

## EUROPEAN SEMINAR FOR KINETOGRAPHY

Paper No.5.

### The Use of Retentions within the Laban System of Notation

by Jacqueline Challet-Haas, 1989.  
revised 1991.

#### Introduction

The basic feature of Kinetography Laban (Labanotation) is the ability to record movement occurrences as a series of changes, and not as successions of static poses. This system is based on the space-time relationships of the moving parts of the body, and of its weight. One records primarily the changes in terms of spatial orientation, what is perceptible to our eyes.

Within the manifold actions performed by the human body there are situations, when the entire body weight is arrested, or certain relationships are maintained, whilst the whole body is moving. These situations appear accordingly in four modes:

1. when the relationship of the weight to the supporting base is maintained;
2. when a relationship within the body is maintained;
3. when a relationship in space is maintained;
4. when a relationship at a particular spot is maintained.

As is the case with any script, Kinetography uses signs. These signs differ in their character, depending on their function in recording movement. Direction, turn and path signs denote movement occurrences in space and in time. Space measurement signs may be added to them, to complete the information as to the extent of the "path" to be traced. Position signs, any kind

of orientation signs, and signs for the particular body parts, complete the set, in recording the differentiation of movement activities of the human body.

Basically, when movement in the body is in progress, the corresponding signs are written; the length of these signs denote the duration of the movement. Therefore, a void between signs means a continuation of a state (Kn.H.p.159), a pause. The length of the void denotes the duration of the pause. This pause "lasts from the end of the previous sign until another movement sign or a cancellation sign, indicating a change is written" (DKL 777).

With the supports, however, the maintaining of the weight during a pause, has to be denoted by a retention sign  $\bigcirc$  in the support columns.

When other features have to be maintained within actions of the body, special signs are applied to denote the modes discussed above:

- a) a retention in the body is maintained  
(configuration kept)

$\bigcirc$  = the body hold

- b) a retention in space is maintained  
(orientation kept)

$\diamond$  = the space hold

- c) a retention on the spot is maintained  
(connection kept)

$\diamond$  = the spot hold

The retention signs are used in conjunction with various other signs, to denote the particular kind of retention within the modes discussed above.

#### I. The "body hold" $\bigcirc$ for denoting retentions in the body

- a) when placed above direction signs

In both schools this "body hold" is used to "maintain a given angle between two body parts, whilst movements of other parts occur".

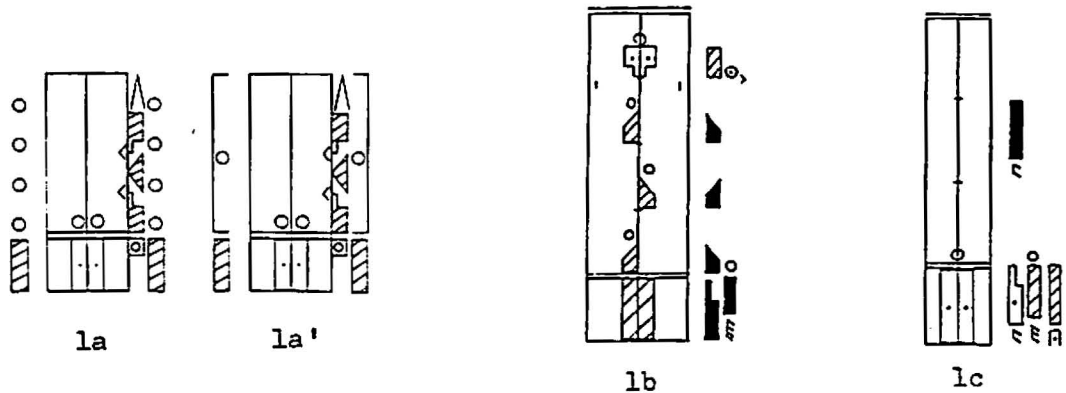
However,

In KIN: the  $\bigcirc$  is placed at the moment of effect and takes on the validity of the direction sign to which it belongs. If several changes happen the retention sign has to be repeated with each new directional indication (or to be inserted in an additional bracket). As a consequence this retention sign is self-cancelling

(Ex.1a,1a').(DKL 779 b,b').

In LAB: the ○ is placed above the direction sign to be affected, and this retention lasts until cancelled.(ex.1b).(AH 350 b).

Therefore, in LAB, as opposed to KIN rule, a "new movement" does not affect the validity of the retention sign, because this has not been cancelled.(Ex.1c).(AH 351 b).



There is another instance where the application of the body hold differs between KIN and LAB:

In LAB a special rule is applied to "palm facing", namely: any palm facing indication belongs to the adjacent arm movement and is automatically cancelled with the next arm movement. Therefore, if a "pause" occurs (which may be a retention in the body configuration or in the space relationship), a body hold is needed, and it is valid, until cancelled.(Ex.1d). (AH 167 d).

In KIN any facing indication follows the basic rule as applied to directional indications: a direction is valid until cancelled by another direction sign or a cancellation sign (Ex.1e).(DKL 341 a). A gap between direction signs denotes automatically a pause, a maintaining of the previously achieved state. This follows the rule that direction signs indicate a "definite transition into a state" (Kn.H.723; DKL 782).

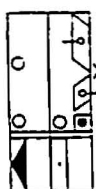


- b) when placed above direction signs in relation to rotations

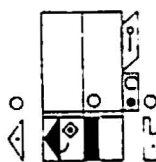
Basically, a body hold is not needed in such cases. However, it is used in exceptional instances to confirm particular situations, for example:

#### In KIN

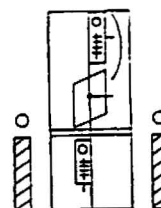
- To maintain the relationship of a leg gesture to the front of the pelvis, whilst twisting the pelvis. It is necessary because in KIN "leg gestures refer always to the main front", unless stated otherwise. This is different from the LAB rule, where leg gestures refer always to the front of the pelvis. (Ex.2a).(DKL 439 f).
- To maintain the relationship of the arms to the torso, whilst twisting the whole torso, with the head included. This is necessary, because "arm gestures refer to the front of the chest". (Ex.2 b).(DKL 433 b).
- To maintain the relationship of the arms to the torso whilst log rolling (Ex.2 c).(DKL 492 d). This is necessary because the directional orientation is changing.



2a



2b

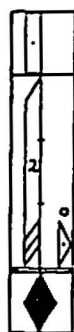


2c

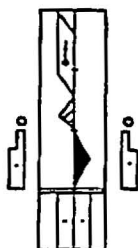
#### In LAB

- To stress the fixed relationship of arm or leg gestures, whilst the body is turning. It is used "as a reminder". (AH p.154).(Ex. 2 d).(AH 202 b).
- To indicate "rigidly held arms whilst turning". (AH p.136).(Ex.2 e).(AH 175 b).
- To confirm the validity of a rotation "in case one forgets the rule". (AH p.282).(Ex.2 f).(AH 405).





2d



2e



2f

c) when placed within a direction sign

This usage is now obsolete since the introduction of the Body Cross of Axes (ICKL 1965), except in the case of sliding supports, when a progression occurs whilst the foot continues carrying the weight. (Ex.3). (DKL 233a). (KIN only).



3

d) when placed above signs for parts of the body

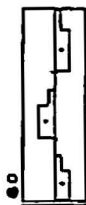
The body hold is used above signs for body parts to indicate "inflexibility", "rigidity" both, in KIN and LAB. In both schools this indication is valid until cancelled. (Ex.4). (AH 673). (DKL 323 a.).



4

d') when placed above the sign for the centre of gravity

The body hold is written above the sign for the centre of gravity to indicate "keep the acquired level" both in KIN and LAB. In both schools this indication is valid until cancelled. (Ex.4a) (AH 616 b) (DKL 521 c).



4a

e) when placed above isolated space measurement signs

The body hold is used to avoid the repetition of indications for the flexion or extension of the legs, whilst stepping. In both schools this hold is valid until cancelled. (Ex. 5a) (DKL 667 b) (AH 249).

However, in the case of maintaining a flexion or extension in the gesture columns, the two schools differ:

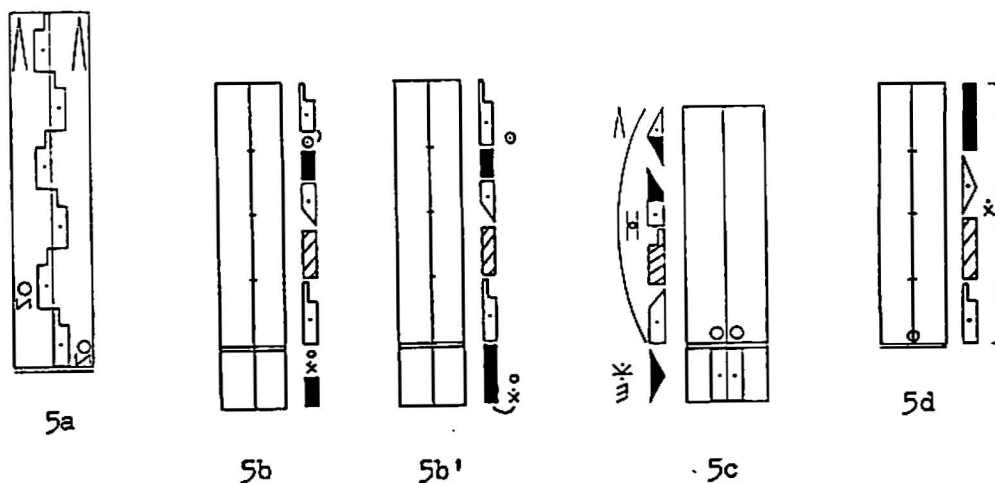
#### In LAB

The flexion or extension sign is written either in the gesture column, with a body hold on top (prior to the gesture itself), or in the adjacent column, tied to the direction sign by a small bracket (Ex. 5b, b') (AH 251 a, b).

#### In KIN

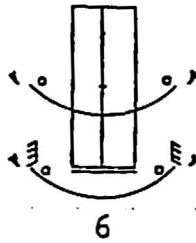
The flexion or extension sign may be put in the adjacent column above a sign for a part of the body, and this indication is valid until cancelled. (Ex. 5c) (DKL 684 g). No retention sign is used.

It should be noted that in both schools the flexion or extension sign may be put in an addition bracket, next to the arm or leg gestures, thus avoiding the repeating of the space measurement sign. (Ex. 5d) (AH 746 a) (DKL 711c).



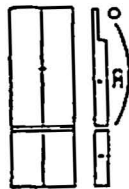
f) when placed above horizontal bows (relationship signs)

In both schools the body hold is used to indicate: "Keep the relationship fixed". This indication is valid until cancelled. (Ex. 6) (AH 741a) (DKL 582 a).

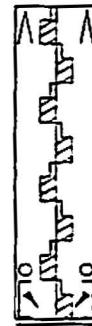


g) when placed above vertical bows

The body hold is used to "keep the resultant state" both in KIN and LAB. In both schools this indication is valid until cancelled. (Ex. 7a, b) (AH 708) (DKL 737a).



7a



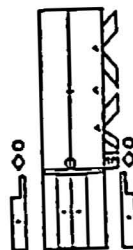
7b

Note. The usage of ex. 7a is now under discussion.

h) when placed above another retention sign

This is exclusively LAB usage. It serves the purpose of avoiding the repetition of retention signs of the two other categories. (Ex. 8) (AH 447 f).

In KIN, for the same purpose, the retention sign is put in an addition bracket. (see I a, Ex. 1a').



