of ideas, not only about Tamiris' work, but also about the future of notation and the roles that these students could play in that future.

OTHER PRESENTATIONS

Archeological Dig

To introduce students to notation for the first time, Ray Cook asks students to "explain what you see", using an archeological dig concept. He artificially ages a document, says it was found at an excavation and asks them what they can discern from the information. He explained that students are able to glean a great deal of information from this approach to notation, even though they have little theoretical knowledge of notation principles. He also pointed out that we should examine our tendency to "teach to the exam," focusing primarily on theory. His methodology is concerned with being careful that we are not separating a student's imagination and innate abilities from the process of learning notation.

STRATEGIC PLANNING SESSIONS

For the strategic planning sessions, we divided into three groups:

1. Marketing: Articles, Journals, Conference Presentations
2. Actual Practice: Support of teaching, more faculty trained, use of Motif
3. Coordination of Efforts and Research: Developing international information systems

The objective for each group was to discuss these subjects and then develop an action plan that could be implemented over the next two years. In addition, the members of the group were asked to identify personnel to facilitate this implementation.

The suggestions made by group one, Marketing Ourselves, were:

1. To publish an international journal focusing on dance notation educational issues. It was felt that this should not be undertaken until we have secured funding for a number of issues and have enough possible articles to also sustain the journal over time. Tom Brown and Patty Harrington Delaney will do further exploration of this idea.
2. Promote submission of more articles to other dance journals. Jeffrey Longstaff and János Fügedi will facilitate this.
3. Compile a list of periodicals where articles can be submitted and of conferences where presentations can be made. Jean Johnson Jones and Jimmyle Listenbee volunteered to compile the list.
4. Create a supporting network to answer questions on presentations and to look at papers. Marion Bastien offered to provide technical support.
5. Put together a "blue book" containing statements of support and testimonials. Ray Cook and Marion Bastien volunteered to facilitate this.
6. Do more marketing of notation by creating an international lobby (János Fügedi) and through local media and arts councils (Richard Ploch).
7. Create a bibliography of information with listings on the web site. Jeffrey Longstaff offered to facilitate this project.

The second group, Actual Practice, suggested:

1. Creating modules in several languages on various topics to enhance curriculum and exploring the use of distance learning to utilize these modules on a broader scale. Ilene Fox, Jack Clark, John Giffin and Clarisa Falcon all expressed interest in working on this.
2. Exploring studio/commercial uses of notation. This could lead to classes for workshops at the American College Dance Festival Association, Dance Masters

of America and others. Jack Clark and Noelle Partusch volunteered to work on this.

3. Developing simplified dance materials, packets of simple dances in different styles. Volunteering to work on this were: Odette Blum, Noelle Partusch, Jacqueline Challet-Haas, Anna Karin Ståhle Varney, Sarah Boeh, Thomas Schallmann, Tsang Yim Fun, Tan Lian Ying
4. Re-examining the teacher certification course. Enhancing it to include such things as Gardner's theories, and application of notation to other areas of dance/arts/ PE/ academic curriculum. Tina Curran, John Giffin, Valarie Mockabee, Sheila Marion, Odette Blum and Ilene Fox all want to work on this.
5. Producing a simple restaging guide. Jack Clark offered to facilitate this.
6. Creating a syllabus for motif for actors and stage directors. Tina Curran, Augusti Ros and John Giffin will work on this.

The third group looked at ways to facilitate better international communication among notation practitioners. They proposed utilizing the survey of notation educators in the U.S. that was conducted by Lucy Venable to begin this process. It was agreed that using this survey to identify more teachers worldwide and examine their needs and possible contributions to the notation community was essential to increasing the scope of notation education. Team leaders around the world will gather this information and bring it back to the Alliance of Dance Notation Educators for assimilation. The following team leaders were identified:

U.S.---Lucy Venable

Canada---Ann Kipling Brown

Mexico and Latin America---Clarisa Falcon

Europe---Jacqueline Challet-Haas and Noelle Simonet

Asia Pacific---Carl Wolz

Africa---It was suggested that Naomi Isaacson be approached.
Odette Blum and Jean Johnson Jones also volunteered to help.

It is the goal of this group to complete this information gathering by the end of 2002. The results will then be posted over various listservs as well as The Alliance of Dance Notation Educators web site.

Once this international network of notation educators is established, the greater goals of international standardization, quality assurance and international certification can be addressed.

CONFERENCES

It was pointed out that it is imperative to maintain and enhance the presence of notation artists at national and international conferences. The following is a list of upcoming conferences that were discussed as critical in the near future.

International Organization for the Transition of Professional Dancers (NYC June 2002) – Philip Brown

En Contro Laban – (Brazil. First week of August 2002) Ilene Fox – Keynote

World Dance Alliance – Global Assembly (Germany, Last week of August 2002) Carl Wolz

OTHER CONCERNS

Discussion was generated over concern that the name of the organization. Some felt that "The Alliance of Dance Notation Educators," might not fully capture the international scope of the organization or its attention to the research component of dance education. Others felt that the name is appropriate. Several other names were suggested including:

The International Alliance of Movement Notation Educators and Researchers
The International Movement Notation Alliance
The International Movement Notation Education Alliance
The International Movement Notation Educators
The International Alliance or Dance Notation Educators
The International Alliance of Notation Education and Research

This matter is under consideration.

LABANOTATION SCORES COMMISSIONED BY THE AMERICAN DANCE LEGACY INSTITUTE

by

Mary Corey

This presentation was accompanied by slides and videotaped excerpts of the Repertory Etudes

In 1996, I began my association with the American Dance Legacy Institute. This organization was founded by Julie A. Strandberg, Artist-in Residence and Director of Dance at Brown University, and Carolyn Adams, the former principal dancer with the Paul Taylor Dance Company. In this presentation, I will describe the Repertory Etudes Project as well as the choreography and notation scores that have been commissioned as part of that project. In addition, I will mention dances that have been notated as part of a project devoted to documenting and preserving selected works of the New Dance Group.

A key concept driving the Institute's several projects is access: access to dance and to an experience of modern dance masterworks. According to its mission statement, the Institute «was established to provide all Americans with the opportunity to practice, enjoy, and participate in the art of dance». . . .«regardless of age, race, sex, disability, economic status, or geographical locations» (http://www.asli.org/about/mission.php).

The Repertory Etudes Project

One day last summer, I listened as Julie Strandberg described the specific purposes of the Repertory Etudes Project to group of public school teachers from the Carolinas. She noted that dancers, especially dancers-in-training, are often given messages from the larger dance world that discourage or prohibit their participation in theatrical dance: for example, their skill as dancers may be deemed insufficient to perform a professionally choreographed work well enough, or they may not meet casting preferences or requirements (which may bring up any number of issues regarding access and casting in terms of sex, or race, or even weight).

The Repertory Etudes Project is centered in the commissioning of short dances, called repertory etudes, that are created by American modern dance choreographers *expressly for the purpose of providing access to their choreography*. In order to preserve the concept of access, there are several mutual understandings surrounding the creation of a Repertory Etude: first, the casting of the Etude is not be limited by sex; that is, either a male or female performer should be able to perform the work. Second, the choreographer does not place restrictions on the performance of the work: in purchasing the packet of videotapes,

Labanotation score, and other supporting materials, the rights to perform the choreography without restriction or further fees are also purchased. Third, although consultants for the Etude are identified, there is no requirement for a consultant and the work could be performed with no checking whatsoever. The work may be learned from videotape, or from the Labanotation score, or from a consultant. Fourth, the packets are priced affordably to provide access to all economic levels. Fifth, the Etude is based in the previous work of the choreographer. One of the interesting aspects of this last stipulation has been the different interpretations of it by the choreographers involved thus far.

By this time, some of you may already have heard about the first Repertory Etude, *Rainbow Etude,* choreographed by Donald McKayle at the University of California, Irvine. This etude is based on McKayle's 1959 *Rainbow 'Round My Shoulder,* a work often considered to be his masterpiece, an exploration of the drudgery, reveries, and failed escape of prisoners laboring on a chain gang.

Rainbow Etude not only used the earlier work's theme and some of its movement, it also provided an opportunity for McKayle to revisit the older work in other ways. The music for the 3-minute *Rainbow Etude* was selected by McKayle from two songs that he had originally considered for inclusion in *Rainbow 'Round My Shoulder*, but had decided against using. In addition, the first movements used in the Etude were drawn from the 1960s-era kinescope of a televised performance of *Rainbow 'Round My Shoulder:* McKayle had improvised a dance in silhouette behind the host who was introducing *Rainbow 'Round My Shoulder* to the television audience. This improvisation of decades ago formed the basis for the first measures of the *Rainbow Etude*, as well as for the final movements at the end of the Etude. Much of the remainder of the *Rainbow Etude* was choreographed new for the Etude, although some short phrases were taken directly from *Rainbow 'Round My Shoulder*. The phrases that were taken from the original *Rainbow* include movements done by the men in the original work as well as those done originally by the woman (who performed a quadruple role of idealized woman, teenager, mother, and wife). Thus, the *Rainbow Etude* provides a challenging mix of the strong, bound, work-like, repetitive motions with even timing that are associated with the men on the chain gang, as well as the indirect, lighter, free, and carving movements with fragmented timing that characterize the female in her idealized role. The result of the choreography is a work that gives the dancer a condensed kinesthetic experience of *Rainbow Round My Shoulder* as well as a journey into its emotional landscape.

It has been fascinating to see different choreographers create an Etude. David Parsons approached the assignment from the point of view of technical and performative requirements, in essence identifying movements and phrases that typify his style of choreography and performance. Rather than choosing one work from his past from which to draw an Etude (that is, to ask the question: what movements will give the dancer a lived

experience of this particular work?), Parsons asked a question that could be termed: *What movement abilities do you need to master in order to dance the Parsons repertory?* In order to answer this question, Parsons chose phrases from many existing works for the challenges they provide to a dancer's development, or for characteristic body positions or coordinations, or simply to introduce the dancer to key phrases from the repertoire. The *Parsons Etude* is short (as are all of the Etudes), and an effort was made to keep it within the grasp of a developing dancer.

An intriguing feature of this work expanded the original stipulation about casting: in addition to the possibilities of performing the *Parsons Etude* as a solo or a duet, it may also be performed by a group of any size—as a «jam session.» The jam session abandons the solo's orientation to the room and instead begins as a large circle. At any point in the Etude, dancers may enter the space within the circle and join in the Etude. They may perform as much of the Etude as they wish, relate to any dancer or facing in the room that they wish, and «exit» the Etude at any point. The «jam session» was thought of as something that could be performed in a gym or perhaps out-of-doors, or just by the dancers themselves as something enjoyable to dance on their own.

The third Etude resulted in yet another approach. The *Rooms Etude* was based on Anna Sokolow's signature work of mid-century alienation. Lorry May, Sokolow's long-time dancer, created a six-minute dance that could be performed by a soloist, six-person group, or twelve person group. With a chair for each performer, phrases from several of the sections of *Rooms* were distilled into five modules that encapsulate some of the emotional states presented in the original work. As is typical of Sokolow works, while the movement is not physically virtuosic, every movement was filled with a different kind of virtuosity, that of emotional potential and consequence.

Rather than choreographing a separate Etude, the Toronto-based American choreographer Danny Grossman contributed a trio from a larger work, *Ecce Homo*. The *Ecce Homo* trio presents several technical challenges to the modern dancer: changes in leg rotation from parallel to turned-out to turned-in occur every couple of counts; a two-dimensional (planar) use of the body and extremities is used throughout the work; there is a recurring use of the Graham-style contraction; and finally—and perhaps most challenging—the work is characterized by a quickness combined with directness and crisp distinction in positions. The endurance, speed, and clarity necessary to dance the Trio from *Ecce* were noted by Adams as necessary attributes of aspiring dancers. The Trio from *Ecce* provides an extended assignment in building speed with crisp and distinct design.

Three new Etudes are in progress at this time: in Summer, 2000, Ray Cook began the notation of a new Etude choreographed by Daniel Nagrin. In Winter, 2001 Carla Maxwell

began the choreography of an etude based on the work of José Limón. And this summer (2001), the initial work of creating a Pearl Primus etude is under way in Saratoga Springs.

In passing, I will also mention that the ADLI has commissioned three scores as part of its New Dance Group Project. This project was begun in 1999 with a grant from the NEA to document and preserve works by choreographers associated with the New Dance Group. At this point, three scores have been commissioned: Eve Gentry's *Tenant of the Street,* Daniel Nagrin's *Man of Action,* and Mary Anthony's *Lady Macbeth.*

This last slide gives contact information for the Repertory Etudes Project. *The Rainbow Etude* is available for purchase now. The other packets are in the process of being assembled by the Institute.

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INTEGRATING DANCE NOTATION INTO THE DANCE CURRICULUM

by

Tina Curran

Can dance notation be more effective as an instrument of learning rather than as an independent course of study?

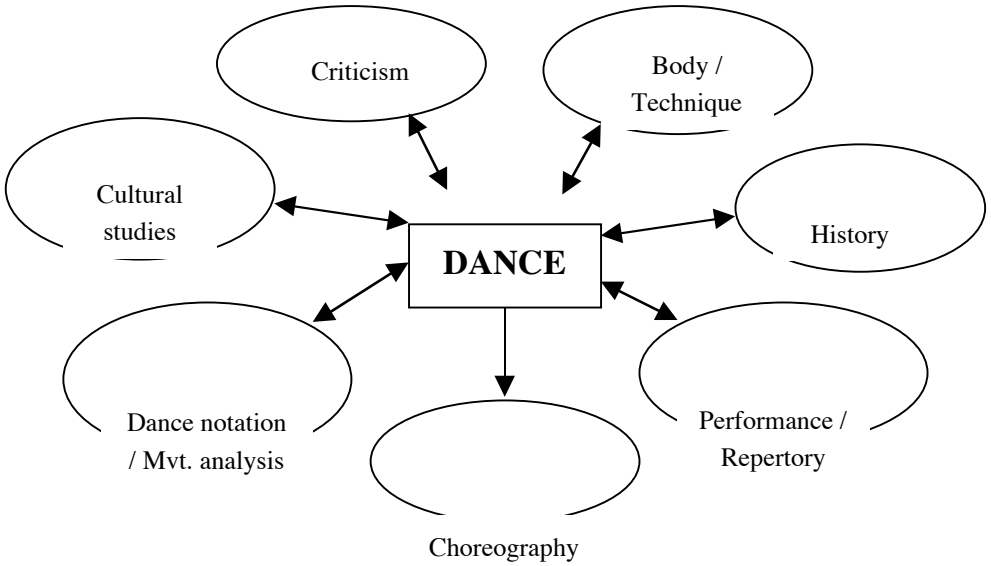
In a recent article on education reform, a high school principal accounted for the treatment of technology in his school. He stated that the revised curriculum no longer offered separate classes in technology, but explained that, instead, every class directly employed technology in the teaching and learning of the course content to reach educational goals. In this situation, the technology being referred to was the use of computers and the Internet. If we ponder the term technology in a broader definition provided by the *Random House College Dictionary* as "an application of knowledge for practical ends," dance notation can also be considered as a technology to be applied as a practical means to an end.

