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Paper No. 12.

THE NOTATION OF FLOOR WORK WITHIN THE LABAN SYSTEM OF NOTATION

by Anja Hirvikallio, 1995

INTRODUCTION

1.1. This paper is intended to clarify how to write movements within the Laban system of notation in which other parts of the body take the weight instead of the feet, or in addition to the feet (floor work).
The aim of this work is to try to find out what is valid for floor work notation in *KIN* version (Part A-E), and to try to compare this point of view with LAB and Szentpál versions, and to discuss recent additions to these versions (DBP, angling, floorwork-staff, Spb)(Part F).

1.2. The ground material for this work is based on "A Dictionary of Kinetography Laban/ Labanotation", by Albrecht Knust, but other sources are also used. Any quotations in the text are written within quotation marks ".....".
There is a list of all sources at the end of the work. For better understanding there is also an appendix at the end, containing a number of examples.

1.3. Floor work is identified by the appearance of the respective body signs in one of the support columns. These signs, like everything else written in support columns, mean movements of the body as a whole.

1.4. A human being moves normally in an upright position, standing on two feet. Our understanding of space is based on vertical body position, therefore all directional indications in the Laban system of notation are related to the standard cross of axes, and so to the vertical.

1.5. In floor work movements, the body is seldom in the upright position, the surface of the support is not necessarily horizontal, it can also be slanting down or up, and so there are other conditions to be analysed in the movement context.

1.6. Progression on all fours, instead of on two feet, involves new issues. Many problems appear with the determination of "place" when we have two or more supporting points; with determination of direction as well as distance. So we have to learn a set of writing rules, but only a few new symbols (symbols of somersault, cartwheel and secret turn).

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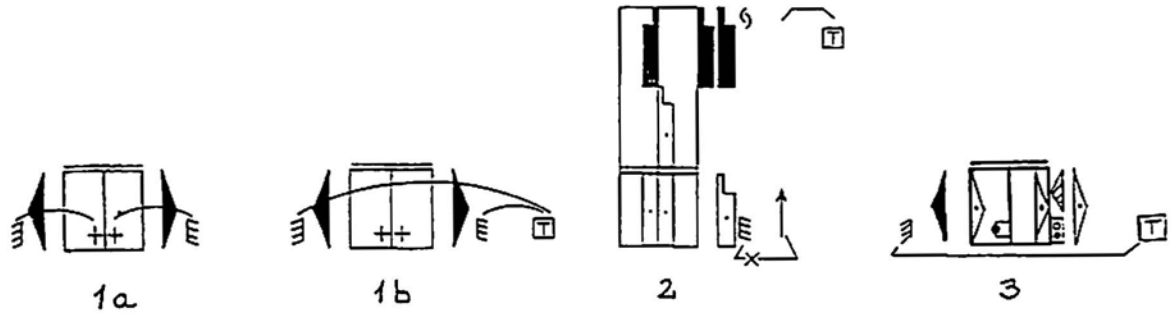
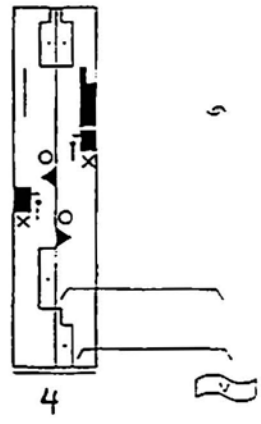
A FLOOR AS AN OBJECT

A.1. In Kinetography the floor is considered as an object .
The symbol for the ground (serves also to indicate the ground under the water) and for the floor is T within a square (from the Latin word terra). The surface is not always horizontal, it can also be slanting. The symbol is written outside the staff, usually to the right.
This symbol is used with touching (Ex.1a, b = DKL 533a, b; p.215),
with putting something on the floor (Ex.2 = DKL 628c; p.245) or
with partial supporting (Ex.3). In ex.3 the hand takes only some of the body weight.



A.2. Nowadays the choreographers are often using different objects, and the performers are moving on the objects. That's why the usage for writing moving on an object is inserted here.

A.3. When the carrying sign is drawn from the support column to the object sketch it means that the object is supporting the person (Ex.4 = DKL 586a; p.233).
"If ordinary steps are written, the carrying sign indicates that the performer steps on to the object. If the other foot also steps on the object, the carrying sign is drawn to the column above the object sketch.The perfomer remains on the object until a release sign in the column above the object sketch indicates that the object is no longer supporting" (DKL 586a,c; p.233).



B SUPPORTING ON PARTS OF THE BODY

B.1. All supports on parts of the body are identified by the appearence of the respective body signs in one of the support columns.

B.2. In sinking down to the floor the lowering of the centre of gravity is understood and need not be written. Just as with the movement of the trunk in a slanting or horizontal position, when lying down.

B.3. The lifting of the centre of gravity in transition to higher kneeling or to normal support on a foot is understood and need not be written. It is also understood that with the normal support on a foot, the body returns to upright standing, unless something else is explicitly stated.

B.4. "If no indication is given that the balance is lost while kneeling, sitting or lying down, it is assumed that the balance is kept." (DKL 465; p.174)

B.5.

"Each change of support means a shifting of the weight and therefore, **a progression of the body as a whole.** The centre of the body, the centre of gravity, is brought vertically above another point of support"(DKL 160, p.33), the point where the foot or some other part of the body supports. When supporting on two or more points of support the point is halfway between these supporting points; where the vertical axis, running through the centre of gravity meets the floor.

B.6. "A body sign written in a support column means that the indicated part takes the whole weight or a part of it.
- Supporting on the knees means kneeling.
- Supporting on the hips means sitting.
- Supporting on a plane or edge of the trunk means lying." (DKL 446a-c; p.165)

B 1. **Kneeling:**

B 1.1. As a body sign for kneeling, a knee sign will be written in a support column.

B 1.2.

"Direction signs for the knee supports indicate that point at which the knee contacts the floor." (DKL 449; p.166) The position of the thighs is shown with the level of the direction sign.

B 1.3. High support: The thighs are directed vertically upright (in the general area of upright).
Medium support: The thighs are 45 degrees inclined (in the general area of a 45° away from the upright).
Low support: The thighs are almost horizontal.


5.

B 1.4. **Lifting the lower legs off the floor must be explicitly written.** (Ex.5 = DKL 454a) (Compare to analogous positions in the elbow stand, C 1b).


6.

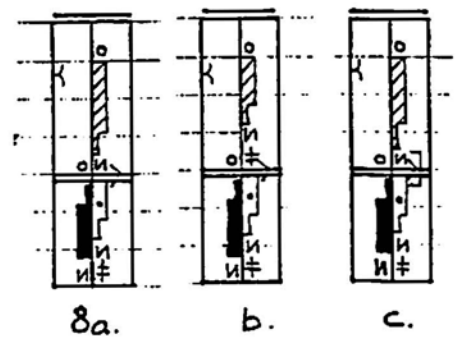
B 1 a) **Kneeling down into the position on one knee and one foot:**

B 1a.1. In going down on one foot and one knee, the knee of the standing leg is very much bent, and therefore, a low support is always written for it. The degree of the knee bend, which is necessary for this position, results from the level of support on the knee (Ex.6 = DKL 450a).


7.

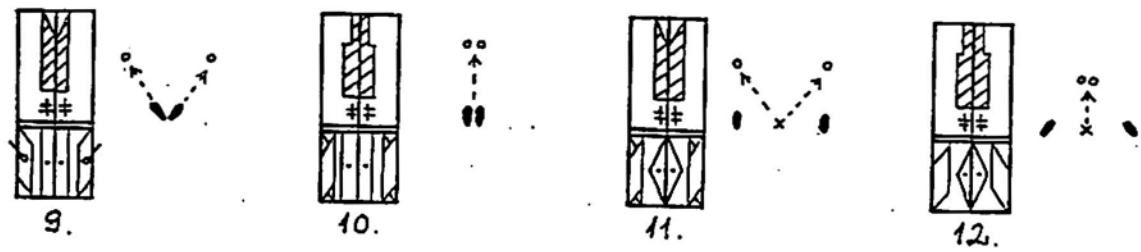
B 1a.2. In positions on one knee and one foot the distance is judged between the two supporting points. In ex.7 (= DKL 450d) "The right knee supports at a distance behind the the right foot." (DKL 450d; p.167) (see ex.46-50 on p.11-12)

B 1a.3. Note: The caret means "the same body part and the same place". In ex.8a the caret means the same body part. When we mean that the knee stays at the same place, we must repeat the knee sign as in ex.8b. (The old way of writing with the staple was in this case very helpful, shown in ex.8c.)



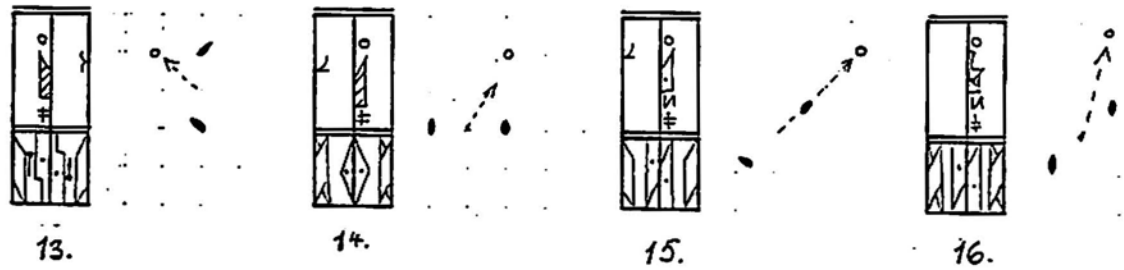
B 1 b) **Kneeling down into a position on both knees:**

B 1b.1. The directions will be indicated in relation to "place", whereby the rotation of the legs should be taken note of. The distance of 1 step-length is the length of the lower leg. (Black marks show the feet, white marks the knees).



B 1 c) **Kneeling down into a position on one knee:**

B 1c.1. Here are some examples for kneeling down from an open position on one knee. (Black marks show the feet, white marks the knee).



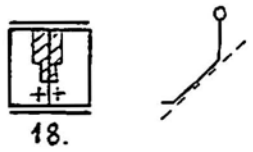
B 1 d) **Walking on both knees:**

B 1d.1. By **walking on the knees** it is possible to write either a knee sign every time, or the caret, because normally supporting written in a support column means that the weight is on the feet.(Ex.17)

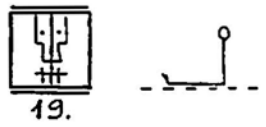
B 2. **Sitting:**

B 2.1. As a body sign for sitting, a hip sign will be written in the support column. This means the true sitting, in which the weight is on the backward lower points of the pelvic girdle. "This is only possible if one sits down backwards or diagonally backwards, or if the legs are in front of the pelvis in a sitting position" (DKL 455; p.168).

B 2.2. - A high support means higher than the feet level.


18.

- A medium level support means sitting at the same level as the feet


19.

- A low support means lower than the feet.


20.

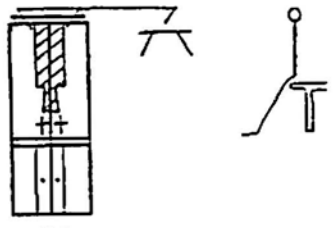
B 2 a) **Sitting down with extended legs:**

B 2a.1.

Direction signs placed in the support columns above the hip signs mean that the hips are away from the former points of support of the feet by the full length of the legs. (Re-editing of DKL 455b; p.169)

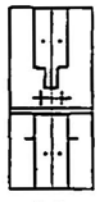
B 2a.2. The preparatory knee bend is understood and need not to be written.

B 2a.3. Backwards high (without narrow signs) means: The hips are higher than the feet and legs are extended, for example sitting down on the table (Ex.21).


21.

B 2a.4. Simplified way of writing for sitting down into the same level with the legs on the floor (Ex.22a = DKL 458a).

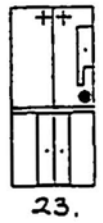
The same process notated in detail (Ex.22b = DKL 458b).


22a


22b

B 2a.5. **Falling** into sitting with extended legs (Ex.23 = DKL 458d).

Note: By falling, as in a jump, the body is no more supported. Therefore there will be a gap in both support columns. The indication for the centre of gravity shows that the movement is a fall and not a jump. (Re-editing of DKL 190; p.39)

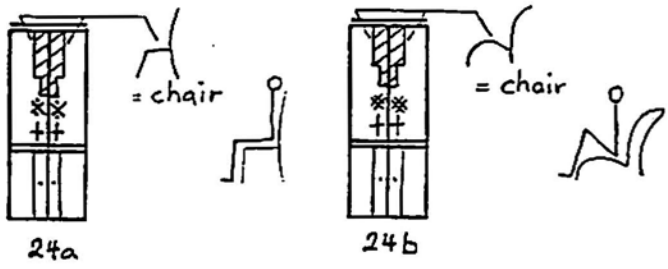

23.

B 2 b) **Sitting down with the legs bent:**

B 2b.1.

In sitting down with the legs bent, the narrow sign under the direction sign indicates the distance of the hips from the former point of support, the degree of the knee bend, and the situation of the centre of gravity.

B 2b.2. The third degree of narrowness with the high support means sitting down on a chair. The thighs are horizontal and the lower legs vertical (Ex. 24a).
The double narrow sign under the direction sign backwards with high level is sitting on a low chair (Ex.24b).

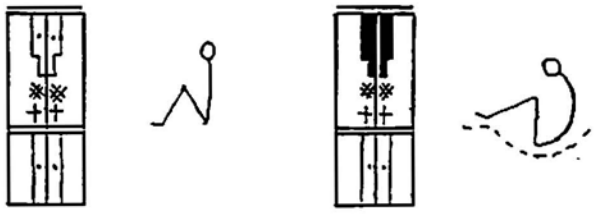


24a 24b

B 2b.3. Comment: The indications of distance are only approximates. It depends always on the height of the chair and the height of the man who will sit down.

B 2b.4. Example 25 shows sitting down in the same level as the legs, with the knees very bent.

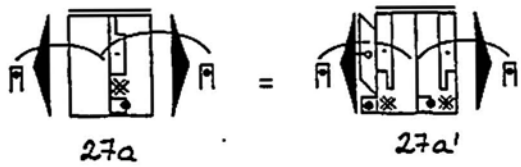
Example 26 shows sitting down in a hole, with the knees very bent.


25. 26.

B 2 c) **One-sided sitting:**

B 2c.1. The weight rests no more on the lower points of the pelvic girdle, but on the upper end of the thigh.

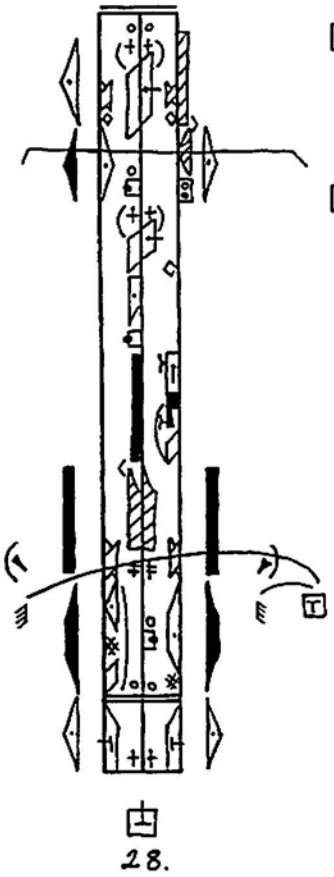
B 2c.2. If one sits down close to and in front of the former point of support of the feet, it can only be achieved after 1/4 turn of the lower body. The turning of the pelvis is included in the movement, because it cannot be performed in another way. The front does not change (Ex.27a,a' = DKL 456c,c').



27a 27a'

B 2c.3. Comment: For starting positions ex.27a' is preferable. Ex.27a shows the movement which results in this position. (See DKL 455a'; p.169)

B 2c.4. One possibility of moving from sitting to kneeling, and to sitting again (Ex.28):



28.

For the movements from sitting to kneeling, or vice versa, 1 step-length is the length of the thigh.

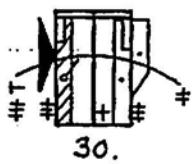
Starting position sitting in second position.
1. Both legs are bent to the left side.
2. The weight is taken by the knees (high kneeling), in the direction left-forwards.
3. Right leg is stretched backwards, with simultaneous transition to low kneeling.
4. Sitting down left-backwards on the upper end of the left thigh.
5. The whole body turns a quarter turn to the right.
6. Left leg is stretching to the right, the trunk moves to the direction left-high,left hand supporting, right arm lifting to the side.
7. Again a quarter turn to the right, trunk erect and left arm lifted to the side.

(see app. p.4; framed in blue B2c)

B 2 d) **Some possibilities for starting positions:**

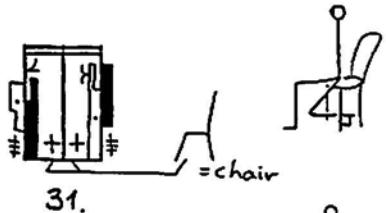
29.

B 2d.1. IV position whereby the left thigh is to the left and left lower leg drawn in, the right thigh is forward and the right lower leg to the left.



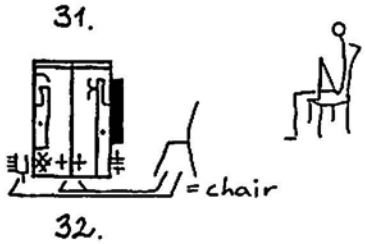
30.

B 2d.2. The left leg is crosswise over the right, and the left foot on the right side of the right knee.



31.

B 2d.3. Sitting on a chair. The right thigh is horizontal and the lower leg vertical, the left thigh is forward deep and lower leg horizontal, the ball of the foot is touching the floor.



32.

B 2d.4 Sitting on a chair with the right thigh horizontal, lower leg vertical, left leg very bent, and the left heel rests on the chair.

B 3. **Lying:**

B 3.1. Lying can be written by placing in the support column the symbols for the planes and edges of the body or of the trunk which take the weight. (Can also be written in the old way of writing, by indicating that the hips and shoulders take the weight) (Re-editing of DKL, Lying; p.172)

a) Lying on the right side of the body with very bent legs at the same level as the feet.
b) Lying on the right side close to the feet, and at the same level as the feet.
c) On the right side of the body (old way of writing) at the same level as the feet.
(see app. p.5; framed in blue B3)
(Ex.33a, b, c = DKL 463b, b', b").

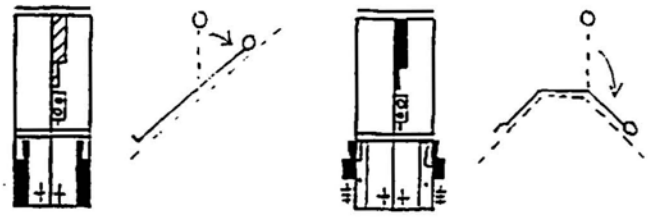
B 3.2. "If no indication is given that the balance is lost while lying down, it is assumed that the balance is kept.In order to achieve this, the body sections must take the weight in outward succession". (DKL 465; p.174)

B 3.3. The level of support in Lying: (Re-editing of DKL 467; p.175)

Medium level: Body is horizontal, hips and shoulders are on the same level.

High level: Shoulders are higher than the hips (Ex.34).

Low level: Shoulders are lower than the hips (Ex.35).



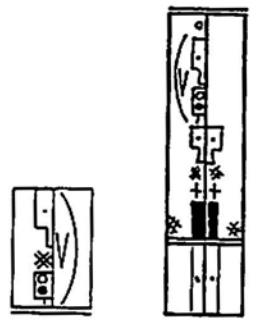
B 3.4.

The basic rule of kinetography is that all directional indications relate to the principle of the standard cross of axes, that is, to the "front" of the performer at that very moment and so to the vertical. That's why "the identification of spatial directions and front in lying is the same as in standing on one leg with a horizontal body position." (DKL 469; p.175)

B 3 a) **Lying down:**

B 3a.1. **The same rules are valid as for sitting down.** "The preparatory knee bend is understood and need not be written." (DKL 465; p.173) "The movement of the trunk to a slanting or horizontal position need not be written." (DKL 447; p.165)

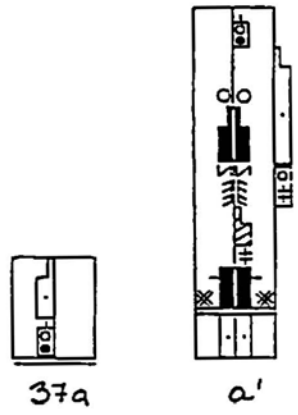
B 3a.2. "Lying down with bent legs is analysed as taking support closely to the foot of the supporting leg".(DKL465; p.173) (Corresponding narrow sign below the direction sign)



B 3a.3. 36a) Lying down on the back with the legs remaining bent, simplified way of writing. (Ex.36a = DKL 465a)

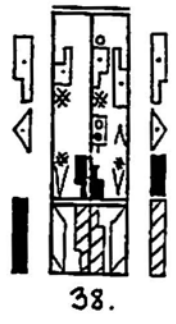
B 3a.4. 36a') The same described in detail.

B 3a.5. "For anatomical reasons one cannot lie face down with the hip joints flexed. In moving into lying face down it is understood that first the knees take the weight, and then the body is extended forward so that the trunk is away from the former points of support of the feet by the full length of the legs." (DKL 465; p.174)

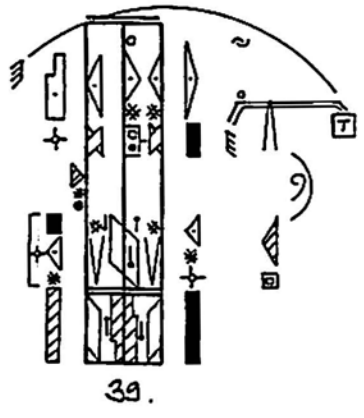


B 3a.6. 37a) "Moving into lying face down; simplified way of writing."(DKL 465b)

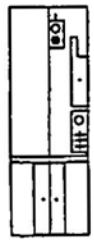
B 3a.7. 37a') "One of the possible ways of performing." (DKL 465b') (Ex.37a,a' = DKL 465b, b').



B 3a.8. This example shows lying down on the back, closely behind the foot of supporting leg, left leg remaining bent, right leg extending.

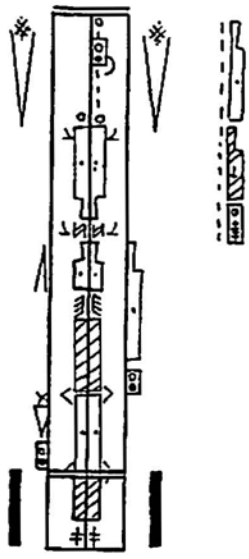


B 3a.9. In this example the body collapses and falls on to the right side, right leg remaining bent, left leg extending. (See note on p.5).



40.

B 3a.10. Ex.40 (= DKL 466a) shows falling forward with the body straight from the ankles to the shoulders. (See note on p.5).



41.

B 3a.11. This example shows one possibility for moving from kneeling to lying face down.

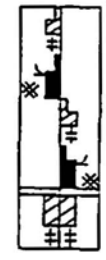
B 3a.12. First the hips are brought backwards-high, trunk contracting, then the trunk tilts forwards and hands take some weight at the distance of 1 step-length forward. After that feet glide backwards till they are in the same line as the trunk. At the end arms are bent and the trunk takes the weight.

B 3a.13. If supporting results from another movement, it is preferable to write the symbol of the resulting movement in a support column. Here it results in the bending of the arms.

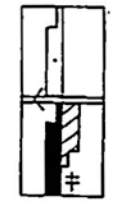
(see app. p.2; framed in blue B3a)

B 4. **Coming up from kneeling, sitting, lying positions:**

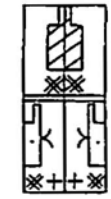
B 4.1. After supporting on any body part, the next supporting on the foot will be indicated with a direction sign without any body sign or a caret. It is understood that the body returns to upright standing.
(Ex.42a = DKL 451b, ex.42b = DKL 519e, ex.42c = DKL 519f).