8

## II. The "space hold" ◇ ,for denoting retentions in space

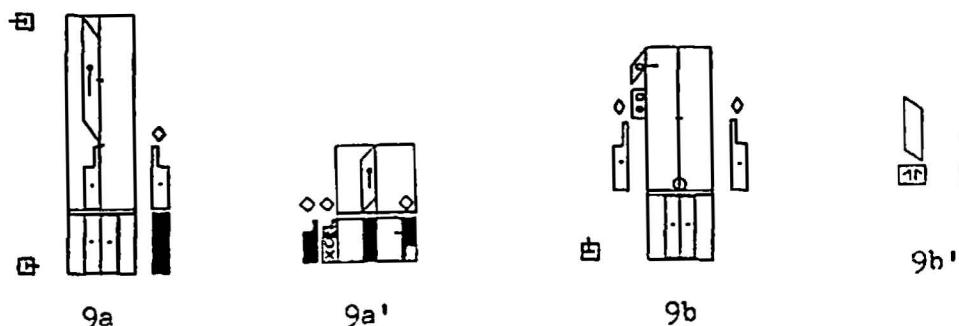
This retention sign is used basically in both KIN and LAB:

- to "maintain the compass direction" (DKL 217)
- to "retain a previously established direction" (AH p.137).

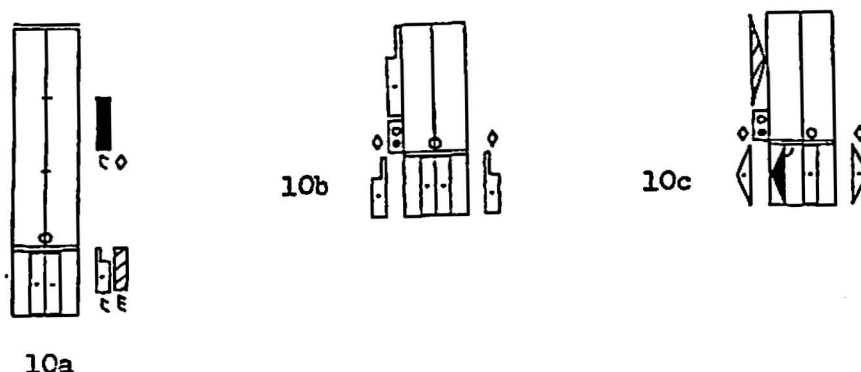
a) when placed above a direction sign

The space hold appears mainly in conjunction with turns or rotations:

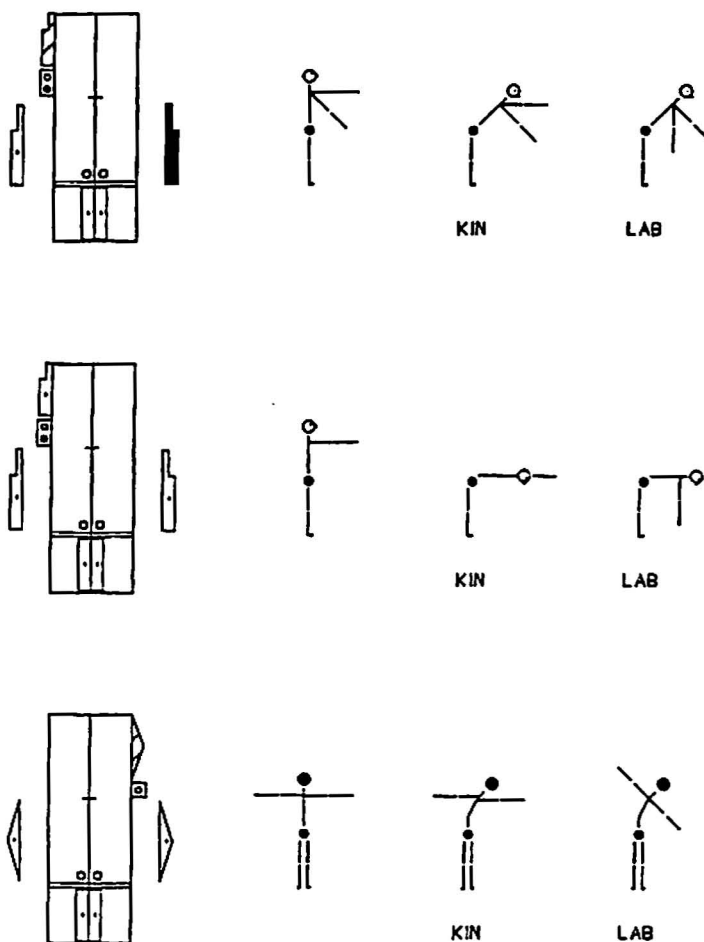
- a compass direction for leg, arm gestures, or torso tilts should be maintained, whilst the whole body turns. (Ex.9a, a') (AH 177b) (DKL 779f).
- a compass direction for leg, arm gestures, as well as for head facing, should be maintained, whilst the upper body is twisted. (Ex.9b, b') (AH 447a) (DKL 437b).



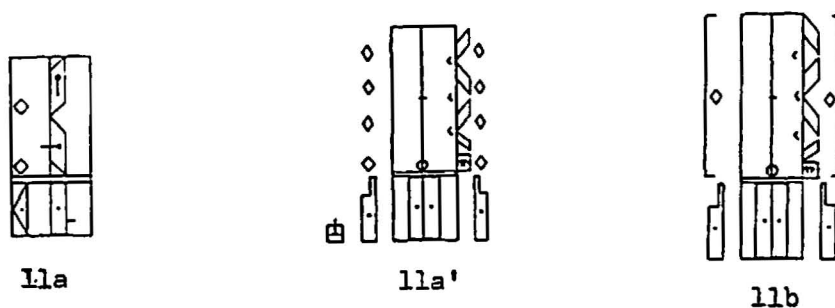
However, the LAB school uses the space hold also to maintain spatial directions of minor parts of the limbs, whilst the major part is moving (Ex.10a) (AH 351c), as well as in conjunction with torso tilts. The explanation given is that "the torso carries the limbs with it". (AH p.269) (Ex.10b) (AH 384c). In these instances the KIN school does not use the space hold, following the rule that any directional indication is valid until modified by another direction or cancellation sign. The space hold might be used in such instances only as a reminder by KIN. With LAB its usage is obligatory. (Ex.10c) (AH 384d).



Thus the following examples, without any retention signs introduced, are read differently by each school:

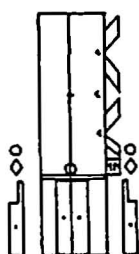


In both schools the space hold is valid only for the movement to which it belongs. Therefore it has to be repeated with each new indication (Ex. 11a, a') (DKL 779a) (AH 447c), or inserted in an additional bracket. (Ex. 11b) (AH 447e).

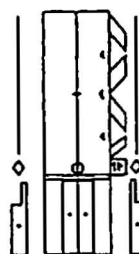


**Note.** In order to avoid the repetition of the space hold LAB has developed two other possibilities:

- 1) by putting a body hold above the space hold. (Ex. 11c) (AH 447f) (See 1h).
- 2) by using an action stroke above the space hold to indicate the duration of that hold. (Ex. 11d) (AH 447d). However, this usage, is now becoming obsolete.



11c

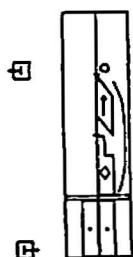


11d

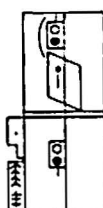
b) when placed inside direction signs

The space hold put into a direction sign means, in both schools "undeviating aiming". It is used:

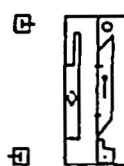
- to denote an "amalgamated turn", when applied to stepping, whilst turning. (Ex.12a) (AH 141a) (DKL 256a).
- to denote an "undeviating aim", when inserted into a path sign (Ex.12b) (DKL 491b).
- to denote an "undeviating curve" when applied to gestures or tilts. (Ex.12c,d) (AH 206c, 455d), (DKL 780a, 432i).



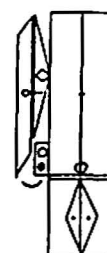
12a



12b



12c



12d

When the destination of the "undeviating curve" is modified by a change of level, it is treated differently by the two schools:

- In Kin one follows the concept of the "undeviating aim" (Ex.12e) (DKL 780d).
- In LAB the end result is written out and tied to an action stroke (Ex.12f) (AH 353).



12e

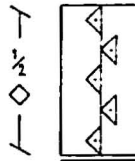


12f

**Note.** The introduction of the new retention sign ♦ (ICKL Conference 1981), which applies to the result of the undeviating curve (and not to its initiation), could partly solve these problems.

c) when placed inside a circular path

A space hold put inside a circular path sign is a simplified method of writing a circling without the change of front. This usage is common to both schools. (Ex.13) (DKL 781b) (AH 277b).

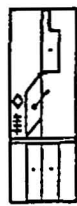


13

d) when placed above signs for parts of the body

The space hold is written most often above the foot sign in the leg gesture columns, which is understood by both schools to mean a "frictionless turn". It has to be repeated with each new turn. (Ex.14a) (AH 142d) (DKL 254a).

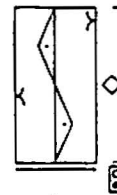
A space hold above the other signs for body parts is applied in instances when a facing (Ex.14b) (DKL 401c), or a particular situation of a body part (Ex.14c) (DKL 425g), have to be maintained.



14a



14b



14c

### III. The spot hold $\diamond$ for denoting retentions at the spot.

The meaning of this retention sign is the same in both schools: "keep the acquired situation of a body part at a specific spot, inspite of movements of other parts of the body".

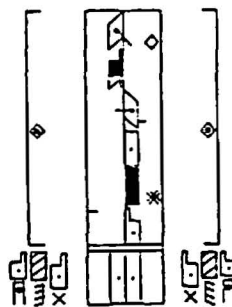
This spot hold is applied in conjunction with other signs.

a) when placed above a direction sign

A spot hold above a direction sign means: "Keep the particular body part at the same spot, inspite of movements of the other parts".

- In Kin the spot hold has to be repeated with each new indication (as with any other retention sign), or inserted in an addition bracket. (Ex. 15a) (DKL 799c).

(However, in KIN a distinction is made between the true retention at the spot, when the above rule applies, and the retention of a stated relationship, when it is valid until cancelled).



15a



In LAB the spot hold is valid until cancelled. However in case "there may be any doubt as to how long it should be in effect, the hold sign o can be used immediately above the spot hold". (AH p.452) (Ex.15b) (AH 681b).



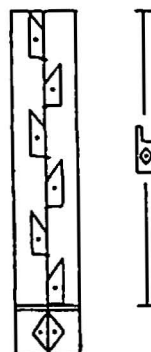
15b

b) when placed inside a direction sign

The spot hold put inside a direction sign denotes in both schools an "undeviating aim", either in a gesture or in a travelling situation. (Ex.16a,b) (AH 678a,617c) (DKL 780h,288a).



16a



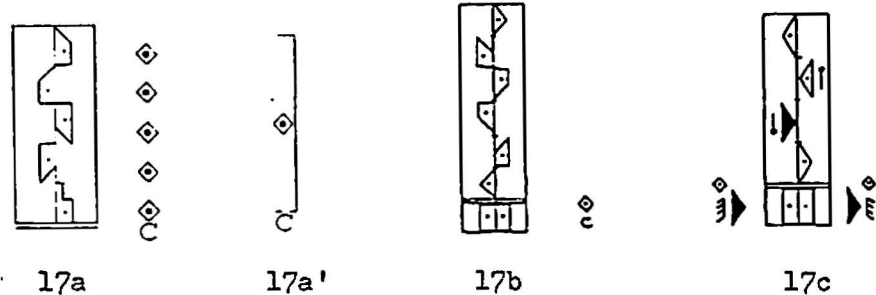
16b

c) when placed above signs for body parts

The spot hold is in fact more often placed above isolated signs for body parts, than above direction signs. It means: "Keep that body part at that very spot". The applications of this spot hold follow the rules discussed above in paragraph a):

- In KIN the spot hold has to be repeated or inserted in an additional bracket, with each new movement (Ex.17a) (DKL 332b,c), as it is self-cancelling.