Dance notation has traditionally been taught as a discreet discipline in the larger curriculum of dance education and practice. It is indeed a study worthy of specialization, however this separated focus has not met with exponential growth in recent years with the elimination of dance notation from various educational programs. Though this specialized focus for study should not be eliminated, perhaps the teaching and use of dance notation can be expanded where dance notation is used as an integrated technology, as an active element of learning, creating and reflecting in multiple aspects of the dance curriculum.

The following diagram illustrates how the dance itself is central to the diverse areas of study that inform and enrich a dancer's skill development and artistry. The study of dance begins with the experience and with the movement. A deeper knowledge and appreciation of dance is effected by encounters in various surrounding aspects. Imagine dance notation introduced and used as a technology in multiple contexts to serve the central focus of Dance.

Consider notation employed in composition class as a way to identify universal building blocks of movement leading to a conscious physical, verbal and analytical vocabulary for creating, observing, talking and writing about dance. Imagine this knowledge being transferred into the dance history and criticism class to compare and contrast dance repertoire of various styles, cultures and historical periods. Imagine this new technical awareness and knowledge impacting student observation and understanding in the

technique class as they hone their observation and performance of movement nuances. Picture students learning repertory from dances documented in notation, along with other vital sources, as a result of their cultivated literacy skills.



Using this idea as the central key component of dance and utilizing dance notation as an active technology for experiencing, learning, reflecting on, creating, and performing, this frames the content of the ideas presented. In this presentation the central dance element is an etude dance masterwork created for the American Dance Legacy Institute Repertory Etudes Collection. The etude, a work-in-progress at the time of this presentation, is a jewel-like distillation based on Jose Limón's master choreography arranged by Carla Maxwell, Artistic Director of the Limon Dance Company in New York City.

The American Dance Legacy Institute provides an invaluable resource, through the Repertory Etudes Collection, for serious dance students, educators, and professionals to learn, study and perform dances of choreographic masters. Dance etudes are documented in various media providing resources to enhance the teaching of dance repertory, performance, dance history, composition, analysis and movement literacy.
Each etude package includes video of the dance, historical background, footage of the choreographer providing insight and meaning to the dance, the music and a Labanotation score.

In this presentation, the Limón etude served as the central material to demonstrate the progression of a teaching framework actively employing dance notation as a technology. This progression is cross-curricular, combining aspects of dance history,

composition, movement analysis, and repertory leading to performance. The outcomes to this approach might include:

- a stronger feeling of ownership by the performer of the dance,
- a richer experiential and intellectual understanding of the movement aspects and meaning of the etude,
- a deeper understanding of and appreciation for Limon's / Maxwell's choreographic process,
- an ability to understand and utilize dance notation in various contexts
- a more sensitive or dynamic performance due to the multi-faceted approach serving multiple learning styles.

This is a framework that can be added to and altered in various ways to serve the needs of teacher and student. This series of events is offered as a beginning point for experimentation and development as each component can be delivered as a portion of, an entire or multiple classes or rehearsals.

The first introductory components of this progression begin with the sharing of historical and contextual background about the choreographer and their choreographic works, in this case, Jose Limón. Next, the work itself is presented on video for a visual introduction to and observation of the choreography itself (in the conference presentation, the video performance of the Limón etude in rehearsal was performed by Limon Company member Amber Merkens.) A following group discussion identifies key choreographic elements such as general movement components, vocabulary, stylistic aspects, mood, use of space, etc. These identified movement components or basic vocabulary might be incorporated as elements of a warm-up to prepare students to move and to create in the next steps of the framework progression.

After the whole work is viewed, choose a phrase of the etude to focus on and watch the video excerpt as needed to collectively identify prominent movement ideas being seen. Use motif notation to write down the basic phrase of movement ideas observed as a starting point. The action elements of the Language of Dance® Movement Alphabet is a helpful resource to create a motif phrase and is included in these materials as a resource (Figure 1). The dancers then use this written dance to explore and create their own movement phrases inspired by the etude. Group sharing, observation and discussion add to the creative process as various interpretations are presented.

The progression next leads to distribution of notated material of the same movement phrase with additional choreographic information from the etude added as represented by additional notations to the motif score. Three notated examples are included to illustrate the first movement phrase of the Limon etude. The first (Figure 2) is very

basic, representing broad movement ideas. The second version (Figure 3) includes some specific information and the third version (Figure 4) adds effort qualities and could provide additional qualitative aspects. As dancers interpret and share each of these versions, they continue to fine-tune their creative choices and build an inner relationship with the etude itself. The following component bridges the creative process to the learning of the actual etude. The next notated version of the etude movement phrase would still be a motif score, but one with more detailed information as to easily lead the student to reading the Labanotation score as a final step to learning the entire dance. This bridge continues to nurture the creative and artistic decision-making of the student while leading them to dance literacy and the learning of choreography for practice and performance. Of course, coaching would be woven throughout this entire process to provide essential insight into the work. (The Labanotation score for the Limón etude was not yet available at the time of this presentation, so examples of the last two score versions described are not included here.)

In the spirit of addressing the needs of the whole learner, which include the integrated sensory, cognitive, emotional and kinesthetic capacities, dance notation *can* be an impactful technology for reaching educational objectives. We believe in the purpose and benefits of notation, and it is up to us to instill this value and our enthusiasm in our students and colleagues. Experiment with this teaching framework or with ideas of your own to infuse notation into the fabric of dance.

If you would like more information related to this presentation:

- Contact Tina Curran at tinalodc@aol.com
- Visit the Language of Dance website at www.lodc.org
- Visit the American Dance Legacy Institute website at: www.adli.org
- Visit The Limón Dance Company website at: www.limon.org

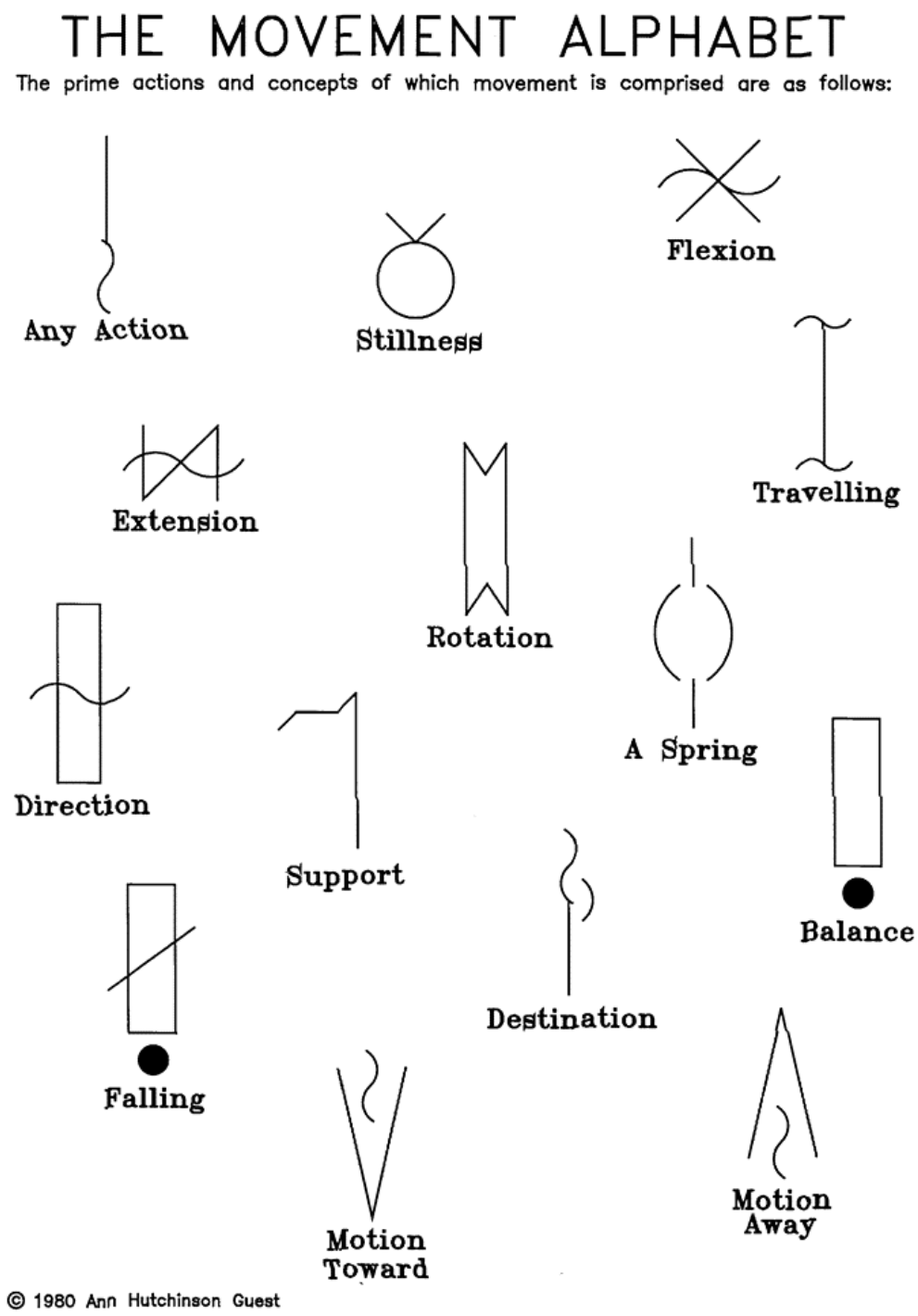
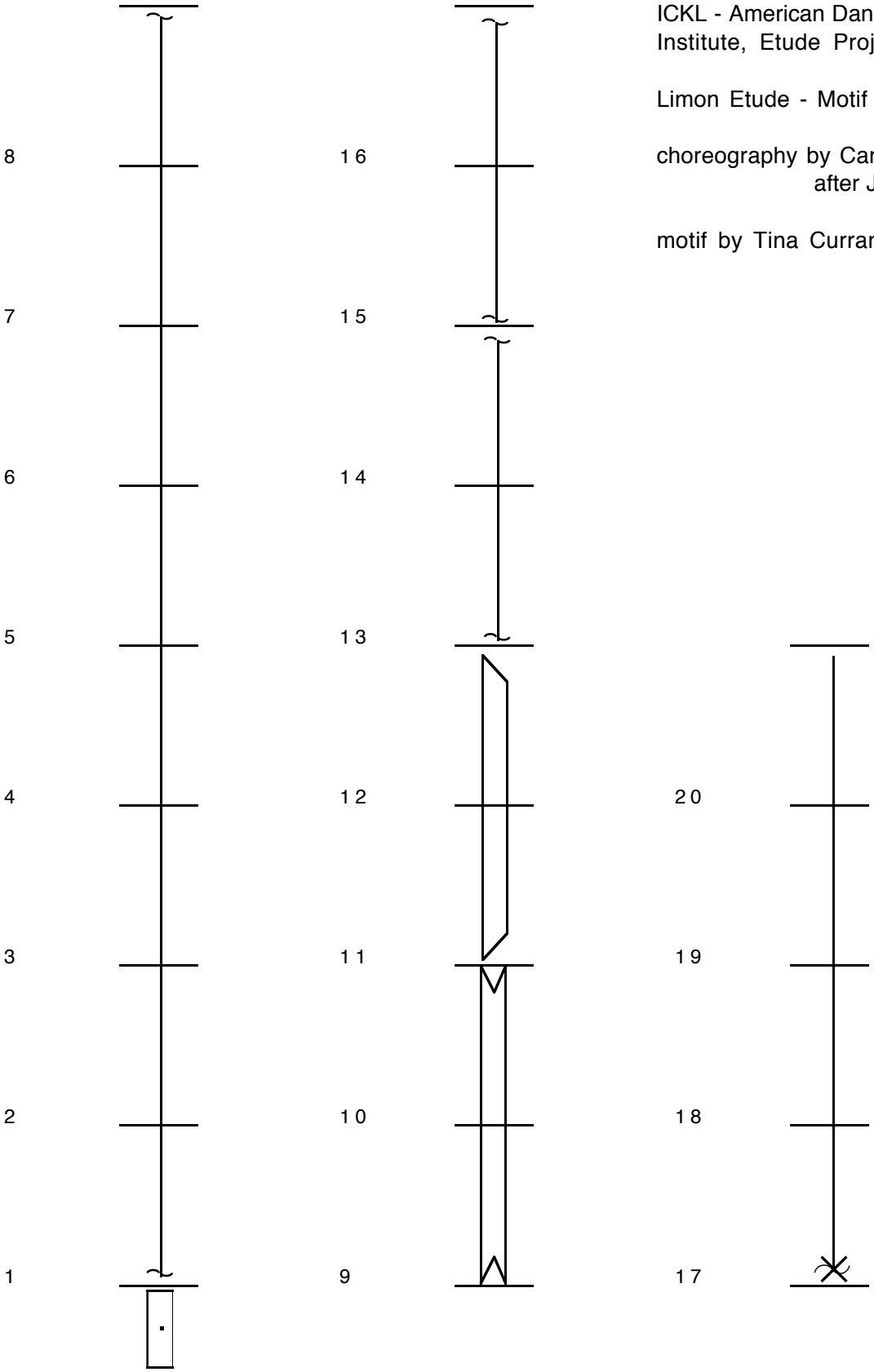

THE MOVEMENT ALPHABET
The prime actions and concepts of which movement is comprised are as follows:
Any Action
Stillness
Flexion
Travelling
Extension
Rotation
A Spring
Direction
Support
Balance
Destination
Falling
Motion Toward
Motion Away
© 1980 Ann Hutchinson Guest