42a



b



c

B 4.2. Note: Particularly the indications for the torso must be specifically cancelled.

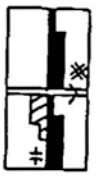
(see app. p.2, p.6; framed in blue B4)

B 4.3. The lifting the centre of gravity in transition to higher kneeling or to normal support on a foot is understood and need not be written.

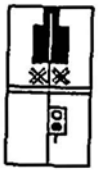
B 4.4. **Exceptions should be explicitly indicated.**

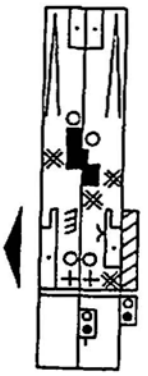
B 4.5. "Exceptions occur if it is explicitly indicated that the centre of gravity remains in the same situation which was the result of kneeling; or the supporting leg maintains a degree of bend corresponding to the previous level of the centre of gravity." (DKL 447; p.165)
(Ex.43 = DKL 521e, ex.44 = DKL 447c)


43.


44.

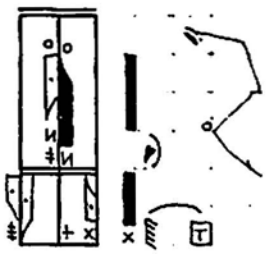
B 4.6. If rising from a sitting, or lying position is written in the simplified way of writing, the way to perform it, is left at the discretion of the performer (Ex.45a = DKL 519g).
Ex.45b (= DKL 519h) shows one possibility to perform standing up from a lying position.


45a

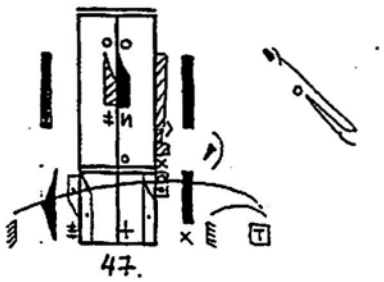

45b

B 4.7. In changing from sitting to kneeling, the distance between the points of support of the hips (or upper end of the thigh) and knees is the length of the thigh.

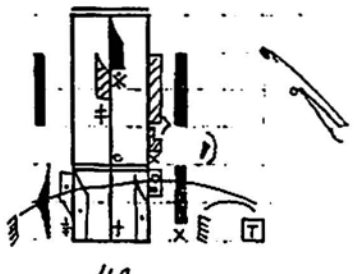
B 4.8. For the transition from sitting to kneeling into the open position, on one knee and one foot, the distance is judged from the two supporting points in the achieved position. In order to clarify this, here are some of the possible ways to move from the sitting position into the position on one knee and one foot .


46.

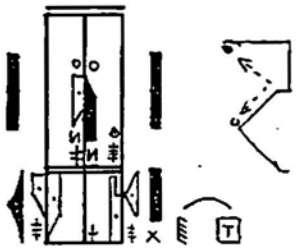
B 4.9. Starting position sitting with the right leg left-forwards and left leg left-backwards, left lower leg right-backwards.
The direction for foot and knee support is judged from the former point of support of the right hip. The distance is measured from the point of support of the right foot to the point of support of the left knee or vice versa.


47.

B 4.10. Starting position is sitting with both legs diagonal forward-left, left lower leg drawn up. Because of the same direction for both supports, the support on the right foot has one wide sign. The result is an open position.

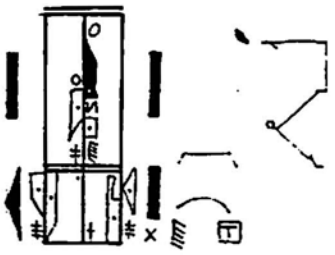

48.

B. 4.11. The same starting position as before. After supporting on the left knee the right foot is also supported. The distance and the direction for the right foot is judged from the left knee.



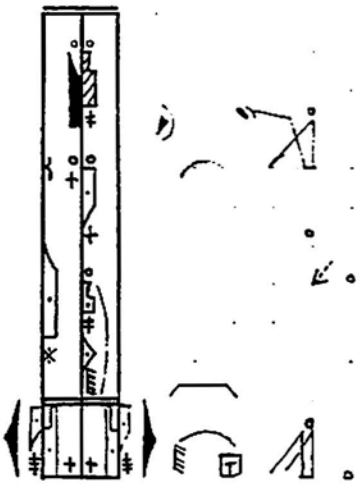
49.

B 4.12. Starting position is sitting with the right leg forwards, right lower leg to the left and the left leg left-backwards, left lower leg right-backwards. The points of the support of the foot and knee are 1½ step-lengths from each other.



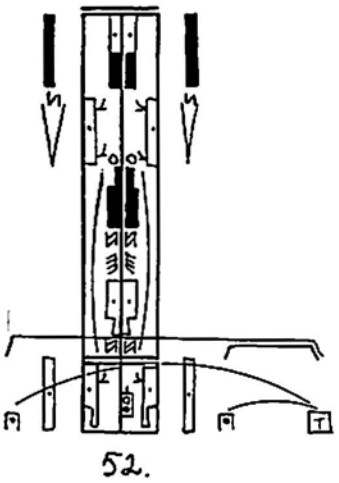
50.

B 4.13. The same starting position as before. First the weight is taken on the right hand and the left knee. Then the right hand is released and the right foot is supported (direction is judged from the "place" and the distance for the right foot from the left knee).



51.

B 4.14. Starting position sitting with both legs forward and both lower legs to left-backwards. First right knee and right hand are supported at the same time left leg moving to left-forward.Then sitting down on the same place as before. After that left foot and right knee are supported simultaneously.



52.

B 4.15. This example shows one possibility of moving from lying face down to standing upright.

Starting position is lying face down with the arms bent and palms of the hands touching the floor. First the weight is taken by the hands and the feet. Then the legs are sliding to the place, arms are stretching simultaneously. After that the feet take the weight and the body rises from the crouched position.

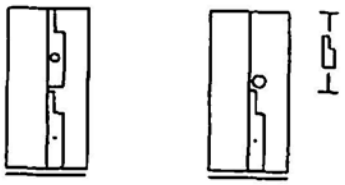
B 5. **Gliding and pressing/pulling:**

B 5.1. Pressing or pulling is needed some times in order to move in floor work. It is also possible that gliding support occurs.

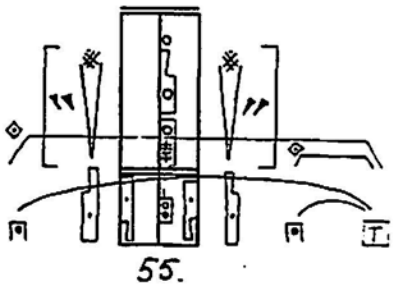
B 5.2. For **pressing or pulling** a black accent sign is used, placed in a vertical bow (or in an addition bracket). The direction of the pushing is indicated with a pin sign written in it (Ex.53 = DKL 151d).

53

B 5.3. In **gliding supports** the body part keeps the whole weight while the body is travelling, e.g. in skating. "This way of moving can be expressed either by placing the round retention sign in a second support sign, or by placing the retention sign in the support column and indicating the travelling by a path sign" (DKL 218; p.46) (Ex. 54a, b = DKL 218c, d).

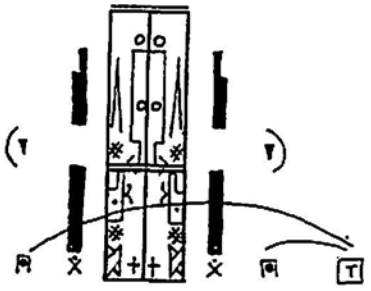


54 a b



55.

B 5.4. In example 55 arms are bending and pulling the body forwards. The trunk and the legs are gliding on the floor.



56.

B 5.5. Here the hands give a push against the floor and hips are gliding backwards till the legs are stretched.

(see app. p.2; framed in blue B5)

C STANDING AND WALKING ON ALL FOURS:

C.1. The positions in which hands/elbows take some weight in addition to the feet/knees or to the other body parts are called "on all fours". In this section instances will be clarified, when hands, elbows, or other body parts take the weight instead of the feet, or in addition to the feet/knees supports, is within the progression "on all fours".

C.2. "The level of support in a position on all fours is understood in the same way as standing upright.
It is understood that the trunk must be bent so that the hands can take part of the weight. However, a knee bend beyond on ordinary low support is not understood and must be explicitly written." (DKL VI. p.181)

C 1. **Supporting on the hands, instead of the feet, or in addition to the feet or knees:**

C 1.1. "Supporting on the feet is notated simply by the placing direction signs in the support columns.
Supporting on the hands is indicated by placing the symbols for either the hands or the fingers below the direction sign." (DKL VI p.181)

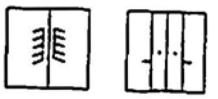
C 1.2. "The position of the trunk results from the bent or stretched state of the arms and legs, unless it is exactly described." (DKL 484; p.182)

C 1.3. Standing and walking on all fours can be written by using a subsidiary column. The actual support columns are taken for notating supports on the feet, and supports on the hands are written in the subsidiary columns.
"It is advisable to explain the meaning of the four columns in the starting position graph by placing the respective body signs in the columns. Then the hand or finger signs need not be repeated for each step. It is also advisable to connect each support column with its subsidiary column by a horizontal bracket in order to emphasise that the subsidiary column is a support column." (see p.23-25)

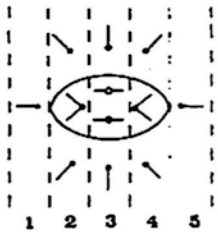
C 1 a) **Supporting on the hands:**

C 1a.1. "The symbol for the hand if placed in the support column means that the whole palm including the base of the hand takes the weight. This is analogous to standing on the whole foot". (DKL 477a; p.178) (Ex.57a,a' = DKL 477a, a').

C 1a.2. "The finger sign if placed in the support column indicates that the whole length of the fingers and the palm, with the exception of the base (heel) of the hand, take the weight. This is analogous to standing on the ball of the foot, in which the heel carries no weight". (DKL 477b) (Ex.57b, b' = DKL 477b, b').



C 1a.3. One always has to take into account, when dealing with hand positions, that in supporting on "place" in the basic position the hands are separated from one another by the width of the shoulder girdle. The hand positions, in supporting on the hands, are analysed and written in accordance with the rules for arm gestures and positions. "Black pin signs indicate the situation of the hands in relation to the middle line of the body." (DKL 142; p.25) "The pin signs or their absence indicate in which of the five tracks the hand (the whole bulk of the hand) is situated or moves." (DKL 143; p.25)

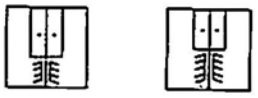


58.

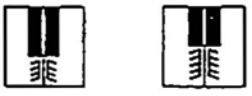
C 1a.4. The drawing in ex.58 (=DKL143) clarifies the problem of positioning of the hands.
In this design the oval represents a cross-section of the trunk. Each track occupies the width of a hand. "The tracks are numbered from left to right. If no pin signs are written, the right hand will be in track 5 and the left hand in track 1. If diagonal pins are written, the right hand will be in track 4 and the left hand in track 2. If pins pointing forwards or backwards are written, both hands will be in track 3." (DKL 143; p.25)

C I b) **The level of the support on the hand / on the elbow:**

The level of the support on the hand:



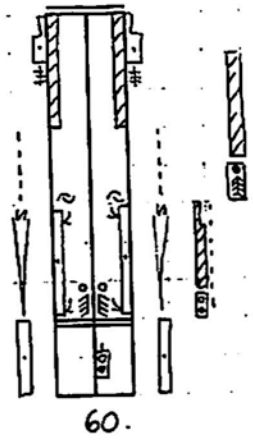
C 1b.1. "A medium level support on the hand or fingers means supporting on the hand with the arm stretched". (Ex.59a, a' = DKL 477c, c').



C 1b.2. "A low support on the hand or fingers means supporting on the hand with the arm slightly bent". (Ex.59b, b' = DKL 477d, d').

C 1b.3. "A high support on the hand means that only the fingers take the weight,with the palm lifted off the floor and the arm stretched". (Ex.59c = DKL 477e).

C 1b.4. One possibility for recording a transition from lying face down to handstanding:



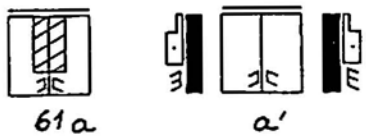
60.

First the hands take the weight and the legs slide to the place. Then the legs are lifted and the arms stretched. Eventually the lower end of the trunk and legs are lifted.
Note: Lower legs directed forwards, which means in the direction of the back, for in handstand and similar inverted positions the back is "in front".

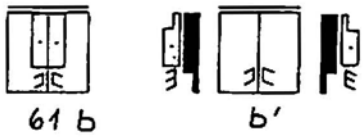
The level of the support on the elbow:

C 1b.5. Direction signs for the elbow supports indicate that point at which the elbow contacts the floor. The level of direction sign indicates the position of the upper arm.(This is analogous to kneeling.).

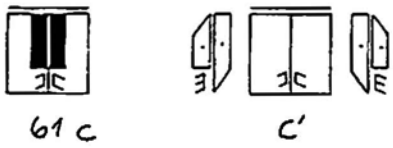
C 1b.6. High support: The upper arms are directed vertically upright. (Ex.61a, a' = DKL 473a, a').



C 1b.7. Medium support: The upper arms are 45 degrees inclined. (Ex.61b, b' = DKL 473b, b').



C 1b.8. Low support: The upper arms are almost horizontal. (Ex.61c, c' = DKL 473c, c').



C 1b.9. The direction of the lower arm depends on the rotation of the arm. Because the elbow joint is like a hinge, the lower arm lies in the opposite direction of the upper arm's direction on the floor, with palms placed on the floor.

C 1b.10. **Lifting the lower arms off the floor and other directions of the palms must be explicitely written.**

C 1 c) **The description of the points of support in positions on all fours:**

C 1c.1.

The directions in supports on hands and feet in standing and walking on all fours are indications related to "place".
The distance of both supporting points in one direction are judged from the point of support farthest in the opposite direction, and vice versa.

C 1c.2.

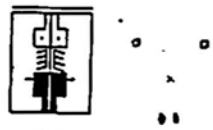
"Place" is that point which is between the point of support farthest in one direction and the point of support farthest in the opposite direction (forwards-backwards, diagonally or sidewards), namely the point where the vertical axis, running through the centre of the body, meets the floor, i.e. the point vertically beneath the centre of gravity.

C 1c.3. "Simple direction signs (without a space measurement sign below them) indicate a distance of one step length. In standing on all fours this means the length of the trunk. A wide sign below a direction sign means 1½ step-lengths, and the double wide sign means 2 step-lengths.
A narrow sign below the direction sign indicates a ½ step-length." (DKL 483; p.182)

C 1c.4. This simple scale for length of the steps is sufficient for the general use in floor work. When there is a need of particular distance one has to specify this accordingly. (Differentiated scales of step-lengths, see DKL 650-653; distance sign see DKL 670b). (see app. p.1; framed in green C1c)

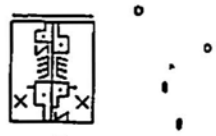
C 1c.5. The distance is always given approximately, relating to the flexibility and build of the body, and it is not specified in cm. In movements, the distance depends always on what happened before and what will happen afterwards. It is important to know whether the new support ought to be smaller or larger than the normal distance. We record movement occurences as a series of changes and not as a succession of static positions. Exact distances can be given only in static positions.
(See app. p.4; framed in green C1c)

C 1c.6. Here are some examples for positions on all fours. Black marks show the feet or knees, white marks the hands.
Note: Hands forward in a position on all fours are in front of the "place" but separated from one another by the width of the shoulder girdle.



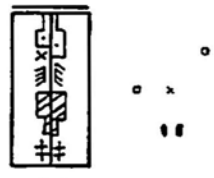
62.

C 1c.7. The hands are at the distance of one step length (= body length) from the feet. The feet are below the hips, and the hands are below the shoulders (Ex.62 = DKL 483a).



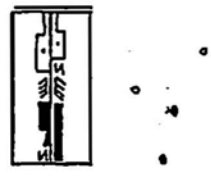
63.

C 1c.8. Here the left hand is separated from the right foot by 1½ step-lengths, the left foot stands 1 step-length behind the left hand , and the right hand is 1 step-length in front of the right foot. The distance between the right hand and the left foot is ½ step-length (Ex.63 = DKL 483c).



64.

C 1c.9. In ex.64 the distance between the right hand and both knees is 1 step-length. The left hand is ½ step-length away from both knees.



65

C 1c.10. In ex.65 the distance between the right hand and the left foot is 1½ step-lengths.The left hand is 1 step-length in front of the left foot, and the right foot is at place.

66.

C 1c.11. The right hand and the right foot are 1½ step-lengths away from one another. The left hand and the left foot are at "place".

67.

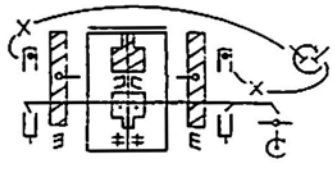
C 1c.12. Here is a position with supporting on both hands and left foot. The left hand is 1½ step-lengths, and the right hand 1 step-length left forward from the left foot, right leg is in the air, stretched out to the right.

68.

C 1c.13. Here the hands are at the distance of 1 step-length from the feet. Hands and feet are in an open position.

69.

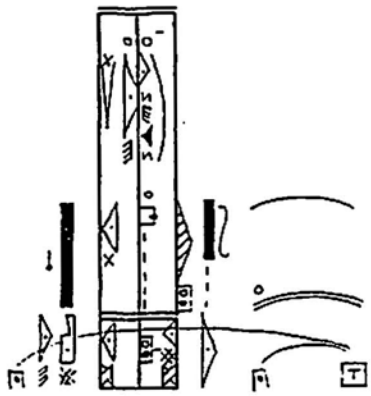
C 1c.14. In ex.69 the right hand and the left foot are at a distance of 1½ step-lengths from one another in the diagonal directions. The right foot is 1 step-length from the right hand backwards, and the left hand is 1 step-length from the left foot in front.



70.

C 1c.15. An example of supporting on the elbows and knees:

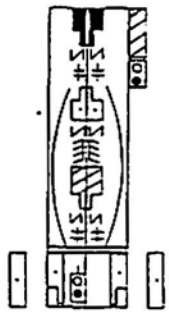
Here an elbow stand without supporting on the lower arms is shown. "This is a crawling position on the knees and elbows, in which lower arms are directed upward. The chin rests on the base of the hands, and the palms of the hands are placed around the cheeks." (DKL 475; p.177) (Ex.70 = DKL 475).



71.

C 1c.16. Example 71 shows one possibility for moving from the lying position into the position on both hands and one foot.

First movement: The trunk rises to the direction right-high, right hand slides on the floor and left leg bends.
Second movement: Right foot and both hands are supporting.



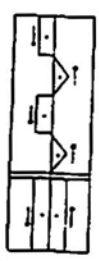
72.

C 1c.17. "Transition to kneeling from lying face down. At first the weight is taken by the knees and hands. **The vertical bows** indicate that **the hands and knees take the weight at the same time.** Then there is a transition to low kneeling with the trunk erect." (DKL 471e; p.176) (Ex.72 = DKL 471e).

C 1 d) **The Positioning of hands and feet:**

C 1d.1. "Hand and foot positions in standing and walking on all fours are written according to the same principles as hand positions in arm gestures, and as foot positions in standing upright. It should be noted that the hands are apart by the shoulder girdle if no pin signs are written, whereas, the feet are close together or move on neighbouring tracks if no pin signs are written." (DKL 485; p.183)

C 1d.2. Pin signs near direction signs indicate the situation of various body parts in relation to the middle line of the body. Black pins are written for foot and arm positions.



73.

74.

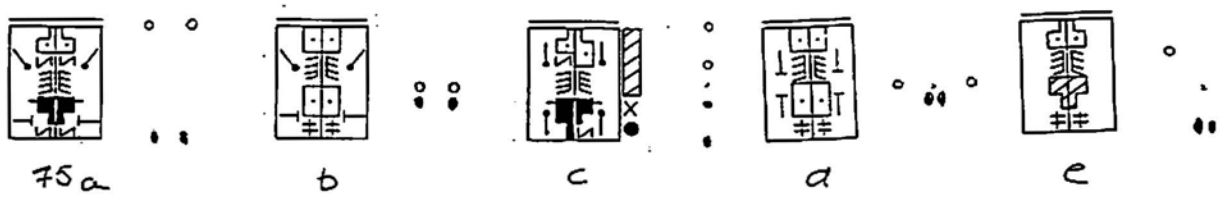
C 1d.3. "In progressing to the side, a front and a rear track will result. One can express by additional pin signs on which of these two tracks the crossing step or the open step should be placed." (DKL 147;p.27) In ex.73 (= DKL ex.147a) "the right foot stays on the rear track, and the left foot remains on the front track."

C 1d.4. In ex.74 all steps are placed along the same middle line.

C 1d.5. On all fours one must imagine that the hands take the part of the one foot on the track, and the feet the other.

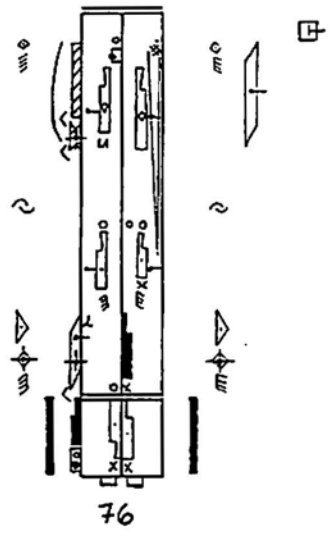
C 1d.6. Isolated flat pin signs beside the direction signs (not within the vertical bow) with foot, leg and arm positions mean a **deviation** from the indicated position in that direction which is shown by the flat pin sign (Ex.75a, b, c, d = DKL 485a,b,c,d; Ex.75e = DKL 483e).

C 1d.7. In the next examples the black marks are showing either feet or knees, white marks the hands. The trunk direction is not given in these examples. It must be out of the vertical in order to get into these positions.



C 1d.8.

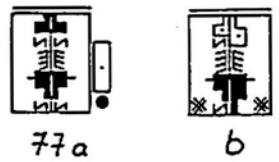
If no pin signs are written the hands are apart by the width of the shoulder girdle, whereas the feet are close together.



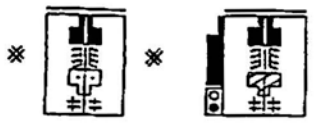
C 1d.9. One example of using black pin signs in arm positions:
The hands take some weight on the track beside the right foot. After that hands are released. Then the hands take some weight again and one is sitting down on the upper end of the thigh with 1/4 turn of the whole body to the right, trunk being upright.

C 1 e) **Knee and arm bends:**

C 1e.1. In medium and high level supports the arms and legs are stretched. In low supports they are bent.



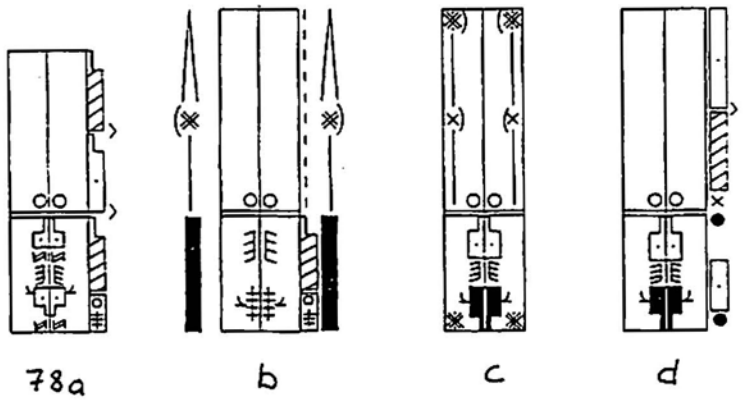
C 1e.2. "**A deeper knee bend** can be written by indicating the particular situation of the centre of gravity, or by placing narrow signs in the leg gesture column." (DKL 484; p.182) (Ex.77a, b = DKL 484a,b).