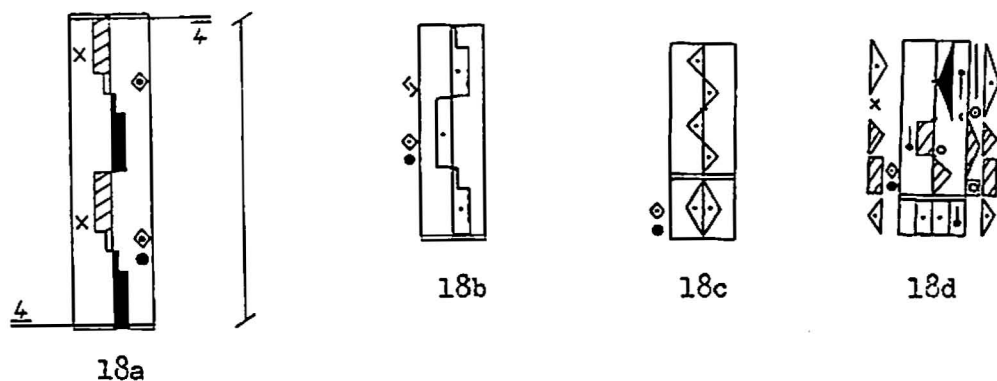
- In LAB the spot hold is valid until cancelled.  
(Ex.17b,c) (AH 676c,676a).



c') when placed above the sign for the centre of gravity

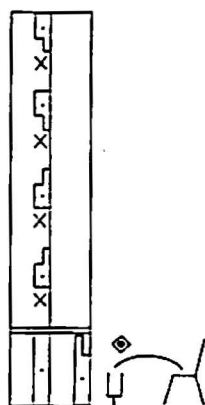
The spot hold put above the sign for the centre of gravity means: "stay above the former point of support, and at the same level". (DKL 224g).

- In KIN this indication has to be repeated.  
(Ex.18a) (DKL 521g).
- In LAB it lasts until cancelled. (Ex.18b) (AH 619d).  
However, the validity of such indication is not always clearly followed up: in Ex.18c the validity is prolonged over several steps, whereas in 18d it seems to be confined to the second step only. (AH 617a,b).

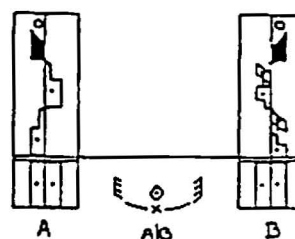


d) when placed above horizontal bows (relation signs)

The spot hold placed above horizontal bows means in both schools: "Keep the stated relationship". In both schools this indication is valid until cancelled. (Ex.19a,b) (DKL 390c, AH 680a).



19a

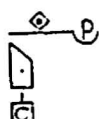


19b

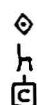
However, in the case of "addressing" by means of facing indications, there is a difference in applications by KIN and LAB:

In KIN the addressing bow connects the facing indication with the object and person in the same way as any other relation sign. (Ex.19c) (DKL 341c).

In LAB the addressing bow is missing, and the two related parts are written one above the other. (Ex.19d) (AH 677c). This lack of clear indication of "addressing" leads to complications. For example when a body part is "facing" somewhere, which is indicated by an auxiliary orientation sign, it constitutes a mixture of a symbol for a body part and a statement for an acquired spatial situation. They do not belong to the same category of information, and additionally the indication of time is non-existent. (Ex.19e) (AH 677 b).



19c



19d



19e

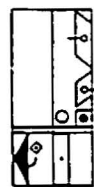
d') when placed above signs for the different parts of the foot

The spot hold is used above a foot part sign to indicate: "Keep the contact at that very spot". As the foot part signs are

in the same category of signs as the contact bow, in both schools, this indication is valid until cancelled. (Ex.19f) (AH 679a) (Ex.19g) (DKL 439e).



19f

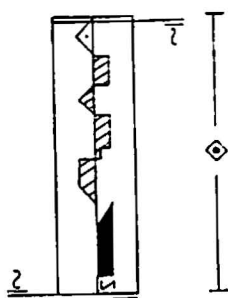


19g

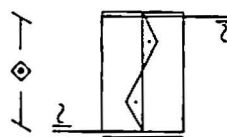
e) when placed inside path signs

In KIN the spot hold inserted into paths signs indicates that the whole motif does not move away from the spot. (Ex.20a,b) (DKL 781a,a').

No examples of this usage were found in LAB.



20a



20b

## CONCLUSION I.

In the light of the above survey it appears that the definitions of the existing retention types are more or less the same in both schools. However, there are differences in their interpretation.

In KIN any retention sign applied to a directional indication (direction and turn signs) is valid only for the duration of the movement indicated. This follows the basic reference to the "standard cross of axes":  $+$ . Any change of direction modifies the relationship to the surrounding space and/or to the vertical; hence the modification of relationship with each new movement.

However, when retention signs are applied to isolated signs for body parts, space measurement signs, and to relation signs (horizontal or vertical bows), the validity of retentions lasts until cancelled, because they deal here with secondary, additional elements in the general progression of movement.

An exception to these rules is to be found in the application of retentions in relation to the changes of situation of the centre of gravity (which is not a part of the body):

- a body hold above the sign for the centre of gravity is valid until cancelled
- a spot hold above the sign for the centre of gravity is valid only for the movement it concerns

The differentiation is substantiated by the fact that in the first instance the body hold fixes a constant distance to the base of support, whilst travelling. In the second instance the spot hold refers to a particular place, to a spot, which is moving away with each new step.

In LAB the striking feature surfacing from the survey is the definite validity given to all retention signs, which retain a particular state, until cancelled. With this the concept of position writing is followed, as opposed to recording changes in movement. At times the bodily criteria are used, as opposed to the spatial criteria, which are followed up consistently in KIN. Additionally the body hold is used in many instances to serve as a means of general reassurance, thus giving it a different meaning altogether. This is particularly evident in the special LAB rule, concerning the "automatic retention", applied to limb directions, when the torso tilts. (A.H.p.269).

## APPENDIX

A number of samples have been put together to explore further the practical application of retentions in both schools. These samples were selected from published material, or taken from available manuscripts.

The samples are arranged in two sequences: "A" from the KIN school, and "B" from the LAB school.

There are "comments" added to each of the samples, discussing the way the retention signs were applied, and the implications evolving from it. All the instances are viewed within the movement context and according to the rules stated above.

# Notes to KIN Examples "A":

## A 1: "Etude pour Enfants" M.Bougai

- Meas. 9:                   ◦ is valid until cancelled (Meas.15)  
 Meas.15:               Frictionless turn.As a result,the 2 legs will  
                          be outwardly rotated.  
 Meas.18-22:           ◦ is applied to arm directions in  
                          conjunction with torso tilts.The ◦ is  
                          repeated with each new movement.

Comment:           The applications of ◦ and ◊ follow the  
                          current rules.The ◦ has to be repeated because  
                          with each new trunk tilt,another relation of  
                          arms to torso is acquired,hence the necessity  
                          to state the maintained relationship.

## A 2: Presekača- Hrvatska-Podravina (Yougoslavia)

- Beginning:           ◊ (old ◊ ) to maintain the grasps  
 Meas. 9-15:           ◊ valid until cancelled (Meas.11-15)  
                          - ◊ space retentions for trunk facing.They  
                          are repeated with each new leg rotations.

Comment:           The applications follow the current rules.The ◊  
                          retentions are used above the trunk facing as  
                          reminders,to prevent mistaken turns of the  
                          body.

- Meas.11-12           ◦  
                          14-15:       N   valid until cancelled.

Comment:           There is no "proper" cancellation written,but  
                          obviously,the low supports cancel the stretched  
                          knees.

### A 3: J.Cébron Exercises.

Ex.6:                   ◦ To maintain relationships of arms to torso.Valid until next torso movement.  
                          Fixed grasps;valid until cancelled(Meas.6).  
 Meas.2:                ◦ Rigid elbow,valid until cancelled.  
 Meas.5:               Retention of a tension;valid until next movement.

Comment:           These usages follow the common rules, however:

- there might be some doubt whether the ^ (2nd meas.) applied to the trunk movement refers to the cancellation of the contraction, or to the tilt?It apparently refers only to the contraction.

Meas.6                ◊ have been omitted above the grasp,because there is no change of arm movements.Perhaps these are not necessary in Meas.2,as there is no arm movement.

- The ◦ above the tension indication is unnecessary:the tension is valid until cancelled by the next movement (DKL 562b).

A 3.Ex.7:           Sliding touch;valid until cancelled  
                          Fixed contact:valid until cancelled

Comment:           This follows the current rules.

### A 4: Bodenübungen

Meas.2:               Body retentions of arm directions while log rolling.  
 Meas.5:               Body retentions of arm directions during torso tilts.

Comment:           This follows the current rules.



## A 5: Bodenübungen

- Meas.1: Retention of arm directions in relation to torso tilts; valid for one movement only.  
 Meas.2:     ◊ to stress the immobility of the thigh while turning.  
 Meas.3: Fixed touch, valid until cancelled.  
 Meas.4: Sliding grasp, maintained until touch fixed (Meas 5).

Comment: This follows the current rules.

## A 6: Züllig Übungen

- Ex.5:  
 Meas.1: Frictionless turn plus undeviated left leg gesture.  
           ◊ To maintain the compass direction of the left arm while twisting the torso.  
 Meas.2:     ◊ Retentions of the lower arms while moving the upper arms. The body retention is repeated with each new movement.  
           - Frictionless turn.

Comment: This follows the current rules. Perhaps the "undeviated" left leg gesture is not necessary. In this instance an ordinary gesture would have been sufficient.

- Ex.5a: Amalgamated + frictionless turn; "Undeviated" gestures.  
           ◊ for palm facing.

Comment: Is this undeviated gesture of the left leg really feasible? A low (even undeviated) gesture would be more convincing. The retention above the palm facing is perhaps not needed (as well as the indication itself, because of the inward rotations of the arms). It may have been added because of the rapidity of this "event".

**A 7: Züllig Übungen**

**Ex.5b:** Frictionless and amalgamated turn.

**Ex.5c:** Undeviated gestures + amalgamated turns.

**Comment:** - -

**A 8: "Exercises au Sol"**

**Ex.27:** Contact fixed

**Comment:** - -

**Ex.28,30:** Body retentions applied to flexions of the ankles.  
Spot retentions applied to grasps.

**Comment:** The placement of o applied to these ankle flexions is not correct. These retention signs should have been written right above the flexing indication. These retentions are valid until cancelled, according to the rules discussed above (p.6).

Notes to LAB examples "B":

**B 1: "Negro Spirituals". H.Tamiris**

**Meas.12:** The  $\circ$  is used here because of LAB's rule: "palm facing is automatically cancelled with the next arm movement". Therefore  $\circ$  has to be added if the palm facing is maintained over several gestures.

Comment:  $\circ$  applied to directions refers to a "fixed angle" (p.2). Here no angle has to be fixed, hence no  $\circ$  would be needed.

**Meas.17:** The result of the leading bow is held until cancelled.

Comment: It follows the current rule.

**Meas.13:** the  $\diamond$  is put as a "reminder" outside the staff.

Comment: This retention sign is out of context, where there is no relation to space, nor to time indications.

**Meas.14:** The  $\diamond$  are repeated to stress the hand positions being fixed, while flexing the arms. They are used here as reminders.

Comment: There is no directional change of arm direction, which could modify the hand direction (p.2). These retention signs are useless here, following the basic definition of  $\diamond$  (p.8), but necessary, following the LAB statement quoted on p.8.

**Meas.16,17:** Frictionless turns.

Comment: The  $\diamond$  should modify the rotational state of the right leg, but probably passing only in these instances, if one refers back and further to the score.

**B 2: "Going", M.Scott**

At the very beginning of the page:


○ is used above the rotation of the legs, trunk tilt, head facing, head shift as reminders.

○ is used above contact bow to fix a relationship.

**Comment:**



○ is correctly used according to the outlined rules (p.2-7), only above the contact bow, which maintains the relationships. In the other cases, the hold signs do not function: there is no change, which could alter the acquired position.

**B 3: 116 Modern Dance Classroom Combinations R.Cook**

Ex.59D:  is the LAB way of avoiding the repetition of arm flexions/extensions (p.6).



**Comment:**

This usage breaks the concept of a directional indication into: Direction and flexion as separate issues. The bodily action of flexing is emphasised.