Figure 1



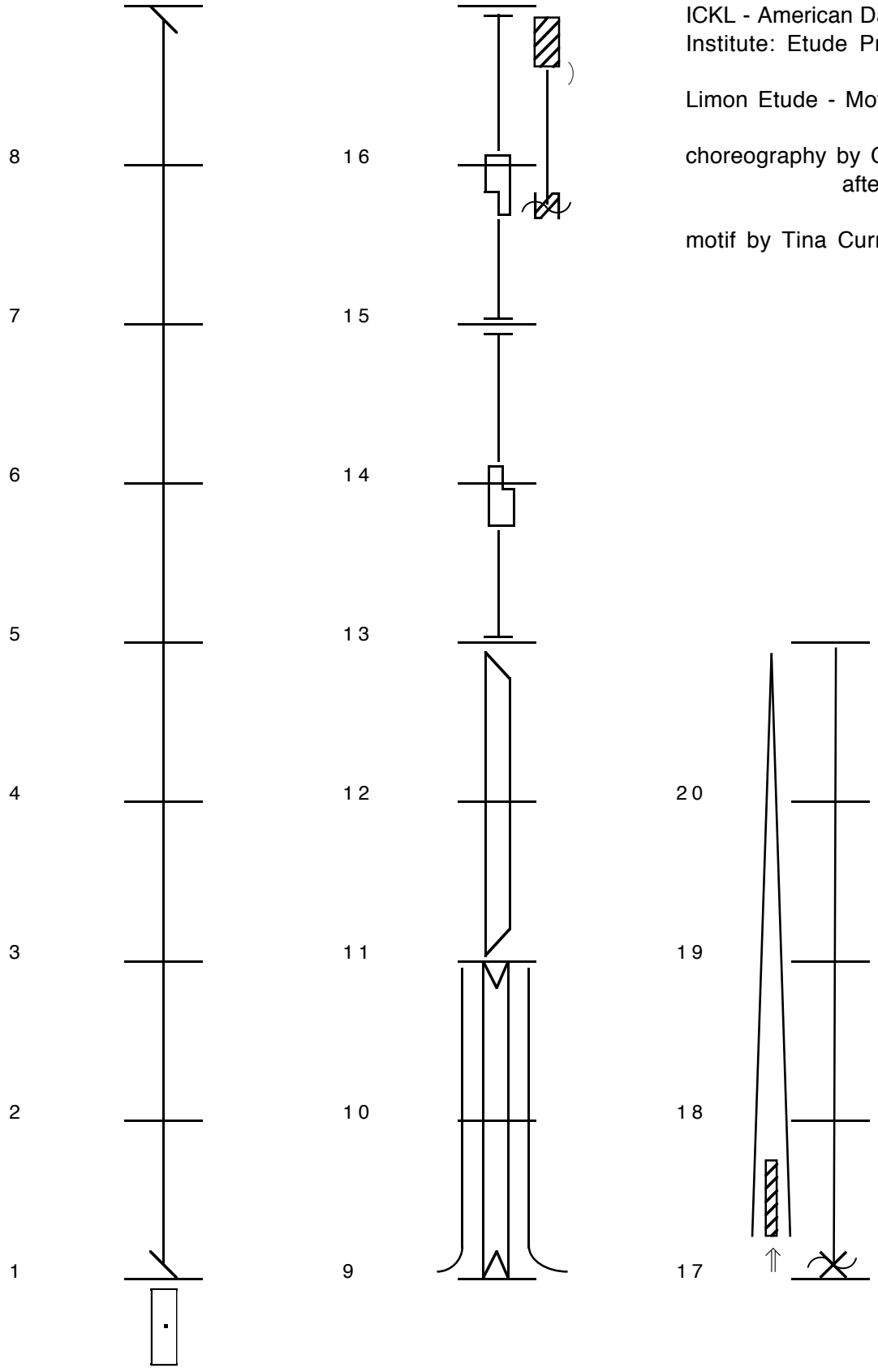
ICKL - American Dance Legacy Institute, Etude Project

Limon Etude - Motif Version 1

choreography by Carla Maxwell
after Jose Limon

motif by Tina Curran

Figure 2



ICKL - American Dance Legacy Institute: Etude Project

Limon Etude - Motif Version 2

choreography by Carla Maxwell
after Jose Limon

motif by Tina Curran

Figure 3

ICKL - American Dance Legacy Institute: Etude Project

Limon Etude - Motif Version 3

choreography by Carla Maxwell
after Jose Limon
motif by Tina Curran

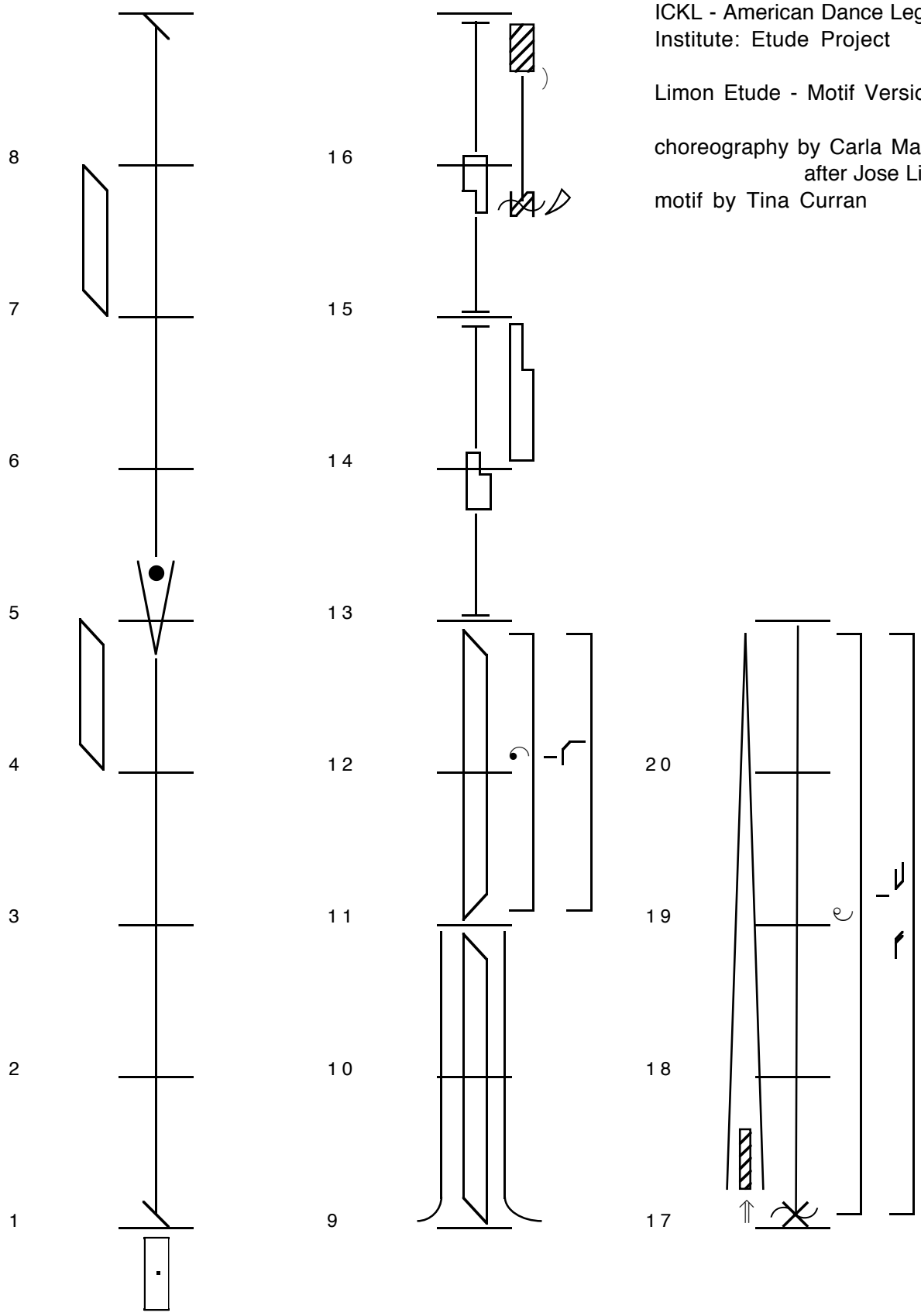


Figure 4

MOTIF MEGABYTES
(ABSTRACT)

by

Mila Parrish

Motif Megabytes is a hands-on workshop that brings fresh perspective to the application of computer technology for dance education.
The elements of movement are often difficult for children (as well as teachers) to grasp. Through using the Discover Dance CD-ROM these concepts become tangible bringing new dimensions of thought and discovery, transforming conventional movement education.
The Discover Dance CD-ROM presents the fundamental elements of motif writing to allow the student to be a choreographer, critic and analyst. Discover Dance CD-ROM provides a teaching model which allows students to generate, organize, document, and analyze their movement ideas. In so doing, movement concepts are presented, improvised upon, developed and recorded. Providing students with an archive of their creative work and teachers with a method for dance assessment and dissemination of student work.

Motif Megabytes is a participatory workshop and will include hands-on exploration of the Discover Dance CD-ROM and research reports from student using the program. Documentation of children's creative process will also be presented through video, written and creative work.

CHARLES WEIDMAN'S *BRAHMS WALTZES* (ABSTRACT)

by

Ligia Pinheiro

Charles Weidman is one of the four pioneers in the development of modern dance in the Unites States. However, his works are significant not for this factor alone. His choreographic style is permeated with wit and humor, which also characterizes his personality. Weidman has not received as much recognition as his counterparts Doris Humphrey, Hanya Holm, and Martha Graham. Weidman's contribution to the development of dance deserves wider recognition.

Most of the works by Charles Weidman which have received attention, stem from the phase of his career when he worked and collaborated with Doris Humphrey as a dancer, teacher, and choreographer. However, Weidman worked on his own, during and after his association with Doris Humphrey. This presentation will focus on Charles Weidman's *Brahms Waltzes* as it pertains to my experience in researching and directing this work from the Labanotation score. I will primarily focus on the reconstruction of his 1961 *Brahms Waltzes* and its relationship with Weidman's personality and look at life.

Choreographed as an homage to Doris Humphrey, *Brahms Waltzes* certainly contains elements of the Humphrey style and even short sequences extracted from works of their collaboration years. However, *Brahms Waltzes* unmistakably speaks of Charles Weidman's unique style, personality, and look at life. For example, *Stretch and Snap*, the third in the sequence of sixteen waltzes, is a satirical work based on movements and gestures of the 1930's. This is most evident in measures 23, 31, and 32. *Soft Leaps* directly quotes Doris Humphrey's *Square Dance*; while *Four Square Walk,* a dance about the "joy of getting unmarried," speaks of Weidman's look on life and the institution of marriage. In *Four Square Walk*, the dancers perform the entire dance holding their wrists. The arms held by the wrists limit the dancers' freer leg and torso movements. The restricted movement of the arms held by the wrists, which represents the bondage of marriage, is broken only in the last measure of the score.

Throughout this research I have examined primary sources such as Weidman's notebooks and taped interviews, newspaper articles and reviews, and photographs, in addition to the Labanotation score. I have also worked with Rosalind Pierson, former dancer with the Weidman company, who has provided insight not only into Weidman's dance style, but also into his personality.

"MAGNIFICENT AND TERRIFIC AND DIABOLICAL": RECONSTRUCTING ROMANTICISM IN *ROBERT LE DIABLE* (ABSTRACT)

by

Karen Eliot and Valarie Mockabee

"It was magnificent and terrific and diabolical and enchanting and everything else fine… The diabolical music and the dead rising from their tombs and the terrible darkness and the strange dance unite to form a stage effect almost unrivalled."[1] Such was the judgement of one young American observer—soon to become Mrs. Henry W. Longfellow—who witnessed a performance at the Paris Opéra of one of the most popular opera productions of its day, Giacomo Meyerbeer's 1831 *Robert le Diable*. If dance history texts tend to refer only in passing to the ballet of the"lapsed nuns"—citing it as a precursor to the much more well-known ballet, *La Sylphide* (1832)[2]—the "Ballet of the Nuns" in Act 3 of the opera clearly left its imprint on audiences of the nineteenth century. Choreographed by Filippo Taglioni, the ballet featured daughter Marie Taglioni as the spectral abbess Héléna: it was a ballet which presaged the quintessential elements of Romanticism, and it was performed by a ballerina whose signature style and technique were to transform forever the way ballet is viewed, idealized, taught and choreographed.

This project to reconstruct the notated ballet from Act 3 of Meyerbeer's *Robert le Diable*, as notated by Ann Hutchinson Guest in 1985, aligns notation, dance history and ballet technique in an effort to determine stylistic, aesthetic and technical details of Romanticism. What was it about this so-called first of the "white ballets"[3] that so electrified audiences and left such an indelible memory? Further, what can be uncovered through notation that might enable dance historians to come closer to a kinesthetic understanding of the Romantic ballet? How can we use notation to teach our students and ourselves history through the body?

Collaborators Karen Eliot and Valarie Mockabee will present their reconstruction of "The Ballet of the Nuns" as performed by a group of ballet students from the Ohio State University Department of Dance, in video and lecture format. Eliot brings her eight years of teaching ballet and dance history at OSU to this project, while Mockabee contributes her six years of teaching ballet, notation and repertory. This joint research project is designed to enable students to combine learning in many areas of dance at once: ballet technique, Labanotation and dance history are integrated into one holistic experience. The project to reconstruct *Robert le Diable* serves to model an interdisciplinary teaching and learning forum which provides ourselves and our students with a deeper and more embodied understanding of the history of classical ballet.

NOTES

[1] Quoted in Guest, Ivor. *The Romantic Ballet in Paris*. Middletown: Wesleyan University Press, 1966, 112.
[2] Susan Au for example describes the relationship of the two works in this way: "The scenario of *La Sylphide* was written by the tenor Adolphe Nourrit, who had played opposite Marie Taglioni in Giacomo Meyerbeer's opera. . . . Although Nourrit wrote the scenario while the opera was still being rehearsed, he may have been influenced by this scene [of the dead nuns] which took place in the mysterious moonlit atmosphere of a ruined cloister." See, Au, Susan. *Ballet & Modern Dance*. New York: Thames and Hudson, 1988, 49.
[3] See Knud Arne Jurgensen's "Historical Background" in Guest, Ann Hutchinson and Knud Arne Jurgensen, eds. *Robert le Diable: The Ballet of the Nuns*. Language of Dance, No. 7. Amsterdam: Gordon and Breach, 1997, 5.

LABANOTATION "SHORT HAND" FOR CLARIFICATION IN THE TAP DANCE CLASS

by

Billie Mahoney

A presentation was made on how to use the basic concepts of Labanotation for clarification of rhythmic sounds in the tap dance class. For years I have used arrows on action strokes in the support and leg gesture columns to clarify differences. Once it is realized: "You are doing this ..." . This is what is wanted - ....", the proper results are achieved.

Often students of tap dance do not realize the subtle differences in timing when doing a shuffle step, i.e.: 8 & 1, 2 & 3, 4 & 5, vs. 8 (a) da 1, 2 (a) da 3, 4 (a) da 5, which produces more of a "swing" to the step, where the first version is what we might call "square". Many years ago, Labanotation specialists realized that the dance community misused the "&" in counting, calling it both for eighth notes and the second beat of a triplet. Ann Hutchinson clarified this in the 1972 text book *Labanotation*, breaking down verbalized counts as follows:

Eighth notes: 1 &, 2 & ;
Sixteenth: 1 y & u, 2 y & u ;
Triplets: 1 a da, 2 a da.

It is important that the "&" falls consistently on the same part of the beat, no matter how it may be broken down.

Simplifying the basic symbols and concepts of the movement notation system of Labanotation, we are able to clarify timing of tap steps for the tap dance student.
The center line of the three line staff divides right and left supports, which are indicated in the immediate columns on either side of the center line. A simple straight line indicates a step directly under the center of weight. An added arrow shows the direction of a step, forward of backward. These same indications when placed near the outer columns indicate non-supported leg gestures, or brushes forward and backward.

Single rhythm time step:

Ex. a) shows a basic timing of the shuffle on the pick-up beat. i.e. ct. 8 &.

Ex. b) gives the timing, 8, (a), da, with a slight delay before the backward brush of the shuffle, producing a "swing" beat rather than the "square" straight eighth note beats.

