Chapter - 6

Laban and his Fundamentals for Movement Notation

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"When my body and soul move together they create a rhythm of movement; and so I danced."

- Laban

Laban was a visionary, a mystic, a lover, a leader, a dancer ar artist, a teacher, a theorist, all these things and more. The story of his extrao dinary life lived through the traumas of two world wars. Laban could paint and draw, designed buildings, recorded human movements in symbols and evol ed a method of dance script which could be studied by all. His interests were wide and varied. He studied movements as means to the study of man because to him movement was life. Though began as a painter, architect, an illustrator, it is in movement and dance that Laban made his lasting impact.

Rudolph Van Laban was born on the 15th Dec, 1879 in Bratislava then part of the Austro-Hungarian Empire. His father being an army officer, Laban traveled with him all over which gave him opportunity to study the various cultures, as well as provided a base for his future study. 1894 was perhaps the starting point of his study of people's movements, not only their dancing but their work in order to increase his knowledge and capacity o communicate. He studied movements for years. He was extremely curious about the significance and meaning of the movement. He wanted his theories and findings to be regarded as the first steps along the road to the significance of movement, and not as the final definitive word on the subject.

He studied various subjects in Paris from 1900 to 1907 including stage design, drama and dancing, theatre architecture, decor and costumes. He began his first experiments with the dance script which later became known as "Kinetography" In 1910 he founded "Dance farm" at which, after work, in the leisure time, the whole community produced dances based on their occupational experiences. He went to live in Zurich from 1915 to 1918 where he began to work on his dance notation and "Choreology". This he termed research into the art of movement. He also established his own dance school and staged several productions. By 1923 Laban had established dance schools in many cities of Europe. The work of these schools was directly responsible for the rediscovery of dance as a means of education and therapeutic treatment.

His dance works ranged from small group compositions to the compositions for large, huge movement choirs and from re-creative dancing for the untrained to the professional theatrical productions for the trained dancers. In the end of 1928, his book "Schrifttan" was published which dealt with his recently formulated system of movement notation. Its object was to enable a dance to be reconstructed exactly from the written form. In 1932, Laban's work came to Britain through Lesley Burrows, Joan Goodrich. Laban's effective work came to an end in Germany in 1936. His work was prohibited and he banished by the Nazi party. He migrated to Paris and later moved to London with Ms. Lisa Ullamann. The book on effort was published in 1947. Laban continued to work in Manchester till 1953, applying his theories and

analysis of movement, in terms of effort, to various fields. In 1946, Lisa Ulamann opened her Art of Movement Studio there. It became the center for educational dance in England. The curriculum was based on the Laban's space harmonies and his theories of the exploration of expressive movement through effort patterns. In 1948, Laban published "Modern Educational Dance", perhaps the most widely read and most significant of His books, 1950 published The Mastery of Movement on stage. In 1954 the Laban Art of Movement Center was founded as an educational trust and "principles of dance and movement notation "was published. Laban died in 1st July, 1958. "Choreutics" was published in 1966, eight years after his death, edited by Lisa Ulamann. During his life Laban published 10 books of which only four are in English.

Briefly the seven major features of his philosophy are:

1. The significance of movement in the life of man
2. Harmony in nature and in man
3. Natural rhythm
4. The creative influence in nature and in man
5. Art as a creative force
6. Movement, effort and communication
7. Conflict

Laban's method of notation, the symbols and the way they are written, has remained unaltered since he arrived at its final form. There have been additions, simplifications, but the basic structure has remained intact,

providing that the system is sound and practical. His most eminent pupils, Knust, Hutchinson, Szentpal, (Movement Notation), Reber. Lange (Dance Ethnology), North, Lamb, Bartinieff (Effort Analysis). Mary Wigman, Curt Joss, Warren Lamb, Valerie Preston- Dunlop and many more over the years, the leading dancer scholars and practitioners, from all over Europe and America, influenced by his thoughts and philosophy, have further continued and advanced his theories.