Ex.60:  instead of  probably?

**Comment:**

Can the centre of gravity have here a space retention? This is highly questionable.

Ex.61:  Is the LAB's way of avoiding the repetition of a  (p.9).

**Comment:**

This is an application of  which applies to the  analysis and does not refer to , to which  primarily belongs. This is an example of a "double security pause" which goes against the meaning of each of the retention signs.

#### B 4: "Negro Spirituals". H.Tamiris

Meas.2-3:                   <sup>o</sup>  
                               (    which has been already quoted in Ex.B2.  
                               <sup>o</sup>    which has been already quoted in Ex.B3.  
                               <sup>o</sup>

Comment:               Is there really time to keep the displacement caused by the leading action, if this is immediately followed up by another main action?

Meas 7:                   The indication of a palm facing fixed, already quoted in Ex.B1.

#### B 5: Cecchetti Ballet Syllabus

2nd Ex/Meas.4:           <sup>o</sup> Space retentions for upper torso and head tilts while turning.

Comment:               This follows the current rule.

2nd Ex/Meas.6:           The same as above.

Comment:               In this case the introduction of <sup>♦</sup> would have perhaps been more suitable, allowing the continuity of the action to be written.

#### B 6: "Two Ecstatic Themes". D.Humphrey

Meas.14:                  use of <sup>o</sup> : the arms follow the body tilt, according to the current rule.

Meas.14,15,18,20,21,22:  
                               Use of <sup>o</sup> following A.H. statement p.269:  
                               "The torso carries the limbs with it....if a limb is to remain in its previously established direction, a space hold must be written.."

Comment:               The basic reference of the notation system is <sup>+</sup>. However at the end of meas.23, <sup>o</sup> is used according to the current rule, in other instances, the notator follows the <sup>+</sup> reference implicitly.

In A.H. p.269, it is stated: "if a torso tilt occurs, the torso carries the limbs with it, a body hold is not needed, but is added as a

reminder".It appears that in this score,the use of  $\circ$  and  $\diamond$  are in direct opposition to the KIN's school:

In meas.14+17  $\circ$  could be avoided in LAB,but they are necessary in KIN.  
In meas.15,20,21,22,  $\diamond$  are not necessary in KIN,but are put in LAB.

## B 7: 116 Modern Dance Classroom Combinations R.Cook

Ex.113, meas.1 and 2: Frictionless turns

Comment: The left leg is already rotated outward up to 90°.It is questionable whether the first turn can be frictionless?

Ex.113 meas.3:  $\diamond$  is LAB's way of avoiding repetition of  $\diamond$

Comment: See Ex.B3.

Ex.113 Meas.6:  $\diamond$  are used according to the rules  
 $\circ$  are put as reminders.

Comment: are these body holds necessary?There is no change whatsoever,neither following  $+$  analysis, nor  $+$  analysis!

Ex.114 Meas.1:  $\circ$  Arm retentions used as "reminders" in LAB.

Meas.4:  $\circ$   
 $\times$  See Ex.B3.

Comment: If in meas.1  $\circ$  is necessary for the right arm according to the rule where an "angle has to be fixed",  $\circ$  is not necessary for the left arm, because no angle has to be fixed.

## Ex.B 8: "Auréole". P.Taylor

Meas.2: Use of  $\circ$  in conjunction with tilts of torso.

Comment: - Here the  $\circ$  is placed at the moment of effect (see KIN),which is rather unusual in LAB.It is valid until cancelled (LAB),as

opposed to KIN, where it should be repeated with each new torso tilt. Furthermore, a body hold is also missing in the palm facing.

- In the 3rd meas. the same indication of palm facing has to be repeated because in LAB the palm facing is automatically cancelled (See Meas.2). In KIN a cancellation sign would have been added next to each low arm movement.

## CONCLUSION II.

If one analyses the way in which the different types of retentions have been applied by the notators through these examples taken from scores, and exercises of different kinds, it appears that:

Because Kin rules follow strictly the + analysis all the way through all instances of application of retention types, it allows an easy, consistent use of these holds. It avoids misunderstandings, hesitations, insecurity.

On the other hand, LAB rules are geared either by the + analysis or by the + analysis depending on the kind of movement involved. A. Hutchinson says in her book: "... o is the basic retention sign".... (p.247). It becomes a strong, significant sign in itself, in opposition to KIN's approach, where the body hold is an aid in particular instances, in the same way as the two other hold signs are.

This LAB's approach may appear sometimes "easier". In the long run, however, it ends up with complicated rules, sub-rules, and sub-sub-rules; hence the necessity to "secure" always what is held, to distinguish it from what is not. This interchangeable usage of the + and + analysis leads to constant application of reminders to secure the validity of the message. However, if the body hold is stronger than a movement sign, it goes against the aim of a movement script. The position is emphasised rather than the movement progression.

If we claim the "universality" of the Laban Movement Script, it is absolutely necessary to stick to its "universal" elements (surveyed in Pr. P.). If there is a necessity to switch from one "key" to another, we have means to record it, clearly and simply. This will avoid lack of clarity, misunderstandings and misuse of our tool.



### List of abbreviations

- KIN = Kinetography Laban (European school)
- LAB = Labanotation (American school)
- Kn.H. = Handbook of Kinetography Laban, A.Knust.  
Das Tanzarchiv, Hamburg, 1958.
- DKL = A Dictionary of Kinetography Laban (Labanotation),  
A.Knust.MacDonald and Evans, Plymouth, 1979.
- A.H. = Labanotation, A.Hutchinson.  
Theatre Art Books, New York, 1970.
- Pr.P. = The Principles and Basic Concepts of Laban's  
Movement Notation, edited by Roderyk Lange.  
ICKL Conference Proceedings, 1985.

Note Numbers always refer to examples of textbooks and not to pages, unless stated.

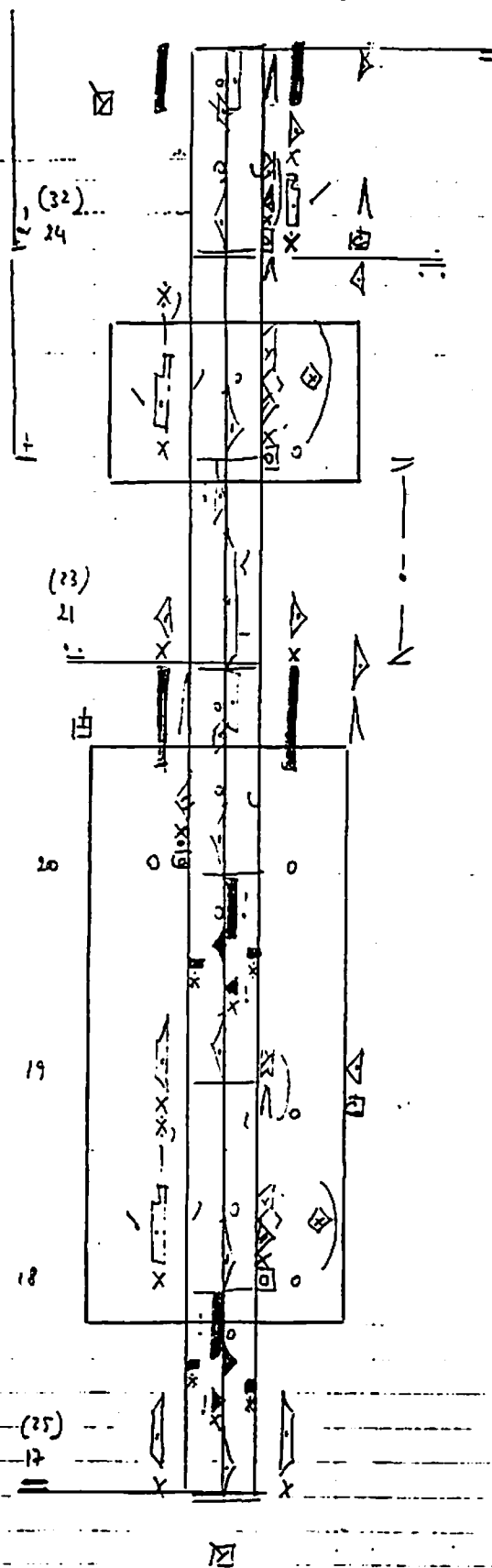
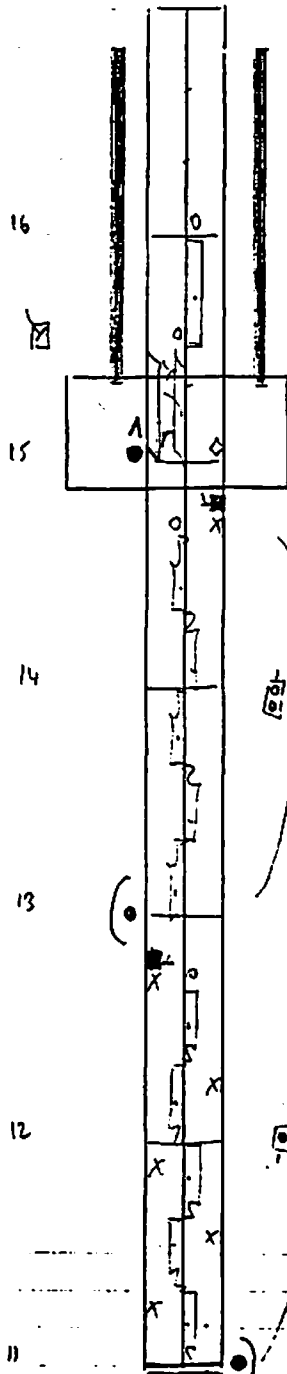
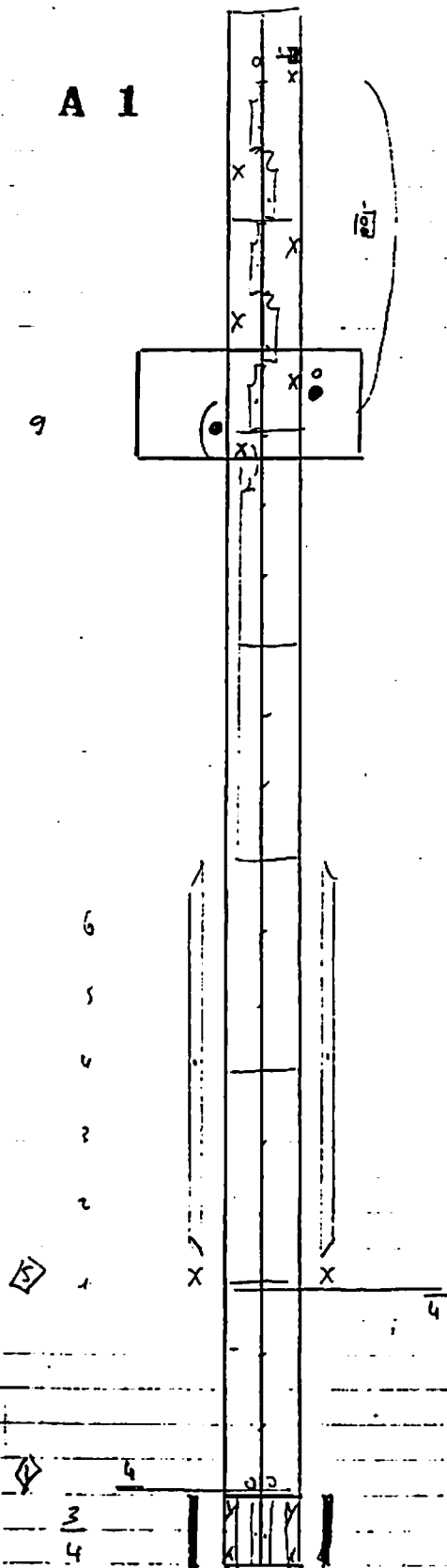
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Mur No 222  
(Jouez.)

(Chr. N. Boupar.