C 1.e.3. **A deeper arm bend** can be indicated either by placing narrow signs in the arm gesture columns (Ex.77c = DKL 484d) or by a trunk bend (Ex.77d = DKL 484e).
"The position of the trunk results from the bent or stretched state of the arms and legs, unless it is exactly described" like in ex.77d. (DKL 484; p.182)

C 1 f) **Changes of the situation of the body as a whole, the torso and the centre of gravity:**

C 1f.1. In standing and walking on all fours the situation of the torso depends on whether the limbs are bent or stretched. Here are shown the different possibilities of writing it.



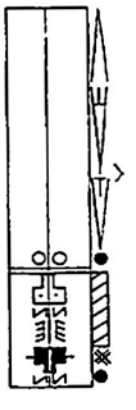
C 1f.2. These occurrences can be recorded **by changing of the position of the trunk** (Ex.78a = DKL 488a); "The first movement results in bending the arms and the second in stretching them." (DKL 488a; p.185)

C 1f.3. The occurrences can also be written **by bending and stretching of limbs** (Ex.78b, c = DKL 488c, e);

C 1f.4. Or by **rising and sinking of the centre of gravity** (Ex.78d = DKL 488d).

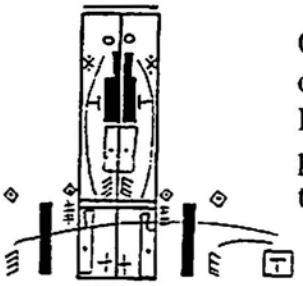
C 1f.5. Note: The way of writing a and b can be combined and written in the same kinetogram. Just as the way of writing c and d.

C 1f 6. "A slight shift of the centre of gravity, so that either the feet take more weight than the hands, or vice versa." (DKL 488f; p.185) Not the whole weight, as the position on all fours is retained. (Ex.78e = DKL 488f).



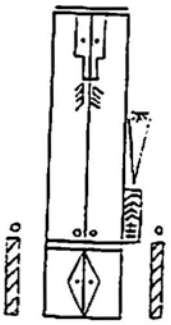
(see app. p.1, p.3; framed in green C1f)

C 1 g) **The "supine position" and the "bridge":**



79.

C 1g.1. Ex.79 shows a movement going from sitting into a position on all fours.
If the feet are in front and the hands are behind there is a "supine position" on all fours. (The back surface of the trunk faces the floor, the arms are at an acute angle to the direction of the torso).



80.

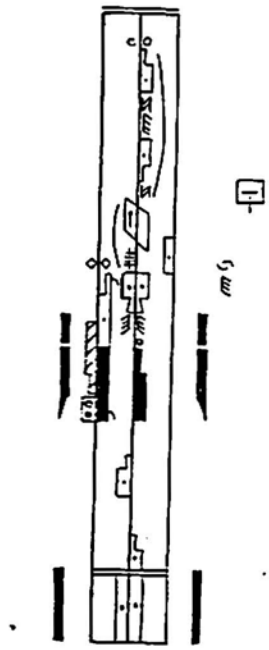
C 1g.2. Here a movement from standing upright into the bridge is shown. The body and the arms bend backwards, till the hands are supported behind the feet. The bridge is a "supine position" on all fours in which the arms continue the curved line of the body.

81.

C 1g.3. Ex.81 shows a movement going from lying into a position which is a variation of the "supine position". Starting position: lying on the back with bent legs in open position. Hips are lifted till the body is in one line from the shoulders to the knees, and directed forward-high to forward. The knee end is regarded as the free end, and the shoulders are the fixed end.

C 1g.4. Ex.82 shows one example where "supine position" occurs.

C 1g.5. First two running steps. By the third step on the right foot the centre of gravity is lowering near to the place of support, and the left leg is sliding forward. Then both hands take on some weight at 1 step-length behind the right foot. After that ½ turn of the whole body to the left into the position on all fours occurs.



82.

C 2. **Progression on all fours:**

C 2.1.

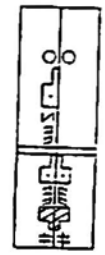
"In walking upright the fact that one foot takes the weight implies that simultaneously the other is released." (DKL 487; p.184)

C 2.2.

In walking on all fours," if one hand or one foot takes the weight, it takes only part of it and the other three limbs remain supporting." (DKL 487; p.184)

C 2.3.

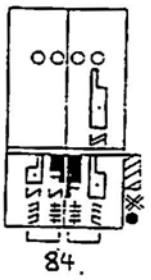
"Because of this, only after the execution of the last support are the retention signs written in both support columns to express standing still on all fours.
The retention signs are valid for both the hand and the foot of the respective side of the body." (DKL 487a; p.184)
(Ex.83 = DKL 487a)



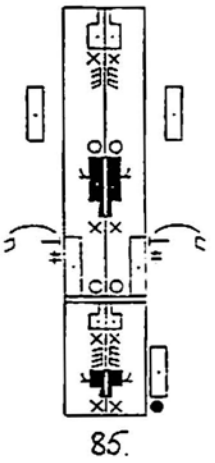
83.

C 2.4. Walking on all fours can be written by using a subsidiary column. The actual support columns are used for notating supports on the feet, and supports on the hands are written in the subsidiary columns.

C 2.5. "It is advisable to explain the meaning of the four columns in the starting position graph by placing the respective body signs in the columns. Then the hand or finger signs need not be repeated for each step.
It is also advisable to connect each support column with its subsidiary column by a horizontal bracket in order to emphasise that the subsidiary column is a support column." (DKL 486c,d; p.184)



C 2.6. "In a "quadruped" kinetogram retention signs are written in all four support columns to express standing still on all fours." (DKL 487b; p.184) (Ex.84 = DKL 487b).



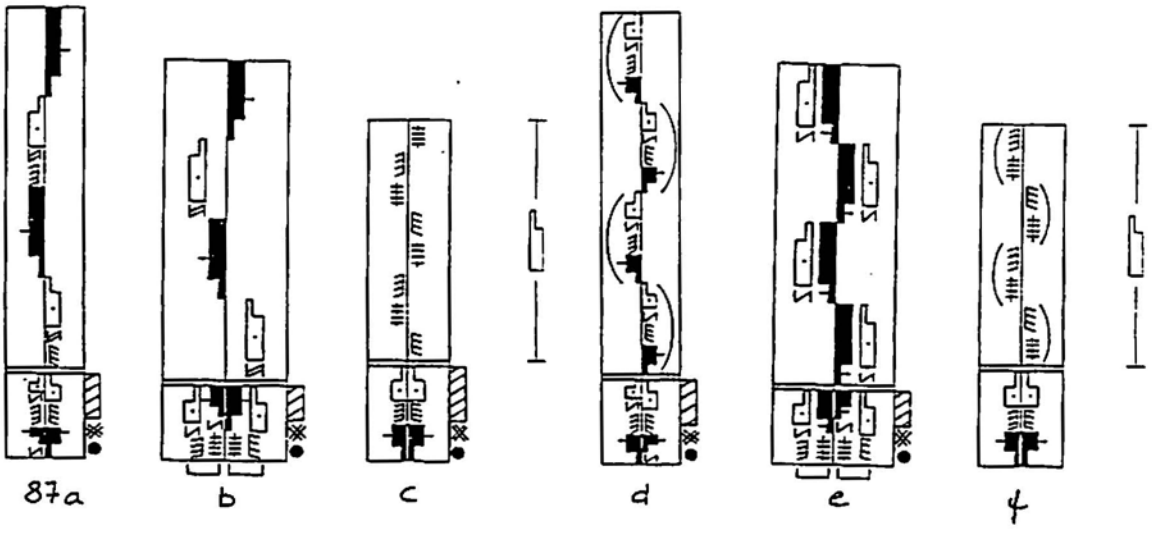
C 2.7. "**The release of a single leg or arm** in a position on all fours is expressed by **leg or arm gestures.** Standing still on the remaining body parts is indicated by retention signs." (DKL 487d; p.185) (Ex.85 = DKL 487d).

C 2.8. "**Gaps in both support columns** (i.e. gaps in all four columns of the "quadruped" kinetogram), as in standing upright, **indicate a jump.**" (DKL 487c; p.184) (Ex.86 = DKL 487c).

C 2.9.

If one hand or foot should perform a new step, this hand or foot must first be released from the floor in order to be able to move. That means that the whole weight is taken by the other body parts. Each new support on a hand or foot creates a new situation of the hands and feet in relation to one another, and the centre of gravity is moved above a new "place".

(Ex.87a-f = DKL 486a-f; a = a, b = c, c = e, d = b, e = d, f = f)



87a) Four-beat gait (equestrian "walk").

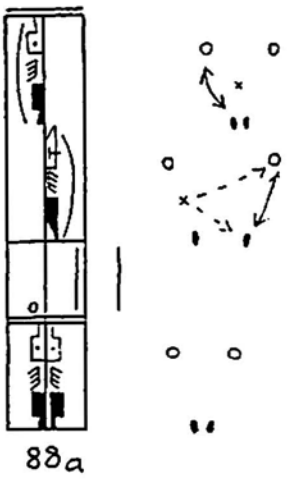
87b) Four-beat gait written by the help of a subsidiary column of a ("quadruped" kinetogram).

87c) Four-beat gait using a simplified way of writing.

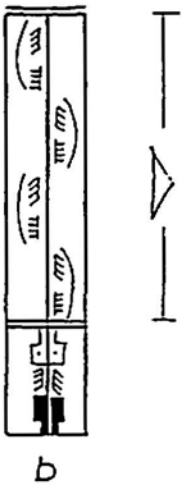
87d) Two-beat gait (equestrian "pace").

87e) Two-beat gait written by the help of a subsidiary column ("quadruped" kinetogram).

87f) Two-beat gait using a simplified way of writing.



88a



b

88a) Two-beat gait to the right.

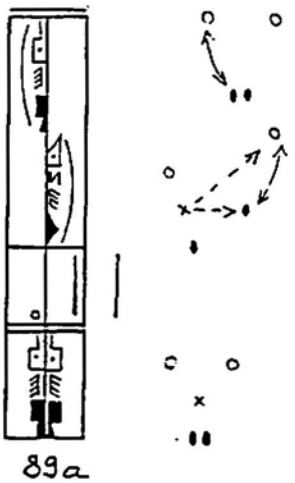
88b) Two-beat gait to the right using a simplified way of writing.

C 2.10. This starting position describes a standard situation when on all fours.

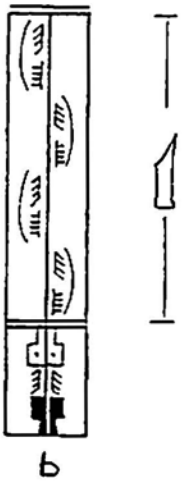
C 2.11. Upbeat movement: The preparatory shift of the weight is considered, because of the displacement of "place". "Place" shifts because two support points on the same side are lifted at the same time.

C 2.12. First movement: Right hand and right foot take a step to the side. The direction for the arm is more flat than for the foot in order to keep a sideways line; the direction sign for the arm is written with the flat pin in it.

C 2.13. Second movement: One arrives in the standard position again.



89a



b

89a) Two-beat gait along the diagonal.

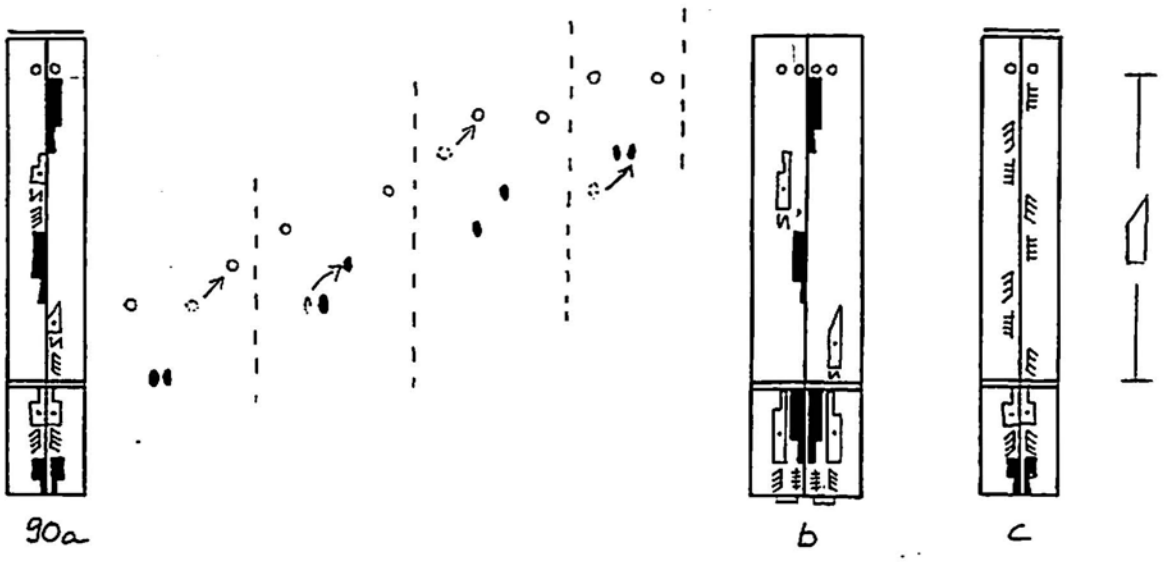
89b) Two-beat gait along the diagonal using a simplified way of writing.

C 2.14. Starting position is the standard position.

C 2.15. Upbeat movement: The preparatory shift of the weight is considered, because of the movement of "place". Two supporting points on the same side are lifted at the same time.

C 2.16. First movement: The whole body progresses to right-forward. The direction of the hand support is right-forward, 1 1/2 step-lengths from the left foot.The direction of the foot support is to the side from "place",1 step-length from the left hand.

C 2.17. Second movement: One arrives at the standard position again.
The direction of the hand support is forward, 1 step-length from the right foot. The direction for the left foot is backwards, 1 step-length from the right hand.



90a) Four-beat gait to the diagonal.

90b) The same written with the help of subsidiary column ("quadruped" kinetogram).

90c) The same using a simplified way of writing.

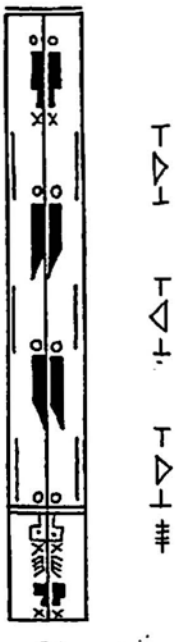
C 2.18. Starting position is a standard position on all fours.
Here the preparatory shift of the weight is so small that one need not consider it.

C 2.19. First movement: Right hand takes a step right forward, 1 1/2 step-lengths from the left foot.

C 2.20. Second movement: Left foot takes a step one step length behind the right hand.

C 2.21. Third movement: Left hand takes a step 1 1/2 step-lengths in front of the right foot.

C 2.22. Fourth movement: Right foot takes a step one step length behind the both hands.



C 2.23. In this example one is jumping to the right, to the left and into the starting position again. During the whole progression the feet should stay along the same line as they were in the starting position.

C 2.24. The progression of the feet is indicated by the sign for the straight path containing an empty direction sign. This empty direction sign indicates the direction of the jump.

C 2 a) **Circular paths on all fours:**

C 2a.1. Here the same writing rules are valid, and the same relationships to the focal point must be considered as in circling in the upright position.

(see app. p.8; framed in green C2a)

D TURNS AND CIRCULAR PATHS IN A HORIZONTAL OR INCLINED BODY POSITION:

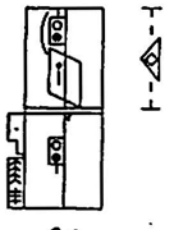
D.1.

"A turn sign placed in a support column means that the body rotates around its chief axis, the head-foot axis, no matter whether it is in an upright, slanting, or horizontal situation." (DKL 491a,a'; p.188)
Turn signs relate to the cross of the body axis.

D.2.

"In contrast to the rotational indications, all directional indications relate to the standard cross of axes, i.e. to the front of the performer." (DKL 491a,a' Note; p.188)

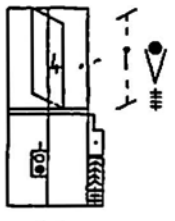
D 1. **"Log rolling":**



92.

D 1.1. "In lying on the floor, rotation of the body results in log rolling", written with the turn sign in the support columns. (DKL 491b; p.188) (Ex.92 = DKL 491b).

D 1.2. Note: "Log rolling results in a path which can be expressed by the symbol for a resulting path." (DKL 491b; p.188) We need the symbol for resulting path in instances when e.g. one shall perform several log rollings and progresses on a straight path.



93.

D 1.3. **Log rolling on a circular path** results when a person with broad shoulders and narrow hips performs log rolling. "The head end performs a larger path than the foot end, and therefore one progresses on a circular path" (Ex.93 = DKL 491c).

(see app. p.2, p.6; framed in red D1)

D 1 a) **Retentions in log rolling:**

D 1a.1. Because all directional indications are related on principle to the standard cross of axes, **in turning in an upright position, the standard retention is identical to the retention in the body** and the standard retention is expressed by a gap in the arm or leg gesture column.

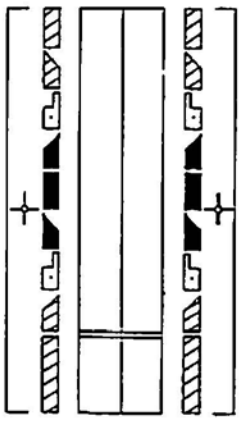
D 1a.2.

"If the body is not upright, the standard retention is not identical to the retention in the body." (DKL 492a; p.189)

D 1a.3. "The notation of arm and leg gestures, which are performed while log rolling, is in some cases possible only with the help of various retention signs or the symbols for the crosses of axes." (DKL 492; p.189)

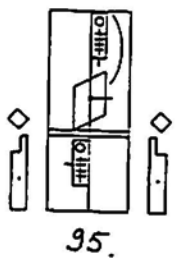
D 1a.4. **The standard retention:** ⊕


94a

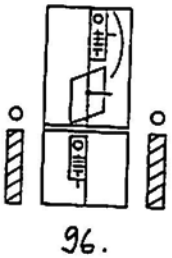

a'

D 1a.5. "The special retention sign in the arm gesture column of this example means that the arms always remain directed forwards in relation to the standard cross of axes, i.e. to the continously changing "front"". The result is that the arms perform a horizontal circle." (DKL 492a; p.189) (Ex.94 a, a' = DKL 492a, a').
In ex.94a' this change is fully described.

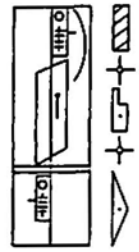
D 1a.6. "Because all directional indications are related on principle to the standard cross of axes, there is theoretically no need for the special sign for the standard retention and this retention could be expressed unmistakably by a gap in the kinetogram. However, it has been agreed that the special symbol for the standard retention will be written, if the body or the trunk is not in an upright position." (DKL 492a' Note 2; p.189)


95.

D 1a.7. "At the beginning the arms are in front, and as a result of the **retention in the space** they are to the left in the finishing position." (DKL 492c; p.189) (Ex.95 = DKL 492c).

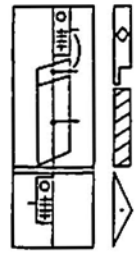

96.

D 1a.8. At the beginning the arms are vertically up, "and as a result of the **retention in the body** they are in front in the finishing position." (DKL 492d; p.190) (Ex.96 = DKL 492d).



97.

D 1a.9. The starting position is lying on the left side with the right arm directed to the right, i.e. towards the foot end of the body. The arm gestures are relating to **the body axes**. At the end the right arm is directed towards the head end. The hand traces a ½ spherical figure 8 in the air:(Re-editing DKL 492e) (Ex.97 = DKL 492e).



98.

D 1a.10. The same starting position and the same log rolling as in ex.97. "During the first part of the log rolling, into lying on the back, the right arm moves with the shortest path to vertically up. During the second part of the log rolling the arm moves in an **undeviating curve** in the direction which at the beginning of this part of the roll was backwards."The arm traces a semicircle in a vertical plane. (DKL 492f; p.190) (Ex.98 = DKL 492f).

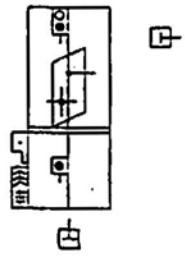
(see app. p.2, p.3, p.6, p.8; framed in red D1a)

D 2. **Body wheeling:**

D 2.1. In Kinetography the rotation of the body in a horizontal or in a slanting body position around a vertical axis is called body wheeling. This movement is written by placing the symbol for the standard cross of axes in the turn sign. (The same method of writing is used for trunk wheeling, chest wheeling and head wheeling). (Re-editing DKL 493; p.190)

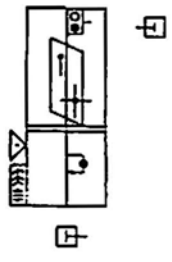
D 2.2.

In body wheeling the turning is related to the standard cross of axes not to the chief axis of the body.



99.

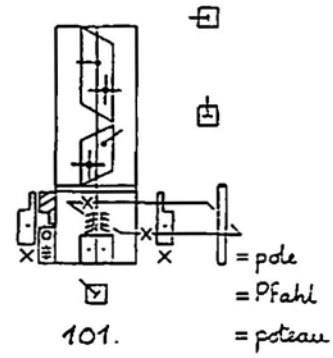
D 2.3. "The body is directed horizontally backwards, as in lying on the back; the weight is on the back plane of the pelvis. Then 90 degree body wheeling to the right is performed. The head end moves to the left and the foot end moves to the right." (DKL 493a; p.190) (Ex.99 = DKL 493a).



100.

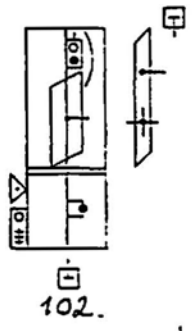
D 2.4. "Body is directed horizontally to the right, as in lying on the right side; the weight is on the upper end of the right thigh. A 180 degree body wheeling to the left is performed. The head end moves forwards, while the foot end moves backwards." (DKL 493c; p.190) (Ex.100 = DKL 493c).

D 2.5. **"Body wheeling in a slanting position of the body.** The body is inclined backward-high in a straight line from the ankles to the shoulders and is prevented from falling because one holds on to the pole with both hands. In this position the body wheels around the vertical axis represented by the pole". "In wheeling to the right (clockwise) the body moves to the left, and in wheeling to the left (counterclockwise) it moves to the right."(DKL 493e; p.190) (Ex.101 = DKL 493e).

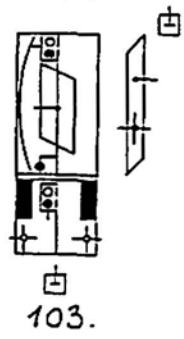


D 2 a) **Combination of log rolling and body wheeling:**

D 2a.1. "The symbol for body wheeling is placed beside the staff like a circular path sign or an indication of continuous turning", the turn sign for log rolling is placed in the support columns. (DKL 493f; p.191)
(Continuous turning; see DKL 254c).



D 2a.2. "A 1/4 turn of the body around its chief axis is performed simultaneously with 1/4 wheeling. Both movements supplement one another to produce ½ a revolution of the body." (DKL 493f; p.191) (Ex.102 = DKL 493f).



D 2a.3. Body wheeling and log rolling are performed at the same time in opposite directions with the same degree of turn. The result is **body wheeling without change of front** (Ex.103 = DKL 493g).