LABANOTATION

The present and continued research into human movement will always value the contribution of Rudolf Laban. In view of most experts, "Kinetography" or "Labanoation" is the best existing system of dance movement notation to this date. This system of movement notation records in vivid legible form all possible movements of the body in space and time. It has overcome the obstacles, which came in to the way and progress of the earlier systems. Laban conceived Kinetography so that more than the simple mechanics and timing of dance, movements could be recorded. Movement Notation is a guide to the performance of definite movements depicted in a series of graphic symbols. Notation is like a language, with its grammar, letters, words and the whole language. It goes beyond its elements when read perhaps as a poem, story or letter. To read and write this notation, an exact knowledge of the signs by which the flow of movement in the body is indicated is absolutely necessary. The motion characters or the letters of movement are the alphabets of this language. The notation is based on the principles of levels, direction,

and duration of the movement, all around a staff that is the central line of the human form. The complex movement actions of each part of the body are written into various columns of the staves. One has to show in a notated dance which part of the body is moved and its position after it has moved. Also the precise time taken for each movement has to be recorded.

For Laban, the essential feature of a dance was the flow of a movement. Through general or localized muscular activity, the flow of movement can be felt in the whole body or in one or more parts together. In dancing the shapes and rhythms created by the dancer's body convey the counter play of definite mental states of balance and harmony. The Kinetogram provides a way of recording not only each single action but also its context within the flow of the movement. It also represents the moving person's use of the motor elements of Weight, Space, Time and Flow.

Any notation is a tool, not an end in itself. It is writing of movement in an exact way, so that a movement or a dance can be recorded accurately and reconstructed in detail. It is a must to study movement before you put it in notation. Before an action can be written down, it must be understood, and this means analysis, breaking down to know what is contained in the movement, and goes into all aspects of the movement. In a full description, no element can be left unstated. Full realization of movement is an important thing. Notation should serve as an aid in clarifying understanding of movement both as a performer and as a teacher, as a memory aid for an individual and for future generations. The work of renowned teachers and

choreographers in areas of movements ranging from classical dance to sport notated with the help of Labanotation is ready and waiting to read, perform and enjoy in a library of choreographic scores. It functions as a tool for dance documentation, preservation and re-construction. The notation be created in which dance students and choreographer will be able to stucy the history of their art and analyze the features of particular works of art. By incorporating the notation into the creative process, the choreographer, like a music composer, can view his entire composition at one time. This will permit him to say things that would be impossible if he had to work entirely from memory.

LABAN MOVEMENT ANALYSIS

Lababanalysis or Laban Movement Analysis is a systematic vocabulary and methodology for the description of movement. It is a system for observation, description and notation of all forms of movement. The system not only describes structural or quantitative aspects of movement, but also provides a methodology and terminology for the analysis of the qualitative components. Labananalysis derives from the work of Laban, his associates and his students. It is combined concepts of Labanotation, Effort/Shape, Space harmony (also known as Choreutics) and the Fundamentals of Body Movement. Irmgrad Bartenieff, a former student of Laban, is responsible for further developing the area of analysis. Bartenieff has been instrumental in the development and spread of Laban's ideas in the USA.

The Effort dimensions deals with the changes in movement cuality in respect to the use of weight, space, time and effort flow factor. Each of these effort factors refers to the manifestation of movement dynamics, rather than to the measurement of a quantitative nature. The effort flow, the ongoing stream of human energy ranges from "free" to "bound". Weight is not a measurable quantity of mass but the quality of the active body weight, ranging from "light" to "strong". Space factor can be direct to indirect, time refers to the way in which times units are filled in the context of "quick" to " sustained" The shape dimensions covers the ways in which the body changes shape or adopts itself to space. In terms of shape flow, often following the breath rhythm. Movement, which involves interaction with the environment, can be directional or shaping movements. Shaping is the adaptation of the body to its immediate spatial environments. All the shape parameters refer to the qualitative relationship of the body to its surroundings, including human interaction. Space Harmony involves the study of spatial patterns executed by the moving body. The Fundamentals of Body Movement adds to the system the understanding of the underlying connections between effort, shape, space and the body level.

The Laban Systems as an integrated whole thus can include the structure of movement, such as body part use, direction and level of movement, duration, relationships and pathway in space, as worked in Labanotation and the qualitative aspects of movement, including dynamics, phrasing, and spatial intent, as described by the Effort/Shape system.