"Aguillo"

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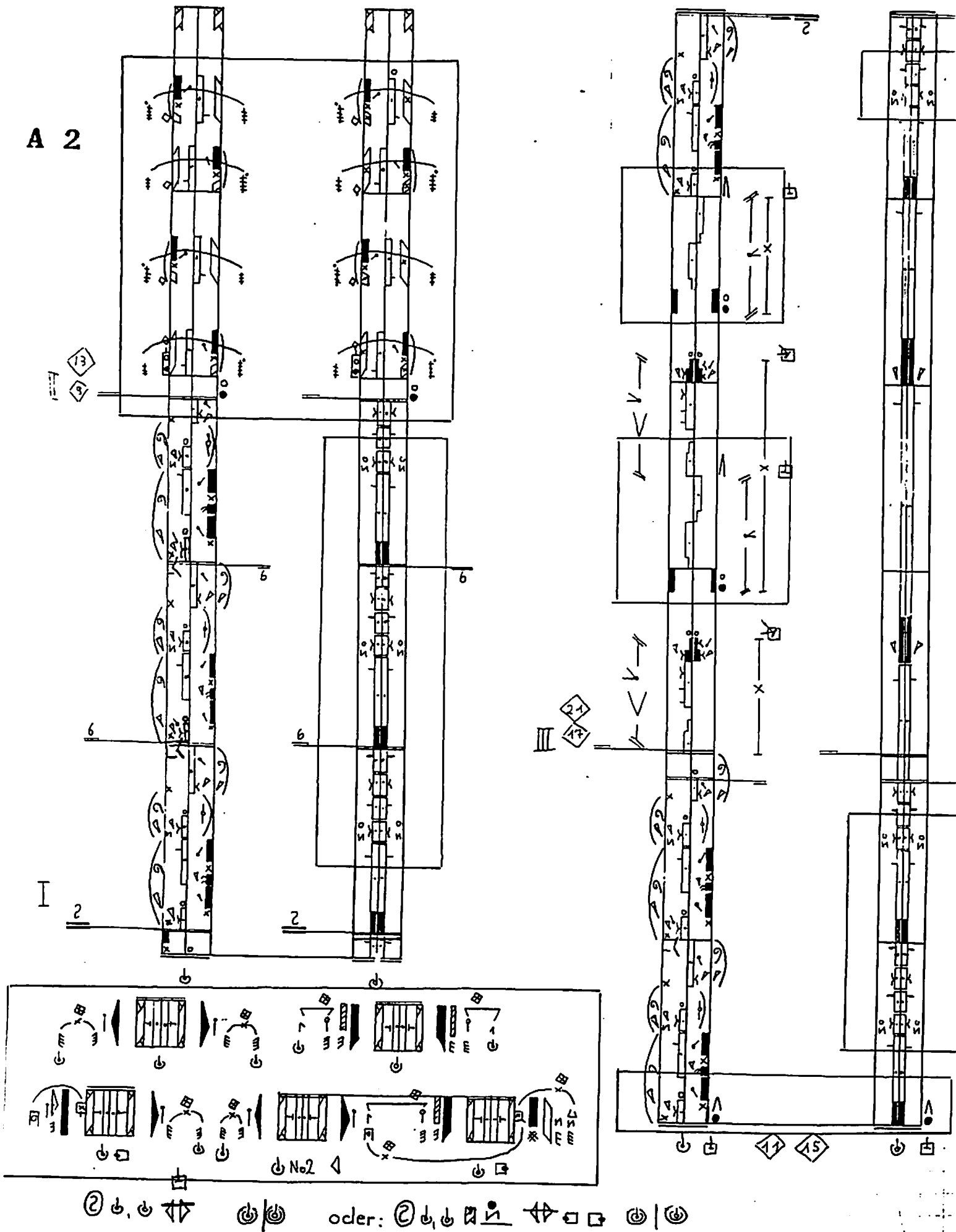
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Cu. J. Hallé 84