(see app. p.7; framed in red D2a)

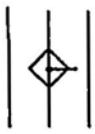
D 3. **The "secret turn":**

D 3.1. The secret turn is principally needed during floor movements.
It is not a physical movement but a mental notion, and therefore it **has no duration.**

D 3.2.

A decision is made that from a particular moment all spatial directions are renamed , with exception of the vertical, and they are then related to another front. (Re-editing DKL 495a; p.191)

D 3.3. Secret turns are written with the symbol for the retention in space placed in a support column. A black pin placed in this retention sign indicates which spatial direction in relation to the old front will now be taken as forward. (Re-editing DKL 495a; p.191)

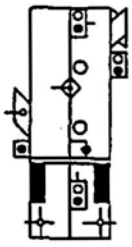


104.

D 3.4. This example indicates that the direction which was previously sideways to the right will now be regarded as forward. (Ex.104 = DKL 495a).

105.

D 3.5. **"Application of the secret turn to body wheeling in sections.** The movement is divided into a trunk movement and a complementary leg movement." (DKL 495b; p.192) (Ex.105 = DKL 495b).



106.

D 3.6. **Appliction of the secret turn to a rotation of the lower half of the body.**
The first movement means a rotation of the lower half of the body. ("The legs are carried along in the rotation because the feet do not carry the weight and because the legs are in line with the body"). The new front of the pelvis is taken as the new front of the body. "Finally the trunk is untwisted so that the body lies on its right side . The whole movement could also be called successive rolling:" (DKL 495c; p.192) (Ex.106 = DKL 495c).

(see app. p. 8, p. 10; framed in red D3)

D 4. **Cartwheeling:**

D 4.1.

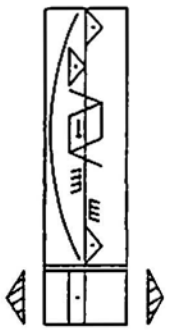
"Normal cartwheeling, is a rotation of the body around its forward-backward axis." (DKL IX.; p.192)

D 4.2. Comment: This definition is correct only for a cartwheel to the side; for cartwheel forwards and to the diagonal it is not quite correct.The old way of writing covered all cases, because the definition was that in cartwheeling one progresses on a straightened path.

D 4.3.

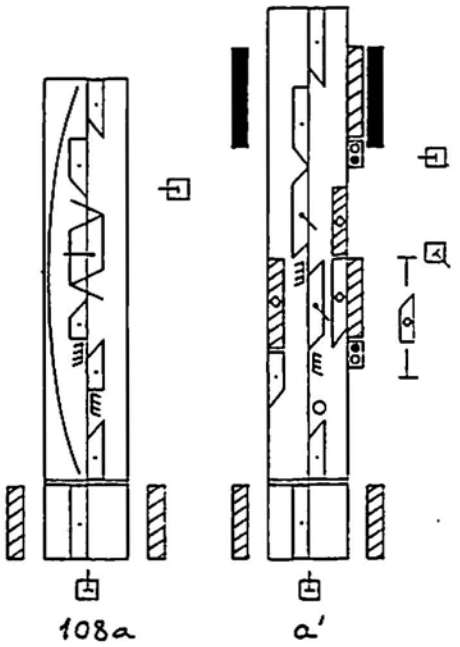
"The extraordinary fact of this movement is the occurence of two secret turns." (DKL XI.; p.192)

D 4.4. "The first occurs at the moment of arriving in the handstand, for in a handstand the back of the body is directed forwards and the front surface backwards.
The second occurs as soon as one leaves the vertical handstand position in order to return upright standing with the second half of the cartwheel. It is also to be noticed that in this movement the body progresses on a straight line." (DKL IX.; p.192)



107.

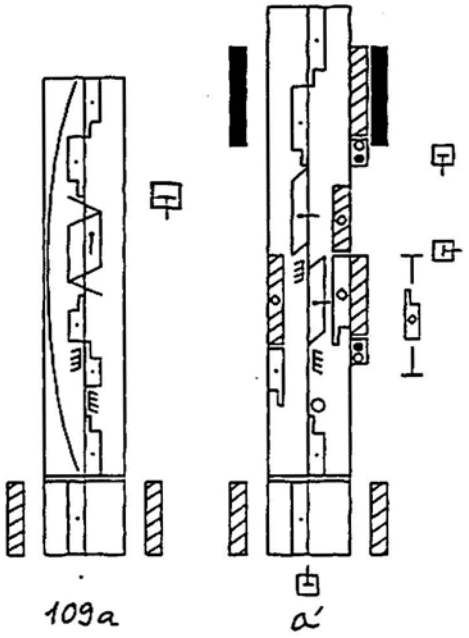
D 4.5. "**Normal cartwheel to the right,** exactly sideways.
The vertical bow shows the duration of the wheeling movement." (DKL 497a; p.193) (Ex.107 = DKL 497a).



108a a'

D 4.6. A **cartwheel on a diagonal line** is similar but it is not a typical cartwheel.
"In a cartwheel on a diagonal line the body performs 3/8 of a turn in both the transition into the handstand, and in the transition to standing upright; together 3/4 of a turn." (DKL 497b; p.193) (Ex.108a = DKL 497b).

D 4.7. Ex. 108a' (=DKL 497b') shows in detail what happens in a cartwheel on a diagonal line.
"After a step right-forward on the right foot, the right hand takes the weight at the right in front of the foot while the left leg is lifted left-backwards.
Supported on the right hand, a 3/8 turn to the right is made while the left leg continues to lift high in an undeviating curve.
The left hand takes the weight to the right in front in relation to the starting front, the right leg lifts left-backwards and then high in an undeviating curve.
After a 3/8 turn to the right on the left hand, the left and then the right foot step right-backwards while the trunk returns to its normal upright position." (DKL 497b'; p.193)



D 4.8. "If a **cartwheel** is performed **in the sagittal plane**, two 1/4 turns occur, together making a 1/2 turn." (DKL 497c; p.194) (Ex.109a = DKL 497c).

Ex.109a' (= DKL 497c') shows in detail what occurs in a cartwheel in the sagittal plane.

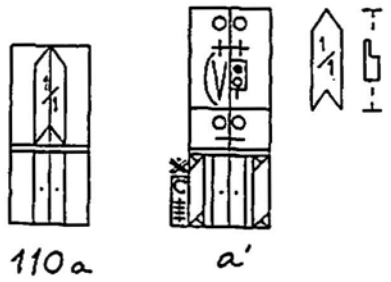
D 5. **Somersaulting:**

D 5.1.

"A somersault is a rotation of the body around its lateral axis. In this rotation there is no change of front." (DKL 500; p.197)

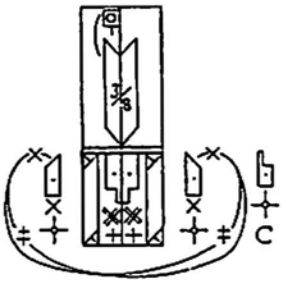
D 5.2. "The somersault sign in its original meaning indicates a forward or backward roll in which the curled up body rolls over its curved back surface." (DKL 501; p.197)
"Curling up the body is understood and does not need to be written." (DKL 501a; p.197)

D 5.3. "The degree of rotation is expressed by a fraction placed in the somersault sign." (DKL 501b; p.197)



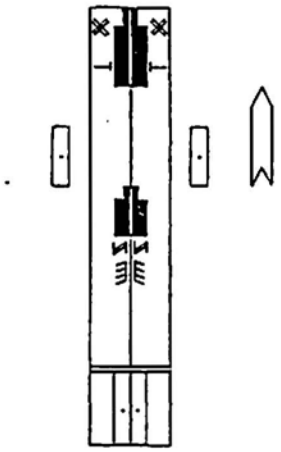
D 5.4. Ex.110a (= DKL 501b) shows a complete somersault forwards.

D 5.5. Ex.110a' (= DKL 501b') shows in detail what happens in a somersault.
"Because the support columns are occupied, the somersault sign is placed beside the kinetogram like a path sign.
The forward path which is performed when rolling on the back is understood; however, it can be expressed by the symbol for a resulting path." (DKL 501b; p.197)



111.

D 5.6. Ex.111 (= DKL 501c) shows a 3/8 backward somersault.
"Both arms surround the knees. The vertical bow at the end of the example indicates that the somersault goes on up to the end." (DKL 501c; p.197)



112.

D 5.7. Ex.112 (= DKL 501e) shows a handspring.
"By placing the somersault sign beside the kinetogram and not in the support columns it is indicated that no rolling over the floor occurs." (DKL 501e; p.198)

(see app. p.3, p.4 , p.5; framed in red D5).

E SUMMARY OF THE MAIN RULES FOR FLOORWORK IN KINETOGRAPHY LABAN

I Each change of support means a shifting of the weight and, therefore, **a progression of the body as a whole.**
The centre of the body, the centre of gravity, is brought vertically above another point of support, the point where the foot or some other part of the body supports. When supporting on two or more points of support the point is halfway between these supporting points; where the vertical axis, running through the centre of gravity meets the floor.

II The lowering of the centre of gravity in kneeling, sitting or lying down is understood and need not to be written.

III Direction signs for the knee supports indicate that point at which the knee contacts the floor. The position of the thighs is indicated by the level of the direction sign.

IV The preparatory knee bend is understood and need not be written for sitting and lying down. This also applies to the movement of the trunk into a slanting or horizontal position in lying down.

V Direction signs placed in the support columns above the hip signs mean that the hips are, by the full length of the legs, away from the former points of support of the feet. The narrow sign, under the direction sign, indicates the distance of the hips from the former point of support.

VI By falling, as in a jump, the body is no longer supported. Therefore there will be a gap in both support columns. The indication for the centre of gravity shows that the movement is a fall and not a jump.

VII The basic rule of kinetography is that all directional indications relate on principle to the standard cross of axes, that is, to the "front" of the performer at that very moment and so to the vertical. That's why the identification of spatial directions and of the front in lying, is the same as in standing on one leg in a horizontal body position.

VIII **"Place"** in standing and walking on all fours is that point which is between the point of support farthest in one direction, and the point of support farthest in the opposite direction. It is the point vertically beneath the centre of gravity.

IX **The directions** in the supports of hands and feet in standing and walking on all fours are indications in relation to "place".
The distance of both supporting points in one direction are judged from the point of support farthest in the opposite direction and vice versa.

X If no pin signs are written the hands are apart by the width of the shoulder girdle, whereas the feet are close together.

XI Each new support on a hand or a foot in progression on all fours creates a new situation of the hands and feet in relation to one another, and the centre of the body is above another "place".

XII In walking on all fours, if one hand or one foot takes the weight, it takes only a part of it and the other three limbs remain supporting.
Because of this, only after the execution of the last support are the retention signs written in both support columns to express standing still on all fours.

XIII The retention signs in both support columns are valid for both, the hand and the foot of the respctive side of the body. In the "quadruped" kinetogram the retention signs are written in all four support columns to express standing still on all fours.

XIV The release of a single leg or arm in position on all fours is expressed by leg or arm gestures.

XV Gaps in both support columns (that means gaps in all four columns on the "quadruped" kinetogram), indicate a jump.

XVI A turn sign placed in a support column means that the body rotates around its chief axis, the head-foot axis, no matter whether it is in an upright, slanting, or horizontal situation. A turn sign relates to the cross of the body axes.

XVII In body wheeling the turning is related to the standard cross of axis, not to the chief axis of the body.

XVIII By the "secret turn" from a particular moment all spatial directions are renamed, with exception of the vertical, and they are then related to another front.

XIX Normal cartwheeling is a rotation of the body around its forward-backward axis. The extraordinary fact of this movement is the occurrences of two secret turns.

XX A somersault is a rotation of the body around its lateral axis. In this rotation there is no change of front.

F LABANOTATION VERSION AND MARIA SZENTPÁL VERSION IN COMPARSION WITH KINETOGRAPHY VERSION.

There are some small differences in notating usages and, occasionally in symbols and rules, between Labanotation version, Maria Szentpál version, and Kinetography version.

F 1. **The use of the retention sign:**

F 1 a) **The use of the retention sign in support columns with sitting and lying:**

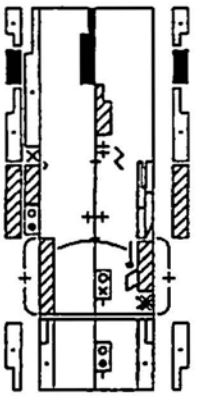
LAB F 1a.1. "Retention of weight on parts of the torso is understood until a movement or new support appears that causes the supporting surface to change. Retention signs are not written in these cases." (AH part3 p. 66; 23.22)

F 1a.2. "A space in the support column no longer means absence of support. Springing into the air, jumping up from sitting or lying must be specifically written." (AH p.395)

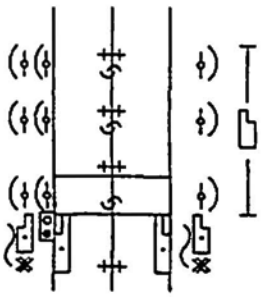
F 1a.3. "The addition of a new support such as a hand does not automatically mean that all the weight is taken on that part of the body; it will be an addition to the existing supports." (AH p.395)

F 1a.4. Ex.113 (= AHpart3 ex.22x) shows a transition from lying to standing up.

F 1a.5. Ex.114 (= AHpart3 ex.24g) shows jumping forward in a sitting position.



113.



114.

F 1a.6. Comment: The rule for the retention sign in the support column in sitting and lying is not followed up very consistently in LAB version.
(see app. p.12, p.13, p.14; framed in orange F1a)

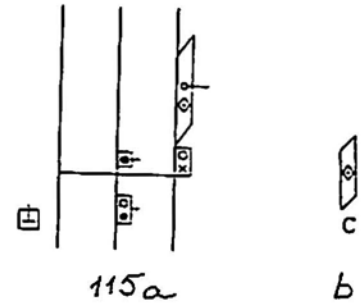
F 1a.7. If we do not use the retention signs in the support column in sitting and lying, we have to use a lot of release signs, because a new support in sitting and lying does not automatically cancel the previous support.

MS F 1a.8. "In sitting, a gap in both support columns does not mean a jump, but a holding of weight, thus no "o" sign has to be written for this hold" (MS B., p.35, underlined).
Movements in lying: "...the hold sign rule is the same as that in sitting." (MS C.II. 1. (26), p.47).

KIN F 1a.9. Gaps in both support columns (in all four columns of the "quadruped" kinetogram) as in standing upright, indicate a jump.

F 1 b) **The retention sign placed in the rotation sign:**

LAB F 1b.1. A spot hold is added in the rotation sign to underline that the body part, while rotating, stays over the same spot, either being lifted or brushing the floor.
(Ex.115a = AHpart3 ex.30c, ex. 115b = AHpart3 ex.40r).



MS F 1b.2. This way of writing is used also in this version.

(see app. p.9, p.11; framed in orange F1b)

KIN F 1b.3. This way of writing is not in use in the Kinetography version.

F 2. **The description of distance:**

F 2.1. The space measurement signs in all versions are used in the same way. However, within the varied scales for steps there exist some differences.

F 2.2. Exact statement for small steps / for large and very large steps:

LAB F 2.3. For the exact scale for small steps (increment1/6) the pre-signs are given as follows (Ex.116 = AH part 3, p. 122):

× = 1/6 of the standard steplength
× = 1/3 " " " "
⊗ = 1/2 " " " "
✱ = 2/3 " " " "
✱ = 5/6 " " " "

= 1 standard steplength

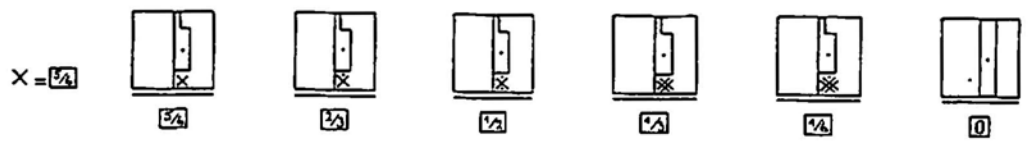
(increment 1/6)

F 2.4. Comment: If it were written smaller than the standard steplength it would be in agreement with the differentiated scale for small steps in the Kinetography version.

F 2.5. Exact statement for large and very large steps:

F 2.6. By large steps (AH-part3, p. 122) each degree of width increases the steplength by 1/4 and with very large steps each degree of wideness increases the steplength by 1/3. So for 2 standard steplengths the pre-sign is , for 3 standard steps the pre-sign is , and for 4 standard steps the pre-sign is .

KIN F 2.7. Differentiated scale for small steps (Ex.117 = DKL 652).

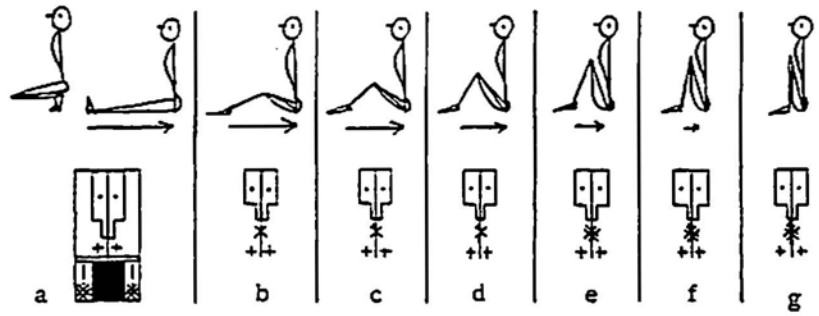


117.

F 2.8. Exact statement for large and very large steps:
With large steps each degree of width increases the step-length by 1/6. So for 2 standard steps is used (DKL 651).
With very large steps each degree of width increases the step-length by 1/3 and for 3 standard step-lengths is also used (DKL 650).

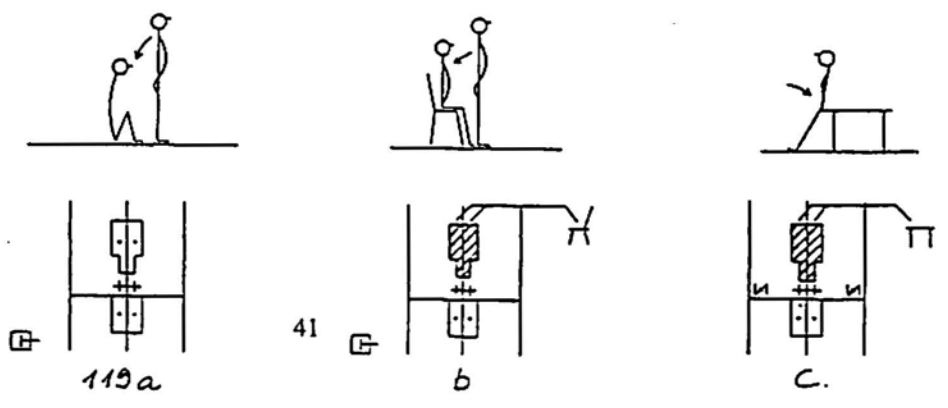
F 2 a) **The distance from standing/kneeling to sitting:**

LAB F 2a.1. "A support on the hips may be either close to or far away from a previous support on the feet. For practical purposes the length of the leg has been taken as the measurement of distance, providing a six-degree scale identical with that for contraction of the legs. When no distance is indicated the hips support at the full length of the legs. The shorter the distance, the more the legs will be bent". (AH p.391) (Ex118 = AH 597a-g)



118.

F 2a.2. There is a "new rule" in use for the distance in sitting down from the standing position.
The main difference from previous rules is that the direction signs placed in the support columns above the hip signs (without narrow signs) no longer mean sitting down backwards by the full length of the legs from the former points of support of the feet, but sitting down backwards at a comfortable distance.(see AH part3, Note 34; p.165)
(Ex.119a-c = AHpart3 ex:21b, 21c, 21g)



119a b c.

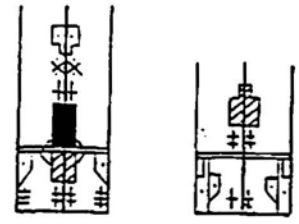
F 2a.3. Ex.119a "States no specific distance" (AHpart3, 21.5.) Ex. 119c: "Shows sitting on the edge of the table. The indication of the legs remaining extended helps to confirm the height." (AHpart3, 21.6.)

F 2a.4. "According to the new version of rules, measurement signs can be used as pre-signs to make a statement of *relative* distance, e.g. the 'narrow' sign can be used to state 'sitting down a small distance behind where you were'. They can also be used for *exact* distance measurement, in which case, distance for sitting down is related to the length of the legs and the meaning of the measurement signs is the same as in the old way of writing." (AHpart3, Note 34 (2); p.165)

F 2a.5. Comment: This new proposition is a relative statement.
"Comfortable distance" can be very different for each person, it is always a matter of personal feeling, and therefore one must always indicate the knee flexion.

MS F 2a.6. Sitting down from standing: "Distance however is not measured according to standing, but according to the length of the leg, thus normal distance = the length of the leg. For this reason for smaller distances the whole 6/6 "x"-scale has to be used". (MS B.II .1., p.37)

F 2a.7. Sitting down from kneeling: "The direction of sitting down is taken from the knee, whereas the distance measures do not change". (MS B. II 2., p.38)
(Ex.120a = MS, B. Ülés: fig.29a)


120 a b

F 2a.8. Kneeling up from sitting: "We do not need to write distance because one can only come up to kneeling where the knees were in the sitting position". (MS B.III., first paragraph, p.39)
(Ex.120b = MS, B. Ülés: fig.35a)

F 2a.9. In kneeling positions in MS version the distance of one step length = the length of the leg:
(see app. p.2, p.10; framed in yellow F2a)

F 2a.10. Paired kneeling: "Distance is shown as in standing with the space measurement signs "ˣ " and "ᵘ". In open positions, the normal distance between the two knees is the length of a leg. (In this only the 4th position will be an exception)." (MS A.I.1. Distance, p.22)

F 2a.11. Mixed kneeling: "The normal distance between the kneeling knee and the foot of the reposing foot is the length of the thigh which equals 1½ step lengths. Thus in mixed kneeling the degrees of the 6/6 "×"-scale are to a certain degree larger than in standing (as one has to divide the "ˣ"-scale from that normal step length). For the degrees of " ᵘ" we use the same meaning of one degree: each degree lengthens the normal distance by ½ footlength. When the reposing foot has no weight or is only ¼ weighted, the bending degree of this leg stands for the distance of the position (distance results automatically from the degree of bending)." (MS A.I.2. Distance, p.24)

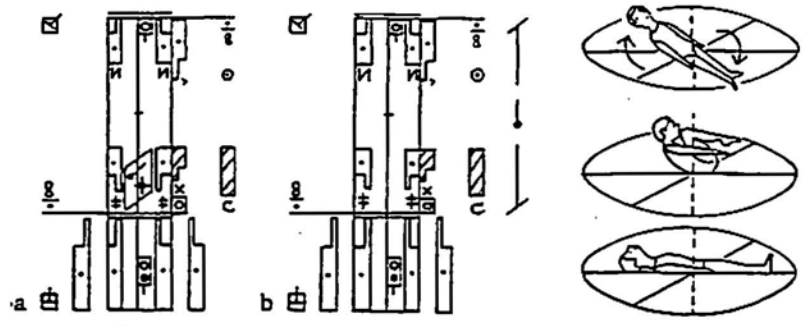
F 2a.9. For the movements from kneeling to sitting MS uses the same scale as for sitting down from standing. From kneeling to sitting the distance she uses is 1/2 step-length. All others use for sitting down from kneeling the distance of 1 step-length = the length of the thigh.
From sitting to kneeling all use the same distance, 1 step-length = the length of the thigh.