FUNDAMENTALS OF LABANOTATION

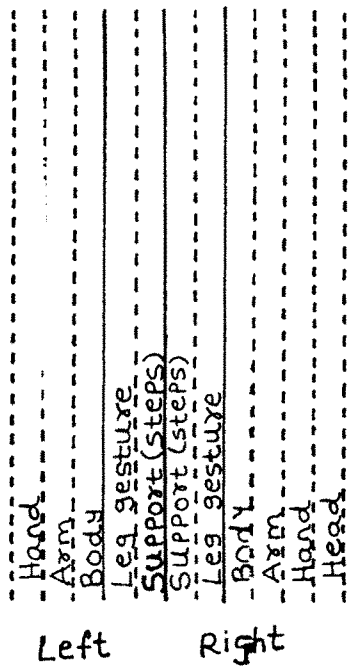
With the constant guidance form the guide and doing actual co urse work, this researcher tried to learn the vast structure of the Laban Notation system from the book "Labanotation" by Ann Hutchinson. It is a mammo h information mine. The details of Laban Fundamentals and other areas of movement descriptions, more suitable for the Nritta, or pure movement, of Bharatanatyam was studied in greater detail. Only those areas, more useful for this research, are explained above in this chapter.

Labonatation or Kinetography is the system of notation which records the body movements with the help of the symbols. This system was made and used keeping in mind. Dance, but as it is recording the body movements it can be applied to any field; like physiotherapy, ergonomics & sport, where there is need to record the motions of the human body. It deals with the writing of movement in an exact way, so that a movement or dance can be recorded accurately and reconstructed in detail by the dancer, choreographer.

The system follows some basic principles such as a simple, natural movement is written in the most simple, direct way. In contradiction to this is that, everything that occurs is recorded. E.g. walking is a simple, natural movement but it varies slightly with each person, though the basic process remains the same. To record movement, it has to be reduced to its basic elements such as; parts of the body that moves, the space (direction and level), the timing (fast or slow), the dynamics, the texture of the movement (strong or light) and the pattern or flow in the movement (bound or free).

The Staff

The notational symbols are placed within a staff similar to the musical staff but it is not drawn horizontally but vertically. The symbols are read from bottom upwards. The passing of time is indicated by bar lines, just as in music. The system is based on a three-line staff to represent the body. Three basic lines are used for dividing Right from Left and for various parts of the body. To define the areas within and beyond the basic lines, dotted lines are used.



Each column has a name.

The 1st column is called the Support column. Right next to the center line are the support columns. It has the symbols of the parts of the body which take the weight such as feet, knees, hips, hands etc.

The 2nd column is called the Leg Gestures column which describes a movement of the whole leg with a direction symbol. Parts of the leg - the high, lower leg and foot are also written in those columns with their specific signs.

The 3rd column is called the upper part of The Body column i e. it is outside the three line staff. Right side is used for chest and Left one for pelvic girdle and the whole torso.

The 4th column is for the Arms as the whole arm and also for its individual parts with specific signs.

5th column is the Hands column using specific sign for hand in general and also the use of the plam, fingers and other parts.

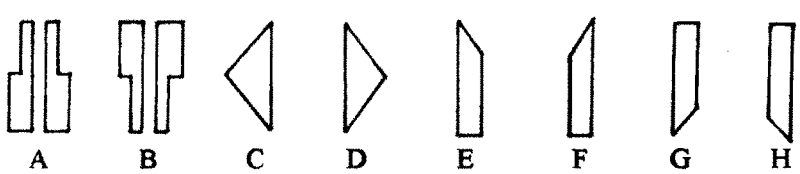
The last i.e. the 6th column is for the Head on the Right side.

Additional columns are there for use if necessary.