© M. Boupar 1894

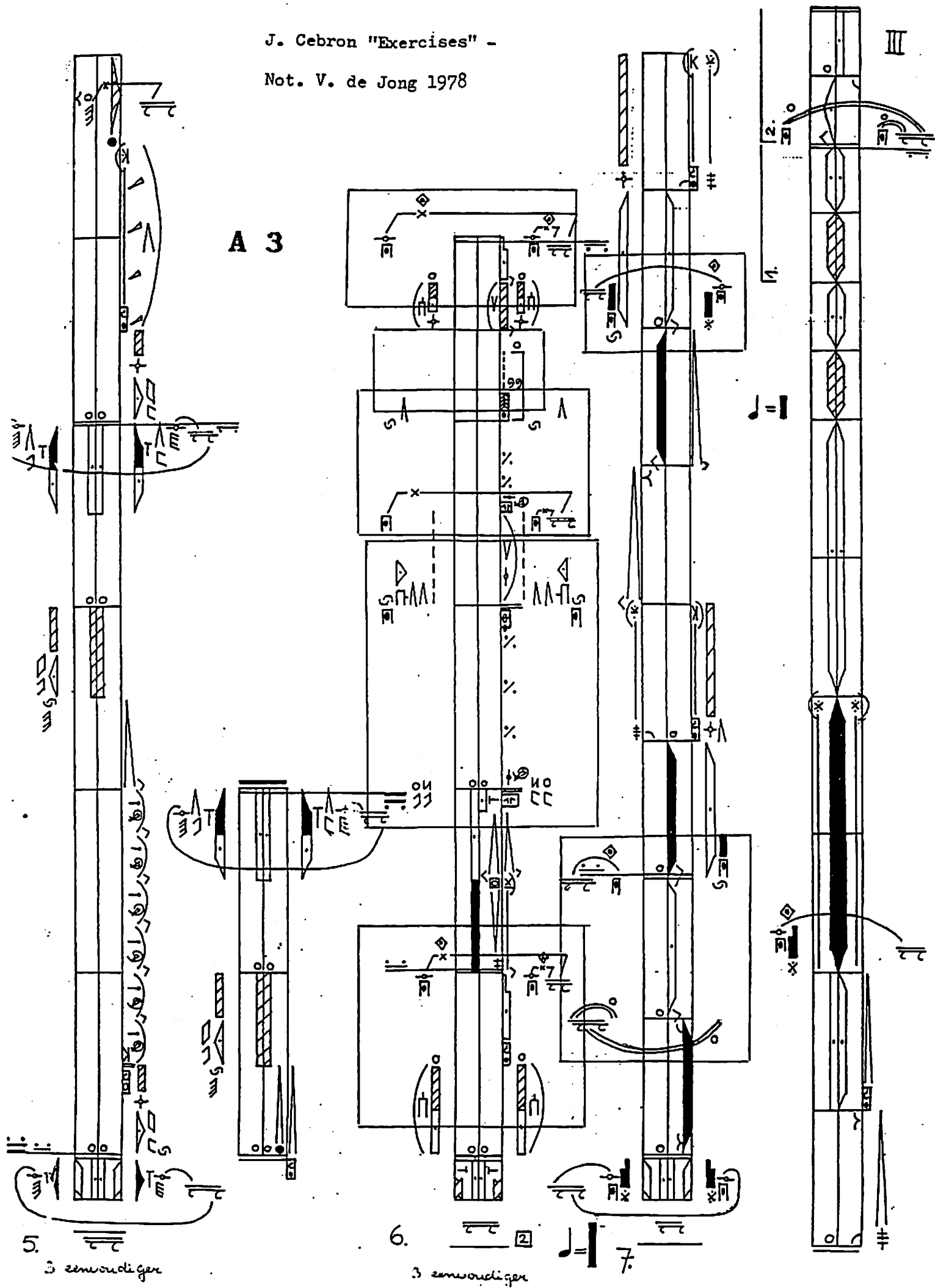
Hrvatska. Poljarnica

**A 2**



Kin. G. Reben... 1959

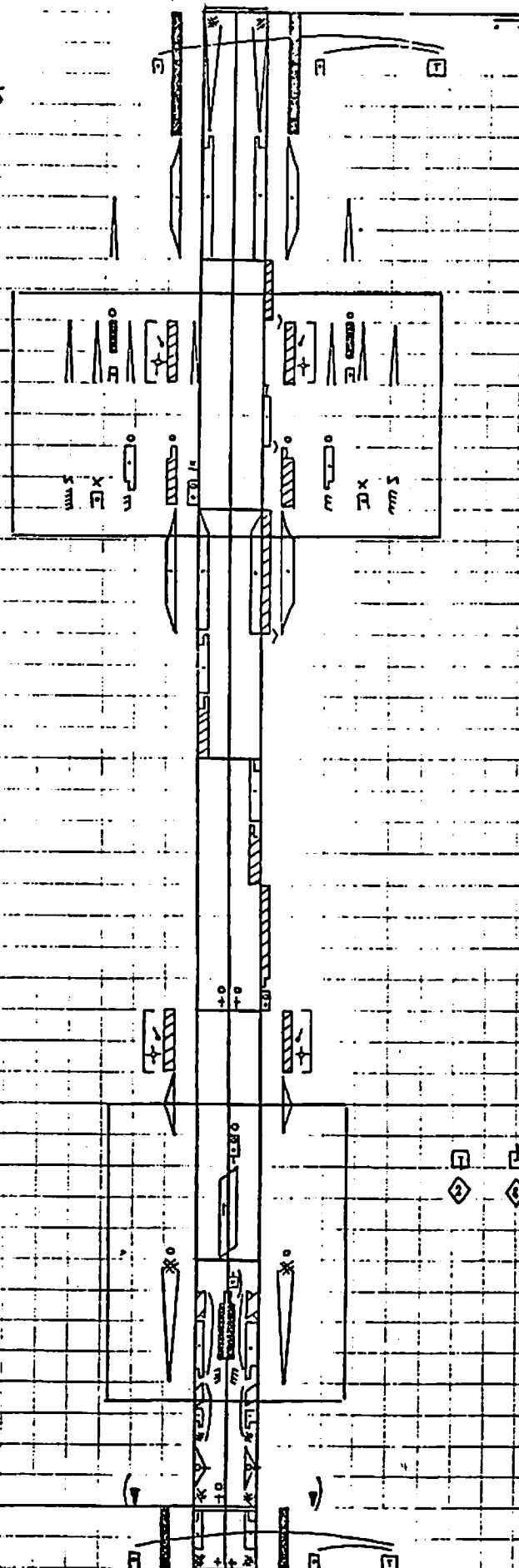
A 3



# Bodenübungen

Leseaufgaben für eine  
Kinetographieprüfung  
von Christine Eckerle, 1975

A 4



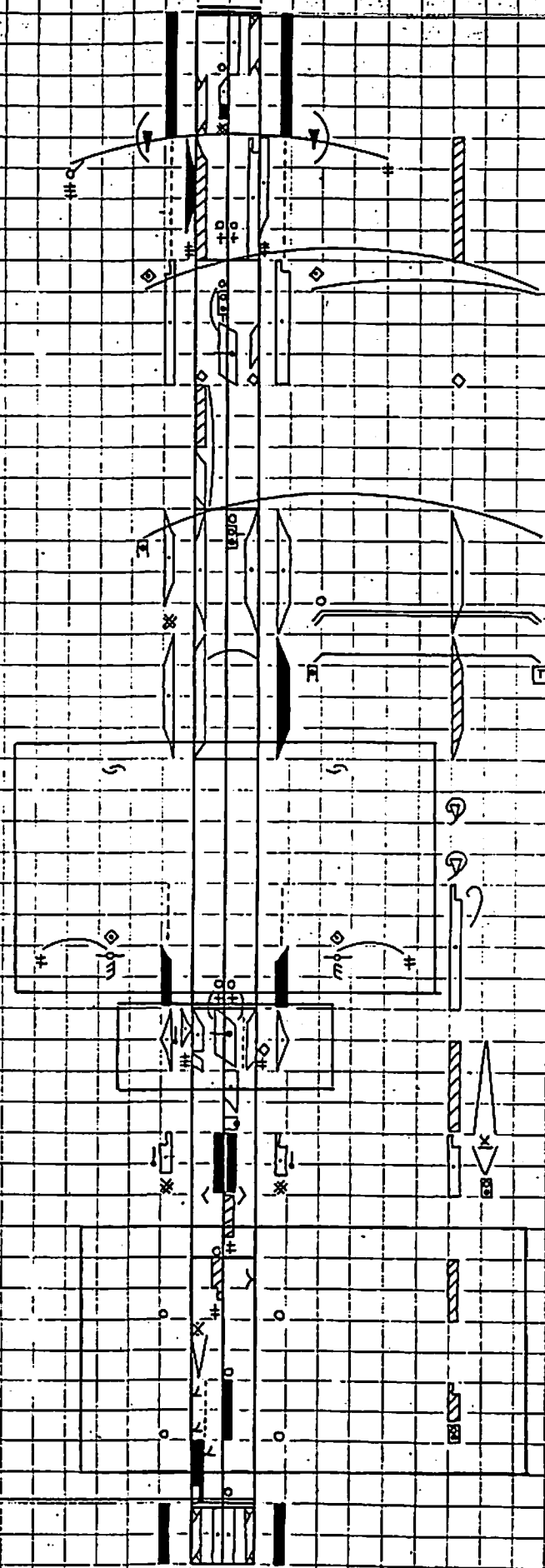
Nr. 6

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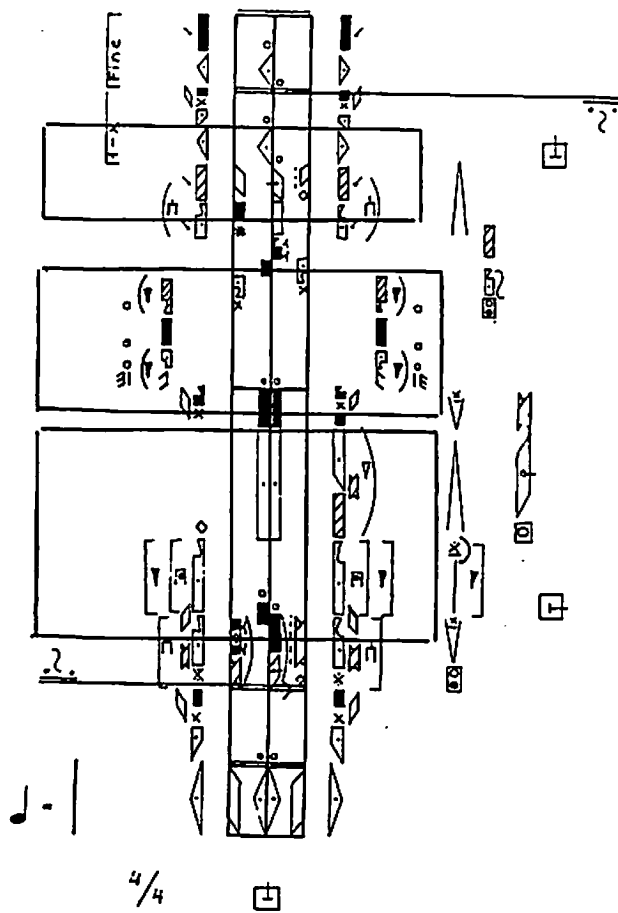
Bodenübungen

von Christine Echerle

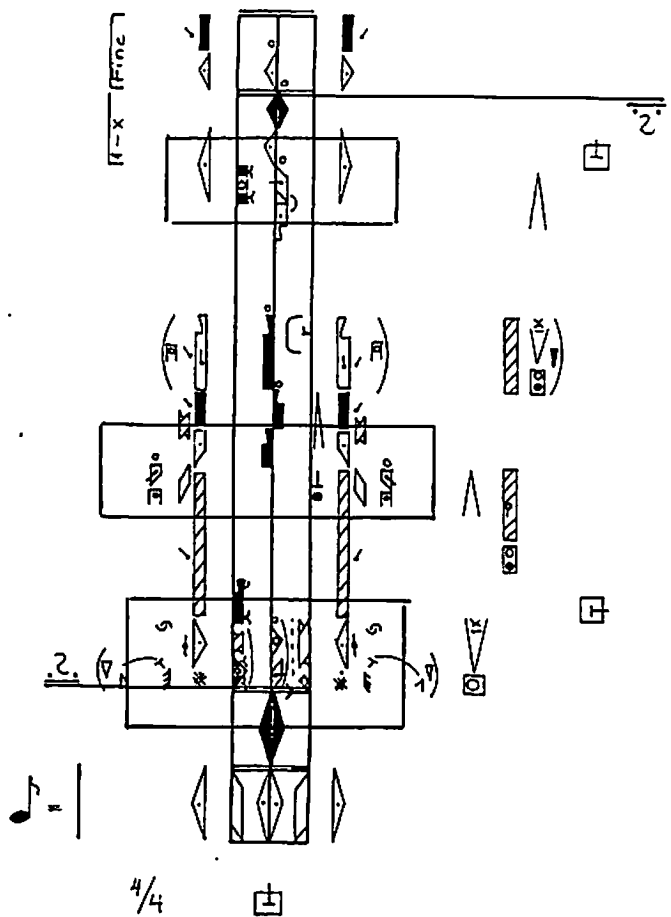
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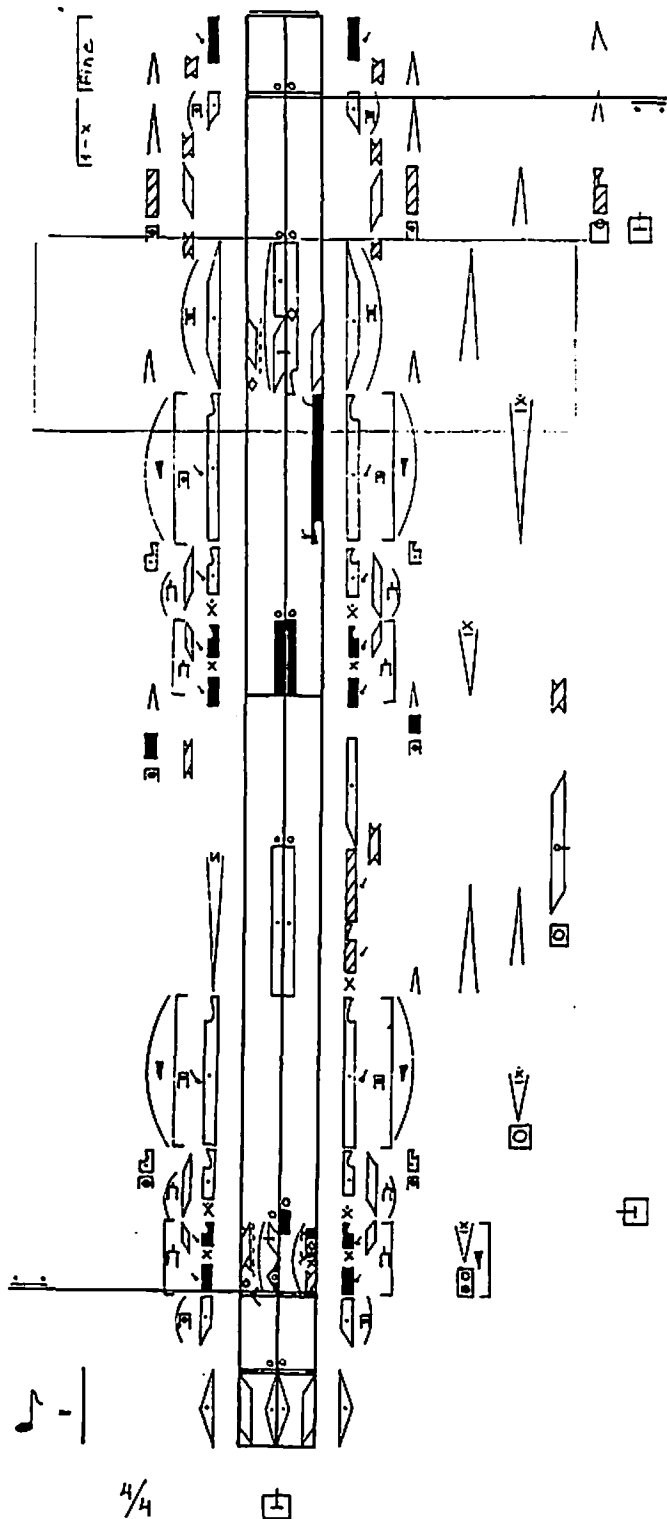


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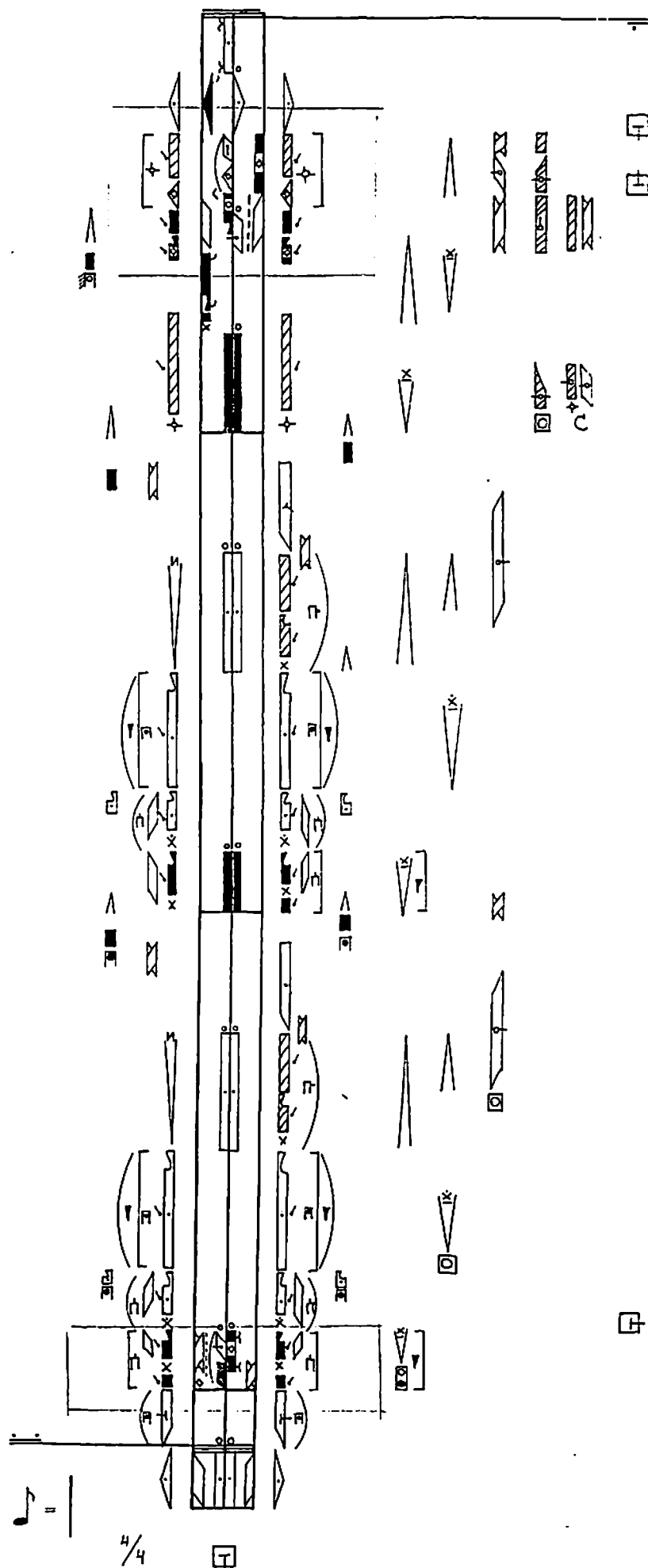