(see app. p.6, p.17; framed in yellow F2a)

F 2a.10. Comment: The length of the thigh is not variable.The distance from kneeling to sitting down or vice versa is always the same, namely the length of the thigh = 1 step-length;

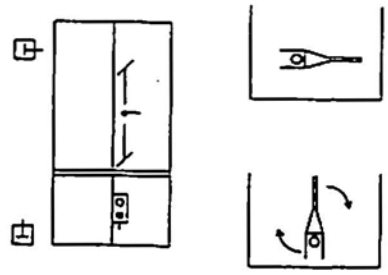
F 3. **The use of writing body wheeling and the combination of log rolling and body wheeling:**

LAB F 3.1. "In wheeling, while lying on the ground, an extremity of the body describes
a horizontal circular path around a vertical axis. Where no progression is indicated wheeling is around the centre of the body. If the axis is at the head, the feet will describe the circular path, and vice versa. Such an action may be written with a circular path sign or described as a revolution around the vertical line of gravity by placing the key + within a turn sign." (AH p. 472)
(Ex.121 = AH 726a+b)



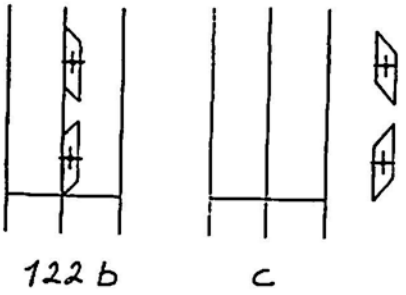
121.

F 3.2. "Wheeling is indicated by a circular path sign placed in the support column. The Constant Vertical Axis is automatically understood with these signs, as well as the fact that swivelling on the floor occurs as in pivot turns." (AHpart3, 28.2.; p. 84)
(Ex.122a = AHpart3 ex.28)

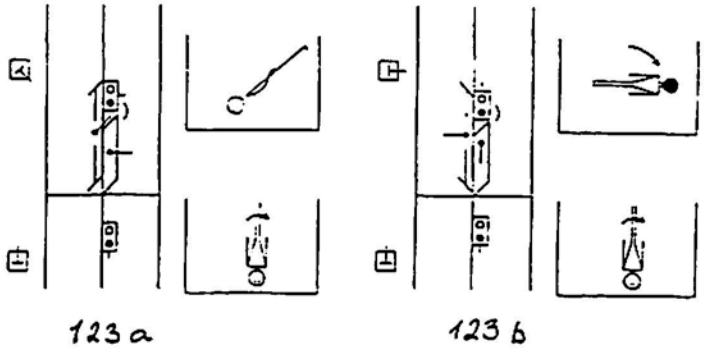


122 a

F 3.3. "Alternatively, wheeling can be written with a rotation sign containing a Standard Key or (outside the staff)." (AHpart3, 28.2.; p.84)
(Ex.122b-c = AHpart3 ex.28b-c)



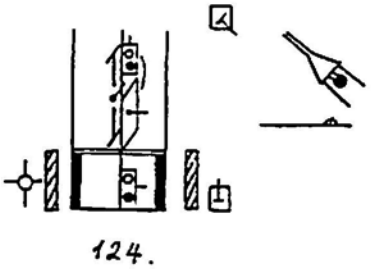
F 3.4. "When wheeling and rolling occur at the same time in the same direction (either clockwise or anticlockwise), the degrees of each must be added up to determine the new Front. When they are in opposite directions the amounts must be subtracted." (AHpart3, 29.2.; p.88)
(Ex.123a-b = AHpart3 ex.29a-b)



(see app. p.9, p.10, p.11, p.13; framed in yellow F3)

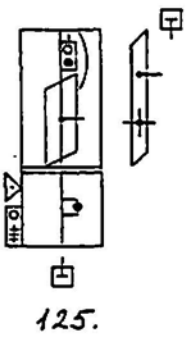
MS F 3.5. "As in sitting, in lying the turn sign in the support column means log rolling and the circular path sign in the support column means body-wheeling". (MS C.II.3., p.48)

F 3.6. In the examples for simultaneous log rolling and wheeling the turn sign and the circular path sign are written side by side in the support columns; the turn sign in the same column as the trunk sign and the circular path sign in the other.
(Ex.124 = MS, C. Fekvés: Fig. 51)



(see app. p.9; framed in yellow F3)

KIN F 3.7. In the combination of body wheeling and log rolling the symbol for body wheeling is placed beside the staff and the turn sign for log rolling is written in the support columns.
(Ex. 125 = DKL 493f)



F 4. **Some other different writing usages:**

F 4 a) **Floor contact:**

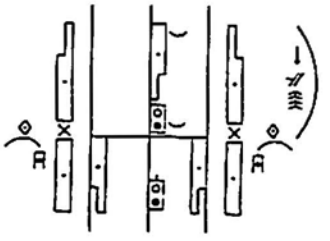
LAB F 4a.1. The contact bow for floor contact for any body part is drawn from the body part to the outside of the staff into empty space.
(see app. p.10; framed in yellow F4a)

MS + KIN F4a.2. The horizontal bow is drawn from the body part to the symbol for ground (T within a quadrat) placed outside of the staff, usually to the right.
(see p.4; ex.1b, 3 and app. p.9; framed in yellow F4a)

F4a.3. In all versions a horizontal bow ending in support column means touching the floor.

F 4 b) **The way of writing pushing:**

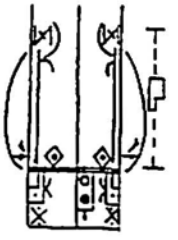
LAB F 4b.1. uses the effort sign for pushing. "The direction of the push can be shown by pin signs." (AH part3, 40.22.; p. 146)
(Ex.126 = AHpart3 ex.23e)



126.

(see app. p.11; framed in yellow F4b)

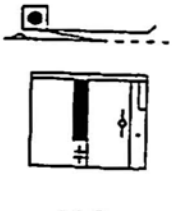
MS + KIN F 4b.2. use for pressing a black accent sign placed in a vertical bow. Direction of pushing is indicated by a pin sign within the bow.
(Ex.127 = MS, C. Fekvés: Fig.30)



127.

F 4 c) **"Above" pin:** (Used only in Labanotation version)

F 4c.1. "Above" pin is introduced in AH p. 391. In example 128 an "above" pin shows the leg is slightly higher, i.e. not touching the floor.
(Ex. 128 = AH part3 ex. 3k)

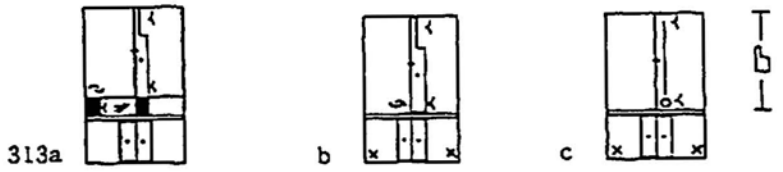


128.

(see app. p.12; framed in yellow F4c)

F 4 d) **Gliding support, sliding steps:**

LAB F 4d.1. " In sliding on one foot, as in skating, the weight is placed on the new support before it starts to slide. The impetus for the movement is derived from the back foot which pushes away." "The duration and the direction of the sliding can be shown by a path sign outside the staff" (AH, p.219)
(Ex.129 = AH 313a-c)



The weight is shown to be entirely on the right foot before the sliding action starts.

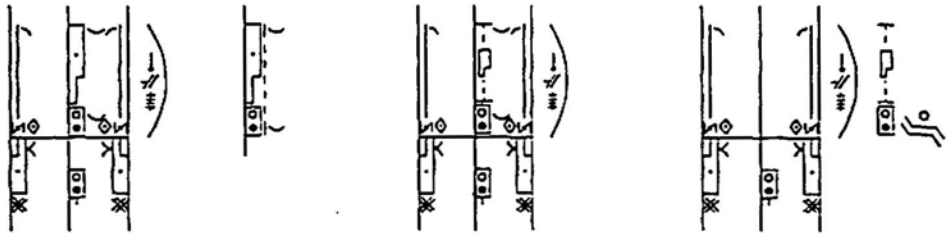
The left foot releases from the floor as the sliding action starts.

During the path forward, sliding on the whole foot occurs; weight is only on the right foot.

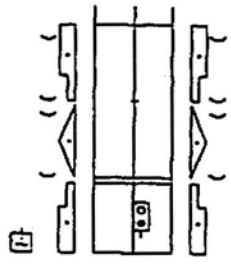
129.

F 4d.2. "For sliding on other parts of the body the small horizontal contact bows are placed at the start and at the end of the direction symbol representing the slide. If sliding takes place only during part of the movement, the bows are placed to mark beginning and end of the sliding action." (AHpart3, 23.2.; p.62).

F 4d.3. "Path sign can only be placed in the support column when the whole body (the bulk of the body) is displaced in space." (AHpart3, 23.7.; p.63) "The path sign can alternatively be placed outside the staff on the right. Sliding is indicated in this example by the doubled supporting bow." (AHpart3, 23.8.; p.63)
(Ex.130 = AHpart3 ex.23a-d)



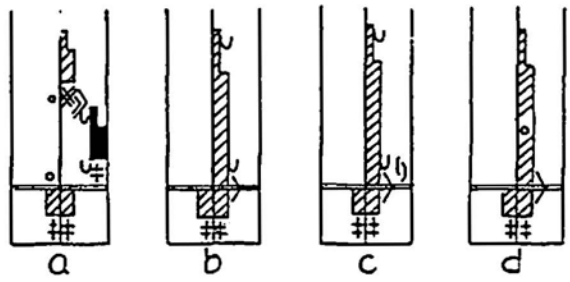
F 4d.4. Sliding for limbs: "Sliding for arm gestures is written in the same way as for leg gestures, i.e. with small horizontal bows placed at start and finish of the direction symbol." (AHpart3, 40.3.; p.142)
(Ex.131 = AHpart3 ex.40b)



131.

MS F 4d.5. Ex.132 (= MS, A. Térdelés fig.94a-d) ".. shows the four main types of sliding on the knees. In a-c the so called unspecified hook was used to show the constant contact with the floor; this sign is diminished from the bow for touches, its shape is a " U " shape.In kneeling (and later in sitting too) we use them for sliding." "The difference between the movement in b and d: in b a touching

sliding becomes more and more weighted (this is understood to happen), whereas in d from the very start full weight is kept on the sliding knee (this is shown with the "o" in the direction sign." (MS A.IV.3. (94a-d), p.32)



132.

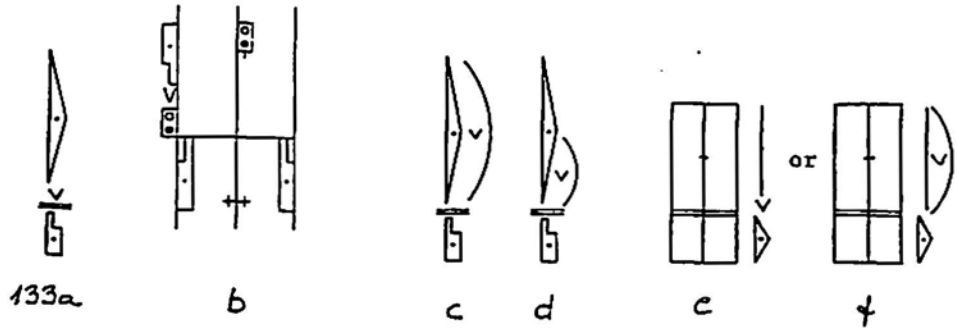
KIN F 4d.6. "Gliding supports are recognised from the fact that the foot keeps the whole weight while the body is travelling. Such a movement occurs in skating. This way of moving can be expressed either by placing the round retention sign in a second support sign, or placing the retention sign in the support column and indicating the travelling by a path sign." (DKL 218c,d; p.46) (see B 5, p.13)

F 4d.7. Sliding touch on the floor is written with the double touch sign.

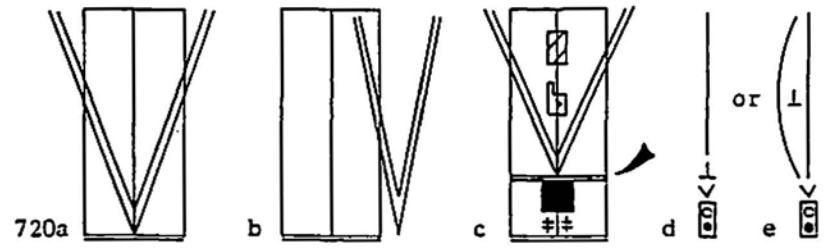
F 4d.8. Sliding steps = two identical foothooks; this is the same in all versions.

F 4 e) **Successive movement:**

LAB F 4e.1. Method of writing sequential movement:
"Sequential movement is written with the sign V or Λ placed as a pre-sign before a direction symbol when the timing of the sequence and change of direction are the same." (a , b). "When placed within a round vertical "passing state" bow, the timing of the action can be shown by the length of the bow..." (c, d). "When there is no change of direction the succession sign is followed by a duration line to indicate timing." (e, f) (AH p.467)
(Ex.133a = AH Fig. 717a; b = AHpart3 ex. 22g; c, d = AH Fig. 717b, c; e, f = AH Fig. 717d,e)



F 4e.2. The double increase sign written across the whole staff is the way of writing an outward succession which flows through the whole body, (inward sequences can also occur). The wave starts at the fixed, lower end of the body and progresses towards the free, upper end of the body. The appropriate direction symbols are written within the stave, across the centre line. (Ex.134a-e = AH fig.720a-e)



An outward body wave; general description

A body wave on the right side of the body

An impulse over forward and upward

A succession over forward through the torso only

134.

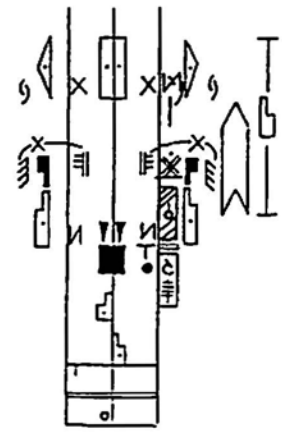
(see app. p.9, p.12, p.14; framed in yellow F4e)

KIN F 4e.3. The successive transference of the weight is indicated by the increase sign placed in a vertical bow. (Ex.135 = DKL 465a).

F 4 f) **Somersaulting in the air:**

LAB F 4f.1. "Simple revolutions in the air - that is, without special leg gestures - are written in the same way as simple turning jumps. Two straight lines are drawn in the leg gesture column to show that the body is no longer supported on the feet. When leg gestures occur during revolutions on the ground, a hold sign is placed within the revolution sign to indicate that the weight remains on the ground." (AH p.473) (Ex.136a-f = AH 728a-f)

MS F 4f.2. Uses the same way of writing somersaulting in the air as KIN version.Somersault is placed outside on the right side of the kinetogram. (Ex.137 = MS, E. Akrobatika fig. 37)



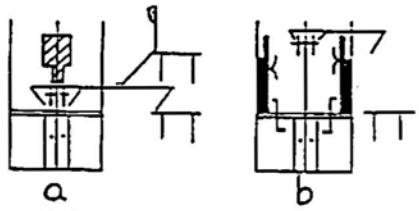
137.

F 5. **Movement writing --- position writing:**

F 5.1. Both these possibilities of writing are used in the Laban system of notation.

F 5.2. Movement writing shows the actual movement progression, position writing the end result of the movement. Position writing requires additional statements (spot holds or carets) to clarify how ending position is reached.

LAB + MS

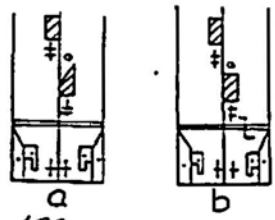


a b

138.

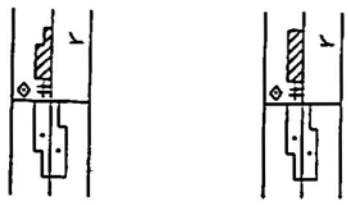
F 5.3. Ex.138a,b (= MS, B. Ülés: fig. 24a,b): Sitting down on the rim of a table with stretched legs
a) written with movement writing, b) written with position writing.

F 5.4. Comment: The carrying sign should have been written in Fig.a) at the end of the movement like in Fig.b). The length of the direction sign indicates how long the progress from standing to sitting lasts. At the beginning the hips are touching the table. The carrying sign indicates a touch which includes the taking of weight, here it means that the body is carried.



a b

139.



140a b

F 5.5. Ex.139a,b (= MS, B. Ülés: fig.36a,b): Starting position sitting between the feet, knees directed diagonally forwards. First coming up to the right knee high level, then steping with the left knee into a 1st pos. a) in movement writing, b) in position writing.

F 5.6. In ex. 140a,b (AHpart3 ex. 37 f, g) "The spot hold states that the left foot is not picked up but stays where it was."(AHpart3, 37.6.; p.130) Ex.a and b means the same; a. shows movement writing, b. shows position writing.

KIN F 5.7. Position writing is used only in starting positions and travelling jumps from both feet to both feet.

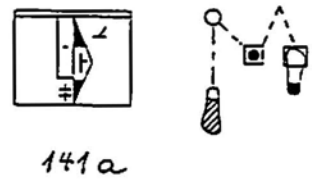
F 5.8. The basic feature of Kinetography Laban is the ability to record movement occurences as a series of changes and not as successions of static poses. Movement is the continual change of the body (the centre of gravity) in space and time. Direction signs are movement indications and because of this the direction signs in the case of supports indicate the direction towards which the performer should progress. It is important to know in what direction the following movement shall go, what shall be done - not what occurs after something has happened. Therefore we should use position writing only for starting positions, and in other exceptional cases like travelling in jumps in open positions.

F 6. **DBP-system:**

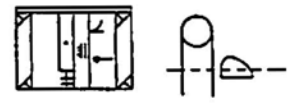
F 6.1. The DBP (Direction-from-Body-Part) - system is an addition to the Laban system and is in use in LAB and MS versions; A System for Determining Directions for Supports and Gestures that Contact the Floor in Relation to a Particular Body Part. This system was proposed by Maria Szentpál and accepted at ICKL 1985.

LAB + MS F 6.2. In this system the point of reference for directions can be any body part which was or still is supporting or contacting the floor. When the reference for DBP is a body part which was not contacting, and will not contact the floor, it is understood that the point of reference is the point at which the vertical line through the reference part intersects the floor.

F 6.3. "The body part sign in a DBP is the 0-point of directions for the body part written with DBP. In DBP distance is judged as in standing, regardless of what the normal distance for the respective position or movement may be." (MS A.V.1.- 2., p.33)



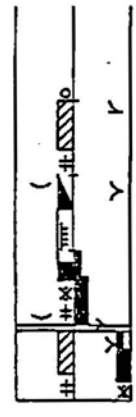
141 a



141 b

F 6.4. "Exact distance for DBP indications is always measured from the reference part (i.e. the body part from which the direction is judged). This applies even if weight is also being carried by other body parts. There is no distinction of track in DBP indications." (AH part3, 36.17.; p.126)

F 6.5. "DBP always relates to the (middle of the) body part referred to." (AHpart3, 41.5.; p.148) "In starting positions with kneeling written with a standard direction and the DBP it is the standard direction that is determined first." (AHpart3, 24.4.; p.68) (Ex.141a = AHpart3 ex.8b; b = AHpart3 ex.41g; c = AHpart3 ex.20d)



141 c

F 6.6. In Kinetography Laban all directions are related to the standard cross of axes and so to the front of the performer. Direction signs are movement indications.

F 6.7. In the case of **supports** they indicate the direction towards which the performer should progress, by which the centre of gravity will be brought above a new "place". ""Place" is the main point of orientation in analysing and writing supports."(ESK 1; p.21)

F 6.8. In the case of "**gestures** any notation symbol will indicate the final point in space where the particular body part has to arrive." (ESK 1; p.20) "The body parts which are free at one end and joined at the other to the trunk or other sections of the body, can move freely and are analysed in relation to the particular joint of attachment which is its "centre". The "centre" is the point of relation from which every direction of a body part is judged within the spatial model. The "centre" is the main point of orientation in analysing and writing gestures." "(ESK 1; p.21)

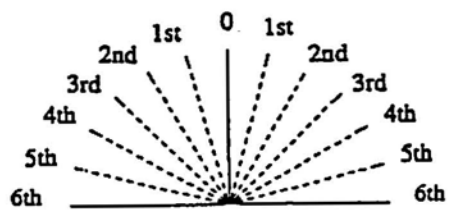
F 6.9. In DBP-system the directions are analysed in an entirely different way and can not be identified with the system of Laban's notation.

F 7. **Angling:** (used in Labanotation version)

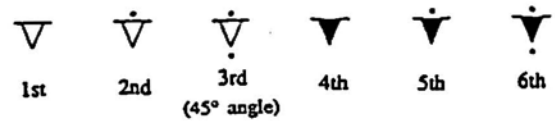
F 7.1. Labanotation version made an attempt to solve the problem of notating levels in kneeling, by introducing "Angling". Angling is an addition to the Laban system accepted at ICKL 1983.

LAB F 7.2. "Angling describes the relationship that exists between two lines extending from the same point. In a kneeling situation angling is used to describe the relationship between the thigh of the kneeling leg and the surface of support (usually the floor). The knee is the point at which the two lines of thigh and floor meet." (AHpart3, 7.1.-7.2.; p.14) (Well presented in AHpart3 p.14-16).

F 7.3. When the thigh is in a vertical line to the surface of support, it is considered to be "0" for angling. In ex.141a (= AHpart3 ex.7a) the horizontal line represents the floor and the vertical line the thigh of the kneeling leg.
Ex.142b (= AHpart3 ex.7c) shows the six increments in angling backwards.

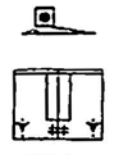


142 a

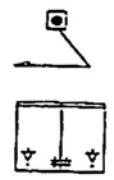


b

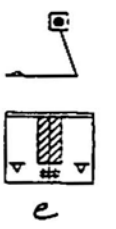
F 7.4. "Angling six degrees backward in kneeling results in as low a kneel as possible." (AHpart3, 7.7.; p.14) "... empty direction symbols may be used in the support column to give the basic position (here 1st position) while angling indications give the precise level." (AHpart3, 7.8.; p.14) (Ex.142c = AHpart3 ex.7d)



F 7.5. "In angling three degrees backward, the thigh forms 45° angle with the floor." (AHpart3 7.7.; p.14) Although empty direction symbols are often a help in reading they are not necessary and may be omitted. (Ex.142d = AHpart3 ex.7e)



F 7.6. "The angling indication can also be accompanied by direction symbols which indicate level." In ex.142e (= AHpart3 ex.7f) "the angling indication gives the precise information". This example "shows a high 1st position kneeling with the weight slightly backward." (AHpart3 7.9.; p.14)



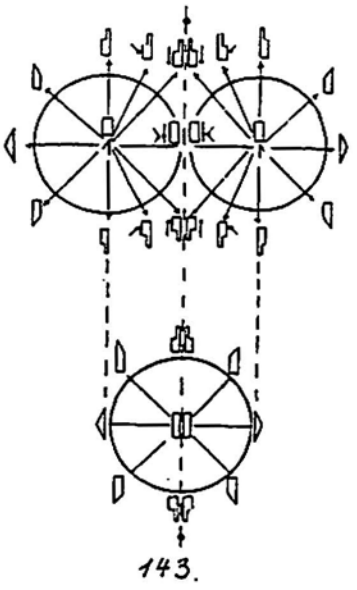
F 7.7. All directional indications relate on principle to the standard cross of axes, that is, to the front of the performer at that very moment, and so to the vertical. Normaly when horizontal meets vertical it is called 90° angle. When the two lines approach each other the angle is growing smaller; in angling it is just the contrary. (Contradictions which this method of writing contains are clarified in more detail in ESK paper No. 6 by Christine Eckerle, 1989).

F 7.8. Because of this fact "angling" is feeding into the system in an alien way. It is a different way of analysing and writing movements and cannot be identified with the system of Laban's notation.