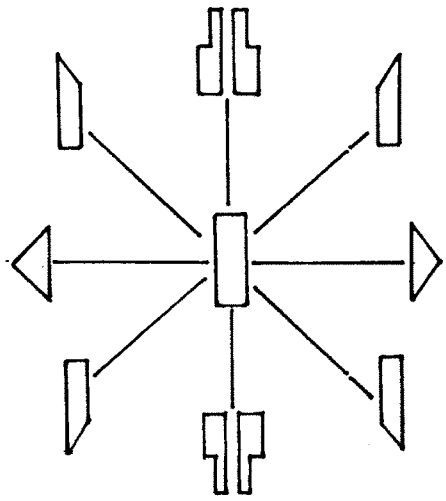
The Direction Symbols

The basic symbol for the direction of the movement is a rectangle indicating no direction i.e. "in place" ▯ . We indicate different directions by changing the shape of the basic symbol.

The Eight Main Direction



A. Forward
B. Backward
C. Left side
D. Right side
E. Left Forward Diagonal
F. Right forward Diagonal
G. Left backward Diagonal
H. Right backward Diagonal



There are two symbols for the directions forward and back. One for the right side of staff and one for the left. These are the main directions but often variations of these are there in the movement, such as the in-between directions, which will be dealt later. When looking at these directions, we must take in to account that Labanotation views direction from the body. The body direction is more important than the stage direction.

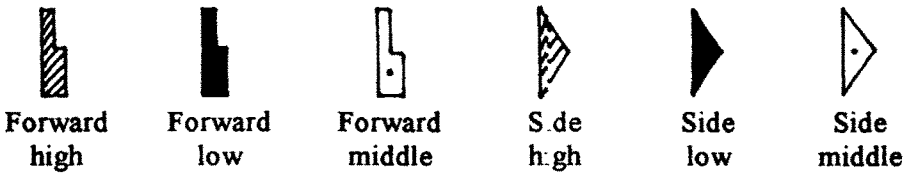
INDICATION OF LEVEL

The level of movement - upward, downward or horizontal is indicated by the shading of the symbol. A movement into any direction can be on a horizontal, low or high level.

Upward
(high)

Downward
(low)

Horizontal
(middle)



Analysis of direction and level

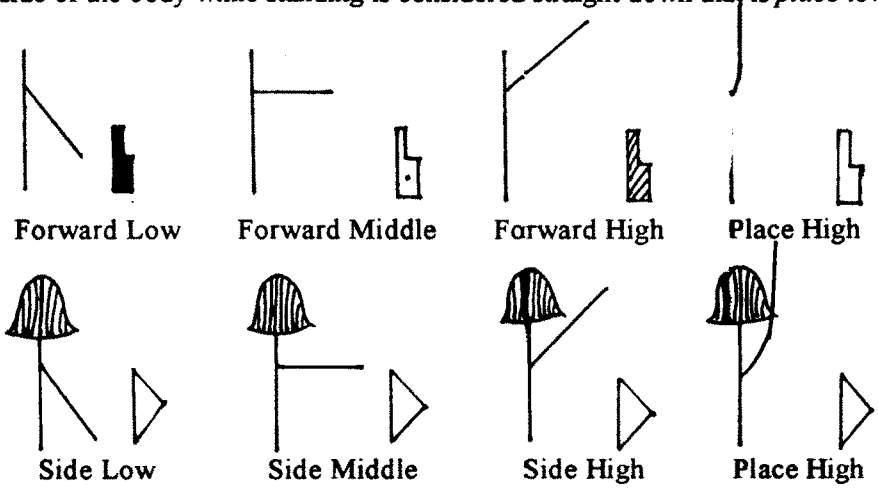
Middle Support: The normal standing position with weight on the whole foot, straight legs but not tout, is written as "*Place middle*".

Low Support: The body is lowered through bending (flexing of the knees, which is written as *"Place low"*.

High Support: The body is raised by lifting through the foot with weight on the ball of the foot. This is "*Place high*".