Nr. 5a

# A 7



Nr. 5b



Nr. 5c

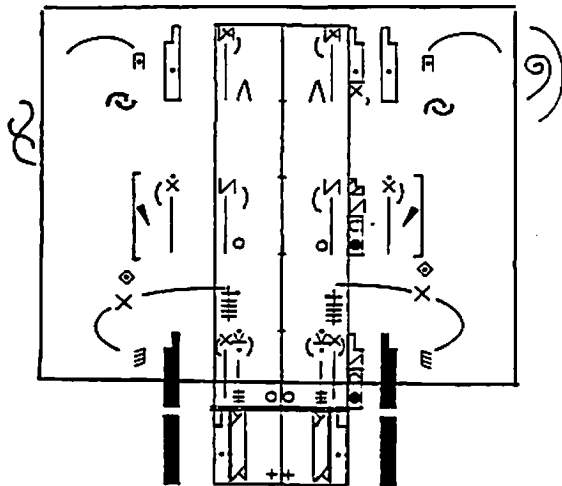


D - Extension des jambes et  
Tonicité des abdominaux (27)

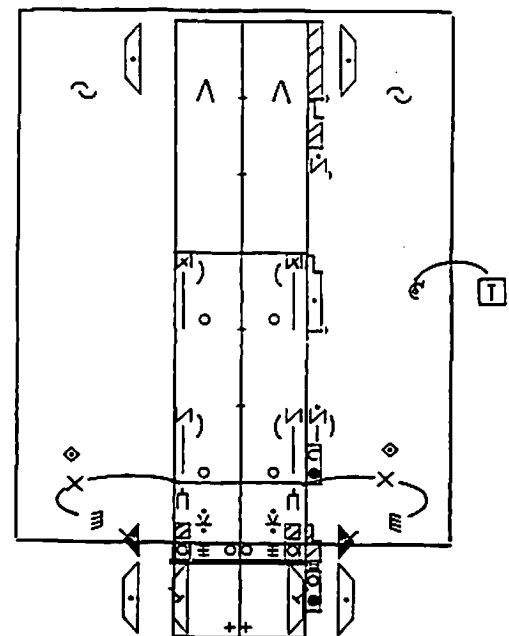
A 8

E - Souplesse des hanches (28 - 30)

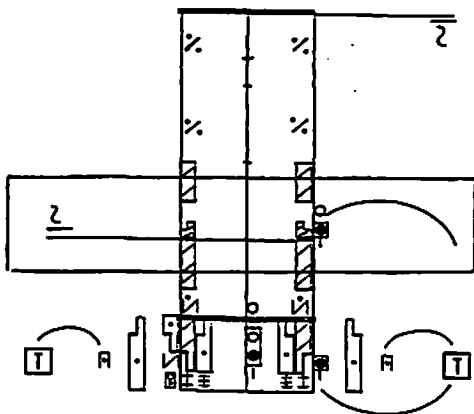
Not. J. Challet 1983



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(Joyous)

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Alternate  
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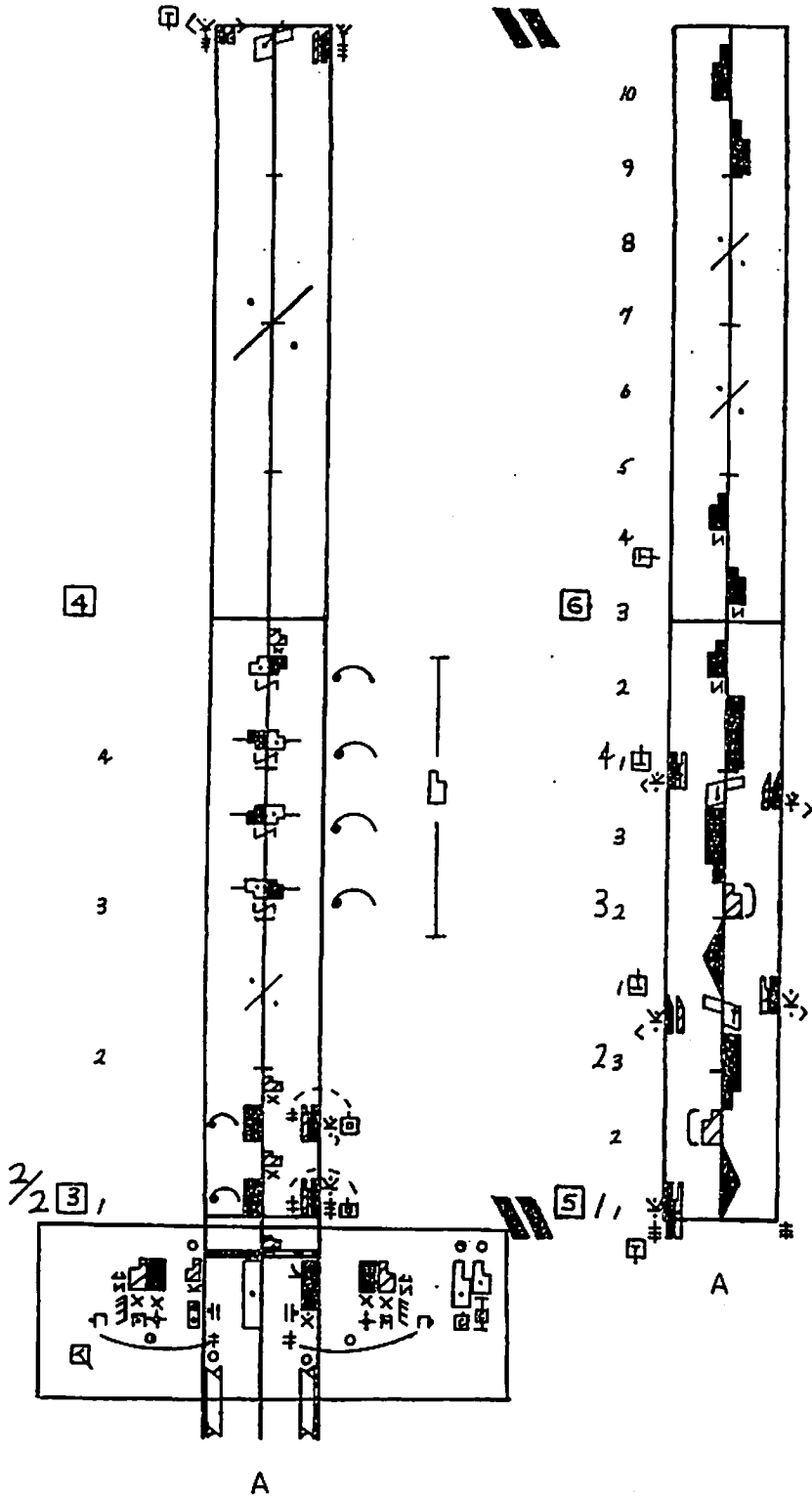
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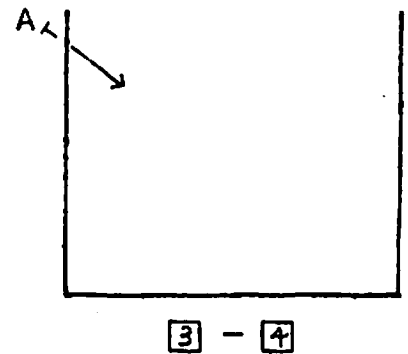
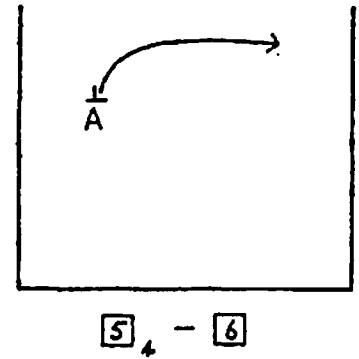
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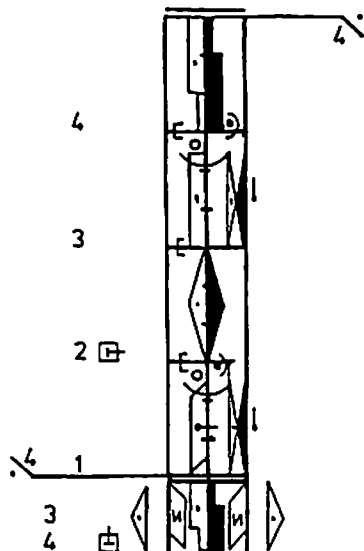


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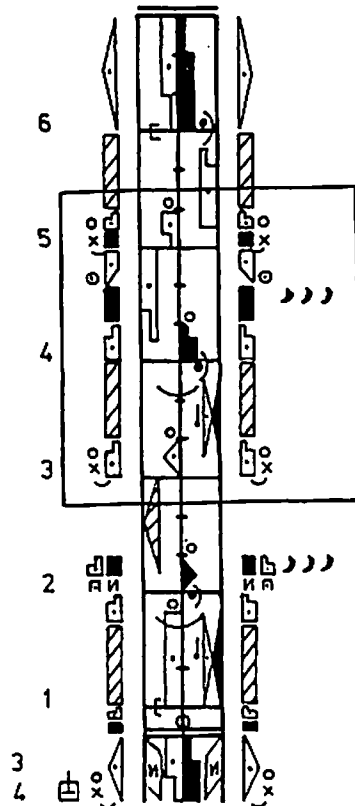


2 MEASURE INTRODUCTION

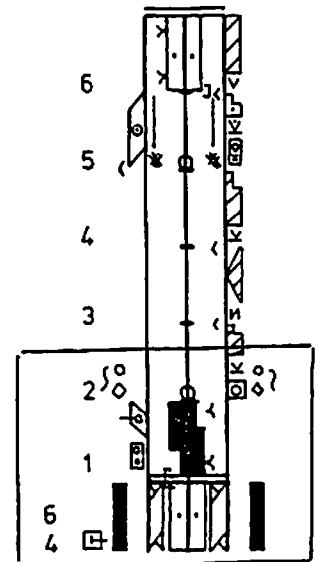
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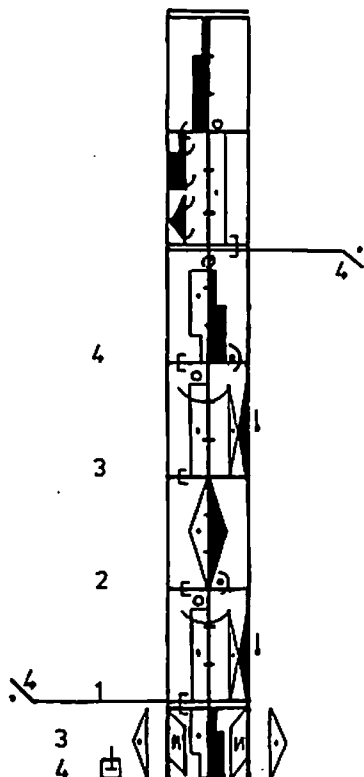
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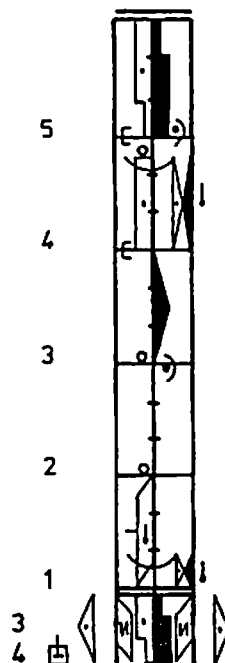
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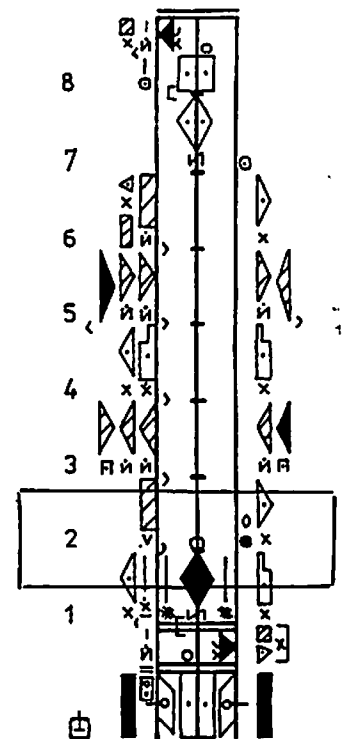
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NEGRO SPIRITUALS

Andante

Living low | Sweet char- | i- | at | com-in' for to | ear-ry me | home |

2 3 4 5

B 4

Living low | Sweet char- | i- | at | com-in' for to | ear-ry me | home |

6 7 8 9

4 = 72 slow part  
4 = 120 fast part  
1 measure of introduction

Entrance in blackout.