F 8. **SpB-system (the system of the split body):**

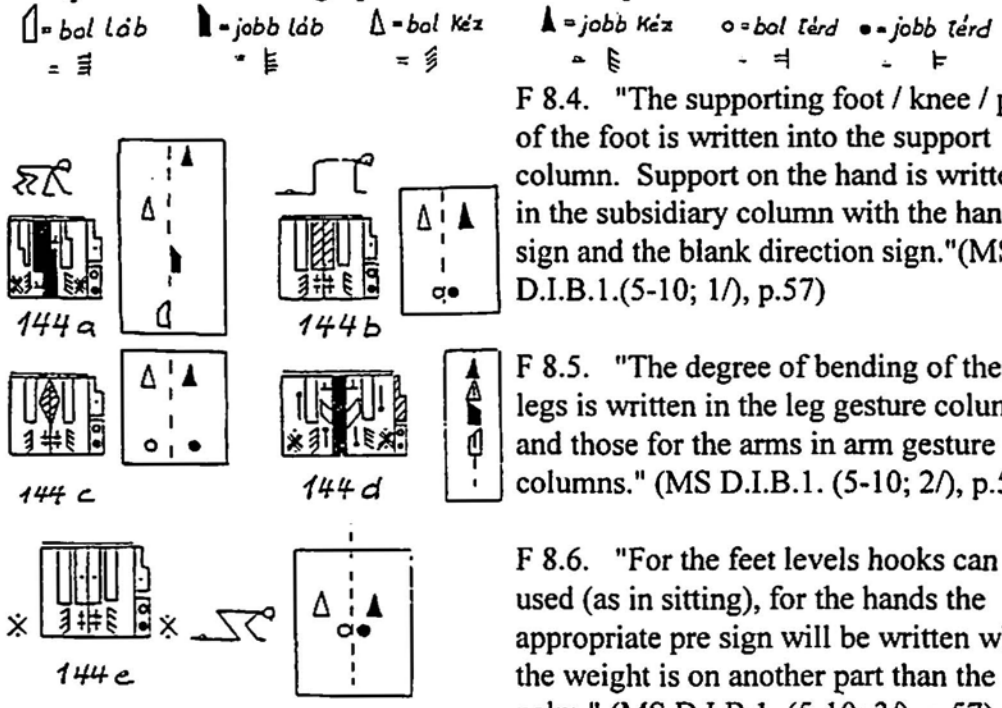
F 8.1. Another attempt to solve the problem of notating supports on all fours is given in MS version. This system is called SpB (the system of the split body; in Hungarian: divided direction-estimation).

MS F 8.2. In this system one regards the human body as if it were composed of two bodies. One of the "bodies" has only arms and hands, the other has only legs and feet.
The foot positions are written on their own (as in standing or kneeling) and the hand positions are written on their own (as if one would only support on the hands).(re-editing MS D.I.B., p.56)
(Ex.143 = MS, D. Négykézláb: fig. 3).



F 8.3. "There are two ways of using SpB: a) with foot + hand positions, b) with the positions of the feet + the direction of the arms. In both cases one always has to show the direction and level of the trunk." (MS D.I.B., p.56) Here the trunk is seen as the factor which can show the direction and distance relationship between the positions of the hand and foot/knee supports.

Examples 144a-e for using SpB with foot + hand positions.

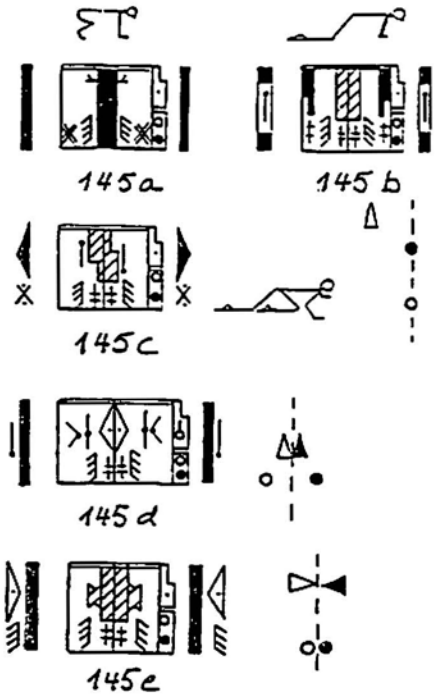


F 8.4. "The supporting foot / knee / part of the foot is written into the support column. Support on the hand is written in the subsidiary column with the hand sign and the blank direction sign."(MS D.I.B.1.(5-10; 1/), p.57)

F 8.5. "The degree of bending of the legs is written in the leg gesture column and those for the arms in arm gesture columns." (MS D.I.B.1. (5-10; 2/), p.57)

F 8.6. "For the feet levels hooks can be used (as in sitting), for the hands the appropriate pre sign will be written when the weight is on another part than the palm." (MS D.I.B.1. (5-10; 3/), p.57) (Ex.144a-e = MS D. Négykézláb: fig.5-8,10)

Examples 145a-e for using SpB with feet positions + arm directions.



F 8.7. "The direction of the arms is written of course into the arm gesture columns, whereas in the subsidiary column we write the hand sign, this shows that there is weight on the hand. In certain cases one may add to the arm direction also that of the hands, in the next gesture column to that of the arm, to facilitate the understanding of the given position " (MS D.I.B.2. second paragraph, p. 57)

F 8.8. Ex.145b " ... it is the direction of the thigh which gives the information about how far the kneeling is from the hands." (MS D.I.B.2. (12-18), p.57) (Ex.144a-e = MS, D. Négykézláb: fig.12, 14,16,17,28)

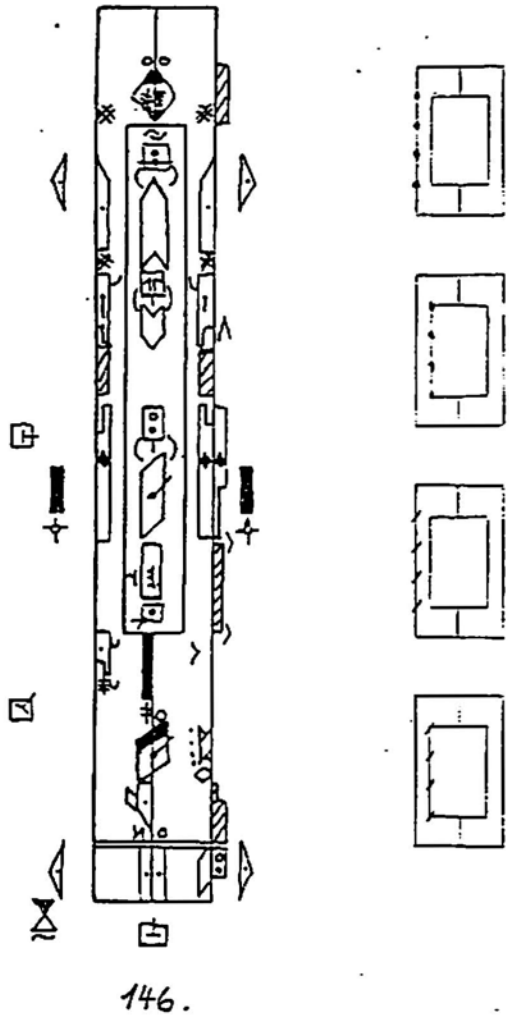
F 8.9. Comment: Ex.145b confuses: there are two direction indications for the thighs at the same time.

F 8.10. In Laban Kinetography supports on different parts of the body, like everything else written in support columns, are movements of the body **as a whole.**

F 8.11. Direction and distance of supports are not related to the situation of the trunk like in the SpB-system. Therefore SpB-system is a different way of analysing and writing movements, and cannot be identified with the system of Laban's notation.

F 9. **Floorwork-Staff:**

F 9.1. For notating floor work Maria Szentpál proposed also the floorwork-staff (=flw-staff); a staff without the centre line. Accepted at ICKL 1989 as a possibility for writing floor work.



F 9.2. Here is one example of using floorwork-staff (Ex.146 = TR 89, p.29). The designs close by show different possibilities for using time marks.

F 9.3. By using the flw-staff the problem of "one block" body parts and "walking over" from one column to another would disappear, but some new problems will appear instead.

F 9.4. Should the flw-staff be used always when other parts of the body take the weight instead of the feet or in addition to the feet? Or shall it be used only thenceforward when one moves for a longer time on the floor; or only when "one block" body parts are used?

F 9.5. The placement and manner of writing time marks. Should the tick (or dot) marks be written on the frame of the flw-staff, or on the outside staff line? The usage of these marks is on trial.

F 9.6. With the original staff all that is written in the two centre columns (support columns) indicates support; with the flw-staff too. With the flw-staff there are two more lines, instead of only one centre line, with bar lines indicated.
It is indeed a question of opinion, but it seems that it is not easier to read and notate floor work with the flw-staff.

G. CONCLUSION

G.1. The movement of a human being is the continual change of the body in space and time. By notating movements we give a generalised instruction for performing a movement sequence. Only if, for special reasons of documentation the measurement of the "step" has to be made precise, one adds the required details in notation. It is essential to understand a detail within the full movement context. What has been before and what comes afterwards, very often conditions the appearence of detail. The Laban system of notation is clearly founded and structured. In order to use this system, we must follow the basic rules of analysing and writing movements, otherwise the system cannot work.

G.2. The notating of floor work seems to be sufficiently covered by the existing means within the Laban system of notation. It is important that the problems and difficulties we encounter are referred to basic rules of notating floor work.

G.3. The basic feature of this system is the ability to record movement occurrences as a series of changes and not as a succession of static poses. The direction signs are movement indications and in the case of supports they indicate the direction towards which the performer should progress. Therefore position writing should be used only in some exceptional cases (starting positions and travelling in jumps in open positions).

G.4. The proposed solutions have to be tested within the context of the system, against its principles and basic concepts, before truly valid conclusions can be reached.
Other ways of analysing and writing movements, like DBP-system (Direction-from-Body-Part), "angling" and SpB-system (the system of the split body), where the directions are analysed in a different way, not following the basic rules of the system of Laban's notation, cannot be identified with this system of notation.

G.5. There is no necessity to develop a new way to notate supporting on body parts. The only way to clear the paths for further developments within the notation of floor work is to refer to the principles and basic concepts of the system.

SOURCES:

DKL = **"A Dictionary of Kinetography Laban (Labanotation)**, by Albrecht Knust, Plymouth, Macdonald & Evans Ltd., 1979

AH = **"Labanotation or Kinetography Laban"**, by Ann Hutchinson, Routledge/Theatre Arts Books, New York, 1977.

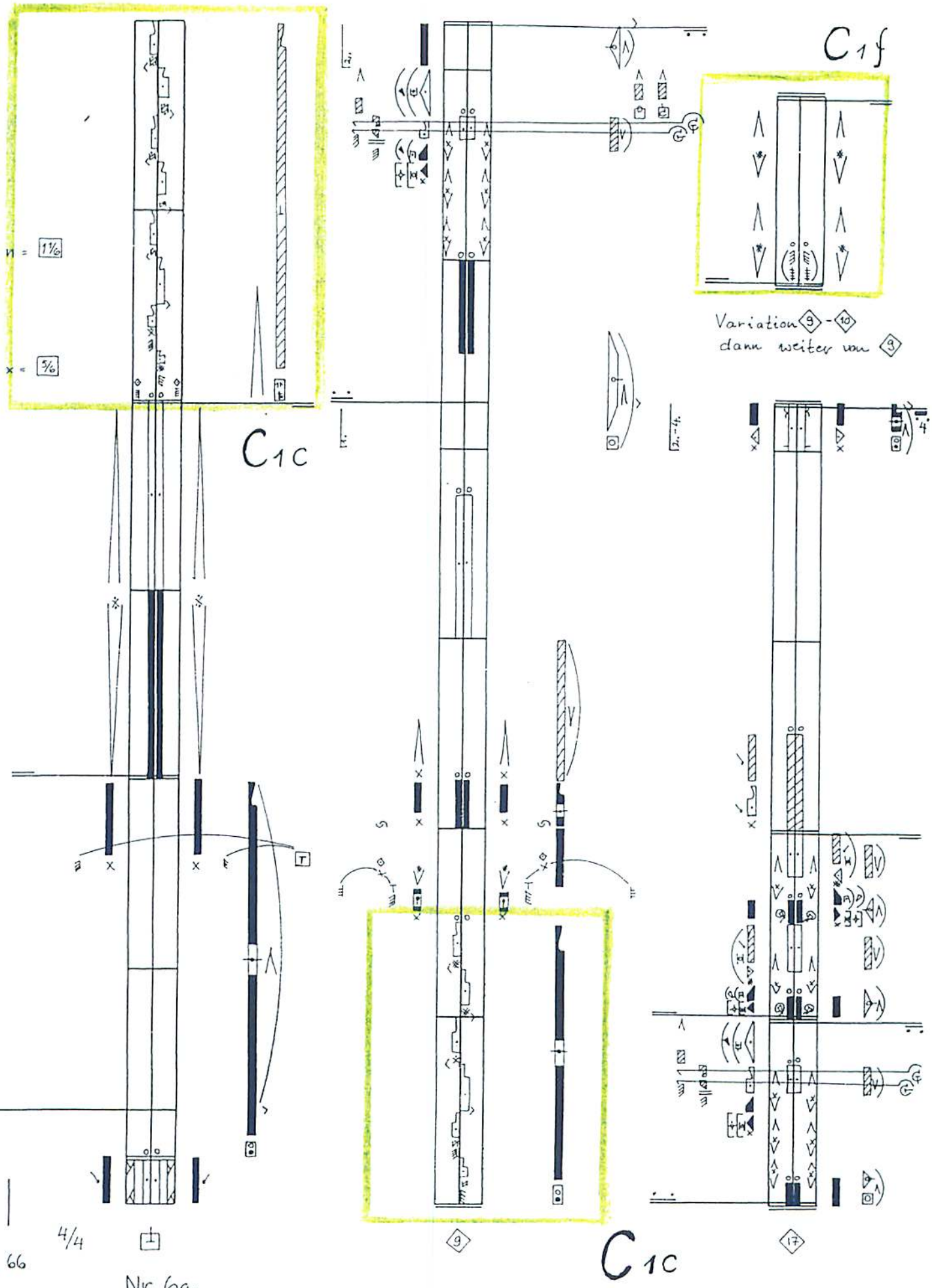
AHpart3 = **"Kneeling, Sitting, Lying"**, by Ann Hutchinson Guest and Rob van Haarst, Harwood Academic Publischers GmbH, Berkshire, 1991.

MS = **"Táncjelírás. Laban-kinetográfia"**, Budabest 1969-75. (The rough translation from Maria Szentpál's Kinetography Laban text-book pages 1-73 contains a few abstracts from her book part II and the main chapters from her book part III).

ESK 1 = European Seminar for Kinetography, Paper No.1. **"Principles and Basic Concepts of Laban Movement Notation"**, 1985.

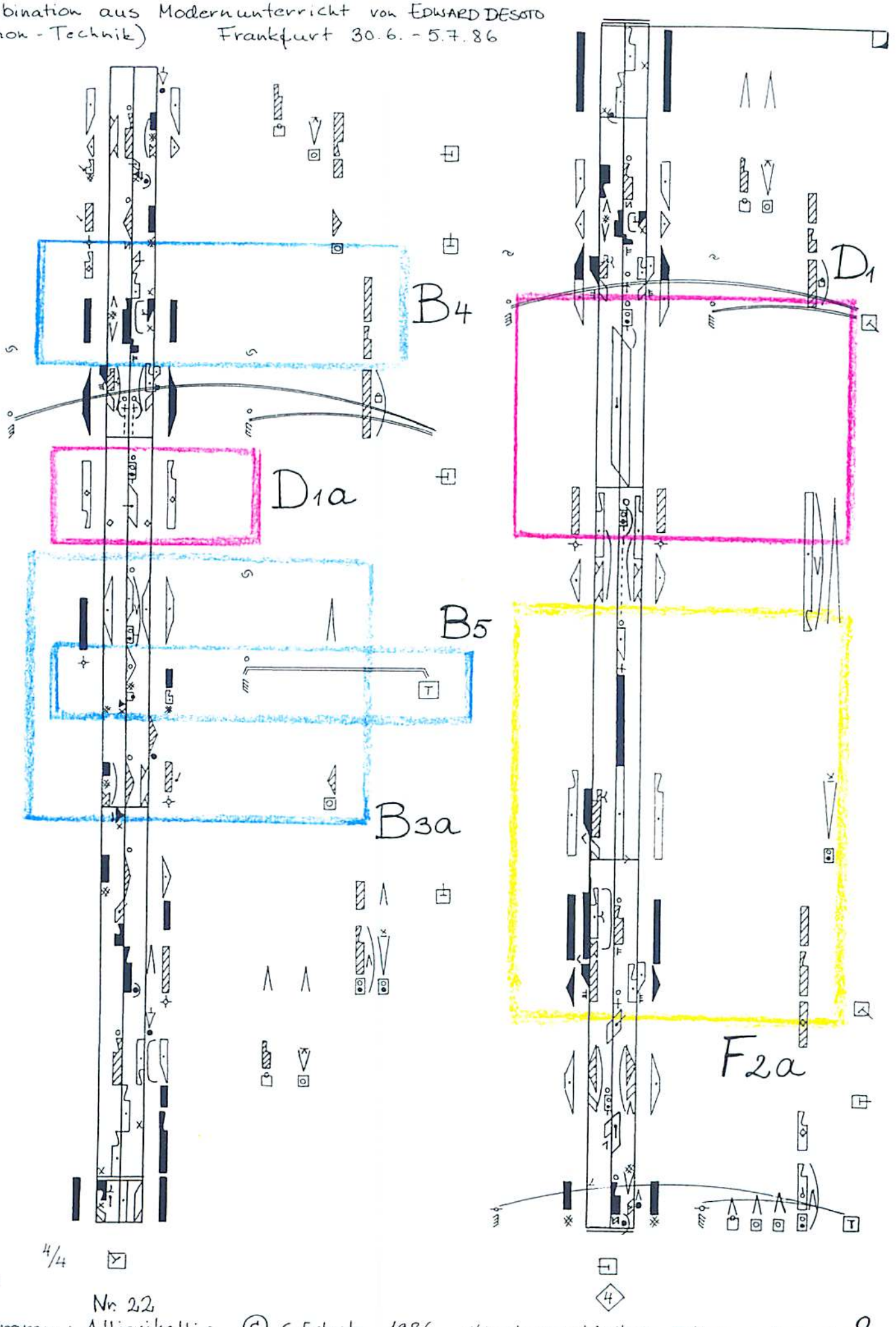
TR 89 = **ICKL 1989 Technical Report**

Übungen aus Modernunterricht von EDWARD DESOTO (Limon-Technik)
Frankfurt 30.6.–5.7.86



Nr. 6a

Kombination aus Modernunterricht von EDWARD DESOTO
(Limon - Technik) Frankfurt 30.6. - 5.7.86



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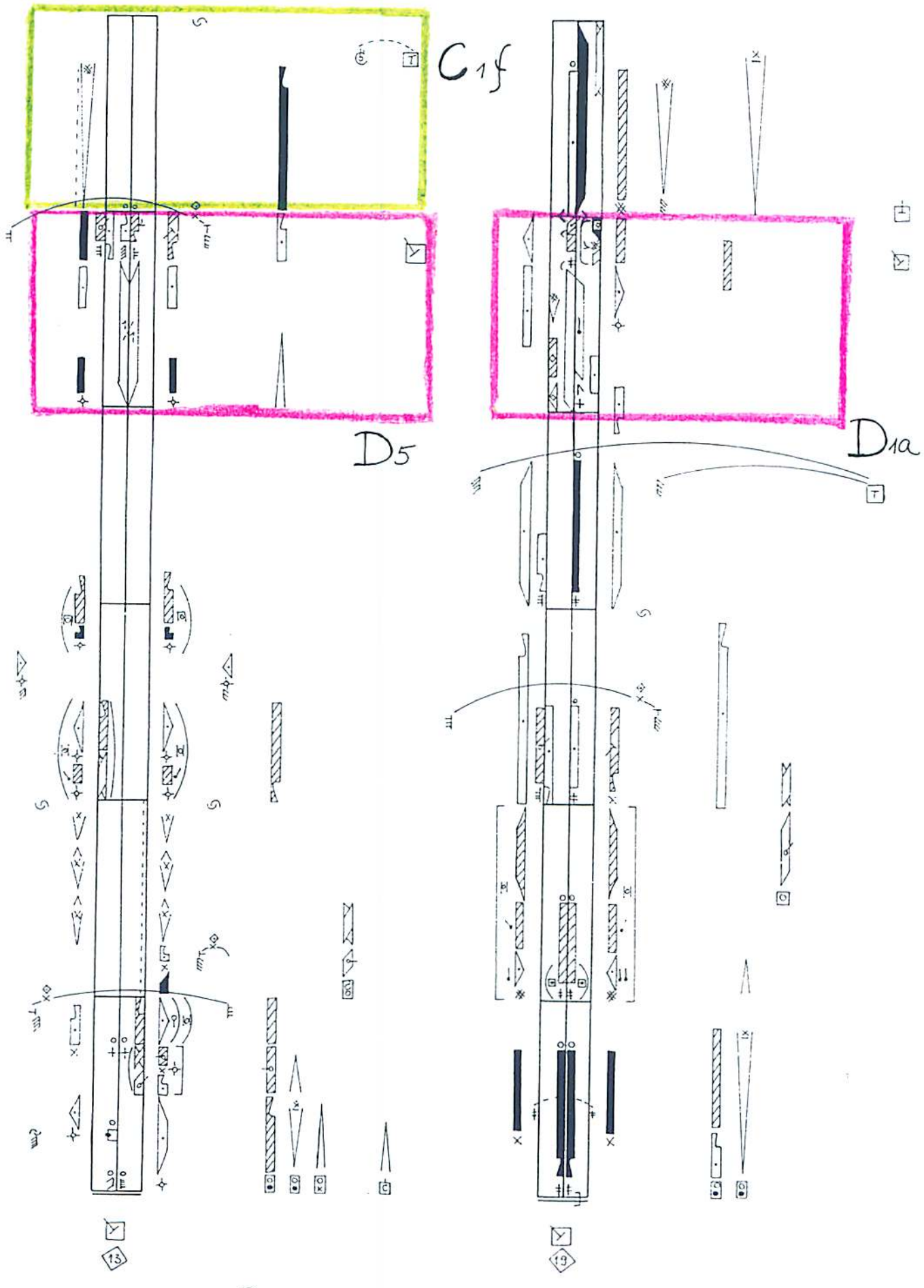
MM = 60