Double rhythm time step:

Ex. c) & d) show the same clarification as above with adding another sound before count 2.

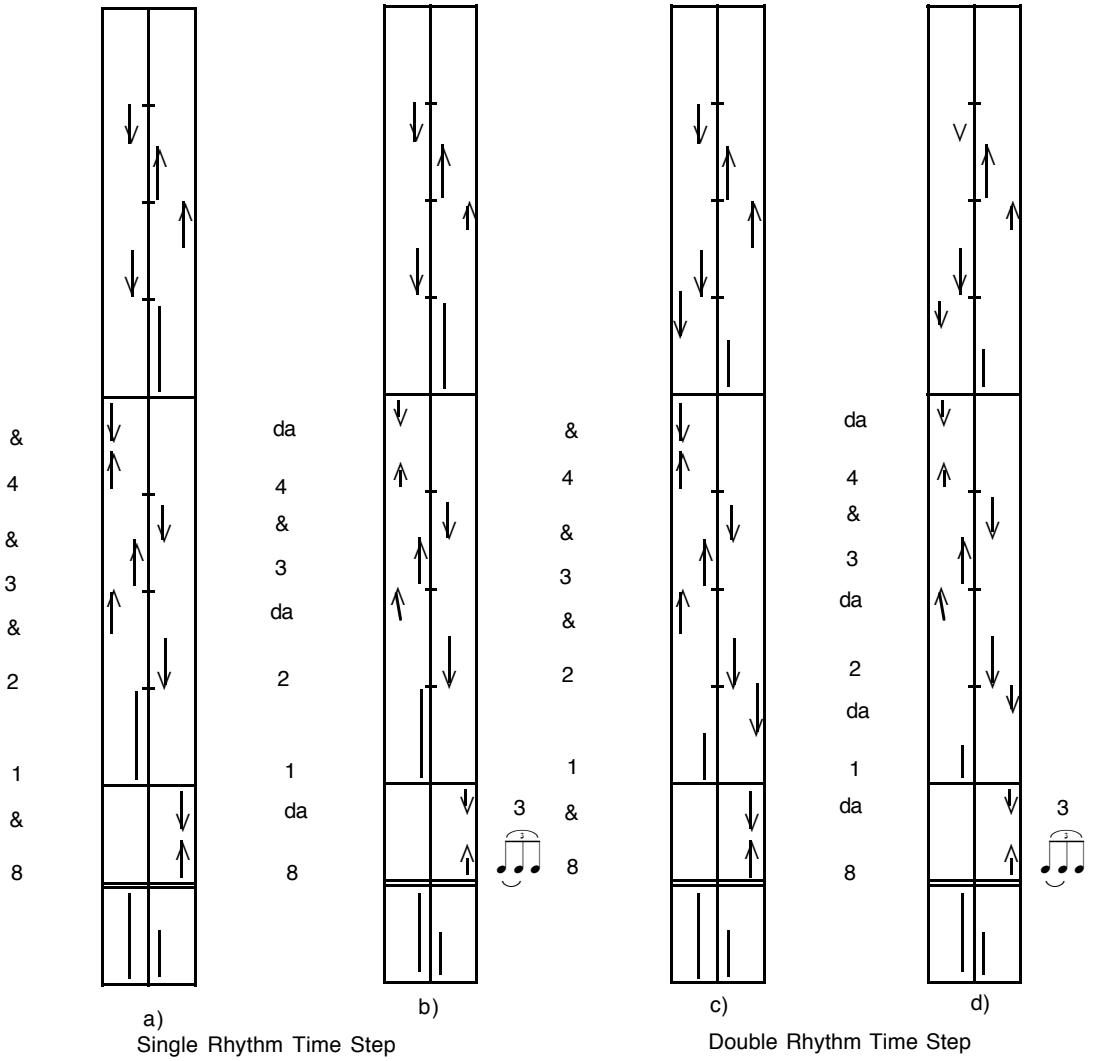
Triple rhythm time step:

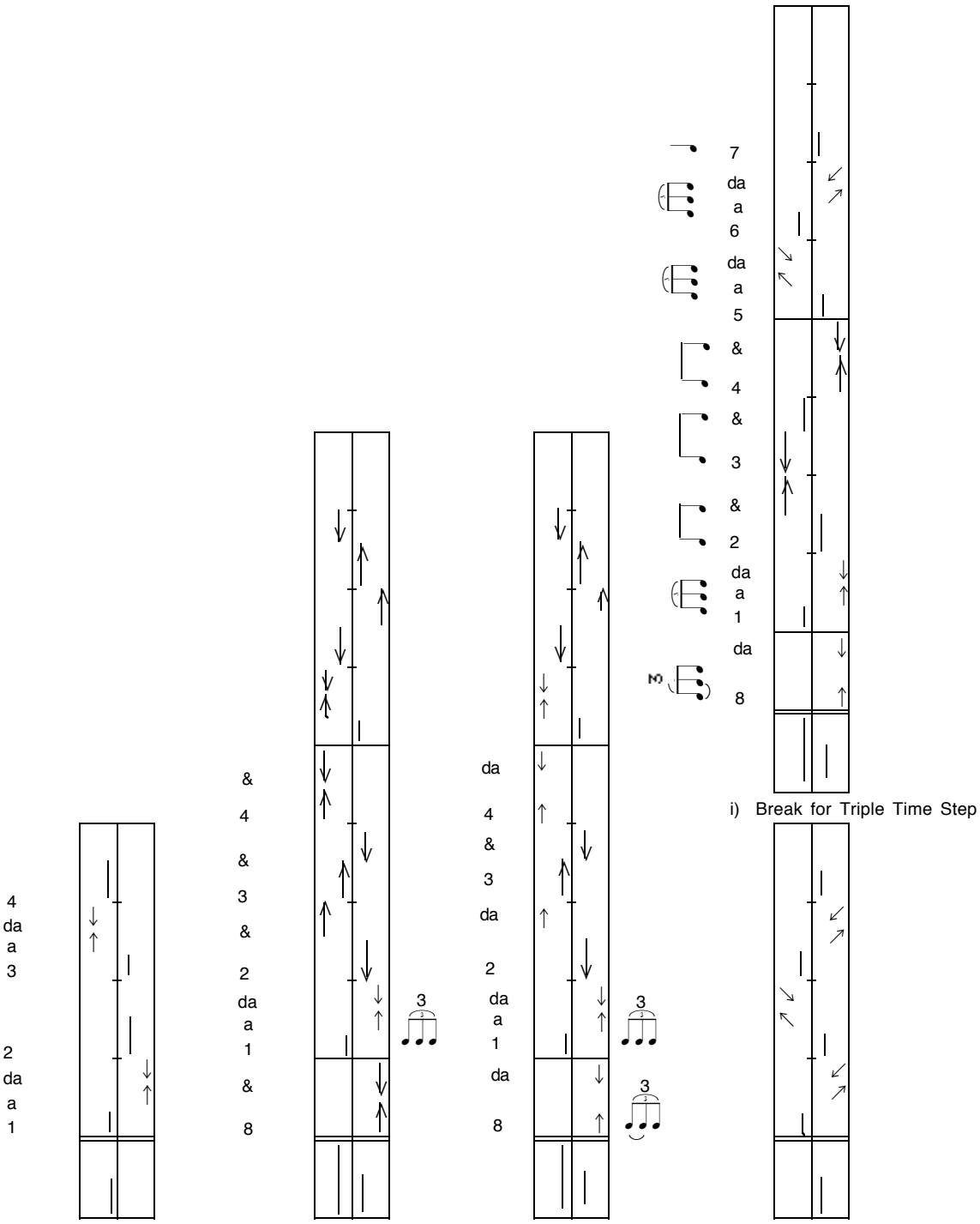
Ex. e) shows a drill for the triplet in the triple time step: hop shuffle step in an even timing.

Ex. f) & g) are again the two versions of the triple time step, with j) being the preferred.

Ex. h) shows running triplets with the shuffle being turned out, as is done in the triple time step break, Ex. i).

EXEMPLES





e) Triplet Drill

f) g) Triple Rhythm Time Step

h) Running Triplets

i) Break for Triple Time Step

CREATING FLUIDITY BETWEEN THE SCHOLARLY AND THE STUDIO: USING SCORE MATERIALS WITHIN A CURRICULUM (ABSTRACT)

by

Jack Clark

I would like to present and lead a group through some of the score uses, and the movement and training materials developed from them, that I have been using through the curriculum here at FSU. These courses are Introduction to Dance Appreciation (non-major); Repertory & Labanotation (major).

I would like to show:
1) How the inter-relationship of score materials deepens the appreciation of (historic) dance works.
2) My scores tailoring the use of Motif Writing to serve a holistic perspective in Labanotation training.
3) My Workbook assignments used in training students to use LabanWriter 3.4.1
4) Assisting Labanotation theory through humor- notation jokes.

The notation examples are from: Ann Hutchinson Guest, *Shawn's Fundamentals of Dance*, Mary-Jane Evens, *Sarabande pour Femme*, Mireille Backer, Dances from *Orchesography*, Odette Blum, *Scottish Highland Dances.* The addition of the flourish to the Baroque dance and the Notation Jokes are my own.

Brief overview-
The Renaissance dance is quick and fun. A bow is added for the men and women (will provide notation of), proving the co-ordination skill necessary in the performing these dances. The dance also provides the background on how dances of this period provided adult entertainment through pantomime. I would briefly teach this dance to who is willing.

The Baroque flourish in footwork is inserted by the performer into the basic dance form as a technical embellishment. Its form can also be found in Highland dance and in 20th century ballet "beats". Supplying a notation class with these reading examples, the visual throwback through the centuries becomes obvious.

In the 80'- 90's I trained with Barton Mumaw, former Denishawn dancers and director of Jacob,s Pillow, on Ted Shawn,s dance training exercises, and have co-taught workshop on them with Barton. I have restaged many Shawn and St. Denis works, co-director of the Denishawn Heritage project at FSU, and guest performer with The Denishawn Repertory Dancers of New Jersey. I use these exercises as a training source these works and pull from them the Delsarte principles developed in both the exercises and repertory. The notation explores the physical idea of successional movement present in the Denishawn and later developed in both the Graham and Humphrey repertory. I would teach these to who is willing and then go to a moment of repertory that explores its use.

B I O G R A P H I E S

BIOGRAPHIES OF THE AUTHORS

Sandra ABERKALNS - is a certified notator, stager, and teacher of Labanotation who also holds advanced and teaching certificates from the Benesh Institute in London. Sandra was resident notator for the Paul Taylor Dance Company from 1987-1993. Currently on the staff of the Dance Notation Bureau, she has notated works by Forsythe, Ailey, and Robbins among others. Sandra has staged works around the world including the Paris Opera, La Scala in Milan, and White Oak Dance Project. As an author she has written articles for Dance Magazine, Dance Teacher, and Dance Insider Online.

Marion BASTIEN has notated works by Appaix, Bagouet, Bounonville and Decouflé,, has taught notation at Conservatoire de Paris, Université Paris VII and Paris X, and has restaged solos or choral works. Member of the European Seminar for Kinetography (1985-1994), ICKL fellow, ICKL Secretary (1995-2001), She followed multimedia studies in 1997. She is now currently working as project manager in multimedia companies and works aside on personal web projects related to notation and dance.

Suzanne BODAK - Was taught by Malkovsky from 1959 to 1965, training with him She pursued her training with him at his Paris studio until his departure for the south of France in 1970. Suzanne has been teaching Free Dance in Paris and all over France since 1978; she simultaneously worked as a nursery school teacher and adviser with the French Ministry of Education. She took part in the “Dance at school” curriculum, organizing workshops in schools with special needs.

Rachel BOGGIA just completed her first year at The Ohio State University as an M.F.A. candidate in choreography. Originally from upstate New York, she holds an undergraduate degree in Biology from Cornell University. Rachel is interested in the educational and expressive potential that computers and other technologies offer to the dance world.

Tom CALVERT - Dr. Tom Calvert is Professor Emeritus of Computing Science at Simon Fraser University. His research interests focus on computer based tools for user interaction with multimedia systems. His work on computer animation has resulted in the Life Forms system for the choreography and animation of multiple human figures. He is also Founder and Chair of the Board of Directors for Credo Interactive Inc., which is developing and marketing Life Forms and related software tools.. Contact: tom@sfu.ca

Jacqueline CHALLET-HAAS - Teacher of dance and of Kinetography Laban, notator, head of the Laban Notation section at the Conservatoire National de Musique et de Danse de Paris. Director of the Centre National d'Ecriture du Movement, Vice Chair and Member of ICKL Executive Committee, 1995-2001, Author of texts on Kinetography Laban and on dance pedagogy, translator of Laban's *Mastery of Movement,* and *Vaganova's Basic Principles of Classical Ballet.*

Wendy CHU is a Lecturer of Modern Dance at the Hong Kong Academy for Performing Arts. Chu is a certified Labanotation teacher and she received her Master of Fine Arts degree from the Ohio State University. She has reconstructed from Labanotation scores dances by Doris Humphrey, Charles Weidman, José Limon, Victoria Uris, and Ku Ming-shen. Her other notation includes works by Uris and Hanya Holm.

Jack CLARK - BFA, MFA Dance, Florida State University. Assistant to Dance, Florida State University Department of Dance. Certified Teacher of Labanotation. Guest artist: Denishawn Repertory Dancers of New Jersey. Collaborated with Barton Mumaw in reconstructions of Ted Shawn solos for performance and in presenting Shawn's Dance Fundamentals for workshops, including ACDFA South East. Restages 2 to 3 works from notation scores annually, aside 10 - 12 repertory excepts for informal performances.

Ray COOK - Retired Associate Professor of Dance from Vassar College. Certified Notator and Director of Dance Cook has both notated anad staged works by Balanchine, Limon, Humphrey, Horton, Fokine, Sokolow, Wagner, Horton and Jeff Duncan. Taylor's *Black Tuesday* in the process of being notated. He has researched, notated and staged three previously considered lost Humphrey works. At this time he is staging his score of *Legacy* by Taiwans Lin Hwai-min's evening length work. The author of 10 desk top publications his Dance Director is being enlarged for its 3rd printing. Also in preparation is a History of Choreography based on notated dances. Mr. Cook has notated, staged and taught extensively in America and internationally.

Mary COREY, Professor of Dance at the University of California, Irvine; former staff notator and reconstructor for the Dance Notation Bureau. Notation scores include works by Duncan, Balanchine, Limón, McKayle, Trisler, Parsons, and others; notator for Daniel Lewis' book, The Illustrated Dance Technique of José Limón. Reconstructed works by St. Denis, Nijinsky, Humphrey, Tamiris, Bettis, Weidman, and Loring for dance companies and universities. Notator for the American Dance Legacy Institute since 1996.