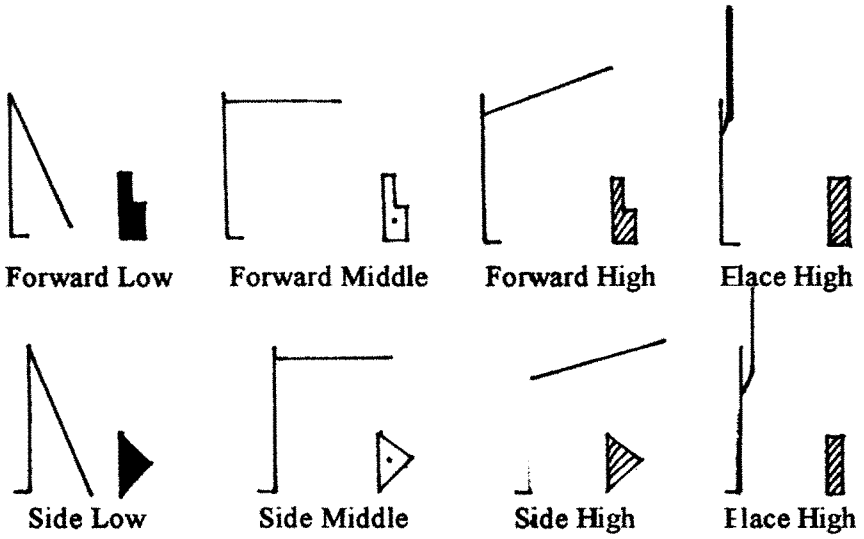
Levels for the Arms

The whole arm's relation to the shoulder determines both its direction and its level in space as it moves from the shoulder joint. The normally hanging arms by the side of the body while standing is considered straight down that is *place low*.



Levels for the legs

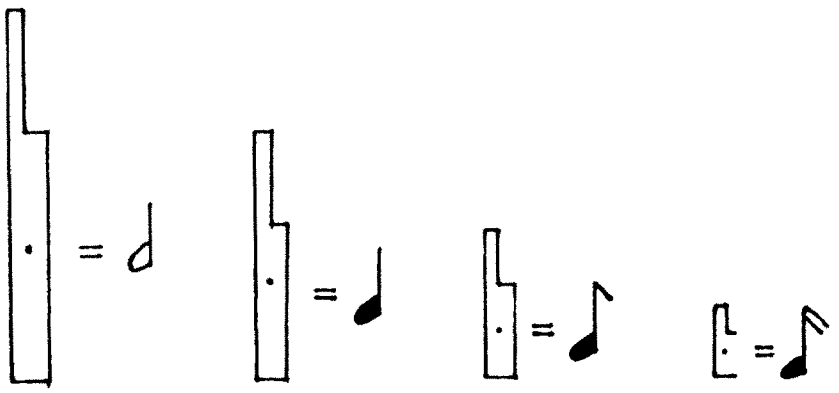
The whole leg moves from the hip joint, and so its relation to the hip determines the direction and level of the movement.



TIMING

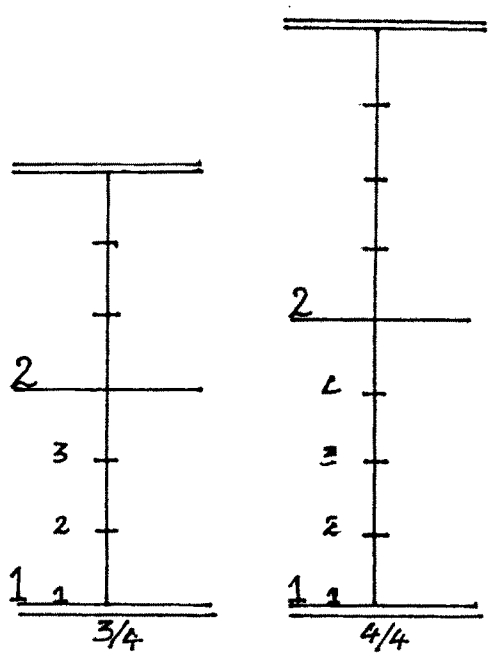
The staff lines indicate the flow of time reading them from the bottom to the top. This time line is marked off into regular beats. Indications are performed sequentially in time, and are written one after the other. Indications occur simultaneously when written side by side. The time value is shown by the relative length of the direction symbol. Short and long symbols indicate fast and slow movements respectively. The basic length of the beat for writing a movement pattern will depend on the need. Longer basic units may be required for the detailed movements.

One count of music is subdivided in 3,4,5 and so on. An upbeat is used for the preparation for the next measure and belongs to the previous measure. Where exact tempi are required, metronome indications should be stated.