Nr. 22

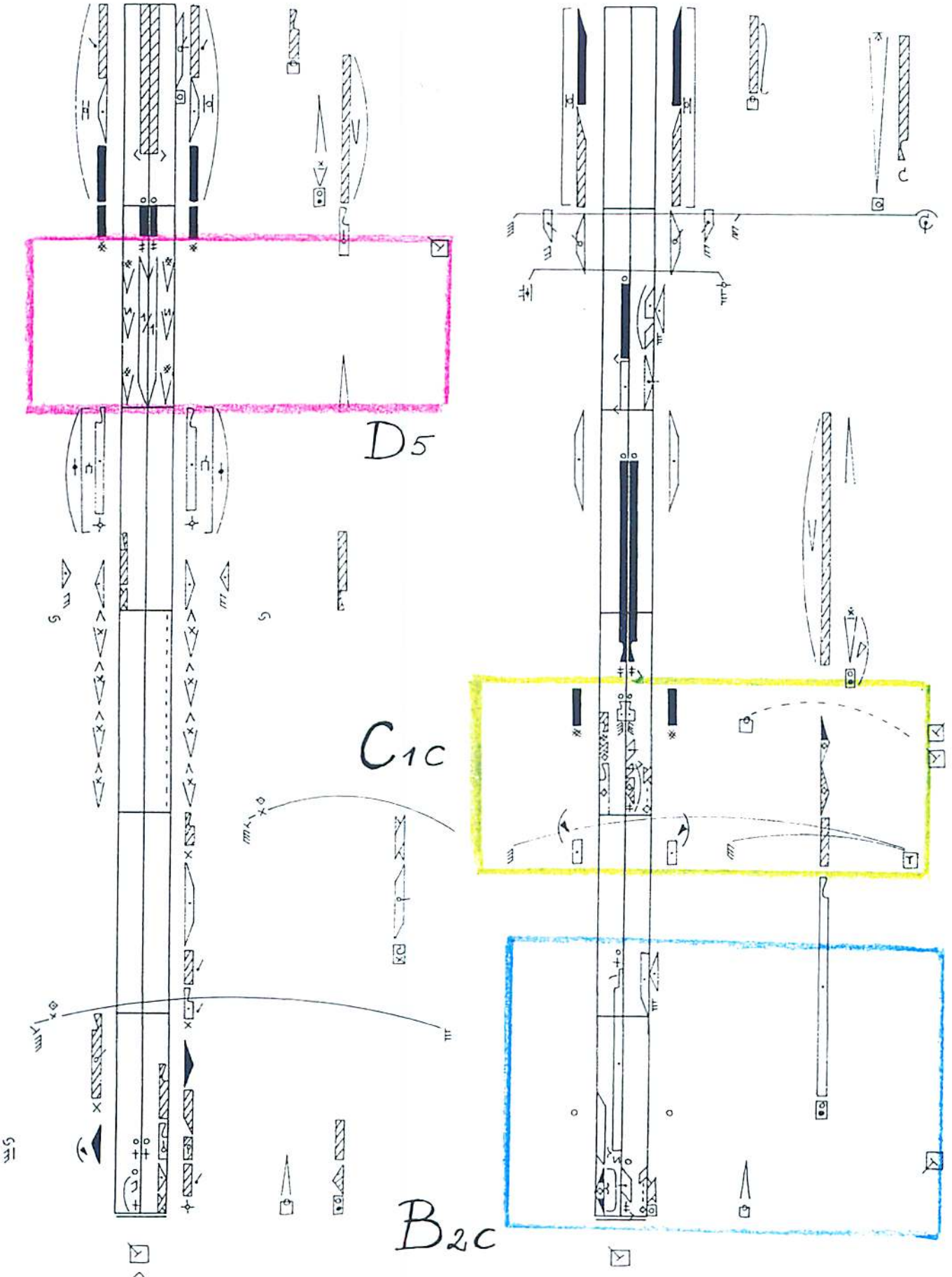
Übungen aus Modernunterricht von Philippe Dahlmann
Stuttgart 14. - 19.4.84

Kinetogramm: A. Hirvikallio



Übungen aus Modernunterricht von Philippe Dahlmann, Stuttgart 14.–19.4.84

Kinetogramm: A. Hirvikallio



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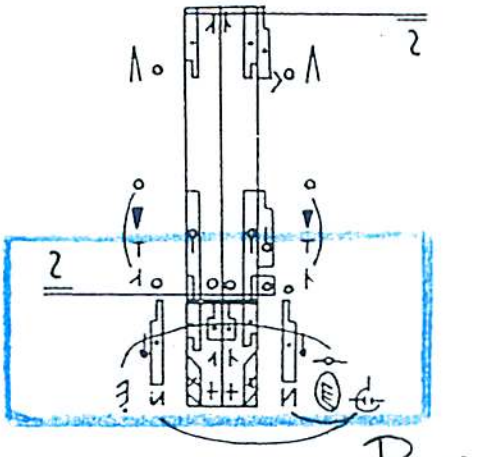
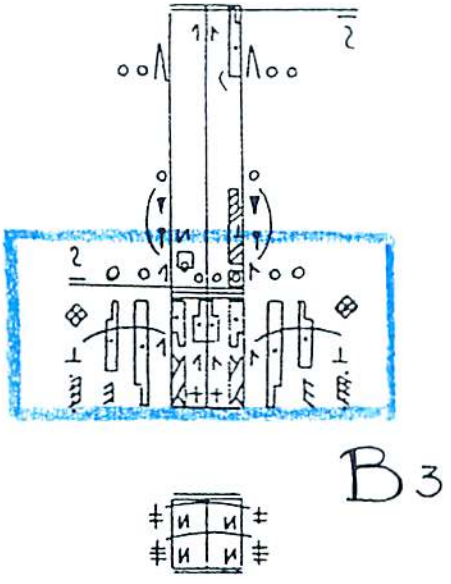


- 93 -



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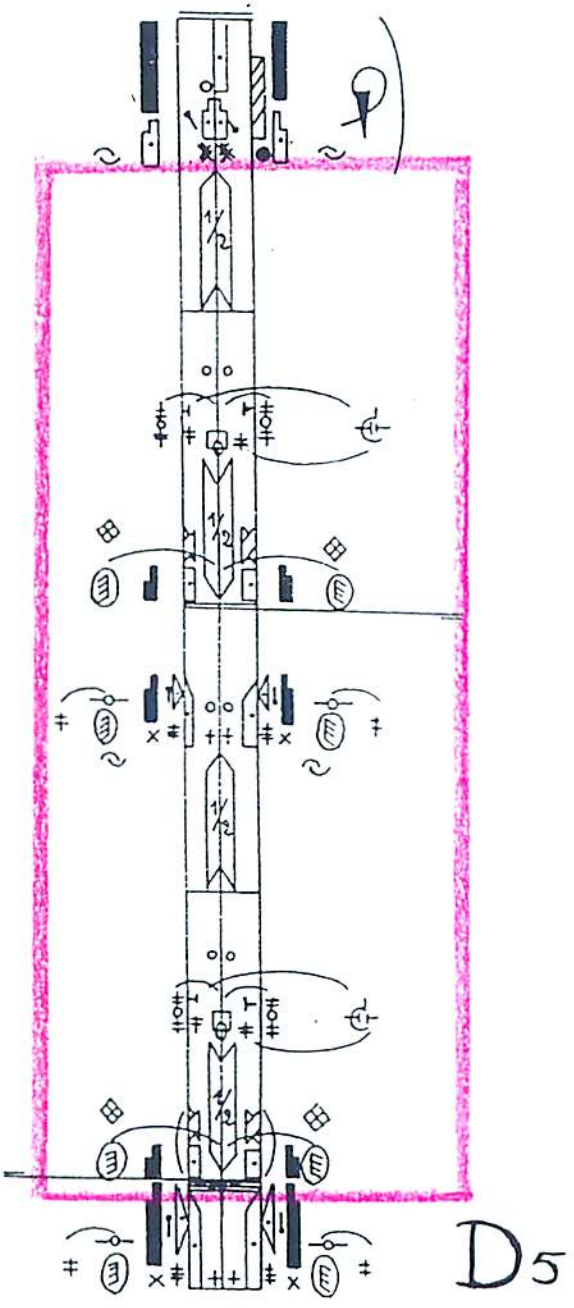

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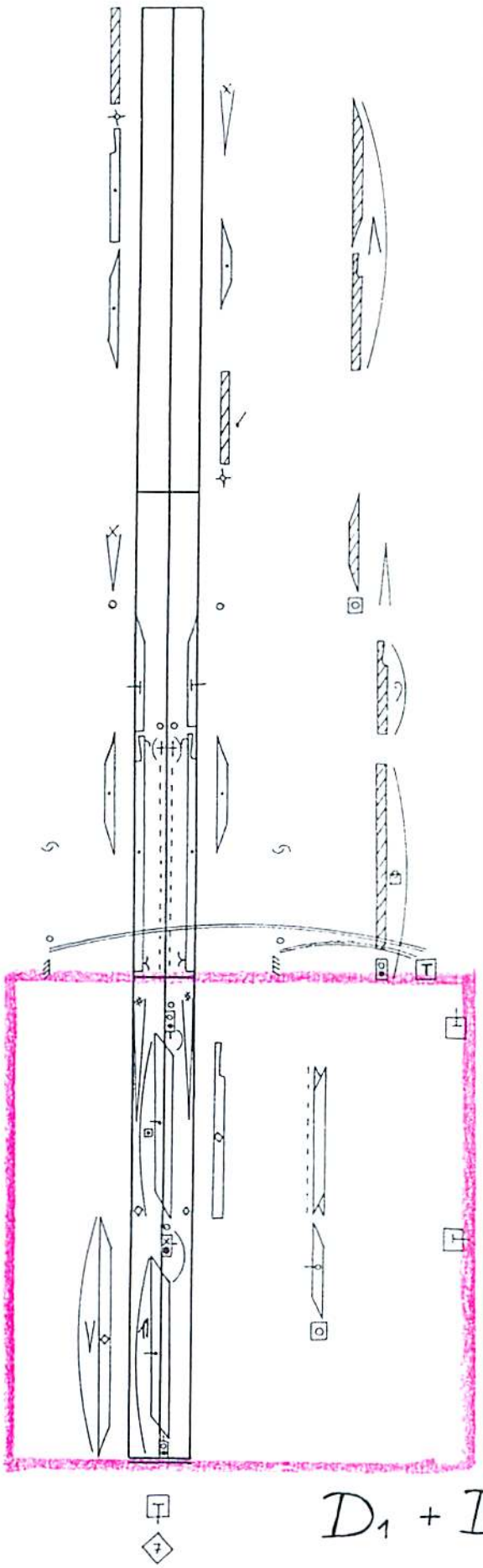
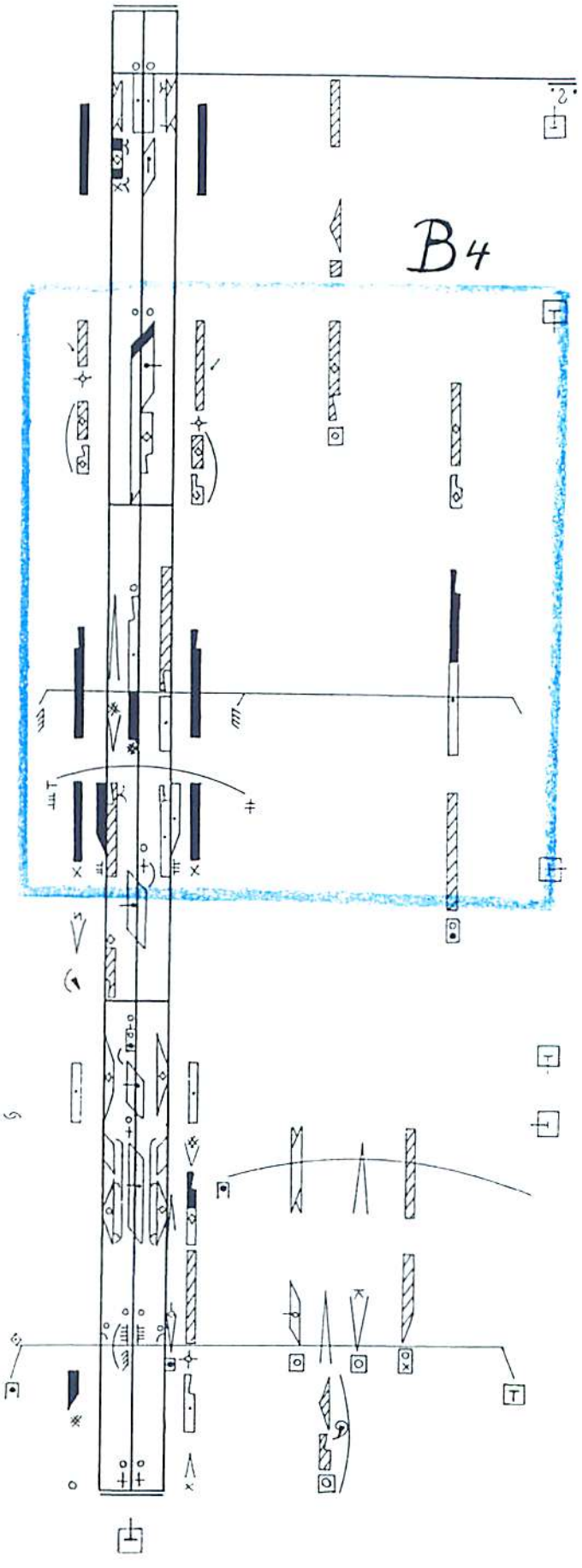
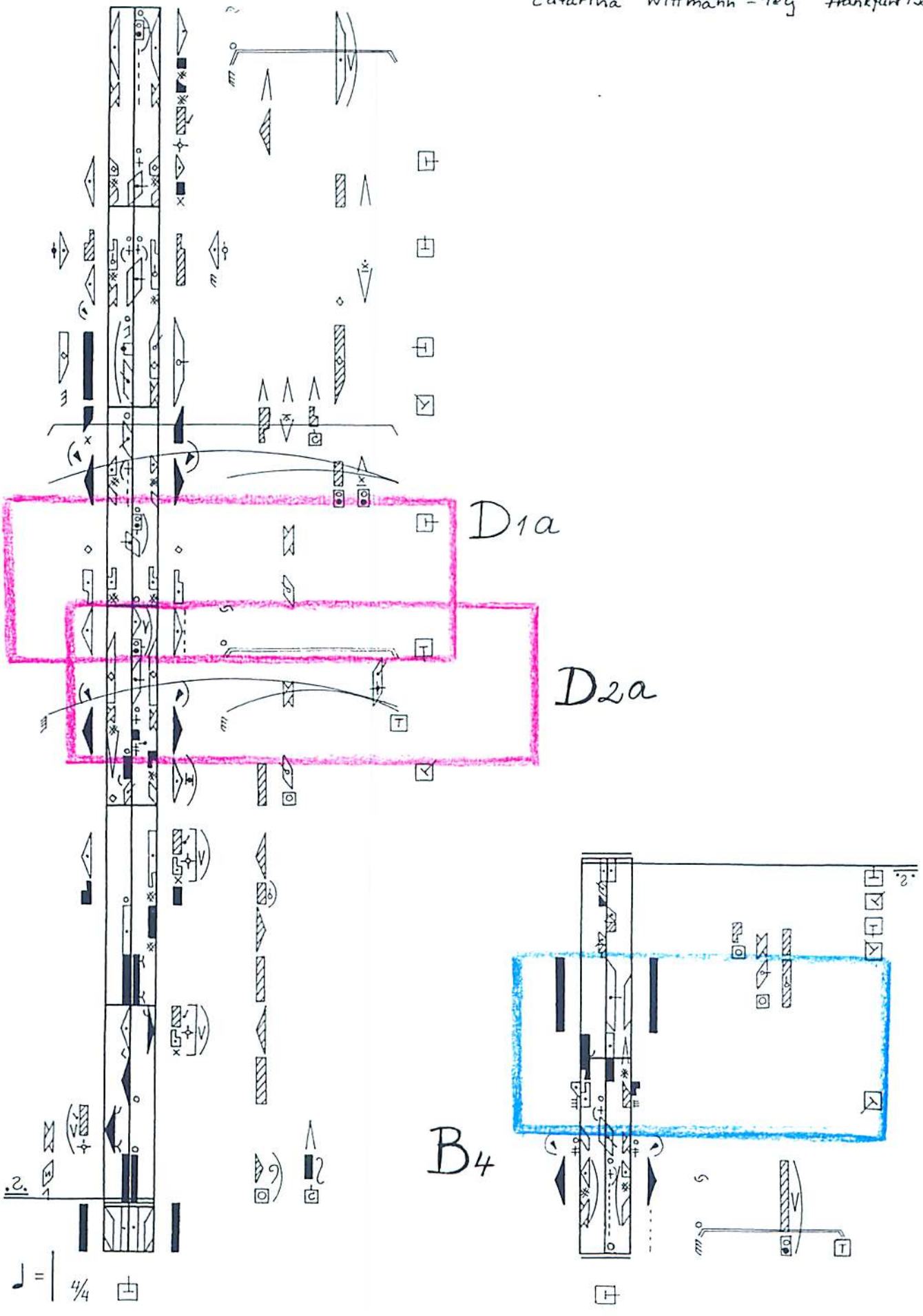


D1 + D1a



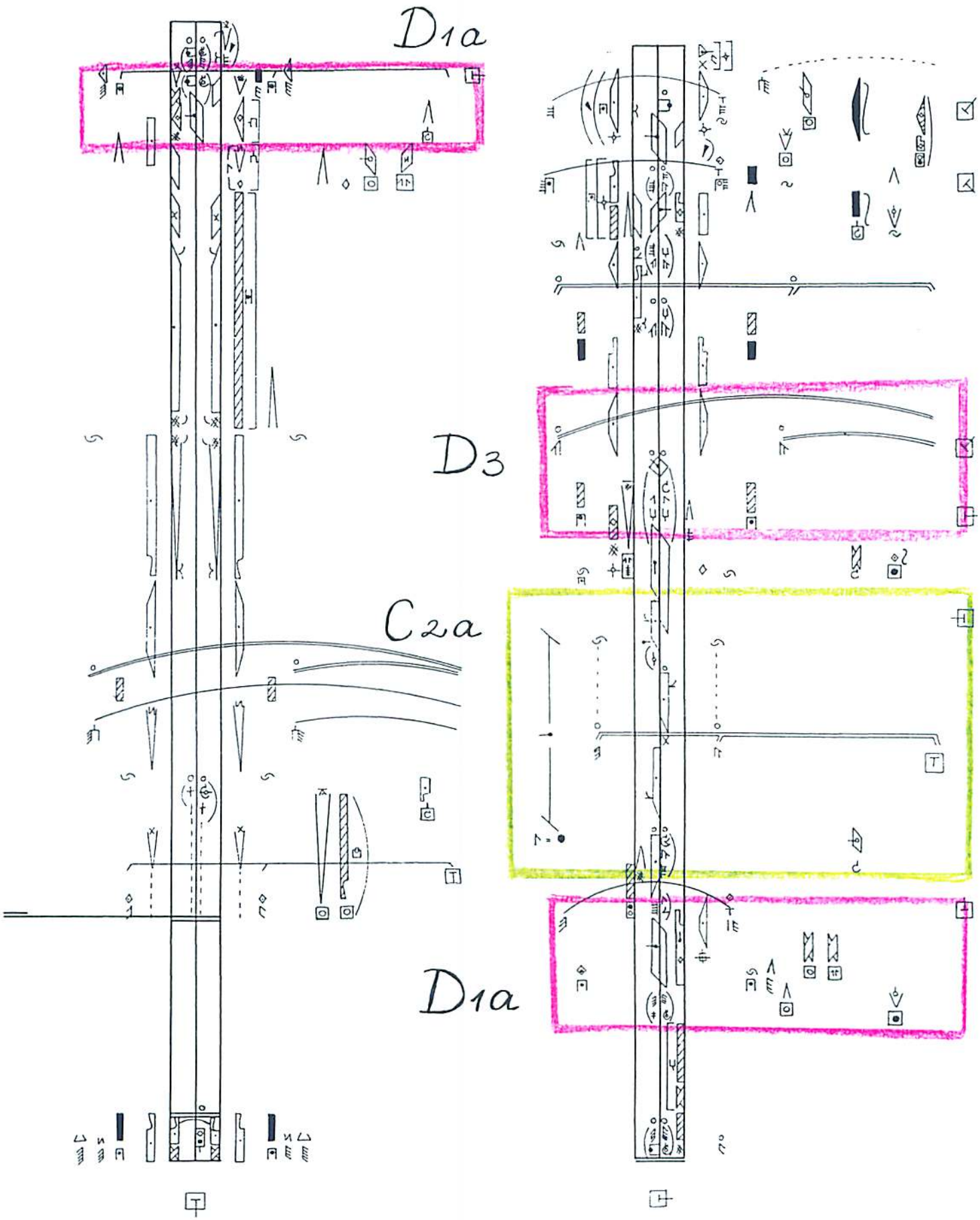
1989

Übungen aus Modern Unterricht von Catarina Wittmann - Fey Frankfurt 198



MM ♩ = 56 Nr. 9

7.



TESTPOZICIÓ OLVASÓ GYAKORLATOK 43

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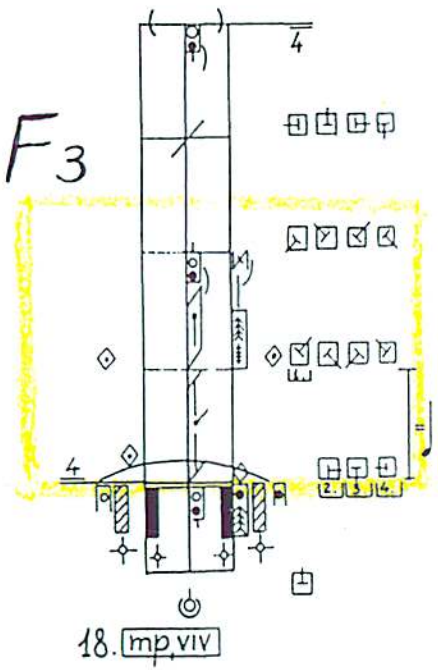
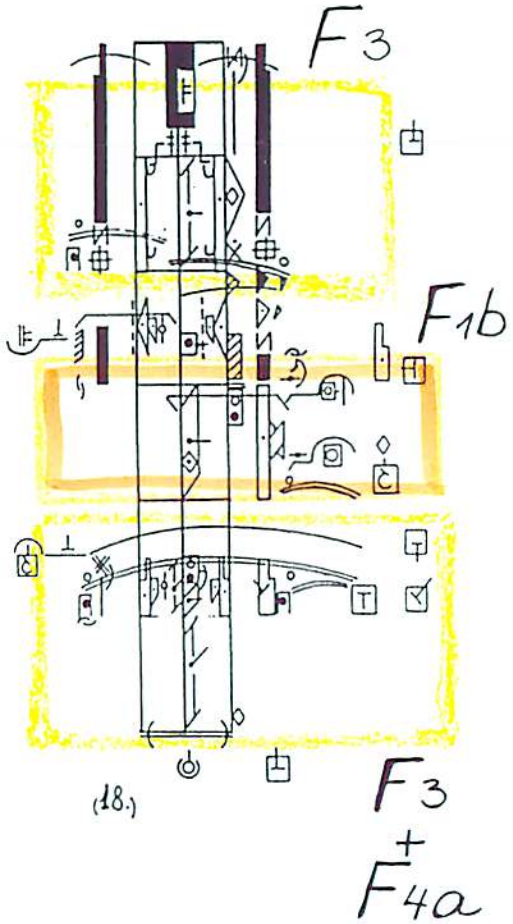




READING MATERIAL: KNEEL, SIT, LIE

Three Delsarte Falls from "Fundamental Training Exercises"