Tina CURRAN - Co-founder of the Language of Dance® Center, USA; BFA - The Juilliard School; MFA - Southern Methodist University; Language of Dance® Certification Specialist. Currently developing syllabus and course materials utilizing motif in general education and professional dance settings.
Conducts workshops and teaches nationally and internationally. Has reconstructed works by Nijinsky, Tamiris, Bettis, Gripenberg, Saint-Léon, and Tudor for dance companies and universities. Co-director of the *Symbols of Our Community….Moving Forward* with Motif symposium directly following the 2001 ICKL conference.

DAI AiLian - Dancer, teacher, choreographer, researcher and pioneer of contemporary Chinese dance. She is currently Artistic Advisor of the Central Ballet of China, Chairperson of the China Labanotation Society, Vice President of the International Dance Council (UNESCO), and was recently made a fellow of the Hong Kong Academy of Performing Arts. She has adjudicated international ballet competitions and gives lecture-demonstrations on Chinese dance history.

Patty HARRINGTON DELANEY is an Assistant Professor of Dance and coordinator of Graduate Studies at Southern Methodist University. She teaches Labanotation, directing from Labanotation score, composition, musical theater history and jazz dance technique. She holds an MFA. in Dance, Teacher's Certification in Labanotation and her Professional Notator Certification is pending. She is on the board of ICKL and serves as the chair of the Professional Advisory Committee to the Dance Notation Bureau. She has choreographed concert works, television commercials and musical theater productions and has performed in the works of dance artists such as Moses Pendleton and Bill Evans.

Christine ECKERLE studied dance and Kinetography at the Folkwang-Hochschule Essen. She graduated in 1968. Her teachers were Kurt Jooss, Hans Züllig, Gisela Reber, Anne Woolliams, Albrecht Knust, Diana Baddeley. Since 1969 she teaches Kinetography Laban at the Folkwang-Hochschule Essen. Christine Eckerle is a Member of the European Seminar for Kinetography, and a Fellow of ICKL. She wrote essays for the European Seminar for Kinetography as well as the book *Einführung in die Kinetographie Laban* (Introduction into Kinetography Laban).

Karen ELIOT - Associate Professor, OSU. A former dancer with the Cunningham Company, Eliot holds a Ph.D. in British literature. . She teaches ballet and modern technique and dance history. Eliot has received a Coca Cola Grant for Research on Women (1998) as well as numerous College Grants for research on a book about the professional experiences of five women dancers whose careers span the late 18th through the 21st centuries. She presents frequently at dance and interdisciplinary conferences. An article on ballerina Giovanna Baccelli is forthcoming in Eighteenth-Century Women (spring 2001).

Ilene FOX - Executive Director of the Dance Notation Bureau, New York; Certified Professional Notator; Teacher of Labanotation and Certified Movement Analyst. She has notated works by Anastos, Balanchine, Holm, Joffrey, Limón, Louis, Shawn, Sokolow and the Chinese Classical Dance Syllabus for the Hong Kong Academy for Performing Arts. Ms. Fox is a Fellow of the International Council of Kinetography Laban and Board Member, Americas Center of the World Dance Alliance. She has taught notation internationally.

János FÜGEDI is a dance notator at the Institute for Musicology of the Hungarian Academy of Sciences where his main activity is notating ethnic dances of Central Europe with a focus on authentic Hungarian folk dances. He is also a professor of Labanotation at the Hungarian Dance Academy. His main research area is notation theory, movement and dance analysis, notation education and computer application in the field of dance notation. He is a fellow member of ICKL since 1989, and has a position in the Research Panel of ICKL. He chaired the RP at the 1997 conference of ICKL in Hong Kong.

Kozaburo HACHIMURA : A professor at Ritsumeikan University, Faculty of Science and Engineering. Born in 1948. He received his BS, MS and Ph.D degrees in Electrical Engineering from Kyoto University in 1971, 1973 and 1979, respectively. His current interests include image databases, graphics system for human body movement and

KANSEI image processing. He concurrently holds the post of the Vice Director at both Integrated Information Center and Art Research Center of Ritsumeikan University.

Motofumi HATTORI, Doctor of Engineering, Research Associate, Department of Computer and Systems Engineering, Faculty of Engineering, Kobe University. Fied of Research: Description of humanoids' movements in computer.

Anja HIRVIKALLIO studied Dance Pedagogy (graduated 1979) and Kinetography (graduated 1982) at the Folkwang Hochschule Essen, Germany. Since 1997 she is working as a Lecturer of Kinetography at the Hochschule für Musik Köln, Germany, She has notated several works of different choreographers. She is a member of the European Seminar of Kinetography (ESK) and a Fellow of ICKL. She wrote the essay *The Notation of Floor Work within the Laban System of Notation* for ESK and translated the book *Einfürung in die Kinetographie Laban* by Christine Eckerle into the Finnish language.

Ann HUTCHINSON GUEST, creator of the Language of Dance Teaching Approach. As a student of European and American modern dance as well as Russian and Cecchetti styles of ballet, Ann Hutchinson Guest, became aware of the lack of a general, basic, universally applicable 'alphabet' of movement for dance. As a dancer or notator with such choreographers as de Mille, Tudor, Balanchine, her awareness of the need was heightened. What were the common elements? Years of investigation produced the language of Dance (LOD) Alphabet and the LOD Training Approach which makes integral use of Motif notation symbols. Designed to give children and older students the opportunity to explore each basic movement, this approach also provides a tool with which to create and record their compositions.

Péter LÉVAI attended the Folk Dance faculty of the Hungarian Dance Academy (HDA). As a professional dancer he was a member of the Hungarian State Ensemble, later that of the Kodály Chamber Dance Ensemble. In 1993 he changed his career to independent solo dancer and dance instructor. He is regularly invited to give dance courses and seminars in the USA and Canada. He graduated as a folk dance teacher at the Hungarian Dance Academy in 1996 and was offered an assistant professor position at the Folk Dance Teacher Training Faculty of the HDA in 1998. Beside teaching he is interested in field research, comparative dance analysis and education theory.

Jeffrey Scott LONGSTAFF CMA PhD advises research degrees, teaches movement analysis and is a resident musician at Laban Centre London. Recent research on the re-evaluation of Rudolf Laban's choreutics has been presented at EuroLab, Motus Humanus and the Labanotation Institute, and published in Perceptual and Motor Skills. He is currently preparing a translation and analysis of Laban's early German works *Choreographie* and *Harmonie Lehere der Bewegung*.

Billie MAHONEY - ICKL Fellow since 1967; Research Panel 1971-83, chair 1979-83. The Juilliard School 1970-85; director: DNB School 1960's; contributor: 1972 text book *Labanotation*, by Ann Hutchinson. Notator: Fred Strickler's *Tone Poem*; José Greco's *En El Cortijo*; musical theatre works of Jack Cole, Bob Fosse, more; currently: Agnes

de Mille's *Gold Rush*. Teaches daily tap classes for 50 Plus population in Kansas City, coordinates National Tap Dance Day, and Jazz Tap Jam sessions.

Vera MALETIC (Professor Emerita) received her M. A. from the University of Zagreb, and a Ph.D. (Interdisciplinary) from The Ohio State University. At OSU (September 1977- October 2000), Maletic taught courses based on Laban's framework dealing with the spatial structure, dynamics of dance and dance style analysis. In addition she initiated the dance and technology area, including the creation of CD-ROMs for dance documentation. She is a Fellow of ICKL.

Sheila MARION, Ph.D., is an Associate Professor in the Department of Dance at The Ohio State University, and Director of the Dance Notation Bureau Extension at O.S.U., where she teaches Advanced Labanotation, Directing from Score, and Existing Repertory.

Valarie MOCKABEE - Assistant Professor, Ohio State University; B.F.A. The Juilliard School; M.F.A. Texas Woman's University; Certified Teacher of Labanotation. She toured with Lincoln Center Tour Programs for four years serving as dance captain, and has presented work on the national companies of Peru, Ecuador, and the Jakarta International School in Indonesia. She is a Candidate for Professional Notator Certification, currently notating Bebe Miller's *Prey*, which has an accompanying CD-ROM.

Minako NAKAMURA - Retsumeikan University, Art Research Center - Researcher. She received her BS (Ethnomusicology) from Tokyo National University of Fine Arts and Music in 1991, MS (Dance Education) from Ochanomizu University in 1995. She finished the doctoral course of Ochanomizu University in 1997 and she is a Ph.D candidate. She was an associate researcher at Institute for the Study of Languages and Cultures of Asia and Africa during 1997-2000.

Mila PARRISH, Ph.D., Assistant Professor, is a dancer, choreographer and educator active in the field of dance technology, K-12 interdisciplinary curriculum and teacher training. Mila is a Certified Movement Analyst (CMA) with research interest in dance cognition and multimedia development. She is nationally and internationally recognized for her work in educational technology and CD-ROM development. Mila has taught at numerous conferences. Her article "Integrating Technology into the Teaching and Learning of Dance" appeared in the recent issue of the Journal of Dance Education.

Ligia PINHEIRO - Assistant professor of Dance, Wittenberg University. Ligia has received her MA in Dance History and her MFA in Labanotation from The Ohio State University, and her BFA in ballet from the University of Cincinnati College-Conservatory of Music. Ligia has had 12 years of professional experience performing leading roles in ballets as well as contemporary works. She has taught ballet at the University of Cincinnati College-Conservatory of Music Preparatory Department, The Ohio State University Dance Department, and private schools.

Geraldine REY is currently designer at Hyptique, a multimedia company based in Paris. She received her 5th year diploma in 2001 from the Amiens School of Design. Her interest for contemporary dance has led her to work on several projects mixing dance and new media.

Rhonda RYMAN, Associate Professor, University of Waterloo, Canada. Recent publications: *The Foundations of Classical Ballet Technique* (London: Royal Academy of Dancing, 1997), *Ryman's Dictionary of Classical Ballet Terms: Cecchetti* (Toronto: Dance Collection Danse, 1998), and *Reading Southeast Asian Dance: Selected Labanotation Scores* (Singapore: UniPress, 2000). She is working with the Dance Notation Bureau to create a system for translating LabanWriter scores into Life Forms animation, extending her recently released CD-ROM, *Ballet Moves*.

Roberta SHAW is a research associate and instructor for the Department of Dance at OSU. She was co-investigator for *DanceCODES*, a dance documentation shell, and its DVD prototype, documenting two works by choreographer Bebe Miller, *Going To The Wall* and *Rain*. Ms. Shaw teaches courses in new media/dance, and dance technique, and is currently finishing a DVD-Video on Senegalese Dance with colleague Nicole Stanton.

Noëlle SIMONET - Danced in Ballet de Nancy, Ballet d'Angers, Théâtre du Silence in works of Jacques Garnier, Viola Farber, Luis Falco, Merce Cunningham, Robert Kovich, Felix Blaska amongst others. After studies in notation she founded in 1997 Compagnie LABKINE, where she restages pieces of the Modern Dance repertory. She is also teaching to children, dance teachers, young professionals and is lecturer in the notation course at Conservatoire National de Paris.

Anna Karin STAHLE-VARNEY - graduated from The National College of Dance/ Danshögskolan in Stockholm. Later she studied Spanish Dance in Madrid, Spain and then started her studies in Labanotation. In Sweden she teaches Spanish Dance, Historical Dances and Labanotation at Danshögskolan. She has also published *Nybörjarbok i Labanotation för folkdansare*.

Lucy VENABLE - Professor Emerita, Department of Dance, The Ohio State University is collaborating with David Ralley on the 4.0 version of LabanWriter which, with Scott Sutherland, was first introduced in 1990. She is exploring and promoting the use of Motif Writing in the teaching of dance, particularly for children, and has taught an intensive summer workshop for dance educators with Ann Kipling Brown and Loren Bucek since 1994.

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

E V E N T S

CONCERT PROGRAM - JULY 28, 2001

***Ballet of the Nuns* from *Robert le Diable* (1831)**

Choreography	August Bournonville after Filippo Taglioni
Music	Giacomo Meyerbeer
Directed by	Valarie Mockabee with Chien-Ying Wang from the Labanotation score by Ann Hutchinson Guest
Coach and Consultant	Karen Eliot
Lighting	John Bohuslawsky
Helena	Chien-Ying Wang
Robert	Joshua Monten
Corps de Ballet	Maisah Hargett, Carrie Houser, Heather Huebner, Rebecca Inman, Karen Klaverkamp, Jessica Lindberg, Cynthia Nehr, Jeannine Potter, Jenny James Robinson, Alissa Schirtzinger, Katy Tombaugh, Jessica Tupa

Valarie Mockabee and Karen Eliot collaborated on a reconstruction of excerpts from the nineteenth-century opera-ballet, *Robert le Diable*, by Giacomo Meyerbeer. This 1848 version by August Bournonville, was notated by Ann Hutchinson Guest in 1997. Originally created in 1831 by Filippo Taglioni, the female lead, Héléna, was danced by his daughter, Marie. This 1831 ballet is famous because it represents one of the first times lighting, set design, choreography and costuming functioned together to create the mysterious, magical, gothic, otherworldliness of the Romantic ballet, and it served as the direct inspiration for the more famous ballet, *La Sylphide* of 1832. The "Ballet of the Nuns" helped to establish the predominance of ballerina Marie Taglioni, and signaled new developments in ballet technique and the use of pointe work. As a result of Marie Taglioni's phenomenal presence on the stage, ballet came to be thought of as an aerial technique and the ballerina was associated with a supernatural creature who was ethereal, always moving, and who seemed to float on air on the tips of her toes. August Bournonville, a brilliant dancer, writer and choreographer who trained in Paris and danced at the Paris Opera as a leading *danseur*, staged a version of Taglioni's original for the Royal Danish Ballet in 1848. Unlike Taglioni though, Bournonville, working in his native Denmark, left scholars a legacy of essays, memoirs and choreographic notes from which to work. In the 1980s pianist Knud Arne Jurgensen, from the Royal Danish Ballet, asked Ann Hutchinson Guest to help notate these works from Bournonville's notes and the resulting score for *Robert Le Diable* has been published as a textbook in the Language of Dance Series.

In reconstructing the ballet for our dancers, we have attempted to learn more about the Romantic Ballet style by bringing it into physical understanding. Our dancers looked at lithographs to determine such elements as the *ports de bras*, use of the head, inclinations of the torso, etc. We read various articles about the Romantic Ballet as well as Bournonville's accounts of the ballet of his day. Our dancers wrote journals to note

the process of learning what at times felt very awkward and different. Because of the rapid tempi which are required, we were able to assume that the nineteenth-century pointe shoe was not very stiff and the dancer was able to move fluidly through the demi pointe. This assumption led to the next, which is that the dancers never posed for very long in any one position, which might have contributed to the dancers' look of lightness and etherealness. Bournonville himself acknowledged that he had a brittle *plié* and we thus realized that his choreography was devised to allow him to bounce right out of his very short demi *plié*, contributing to a sense of buoyancy and otherworldliness. A variety of mime gestures are used, which were difficult for our dancers to embody and to memorize, but which were familiar to nineteenth-century audiences. These readable gestures literally replace words and, along with recognizable musical motifs, they helped audiences of the day to understand complicated story lines. Though these gestures and musical motifs have largely fallen out of favor today-an era which prioritizes abstraction and formalism-strong gestural and musical supports to clarify plot and character developments were highly characteristic of the Romantic and then later, the Classical Ballets.