MUSIC BARS

The vertical dance staff is marked off into bars. All the bars has to be of the same length because of the relative length of the symbol. The marking changes with different rhythms. A few examples of bars marked with different rhythms.



STEPS AND ARM MOVEMENTS

Steps in "Place" is when weight on one foot with the other off the ground, as in ordinary walking. While walking, each time the weight is shifted from one to the other foot, and the free foot is just clear off the ground.

Forward and Backward steps is moving of the body from its original stance into the given direction by means of a step on right or left leg. Here each step is of normal length of step of the performer, longer and shorter will be dealt later.

Steps to the side: The black pin shows the relationship of the two legs as the step across is taken and the point of the pin is the indicator.

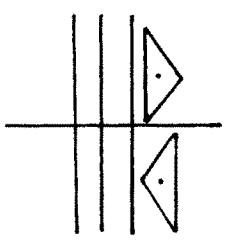
Diagonal steps The steps to the side are not facing the side of the room but the side of the body. Diagonal steps are also done with body facing front.

MOVEMENTS OF THE WHOLE ARM

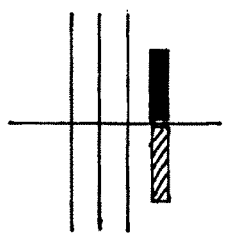
The arm moves in one piece from the shoulders with the hand as the extension of the arm being carried along.

The arm describes a path in space while moving from one direction to another, directly from one position to another, unless a deviation is shown. This means an automatic simple flexing of the arm.

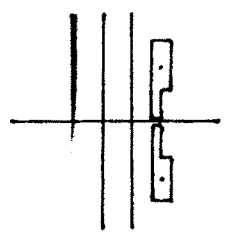
Direct Path



Stay in side, horizontal plane

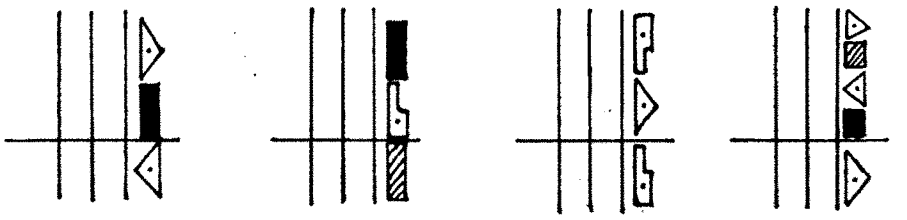


Stay in up-down plane



Stay in front-back plane

Indirect path



Via down Via forward Via side A complete circle

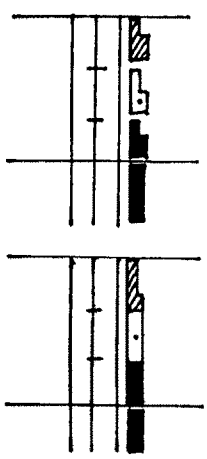
VARIATIONS IN STEPS AND ARM GESTURES, POSITIONS OF THE FEET

USE OF DIFFERENT RHYTHMS FOR STEPS

The use of different timing can be indicated in the same step and in different steps as well. Some of them are 2/4, 3/4, 4/4, 5/4 and so on.

USE OF DIFFERENT RHYTHMS FOR ARMS

Along with the path and direction, here the specific points in the rhythmic movement of arms is indicated.



As shown in the figure, the arm starts down in place then forward low on one count, continuous to forward middle on two, and forward high on three.

The same as the above figure but as it is shown in one symbol, it is to be performed continuous.

CHANGE OF LEVEL WITHIN A STEP

The most important is noting the difference in drawing between one symbol with a change in level and two symbols following one another.


One forward symbol


Two symbols


One side symbol


Two diagonal symbols


Long side sign

CHANGE OF LEVEL DURING A STEP

A step is performed on one level, that is it began and ended in he same level. But it is possible that in the process of taking a step the levels may change. Make the change in level during the step and not afterwards.

LENGTH OF STEPS

The length of an ordinary step in any direction varies according to the individual build. For any short or long step, an appropriate pre-sign is placed before the direction symbol.