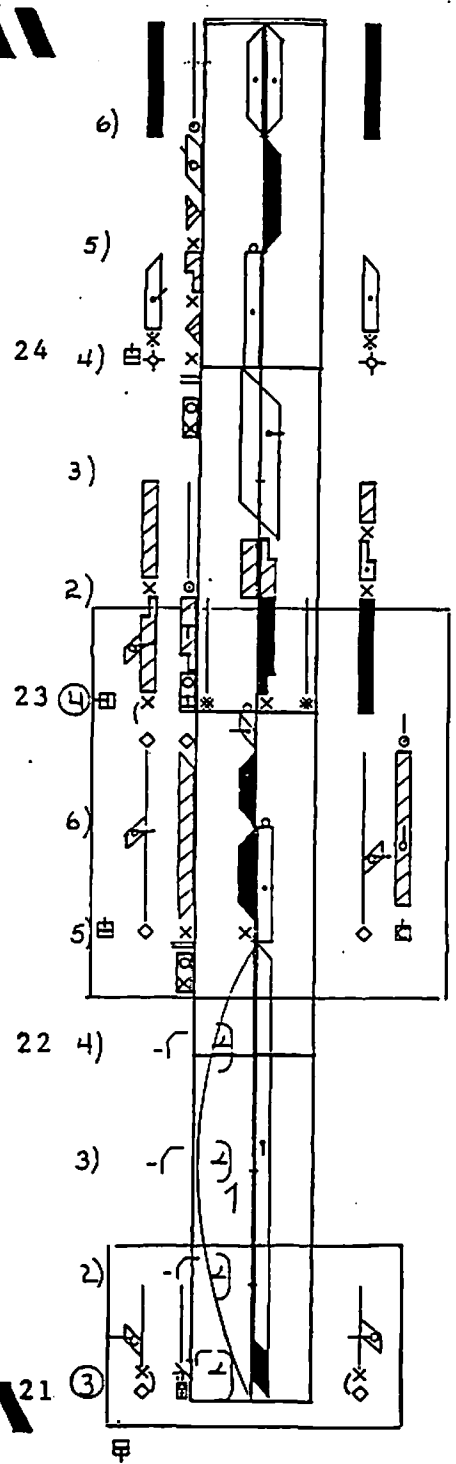
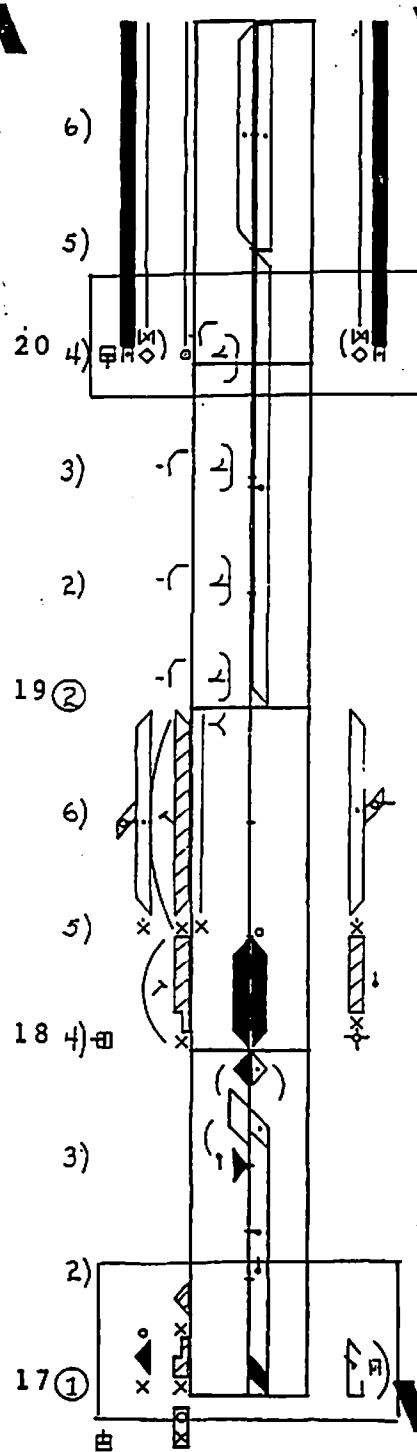
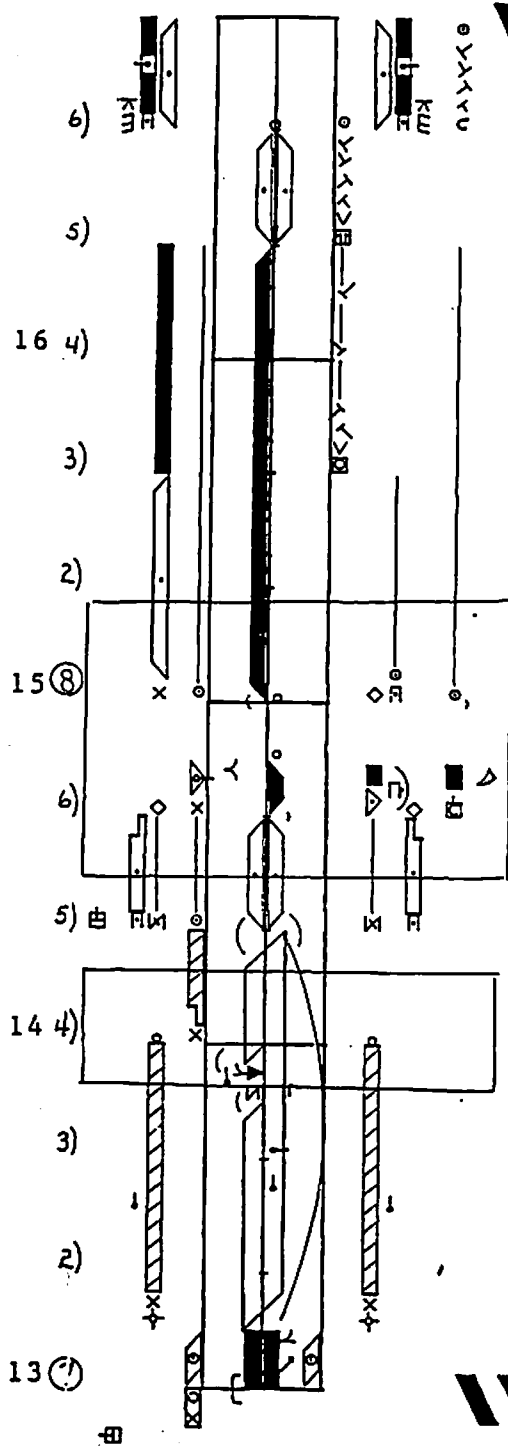
## CECCHETTI BALLET SYLLABUS

The diagram illustrates the Cecchetti Ballet Syllabus, organized into eight vertical columns. Each column represents a different exercise, with sections numbered 1 through 8. The symbols used include triangles, circles, squares, and lines, which represent specific dance movements and positions. The columns are arranged in a grid-like fashion, with some sections overlapping. The symbols are used to denote different types of steps, turns, and poses, such as relevés, adagio, and jétés.

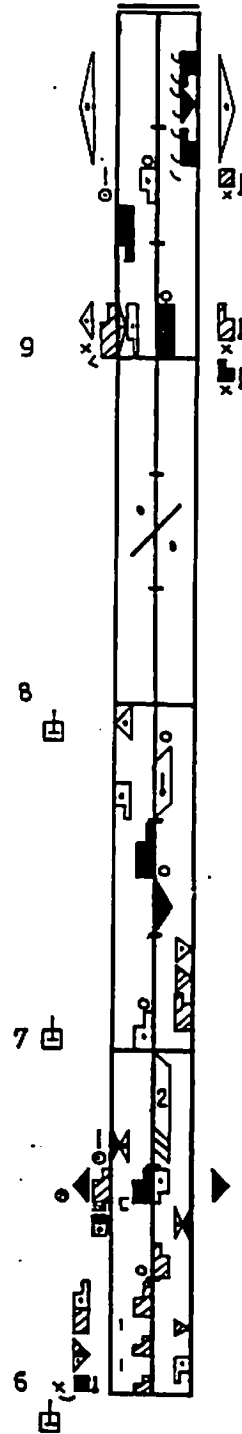
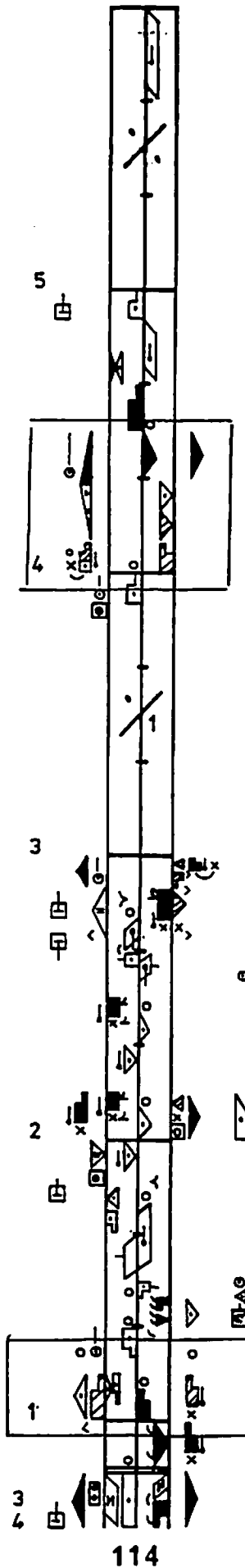
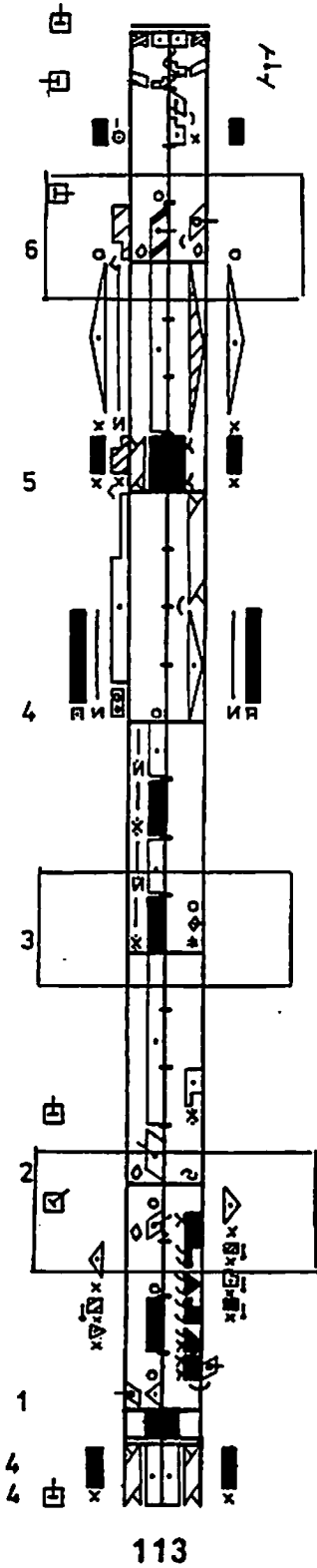
Six Relevés  
Adagio

Glossary:  
A pre-sign fol-  
lowed by means  
twist that part  
slightly to the  
right.

Adagio: Grand Rond de Jambe  
en l'air en Tournant avec les  
Jétés



**B 7**








Excerpt from Girls' Trio of AUREOLE


Choreography by Paul Taylor

Music: Handel

GLOSSARY


 = neither turned in nor turned out, i.e. legs are parallel.


  = legs rotate out; a comfortable turn out.

 = the torso leans side high.

> = same part of the body bow; used here to avoid repeating presign.

⌞ = the ball of the foot remains touching.

 = look to the left diagonal high.

 = look at the left hand.