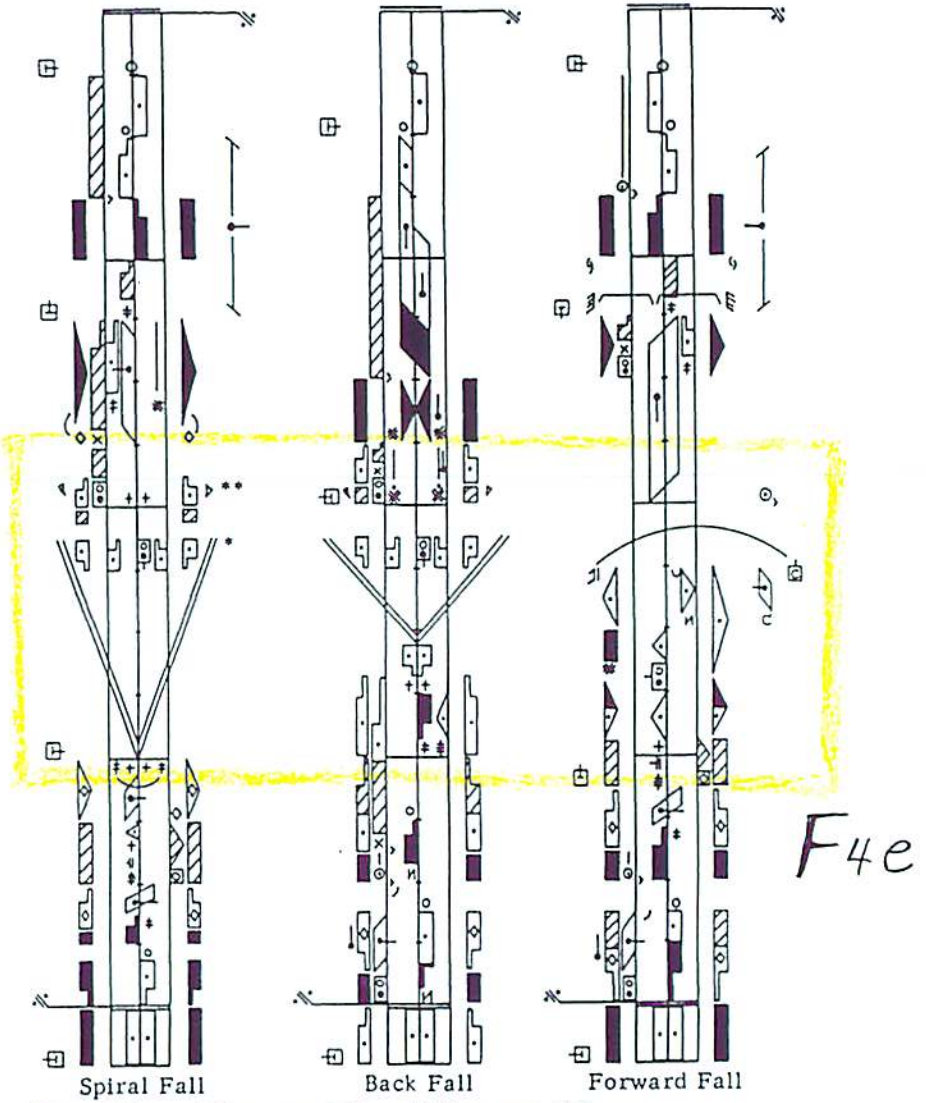
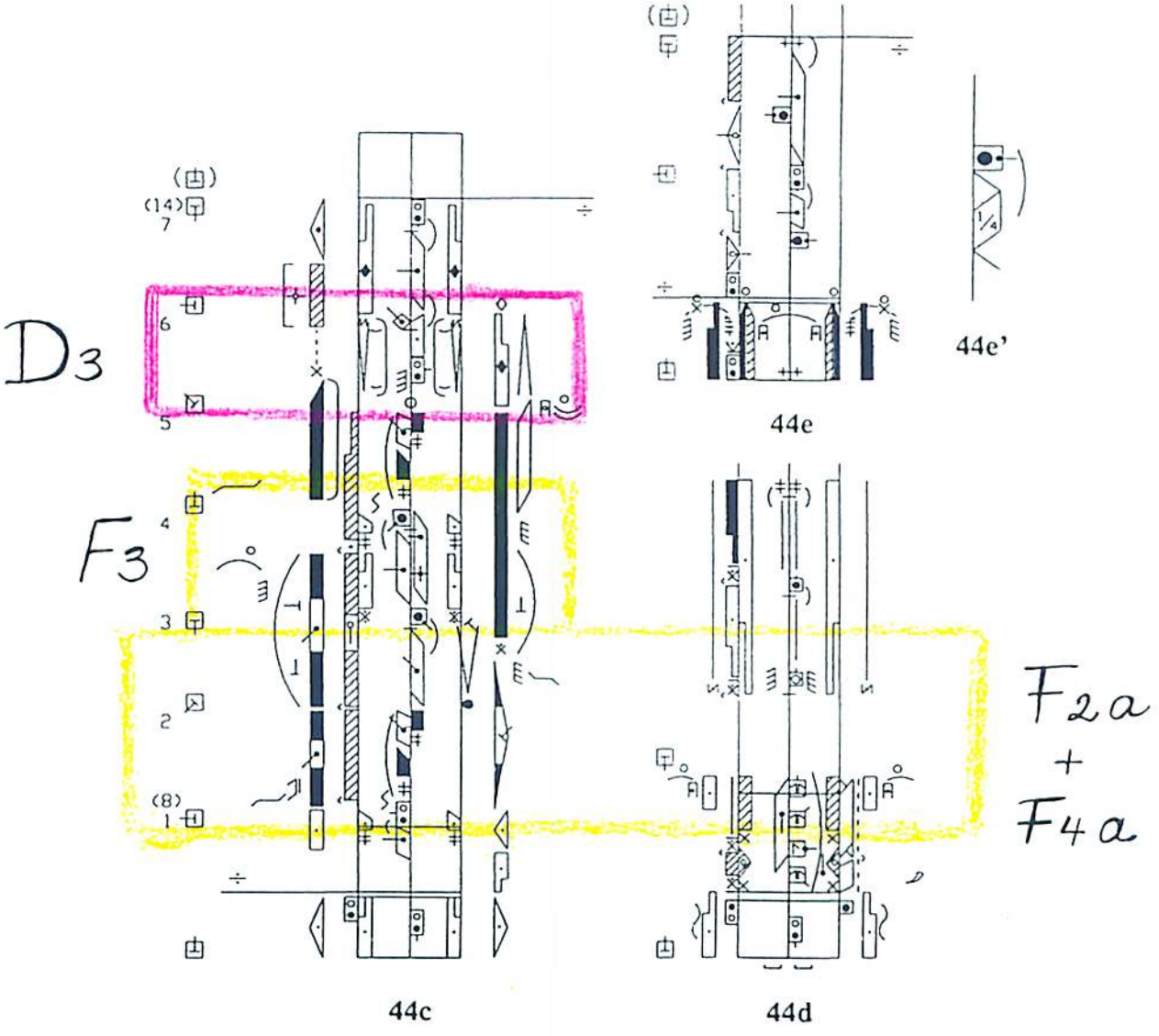
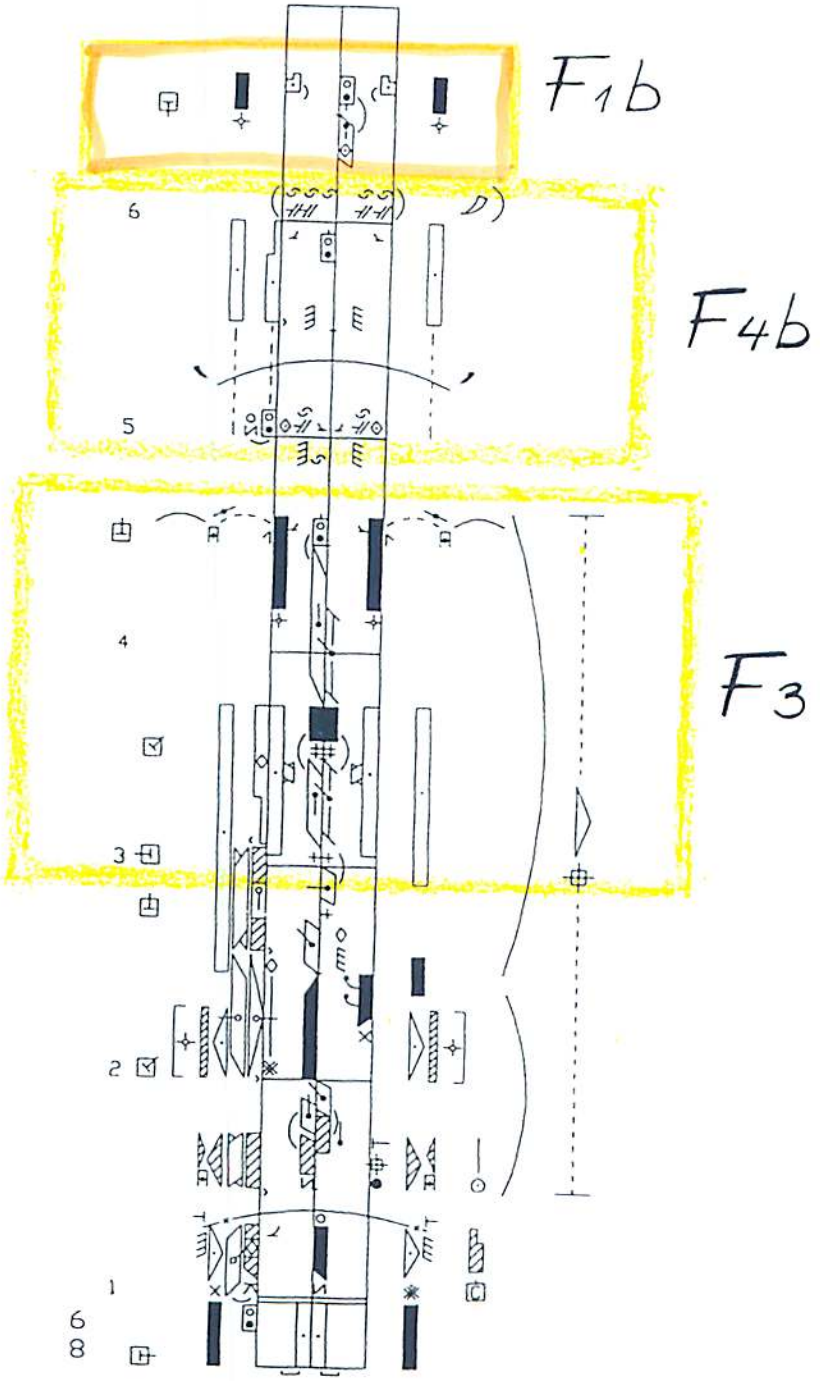


Fig. 607 * See page 468 ** See page 478



 AH part 3

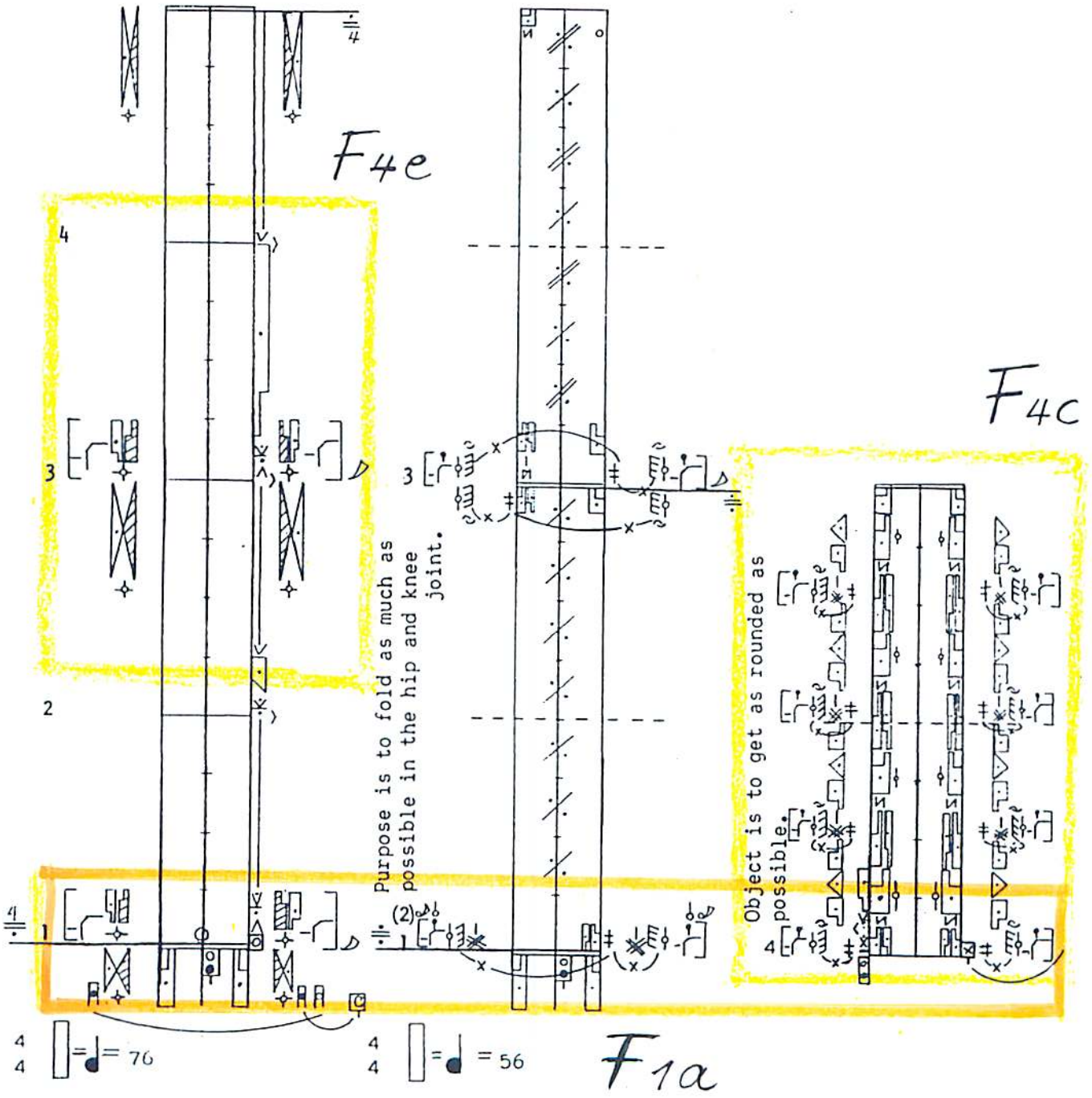


44f

Ruth Currier's "barre" © R. Currier 1977

8 FOR ABDOMINALS AND ALTERNATE TO ARCHING

THANKS TO PILATES

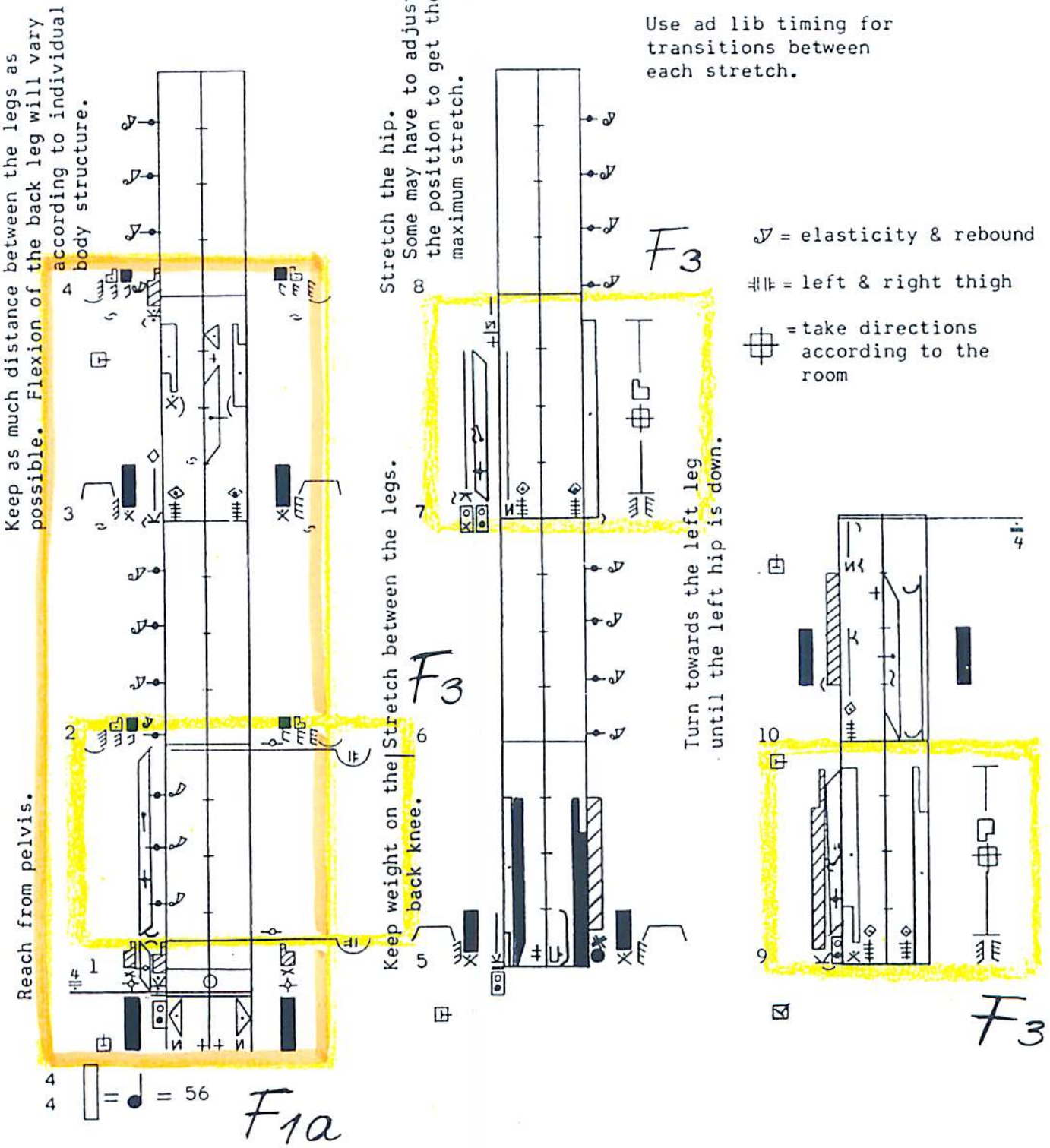


Ruth Currier's "barre" © R. Currier 1977

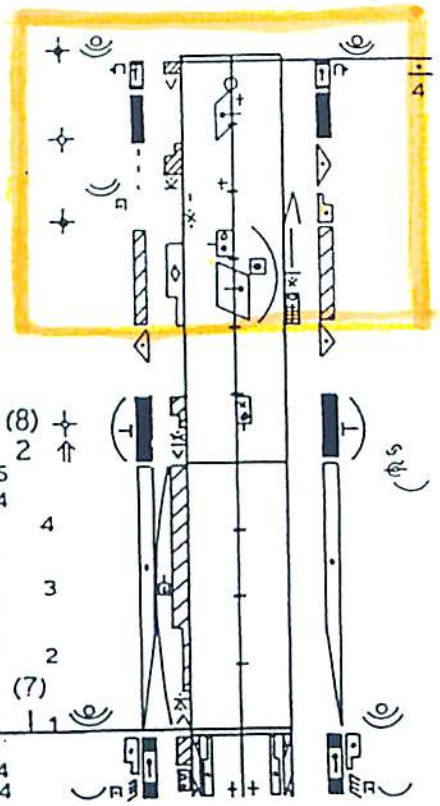
MAGIC STRETCH

This exercise is only suitable for dancers who already have more than a 90 degree stretch between the legs.

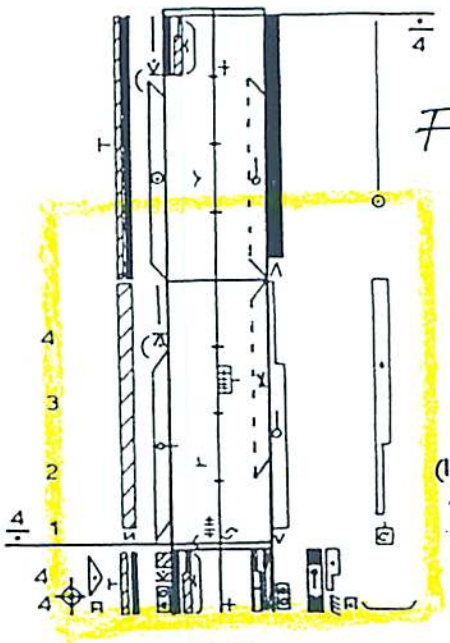
Use ad lib timing for transitions between each stretch.



F1a

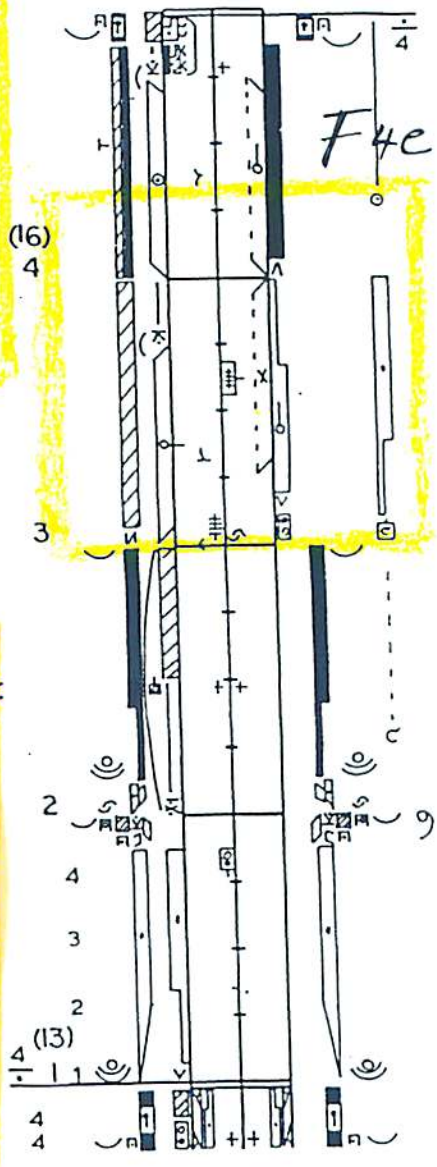


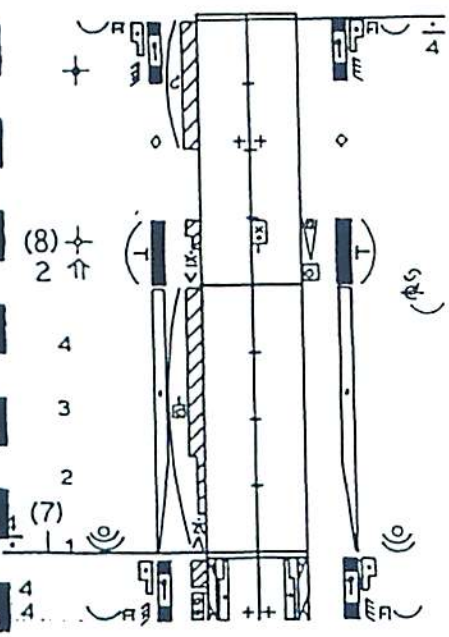
Ex. 44
Pg. 64



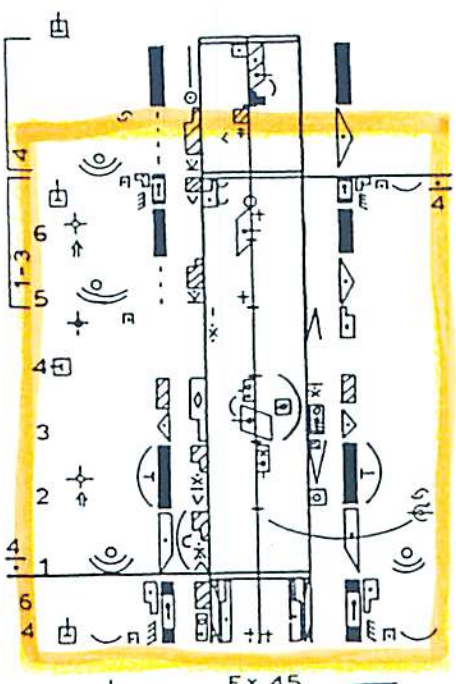
♩= 70-72 Ex. 46
Pg. 66

F4e





♩= 70-74 Ex. 43
Pg. 63



♩=60-66 Ex 45
Pg. 65

F1a

♩=66-76 Ex. 47
Pg. 67