***Passin' Through* (1959)**

comin', lookin', gettin', losin', gainin', goin'

Choreography	Don Redlich
Music	folk medly arranged by Pete Seeger (1955)
Performed and reconstructed by	Anne D'Aversa from the Labanotation score by Heidi Biegel (1985-1986) by arrangement with the Dance Notation Bureau, Inc.
Costume design	Nancy and Anne D'Aversa
Lighting	Elisha Clark as recreated by John Bohuslawsky

For my honors research project, I utilized Labanotation to reconstruct modern dance choreographer Don Redlich's signature solo, *Passin' Through*, choreographed in 1959. *Passin' Through* incorporates Broadway jazz, mime and modern dance. It reflects Redlich's influences, such as Hanya Holm, Helen Tamiris and Daniel Nagrin, all who choreographed for both concert dance and musical theater. His intricate use of character, quick footwork and strong stage presence helped to make *Passin' Through* Redlich's "signature" solo work. Of primary significance to the field of dance, *Passin' Through* has never been reconstructed from score and offered the chance to view a dance which had not been seen in over thirty years. It presented the opportunity to check the score for accuracy and the responsibility to correct inaccuracies for future restagings. It provided the opportunity to work directly with the choreographer. Personally, it gave me the opportunity to read a dance from score and evaluate my potential as a professional practitioner of Labanotation.

I began work in spring 2000, by reading parts of the score and embodying the movement with the music. I spent four days in Sante Fe last summer interviewing

Redlich about his life, the choreographic process of *Passin' Through* and his character in the piece. By spring quarter 2001, I had gained a grounded sense of Redlich's stage personality and movement style as well as his character in *Passin' Through*. In April, I traveled to New York to have Redlich check the score through performance; later that month, I performed *Passin' Through* at Sullivant Hall. I provided an addendum of inaccuracies encountered during the reading process for future reconstructors. I also documented the coaching process as well as my performance on video, providing a record of a different performance interpretation which was coached by the choreographer. Elisha T. Clark, lighting designer for my project will supply a light plot that will accompany the addendum for the score of *Passin' Through* to be filed in the Dance Notation Bureau Archives.

***Chair/Pillow* from *Continuous Project--Altered Daily* (1970)**

Choreography	Yvonne Rainer
Music	Ike and Tina Turner
Directed by	Rachel Boggia, Carrie Houser, Jessica Lindberg, Paul Ocampo, under the supervision of Valarie Mockabee from the Labanotation score by Barbara Katz
Lighting	John Bohuslawsky
Dancers	Rachel Boggia, Anne Burnidge, Karen Eliot, Ron Estes, Carrie Houser, Kristin Horrigan, Jessica Lindberg, Jennifer Pommiss, Jeannine Potter, Karl Rogers, Leslie Seiters

Yvonne Rainer premiered *Continuous Project Altered Daily* in 1969, at the Pratt Institute. It was performed as a ninety-minute continuum, one idea flowing into the next. Later, at the Whitney Museum of American Art in New York, Barbara Dilley, Becky Arnold, Steve Paxton, David Gordon, Douglas Dunn, and Yvonne Rainer performed what was the definitive version of *Continuous Project-Altered Daily*. As the company toured with the work from 1969-1970, they began to improvise in the heat of performance and during rehearsal. At the end of 1970, Rainer agreed to step down as "leader" of the company, and the members renamed the company "Grand Union." The Grand Union formed from investigations Rainer and the company conducted in the creation of *Continuous Project-Altered Daily*. 1970, Don McDonagh reviewed the work for The New York Times, he stated:

The overall structure of the piece was a field of nonclimatic activity in which the performers carried, caught and tumbled over one another in friendly competitiveness. …At times a sequence of dance phrasing would catch on from one to another with an almost contagious joyfulness. Other moments were arid and drained of freshness. The juxtaposition of bother were acceptable within Miss Rainer's voracious embrace of all movement full of its own weight and justification.

In spring 2001, the Intermediate Notation class at Ohio State University embarked on a class research project. They learned Rainer's *Chair/Pillow* from *Continuous Project-Altered Daily* by reading the Labanotation score by Barbara Katz. In addition, they researched Rainer's life and times surrounding the work. Each class member had a particular focus-Rainer's life, other works, philosophies, world and culture surrounding the late 1960s and early1970s, etc.-- for his or her research agenda. Armed with this knowledge, the class taught others the movement as well as the ideas surrounding Rainer's explorations in *Continuous Project Altered Daily*. Today you see a group of performers who have learned the work in one rehearsal and improvised together only twice. This is one way that we explore history. We enjoy learning history through the body, and reliving landmark works through notation.

***The Desperate Heart* (1943)**

Choreography	Valerie Bettis
Text	John Malcolm Brinnin
Music	Bernardo Segáll
Directed by	Valarie Mockabee from the Labanotation score by Rita F. Amer by arrangement with the Dance Notation Bureau, Inc.
Coached and Checked by	Rosalind Pierson
Lighting	John Bohuslawsky
Dancer	Valarie Mockabee
Actor	Deb Colvin-Tener
Pianist	Natalie Gilbert

Valerie Bettis choreographed *The Desperate Heart* in 1943, and performed it on a shared program sponsored by the Dance Observer with Virginia Hall Johnson, Erick Hawkins, and Pearl Lang. Horton Foote recited the text by John Malcolm Brinnin during the first performance. Choreographed during World War II, the solo incorporates the themes of lost love and the frustration of not being able to forget. John Martin, the dance critic of the New York Times, established the custom of drawing up a roll of honor at the end of each season and mentioning those works which he felt were outstanding. *The Desperate Heart* was named in August 1943, to this list. An even greater praise came from Louis Horst who was Martha Graham's musical director and a father figure to the whole world of modern dance. He called it "the finest solo work in the entire modern dance repertory of this decade and it takes its rightful place alongside the solo masterpiece of a previous decade, Martha Graham's *Frontier*"(McDonagh, 1976).

For my reconstruction of *The Desperate Heart* in 1997, I enlisted the help of performers, researchers, and notators. Alongside the team, I gathered various media that enhanced the project as well as delved into the recent past to interview and learn about another performer's experience. In the fall of 1997, I self-directed the solo from

Rita Amer's uncorrected 1979 score. Odette Blum who had supervised Rita in her process, checked my reading and Rosalind Pierson, former Bettis dancer who performed the work in 1979, coached my performance. With the help of these two women I began to make corrections in the score. With the help of graduate assistants Kate Monson, Jessica Lindberg, and Jamie Jewett I was able to finish the corrections for Amer's score as well as create a CD-ROM on *The Desperate Heart*.

This project was made possible by a College of the Arts Level II grant, faculty development grant and a Dance Preservation Fund grant.

Dances to the Music of Chopin

Prelude Op. 28 #7, Mazurka Op. 33 #3, Mazurka Op. 33 #2, Mazurka Op. 68 #2

Choreography	Isadora Duncan (1878-1927)
Music	Chopin
Rehearsal consultant	Lori Belilove
Lighting	John Bohuslawsky
Pianist	Natalie Gilbert
Performer	Katie Teuchtler

The performance of *Dances to the Music of Chopin* was realized largely through my experiences with Lori Belilove, Founder and Director of the Isadora Duncan Foundation for Contemporary Dance in New York, NY. In January 2001, I attended Belilove's ten day Winter Intensive where I first learned about the Duncan technique, repertory, history and saw Lori Belilove & Co. company perform. In the following months I learned three of the dances from Labanotation score in Nadia Chilkovsky Nahumck's book Isadora Duncan: the dances. Belilove then visited the Dance program at Ball State University in March to work with me on the solos. I premiered these solos April 19-22 on the Ball State campus and am pleased to have another opportunity to perform them again.

This performance made possible in part by the Indiana Arts Commission, with funds from the Indiana General Assembly and the National Endowment for the Arts.

***Brahms Waltzes* (1961)**

Opening, Soft Extensions, Stretch and Snap, Shuffling Feet, Tie Hynnie, Fast Chainnes, Dramatic Falls, Seven-Up, Finale

Choreography	Charles Weidman
Music	Johannes Brahms, "Waltzes" opus 39 as played by Gina Bachauer
Directed by	Ligia Ravenna Pinheiro from the Labanotation score by Kay Dunkley by arrangement with the Dance Notation Bureau.
Coached and Checked by	Rosalind Pierson
Lighting	John Bohuslawsky
Costumes	Courtesy of Kenyon College
Dancers	Kelley Gallagher, Fiona Neale-May, Monica Stein

The process of reconstructing *Brahms Waltzes* focused primarily on Pierson's version. I used the Labanotation score as the primary source, combined with Rosalind Pierson's expertise and coaching to arrive at the version and style danced by the Weidman company in 1965.

Portions of this project were made possible by a grant from the Dance Preservation Fund with support from Wittenberg University.

***Passacaille d'Armide* (1713)**

As reconstructed by	Catherine Turocy
Music	Jean-Baptiste Lully
Dancer	Karen Klaverkamp

After learning this dance from Catherine Turocy, I used Labanotation to notate the upper body movements from a performer's perspective.

Currently, I am finishing my thesis which discusses this notation process and how it aided my understanding of Baroque dance. This project was for partial fulfillment of the Master of Fine Arts degree from the Department of Dance at The Ohio State University.

Hungarian Dance - Pontozo, Legenyes, Mezoseg

Choreography	Traditional Hungarian Folk Dances
Music	Traditional
Lighting	John Bohuslawsky
Dancer	Peter Levai

These pieces are traditional Hungarian folk danced that can be performed in one block or separated. *Pontozo* and *Legenyes* are quick solos traditionally performed by men. *Mezoseg* both slow and fast are traditionally performed by a man also.
Pontozo and *Legenyes* were notated by Janos Fugedi, The slow *Mezoseg* was notated by Peter Levai, and the faster *Mezoseg* by Agoston Lanyi.

***New Dance: Variations and Conclusion* (1935)**

Choreography	Doris Humphrey
Music	Wallingford Riegger
Directed by	Elisha T. Clark, Kimberly Jensen, Mira Kim, Mei-Chen Lu, Julie Morgia, Summer Schultz, Meghan Western from the Labanotation score by Els Grelinger (1949) with additions and alternate versions by Ann Hutchinson and Lucy Venable Performance of this work, directed from the Labanotation score, is by arrangement with the Dance Notation Bureau, Inc.
Lighting	John Bohuslawsky
Dancers	Jaclyn Augustyn, Alexa Chermak, Dorian S. Ham, Maisah Hargett, Jessica Lindberg, Mikhail Kaschock, Sarah Morris, Jeannine Potter, Jessica Tupa, Ashlee Willaman

"Variations and Conclusion" from Doris Humphrey's *New Dance* was staged by Sheila Marion's Directing from Score class as a year-long process. It began in Autumn 2000, with selection of the score, after the directors considered a number of possibilities for the project. In Winter, six of the directors learned one variation each, while the seventh took responsibility for the group work. The directors then performed their variation and practiced teaching it to the group. In addition, the directors formulated questions and conducted research about the background of the piece and its creators, reported their findings, and created a reading packet for the dancers. In Spring, the directors were individually coached in the performance of their variations by Lucy Venable. The directors taught the variations to all the dancers before casting and staging the work as a whole.

I C K L O R G A N I Z A T I O N

BUSINESS MEETINGS

COLUMBUS, OHIO

BOARD OF TRUSTEES MEETING

THURSDAY, JULY 26, 2001 - 4:00-6:00 PM

Present: Odette Blum (Chair), Marion Bastien, Tom Brown, Jacqueline Challet-Haas, Ann Hutchinson Guest, Toni Intravaia, Billie Mahoney, Rhonda Ryman, Lucy Venable; Sheila Marion, Valarie Mockabee; Patty Harrington Delaney, Ilene Fox; Muriel Topaz; Tina Curran.

The meeting included the Conference organizers, the organizers of the Education sessions, former ICKL Chair, and one organizer of the Sycom Symposium.

I. Chairs and Scribes

Chairs and scribes for the technical sessions and technical reading sessions, as well as chairs for the presentations need to be appointed.
Some people were contacted prior to the Conference by ICKL Chair and Research Panel Chair and have accepted.
A few people were still needed and the attendees checked the lists of members attending the conference in order to fill the missing positions.
Guidelines for chairs and scribes will be distributed.

II. Conference report

Sheila Marion and Valarie Mockabee, Conference organizers, reported on the conference organization.
A registration desk will be organized the first day, before the opening session and at lunchtime.
A bookroom with materials displayed and on sale will be open at lunchtime everyday. Students from OSU will staff the room.
The technical person in charge of the computer and technology sessions will be available July 27, in the morning, and 1 hour in advance of presentations and computer lab sessions.
A Fellows meeting and a Board meeting will be held at lunchtime, and organizers will order lunch for the participants.
Posters of the concert, to be held on the 28th will be displayed in the Dance Department.
A message board will be installed on first floor.
If members have to travel alone on the campus late at night, an Escort service is available and recommended. The phone number will be given to everyone, and posted on the message board.
Wearing of shoes will be permitted in the main studio, where most of the sessions will be held. Food and drink will not be allowed.
All participants will receive a name tag. Those from OSU will have a red tag to identify them to anyone needing assistance in the building.
Parking passes will be available from the on-site organizers.
Copying for the sessions can be done on site, and the cost will be charged to the organizations (ICKL and Motus Humanus) at the end of the conference.

Sheila Marion will organize this. For other copying, members have access to a copy shop across the street.

III. Education Sessions

Ilene Fox and Patty Harrington are organizing the Education sessions. There will be an opening session to present the topics and propose discussion issues. All the related sessions will be chaired by both of them.

IV. SyCom Symposium

At the SyCom Symposium, just after the ICKL conference, the sessions will be videotaped. Further details will be discussed during the week.

V. Opening Reception and Opening Session

The opening reception will be held at the Faculty Club, with drinks and a buffet. The reception will be the occasion to honor DNB Extension founders, Helen Alkire, Lucy Venable, and Odette Blum.
Karen Bell, Chair of the Dance Department, Odette Blum, Chair, and Ann Hutchinson Guest, President, will be welcoming ICKL attendees.
For the Opening session on Friday, July 27 it was determined that attendees will be asked to introduce themselves, giving their name, affiliations and primary interests.

VI. Venue for the next conferences

Odette Blum presented the three offers she has received for the next conference, in 2003. Dai Ailian proposed that the conference be held in Beijing. Yunyu Wang in Taipei contacted Odette Blum, in order to see if ICKL could join CORD (Congress On Research in Dance) and WDA (World Dance Alliance) for a joint conference to be held during the summer of 2003.

Jean Jarrell from the Laban Centre, London, proposed the Laban Centre which would be in its new building by then.
Letters from Yunyu Wang and Jean Jarrell detailing their proposals were distributed to Board members.