Very short


Short


Long


Very long


Very small step


Small step


Normal step


Long step

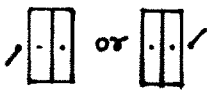

Extra long step

The direction symbol is shortened by the amount of space taken by the use of a pre-sign and it should be read as part of the direction symbol for the purpose of the time value of the movement.

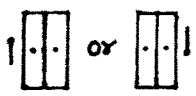
CLOSED POSITION OF THE FEET

First Position: Normal standing position with the heels together.

Third Position: Basically similar to the first, but one feet diagonally in front of the other which changes the relation of the two supports.

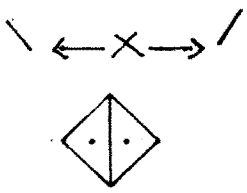


Fifth Position: Basically similar to first, changing with one of the supports being directly in front of the other. Mostly performed in Ballet, it is with extreme turn-out.



OPEN POSITIONS OF THE FEET

Second and fourth positions of the feet are the open positions, when the center of weight is not over either support but directly between them. In the diagram below (X) marks the center of weight.



Second Position

Fourth Position
(4^{th} ouverte)

Fourth Position
(4^{th} en avant)

Open positions can be narrow or wide. A pre-sign should be placed between the two symbols.

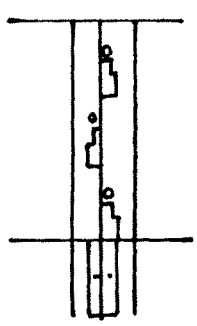
JUMPS AND OPEN POSITION OF THE FEET

SUPPORT AND ABSENCE OF SUPPORT

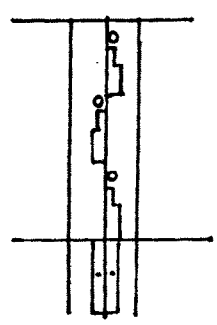
In any gesture column, a gap between symbols means an absence of movement. But such a gap in support column means an absence of support. The length of the space between the support symbols shows the amount of time you are in the air.

THE "HOLD WEIGHT" SIGN

To show that the weight is held on the ground, to counterac the rule for leaving the ground, the "Hold Weight" sign is used.



Staaccato stepsin low level



Brief pause between the steps

TYPES OF JUMPS

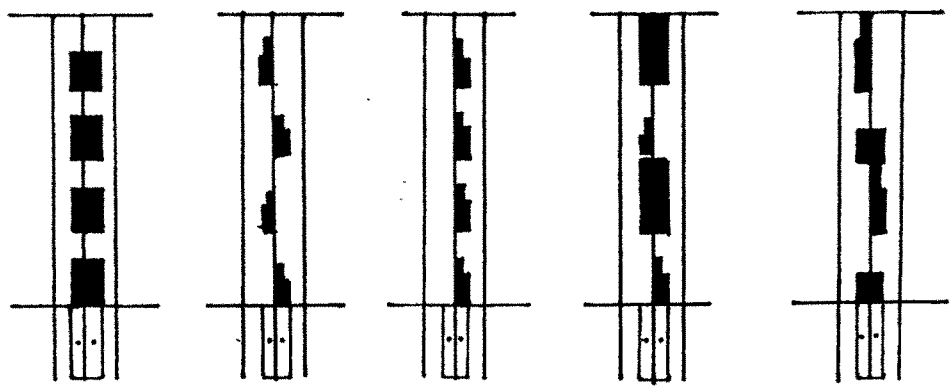
Jumps here is the steps that takes you into the air that is all modes of unsupported movements.

Two categories of jumps are, (1) simple steps in which jumps are introduced to mark a rhythmic accent (2) where importance of the legs in the air is very important. For example, where they are spreaded or the knees pulled up, it is

needed to state what the legs do, and simply leaving the space between support is not enough.

Basically, leaving a space between support symbols or indicating two leg gestures indicates a jump. You cannot go off the ground with one leg gesture.