Board members discussed the possibilities. A question arose as to whether we should start a regular rotation between America, Europe and Asia. In this case, it would mean a venue in Asia in 2003. It was agreed that this would be warranted because of the expanding interest in notation in that region.

It was suggested that perhaps the Laban Centre would be interested in postponing their offer until 2005. Jean Jarrell will be contacted to see if this is a possibility.

VII. Non Profit Status

Odette Blum reported that she made an application for ICKL to be a Non Profit organization. The application forms have been filed with the Internal Revenue Service. The process takes several months though she had hoped to hear in time for the conference.

VI. General Meetings

Items to be included in the agenda for the two General Meetings were discussed. A report on the publications and the continuation of the bibliography will be presented by Lucy Venable and Marion Bastien. Carl Wolz will be asked to report on the future publication of the translation of the Topaz' Elementary Labanotation in Asian languages. The nominations for Officers and Board of Trustees will be co-ordinated by an Election Committee – Ray Cook and Billie Mahoney. The possibility of adding an Assistant Secretary was discussed. If we add this position, it should follow the staggered term principle, i.e. the Assistant Secretary would be elected this time for a two-year term.

Respectfully submitted

Marion Bastien, Secretary

FELLOWS MEETING

FRIDAY, JULY 27, 2001 - 5:00–6:15 PM

Present: Jacqueline Challet-Haas (Chair), Georgette Amowitz-Gorchoff, Marion Bastien, Odette Blum, Tom Brown, Ray Cook, Mary Corey, Christine Eckerle, Ilene Fox, János Fügedi, Ann Hutchinson Guest, Vera Maletic, Sheila Marion, Billie Mahoney, Leslie Rotman, Rhonda Ryman-Kane, Muriel Topaz, Carl Wolz.

I. Fellowship applications

Two candidates have applied for fellowship, Wendy Chu and Anja Hirvikallio. Their application forms and materials submitted have circulated amongst the Fellows, and will be reviewed at the next Fellows meeting, on Monday the 30th.

II. Venue for the next conferences

Three proposals, London - England, Beijing - China, Taipei - Taiwan, have already been discussed in the Board of Trustees Meeting, and will be discussed with the members at the General Meetings. A description of the three proposals was given to the Fellows present.

Before opening discussion on the three proposals, a few other points were brought up. The length of the conference was discussed. Some felt one more day could be added while others felt that the actual format was long enough for a conference.
It was noted that having workshops or learning experiences, such as the short pre-conference workshops in Barcelona, or the SyCom Symposium this time, were good models to follow.

The three venue possibilities were discussed again. Discussion will be held at the General Meeting with all members present, but the body of Fellows can discuss in advance, sort out the issues, and give recommendations.
From the discussion it arose that we favored a conference in Asia, that we would like to explore the Conference in Taipei, with the formation of a Committee to work on the details.

We would like to envisage London's proposal for 2005, if this proposal could be postponed. This will be our recommendation at the General Meeting.

Following are some of the points in favor of the Taipei proposal. It was agreed that we should now do a regular rotation around the 3 continents. There are several notation groups in Asia (Taiwan, Hong Kong, Seoul, Tokyo, China, and others in South East Asia like Philippines and Malaysia). There are 8 institutions in Taiwan where notation is taught, at secondary or tertiary level. We thought that many of our presentations have a broader scope than "notation" and should be presented to the wider dance community. Being associated with other conferences such as CORD or WDA could provide this opportunity, either by having other conferences attendees coming to the ICKL sessions, or by encouraging ICKL members to submit papers to the other conferences.

III. Nominations for the Board of Trustees

Ray Cook and Billie Mahoney have been asked to act as an Election Committee, and they will coordinate the call for nominations.

Job descriptions for Vice Chair, Assistant Treasurer and Secretary positions are available. Those job descriptions are not all complete and detailed descriptions for all positions will need to be done in the future.

The new position of Assistant Secretary was proposed. ICKL activities continue to grow, especially with more attendance at conferences. The Secretary's role involves quite a lot of work which could be shared IN the same way that the Treasurer and Assistant Treasurer share work. The Assistant Secretary position has been tested informally on trial for the last two years, but this time the position will be included in the ballot process. This position is not included in the code of regulations, but the Board has the discretion to appoint additional Board members.

The positions for which we need nominees are: Vice Chair, Secretary, Assistant Treasurer, each for a 4-year term. Assistant Secretary, for a 2-year term this time, in order to keep the principle of staggered terms.

There was a reminder that ICKL always tries to balance the Board members between the different continents. A balance between Europe and North America has been kept so far, but we should now try to involve Asian members also.

It was proposed that the Assistant Treasurer be based in one of the countries from the Euro zone, and to transfer our European Treasury to this currency.

Names for these four positions were suggested, and at the General Meeting we will ask members for nominations or nomination suggestions.

Respectfully submitted,

Marion Bastien, Secretary

MEMBERS MEETING

FRIDAY, JULY 27, 2001 - 5:00–6:15 PM

Lucy Venable (Chair)

The purpose of the meeting was to inform members more about ICKL and how a conference works so they would be better able to understand its purpose and how to participate more.

The Conference Proceedings 1959-1977 was used as reference and also to let people know that it was available for purchase. We talked about the forming of ICKL and looked at the picture of the first conference participants recognizing that some were here at this conference. The list of where the conferences have been was pointed out, and it was noted that pictures of subsequent conferences, mounted by Billie Mahoney for the Barcelona Conference, were on display in the resource room.

The distinction between Core Members, Fellows and Members was described as well as the distinction between Technical Sessions and Presentations. The method of voting on technical matters and the weighting of the votes was explained. People were encouraged to come to the business meetings to have their voices heard as that is where decisions are made about publications, venue of the next conference, reports are given, nominations reported, etc. Anyone wanting to place an item on the agenda should speak to the Chair in advance of the meeting.

After all questions were answered, the meeting was adjourned.

Respectfully submitted

Lucy Venable, Vice President

GENERAL MEETING

SATURDAY, JULY 28, 2001 - 10:30-11:45 AM

Odette Blum (Chair)

I. Nominations for Board of Trustees

Odette Blum, Chair, reported that the following officers are completing their terms: Jacqueline Challet-Hass, as Vice Chair, Marion Bastien as Secretary, Inma Álvarez as Assistant Treasurer, Rhonda Ryman as Member at large. Additionally, even through not included in the code of regulations, we will nominate an Assistant Secretary for a two year term to help the Secretary, whose responsibility has increased over the last few years.
Ray Cook and Billie Mahoney have been asked to act as the Nominating Committee.
Anyone interested in being a nominee, or in suggesting a nominee, can contact them.
ICKL code of regulations states that the Chair and Vice Chair must be Fellows, while other positions are open to all members.

II. Nominations for Research Panel

Sally Archbutt and Sheila Marion are completing their terms, and a call for nominations was made to members.
Conditions for being a member of the Research Panel were restated. Nominees must be Fellows, and are elected by all members attending the conference. Members are elected for four years.
Sheila Marion described the work of the Research Panel members. Authors willing to present a technical paper at a conference must submit their topic and a first draft of their paper to the Research Panel approximately one year in advance of a conference. The Research Panel members send their comments to the author, as well as to one another. This feed back to the authors is the main task of Research Panel members. Additionally, during the Conference, they may help authors rewrite their specific proposals in light of discussions held during the sessions. After the conference they may assist the Research Panel Chair in the writing of the Technical Summary.

III. ICKL publications and presentation of recent publications

Lucy Venable informed members that all ICKL publications were available and on display in the bookroom. During the conference, a 20% discount on all ICKL publications was offered on site for the attendees.
Members present gave information on their publications, or on publications they were aware of.
Carl Wolz told members of the on-going project to translate a textbook in three Asian languages. Laban "clubs" have been set up in Beijing, Japan and Korea, each gathering 20 to 30 members. Amongst their projects, they want to have teaching materials available, and thus undertook the translation of Elementary Labanotation. The text in Korean should be published by the beginning of this academic year. Next to follow will be a translation in Japanese and hopefully a translation in Chinese.
Muriel Topaz stated that a second edition of "Elementary Labanotation", with some corrections, was recently released. For those using the former edition, a file with the errata can be downloaded from the Alliance of Dance Notation Educators web site (http://www2.smu.edu/dancenotation/).
Ann Hutchinson Guest reported that "Your Move" is in the process of being translated into Japanese.
Marion Bastien reported she would like to compile a list of textbooks, published or unpublished, available in different languages.

IV. Bibliography

Marion Bastien and Lucy Venable recalled that at the last ICKL Conference it was decided to copy the entries of the four volumes of the Bibliography in a database, as a first step. From this database, three possibilities will then be available: to print a merged volume, to distribute the database in a "stand-alone" format, on a floppy or a cd-rom, or to publish the database on the web.
The database is nearly complete, and was presented to members in an earlier session.
The second step had to be discussed in order to clarify which format would be most useful to members. Members were asked to tell how they used the Bibliographies, and which formats they prefer.

From the discussions it arose that a web publication would be useful, and would reach more people, but that a printed publication would be needed too, specifically for libraries.
Some members expressed concerns about giving open access to the bibliography due to copyright matters. It was pointed out to members that the bibliography is only a list of entries, and that permission to access the materials is entirely in the hands of the holders of the scores and owners of the copyrights. An entry listed only gives an indication that the material exists.
We are also in the process of collecting new entries for a fifth volume of the Bibliography. Call for entries have been sent to all members, and we are waiting to receive the entries back. It is important for everyone to send entries of the material they notated. The bibliography is a contributive work, and the more exhaustive it is, the more valuable it is as a reference tool.
Budgets for some of the options for the publications of Volumes 1 to 4, and the preparation of Volume 5 have been prepared as part of the 2001-2003 proposed budget, to be voted at the next General Meeting.

V. Venue for the next conferences

Odette Blum reported three offers for the next venue in 2003: Beijing, Taipei, and London.
The Beijing venue is proposed by Dai AiLian. Details were not yet discussed with Dai AiLian and would be given at the next meeting.
The Taipei venue is proposed in relation with the meetings of CORD (Congress On Research in Dance) and WDA (World Dance Alliance) to be held during the Summer of 2003. ICKL could join the two organizations, with a conference overlapping or consecutive to their meetings. In joining other organizations ICKL could reach a wider audience.
The London venue is proposed by Jean Jarrell from the Laban Centre. The Centre will move into a new building with ample space and facilities. During the official year there will be several special events and conferences held at the Laban Centre, with specific administrative support, and the ICKL conference could benefit from this context.

Members were asked to express their thoughts about the three venues proposed.
Odette Blum recommended that ICKL put Asia into the rotation list of venues. In the past years we started such a rotation with conferences in Asia, then Europe and now America. The large group of people active in Asian countries and the significant attendance of Asian members at conferences deems it appropriate to include Asia in the rotation.
Billie Mahoney seconded this proposal of an Asian venue, and suggested we could hold the 2003 conference in Taipei, and the 2005 conference in London.
Carl Wolz reported he had the occasion to work with the people in Taipei, and they proved to be very competent in organizing such events.
It was asked who would be the on-site organizer in Taipei. Yunyu Wang, Taiwanese working in Colorado, and Ping Heng, based in Taiwan, amongst other people on site, would be willing to organize our venue.
Muriel Topaz told members that the venues were discussed in the Fellows meeting, and that after discussion Fellows came up with a recommendation for the Taipei venue.
Ilene Fox pinpointed the reason for this recommendation which was the fact that with the two other organizations (CORD and WDA) being in Taipei in 2003, ICKL will have the possibility to be part of a larger community, and to spread our message to other conferences attendees.

It was asked whether the members of the Peoples Republic of China will be able to go to Taipei, in case of the conference being held there. They will need to get visas. In other cases of festivals or events, it has been possible for people to travel from one country to the other.
After questions and discussion, members were asked to take a show of hands for a venue in Taipei in 2003, and a venue in 2005 in London. The majority of members positively responded to this proposal.
Odette Blum stated that in case of a conference in Taipei, we would select a committee to organize the liaison between the other organizations and their conferences. Whether the ICKL conference should overlap, be consecutive or simultaneous to other conferences had to be determined. From the discussions in the Fellows meeting a consecutive or overlapping event seemed the best option.

VI. Additional topics

Ann Hutchinson Guest prepared a document showing the lineage of people involved in Laban notation. Although incomplete, this document could be of interest for the newest generation and newest members, and will be available in the bookroom.

Other materials newly displayed, to be copied, or to be bought in the bookroom were pointed out.
Billie Mahoney also reminded members that her collection of photos of ICKL conferences, since the very first meeting, was exhibited in the bookroom, and worth looking at for those interested in ICKL history.

Respectfully submitted

Marion Bastien, Secretary

FELLOWS MEETING

MONDAY, JULY 30, 2001 - 11:45 AM-1:15 PM

Present: Jacqueline Challet-Haas (Chair), Georgette Amowitz-Gorchoff, Marion Bastien, Odette Blum, Tom Brown, Ray Cook, Mary Corey, Christine Eckerle, Ilene Fox, János Fügedi, Ann Hutchinson Guest, Sheila Marion, Billie Mahoney, Leslie Rotman, Rhonda Ryman-Kane, Muriel Topaz, Lucy Venable, Carl Wolz.

I. Nominations for Executive Committee

An overview of nominations for Board was discussed. Several people accepted to serve in the different positions.

II. Fellowship Applications

Wendy Chu, recommended by Lucy Venable, and Anja Hirvikallio, recommended by Christine Eckerle, applied for Fellowship. Their applications were circulated in advance of the meeting, and most of the Fellows present had a chance to look at material submitted by both applicants.
A presentation of each candidate was done by their respective sponsoring Fellows, followed by direct colleagues appreciations. After discussion a vote was taken. All Fellows present, representing a majority of Fellows, voted in

favor of granting Fellowship to both Wendy Chu and Anja Hirvikallio. They will recommend Wendy Chu and Anja Hirvikallio's applications to the other Fellows who will be asked to vote by mail ballot.

III. Venue for the next conferences

The three possibilities for the 2003 venue - Beijing, Taipei, London - were discussed again. We already recommended an Asian venue for 2003, and with the information we had in hand, the Taipei venue, at the last General Meeting. All possibilities will be discussed again with the membership. Names for a liaison Committee were considered.
For 2005 we would like to consider the London offer. The 2007 venue will be in America.

IV. Nominations for Research Panel

As two members are completing their terms, potential nominations were discussed. Anja Hirvikallio is interested in being nominated. If elected for the Research Panel, her position will be pending the confirmation of her Fellowship election. Other names of potential nominees were proposed. Particularly Labanotation trained people, to keep a balance between Labanotation and Kinetography practitioners.
It was specified that the Research Panel does not need to have 5 members to operate. Code of Regulations states that Research Panel should consist of 3 to 5 members.
If after the elections some absent members show interest in participating in the Research Panel activities, the Research Panel has the option to appoint additional members.

V. Publications

There was a discussion on ICKL publications and options discussed.

The *Index of Technical Matters* is getting out of print. We have the option of reprinting it and/or making it available on the web. The publication also would need to be updated, as it compiles information up to the 1991 conference (content of five more conferences would need to be added). It would be helpful if we could find a notation student to work on the updating.

The ICKL Proceedings are available from 1959 to 1977, with the publication in 1996 of those years' Proceedings recopied and merged in one volume. Copies of recent Proceedings, from 1995 to now are also available.
From 1979 to 1993 there is a gap, and some people are asking for copies.
From discussion, the following points arose: we need to locate the "master" files or clean copies of all out-of-print publication in need; ICKL archives at Surrey University should have copies of all Proceedings; we can copy out-of-print Proceedings on a case by case policy, following the demands, rather then envisaging reprints; we should investigate the possibility to digitize the documents.

The ICKL Bibliography issues, including the merged volumes project and web publication as well as the preparation of the volume 5 edition will be presented and discussed at the General Meeting.

VI. Additional topics

Tom Brown proposed that we consider having, in the future, a sponsored student, to encourage student work, and a sponsored individual, to recognize an ICKL member's contribution. We could announce this with the Call for Papers, and offer registration fees for those sponsored people.

Marion Bastien proposed the idea of individual members sponsoring other members who cannot afford membership fees, being in other economical or currency systems. Tom Brown suggested that the Board could identify those members to possibly sponsor.

Respectfully submitted,

Marion Bastien, Secretary

BOARD OF TRUSTEES MEETING

THURSDAY, JULY 31, 2001 - 11:45 AM-1:15 PM

Present: Odette Blum (Chair), Marion Bastien, Tom Brown, Jacqueline Challet-Haas, Ann Hutchinson Guest, Toni Intravaia, Billie Mahoney, Rhonda Ryman.

I. Nominations for Executive Committee and Research Panel

Billie Mahoney reviewed potential nominees for Executive Committee: for Vice Chair: Christine Eckerle; for Secretary: Kate Thorngren; for Assistant Secretary: Wendy Chu, Jeffrey Longstaff, Minako Nakamura; for Assistant Treasurer: Anja Hirvikallio, Agusti Ros; for Member-at-large: Tina Curran, Patty Harrington Delaney.
For the Research Panel Anja Hirvikallio and/or Christine Eckerle may be interested in being nominees.
Board members will be elected by mail this fall. Research Panel member(s) will be elected at the next General Meeting.
Another position to fulfill is the person in charge of compiling and editing the Volume 5 of Bibliography (Kate Thorngren started this task, but being the potential Secretary it would be better to have someone relaying her).

II. Venue for the next conferences

Odette Blum received the information concerning the Beijing venue from Dai AiLian. The board was reminded that Dai AiLian was the first person to introduce notation in Asia, and there has been a group growing in China since then. The Teachers College at Beijing Normal University will introduce a notation course in 2002 for all dance teachers, so notation will further spread throughout China with those future notation-literate teachers.
Facilities were described: there is a huge campus with cafeteria and housing. Double rooms with bath are US $ 50, single $ 30, without bath $20 and $15. Meal tickets are $15 per day. There are also hotels around. There will be a $5000.00 cost for venue and equipment but Dai AiLian said she could deal with those costs. Two translators into Chinese and from Chinese will be available. Plus there will be an on-site organizer.

Since there is also very much interest in the Taipei venue, which offers the possibility to join other international conferences, we would like to consider a mixed formula, such as a few days of workshops and a few days of conference in Beijing, and a conference in Taipei. ICKL people could go to one or both events. This will be discussed at the General Meeting.
The ease of travel from one to the other country as well as travel fees will have to be investigated.

III. Financial Statement

Toni Intravaia distributed the Financial Statement and presented the Treasury report. She mentioned that interest was earned by placing money in Certificates of Deposit (CDs). Revenue and Expenditures for 1999-2001 were detailed.
Odette Blum mentioned that when ICKL gains non-profit status, there may have to be a change in the write up of the Financial Statement to fit IRS (Internal Revenue Service) requirements.
The proposed budget for 2001-2003 was discussed.
The revenue and expenditures report as well as the proposed budget for the next two years will be submitted to members at the next General Meeting.

Odette Blum explained that the process to get non-profit status may be lengthy. She filed the application in the Spring.

Conference fees should cover fees on site such as reception, technical staff, copying, etc.

IV. Job descriptions

There is a great need for written detailed job descriptions to pass to those Officers who will be elected for 2002 (Vice Chair, Secretary, Assistant Treasurer). It will be useful to get a written description for other positions as well (Chair, Treasurer).
A written description on conference organization to pass to conference organizers will be needed too.

V. Additional topics

Jacqueline Challet-Haas expressed her concerns about the lack of time between the concluding discussions for a technical proposal and the vote. We should allow time in the schedule after the discussions and before the vote for the Research Panel and the authors to write down the final proposals in advance. Tom Brown thought that an option could be to schedule the initial technical sessions in the very first days, in order to allow enough time for discussions and thought before the vote.

Marion Bastien described the different bibliography projects and options going on, or to be decided on. Members present were asked if they knew of students in their Universities who could work on some of these tasks.

Respectfully submitted,

Marion Bastien, Secretary

GENERAL MEETING

WEDNESDAY, AUGUST 1, 2001 - 9:00-10:15 AM

Odette Blum (Chair)

I. Fellowship Application

The members were informed that the Fellows present reviewed Wendy Chu's and Anja Hirvikallio's applications for Fellowship, and approved their applications. A mail ballot will be sent to those Fellows who were unable to attend, with a favorable recommendation from Fellows present.

II. Nominations for Executive Committee

Odette Blum, Chair, reviewed the positions to be filled: Vice Chair, Secretary, Assistant Treasurer, one Member at large, and Assistant Secretary.
The nominees for the Board of Trustees are Vice Chair: Christine Eckerle, Secretary: Kate Thorngren, Assistant Treasurer: Agusti Ros, Member at large: Patty Harrington Delaney and Tina Curran, Assistant Secretary: Wendy Chu.
Anyone else willing to be on the list, or willing to nominate someone (with their agreement) can send their names and a short biography before September 15, 2001.
The Executive Committee will be elected by a mail ballot, to be organized this Fall. New officers will start duties by January 2002.
Odette Blum thanked the outgoing officers for their work: Jacqueline Challet-Haas, Marion Bastien, Inma Alvarez, Rhonda Ryman.

III. Research Panel Election

Two members of the Research Panel, Sally Archbutt and Sheila Marion, are completing their terms. One person offered to serve on the Research Panel, Anja Hirvikallio. It was stated that Research Panel can operate with less then five members.
It was mentioned that Wendy Chu may be co-opted later on by the Research Panel as an associate member. She is interested in participating, but not willing to engage herself both as potential Assistant Secretary and Research Panel member.
Anja Hirvikallio's expertise was presented by Christine Eckerle, prior to the vote. The ballot was organized, and Anja Hirvikallio elected. Confirmation of her election is pending on the confirmation of her Fellowship by this Fall.

IV. Financial Statement

Toni Intravaia presented the Treasury report. She detailed the expenses and expenditures of the last two years, 1999-2001, and the actual balance. She then presented the proposed budget for 2001-2003. It was noted that expenditures were planned to be higher then expenses, as we budgeted $4000 for the publication of the full bibliography on the web, in a searchable database format.
Odette Blum informed membership that an application was made for ICKL to become a non-profit organization in the US. People from the US will be able to contribute to ICKL and to deduct their contributions from their income taxes.
The Treasurer's Report was approved by a show of hands.

V. Venue for the next conference

Odette Blum gave the details she had concerning the Beijing venue, as she had more information from Dai AiLian.
Dai AiLian, first person to introduce notation in Asia, was very keen to have the conference in Beijing. Particularly because Labanotation will be a required course for future dance teachers at the Teachers College at Beijing Normal University in 2002,this means that notation will gradually be taught all over China. So Dai Ailian is very keen to have ICKL in Beijing as a support and impetus to this program. Details on facilities, accommodations and costs were given. Three people – including two translators, will be on site to organize.
Odette Blum recalled why we were interested in having the conference in Taipei, as said in the first General Meeting. The overlap with other conferences from related international organizations offers the possibility to network with other collegues.
Due to international policy, as it is now, it was mentioned that Chinese members will not be able to get visas for Taipei, but Taiwanese members would be able to get visas to China.
Odette Blum suggested we could consider an event shared by both locations, one part in Beijing, more focused on education, possibly with workshops as well, as we did in Barcelona, and another part in Taipei. Discussion was opened and several possibilities explored.
A vote by a show of hands was done, to see the general preference, with three options proposed: a conference in Beijing, a conference in Taipei, a split conference between Beijing and Taipei. This last option was preferred by the majority.
Odette Blum mentioned that a Committee, including Tom Brown, Ilene Fox, and Carl Wolz, will investigate the possibility of becoming part of the Taipei event, including how to coordinate with the other organizations and the feasibility of a split conference. Their conclusions will be communicated to members, and if need be members will be asked for their opinion by mail.
Members wished to retain the London offer and it was suggested that the Laban Centre be asked if they would be willing to host ICKL in 2005.

VI. Web site

Marion Bastien gave a report on the ICKL web site. Created in 1999, prior to the Barcelona conference, it has been well visited since then. She reminded members that there are several resources available on-line, such as Board members and members' names and e-mail contacts, the list of publications, a form to submit bibliography entries, and several downloadable documents – ICKL constitution, volumes III and IV of the Bibliography, and some papers from the Barcelona conference.

VII. Bibliography – Volume 5

Lucy Venable and Marion Bastien reminded the members that it is important to contribute to the bibliography by submitting entries of notated material. Forms to fill out are available in different formats, in print or on-line.
Volume 5 is in preparation. Jeffrey Longstaff accepted the position as Editor of this volume, which was much appreciated.

VIII. Bibliography - Publication

The next project concerning the bibliography is to make it available on-line. Costs to implement the database on the Internet have been estimated around $4000, including a "back-office" (the function to add entries regularly), and this amount has been included in the proposed budget.

IX . Conclusion

Odette Blum thanked the people who helped to make this conference successful. On behalf of ICKL she thanked the two on-site organizers, Valarie Mockabee and Sheila Marion, as well as Lucy Venable.
She extended her thanks to students and staff people from OSU: Rachel Boggia, Carrie Houser, Anne D'Aversa, Kim Jensen, Karen Klaverkamp, Jessica Lindberg, Mei-Chen Lu, Chien-Ying Wang, Victoria Watts; John Bohuslawsky, lighting designer and producer for the concert; Mike Kaylor for the technical support, were amongst the many people who contributed to the conference organization.
Muriel Topaz thanked Odette Blum for her work as Chair of the organization.
Sheila Marion thanked the authors of Research papers and reading sessions, the Chairs and Scribes, Research Panel Chair, Tom Brown, as well as Research Panel members.

Respectfully submitted,

Marion Bastien, Secretary

IN MEMORIAM

The loss of two long time ICKL members was reported: Claude Perrottet from Switzerland, and Pia Mlakar from Slovenia/Germany.

Minutes edited with the help of Odette Blum and Kate Thorngren Weglarz.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

STATEMENT OF REVENUE AND EXPENDITURES

For the period July 1, 1999 to June 30, 2001

REVENUE AND EXPENDITURES IN DOLLARS

Beginning Cash Balance – July 1, 1999		$12,812.31
During the Two Years the Organization Received:		
Dues	$4886.14	
Publications	641.19	
Interest from Investments	942.96	
Conference Fees 1999	192.01	
Conference Fees to June, 2001	2840.00	
Total Revenue	9502.30	
Total Cash Available		$22314.61
During the Two Years the Organization Spent Funds in the Following Manner:		
Publications	$129.50	
1999 Conference Expense	178.23	
1999 Confer. Proceedings	2018.91	
Bibliography Database	1813.80	
Web Site	164.21	
Application for non-profit status	227.29	
2001 Conference Papers	736.06	
2001 Conference Expense	546.49	
Bank Charges (USA & Europe)	272.42	
Executive Committee	784.80	
Total Expenditures	6871.71	
Ending Balance June 30, 2001		$15,442.90

THIS BALANCE INCLUDES TWO CD'S @ $5000 each.

Submitted by Toni' Intravaia, Treasurer, ICKL, USA
Assisted by Inma Alvarez, Assistant Treasurer, England

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

STATEMENT OF REVENUE AND EXPENDITURES

For the Period July 1, 1999- June 30, 2001

Actual Budget Accounting 1999-2001 in Dollars

REVENUE

	ACTUAL	BUDGET	DIFFERENCE
Dues	$4886.14	$4500.00	$+386.14
Biblio I	0.00	50.00	-50.00
Biblio II	8.42	50.00	-41.58
Biblio III & IV	71.00	200.00	-129.00
Index	49.18	100.00	-50.82
Conf.Proceedings.	512.59	250.00	+262.59
Conf. Fees 1999	192.01	_____	+192.01
2001 Conf. Fees (USA June)	2840.00	2000.00	+840.00
Interest on Investments	942.96	300.00	+642.96
Total Revenue	$9502.30		
Cash Balance 7/1/99	12,812.31		
Total Cash Balance	22,314.61		

EXPENDITURES

Publications	$129.50	2500.00	+2370.50
1999 Conf. Expenses	178.23	_____	-178.23
1999 Conf. Proceedings	2018.91	3000.00	+981.09
Bibliography Database	1813.80	_____	-1813.80
Web site	164.21	_____	-164.21
Application for non-profit status	227.29	_____	-227.29
2001 Conf. Papers	736.06	1000.00	+263.94
2001 Conf. Expenses	546.49	2000.00	+1453.51
Bank Charges	272.42	250.00	-22.42
Research Panel	0.00	300.00	+300.00
Executive Committee	784.30	1000.00	+215.70
Total Expenditures	$6871.71		
Excess Revenue over expenditures	$2630.59		
Beginning Balance	$12,812.31		
ENDING BALANCE	$15,442.90 (includes 2 CD's @ $5000 each).		

Submitted by Toni' Intravaia, Treasurer ICKL USA,
Assisted by Inma Alvarez, Assistant Treasurer, England

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

STATEMENT OF REVENUE AND EXPENDITURES

For the period of July 1, 2001 to June 30, 2003

Proposed Budget for 2001 – 2003 ICKL

REVENUE		DOLLARS
Dues		$4,500.00
Publications		
	Biblio I	50.00
	Biblio II	50.00
	Biblio III	50.00
	Biblio IV	150.00
	Index	100.00
Conference		
	2001 Proceedings	250.00
	2003 Conf Fees	4,000.00
Interest Earned		500.00
	Total Revenue	$9,650.00
EXPENDITURES		
Publications		
	Bibiliography #5	$2,500.00
	Bibliography Database	4,000.00
Web Site		350.00
Conference		
	2001 Conf Proceedings	3,000.00
	2003 Conf Papers	1,000.00
	2003 Conf Expenses	3,000.00
Bank Charges		250.00
Research Panel		300.00
Executive Committee		1,000.00
	Total Expenditures	$15,400.00

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Assisted by Inma Alvarez, Assistant Treasurer, England

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