The five basic forms of jumps

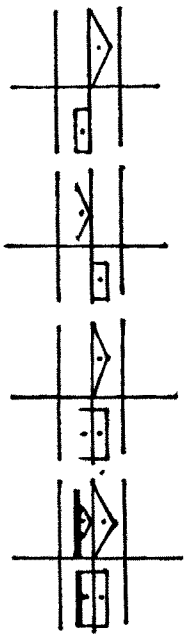


Jump: From both feet to both feet	Leap: From one foot to the other	Hop: From one foot to the same	Assemble': From one foot to both feet	Sissonne: From both feet to one foot

TRAVELING JUMPS IN CLOSED AND OPEN POSITIONS

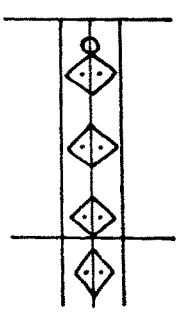
To indicate the traveling in space of the center of weight a direction symbol in the support column is used. For the jumps in the 1st, 3rd or 5th positions, the two, your support and the your center of weight, move as a unit.

1. Leap to side,the center of weight moves to the side
2. Leap to the other foot. The center of weight moves in the same way as the above
3. Landing on the Right, Center travels to the right
4. Landing on both feet, a combination of right and left, center travels in the same way.

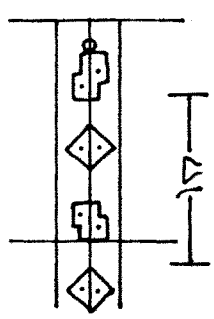


WAY SIGNS

Way sign is put outside the staff on the right to show the traveling of the center of weight. Traveling on the straight path is shown with short horizontal lines.



Jumps in second position, traveling forward



The use of space can be indicated by the symbols ✕ and ⌐.

STEPPING INTO OPEN POSITIONS

While stepping into open positions, and in stepping from open position into closed ones, the center of the weight is not over the supports. In normal step,

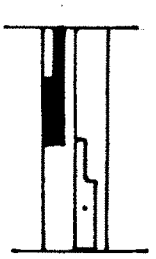
the weight is totally transformed from the one leg to the other. If the weight is held on any leg the hold weight sign is used and if there is a change in level a direction symbol is used.

POSITION WRITING

We have to move in a position in order to reach it. It is important to show the same, for a simple arrival or an elaborate one. This method of writing this is called "the position writing" With no specific symbol, a staple sign is used. It is placed against the foot which remain on the ground indicating that the position is reached by moving the other foot.

LEG GESTURES, FLEXING AND STRETCHING

LEG GESTURE

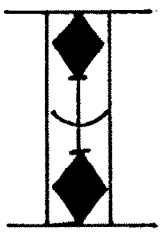


The scope of the leg gestures is limited compared to the hands as far as the direction and level are concerned. During steps the timing of leg gesture is important, for a leg is not free to make a gesture as long as it is carrying weight. Slight overlap is possible which is shown with the symbols.

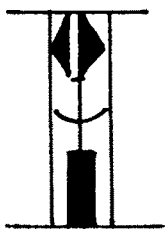
During jumps the two leg gestures cause you to leave the ground, and so the jumps are shown by two leg gestures or none at all.

CONTACT OF THE LEGS

A connecting bow shows contact between any two parts of the body.



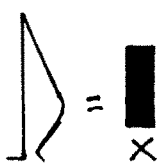
Legs touch in the air



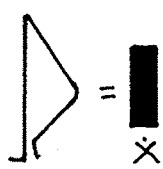
Legs touch before opening

FLEXED AND STRECHED LEGS

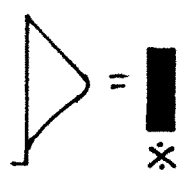
The symbol for stretch is and for flex is and . The same symbols are used for long steps and small steps respectively. Stretching the leg extends the foot and flexing the leg does not occupy much space. Because there is more latitude in bending it has six degrees of flexing with each having its basic symbol.



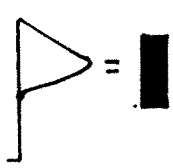
1 degree (rounded)



2 degrees (bent)

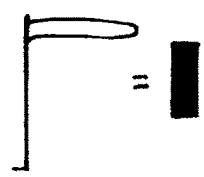


3 degrees (90^0 angle)



4 degrees

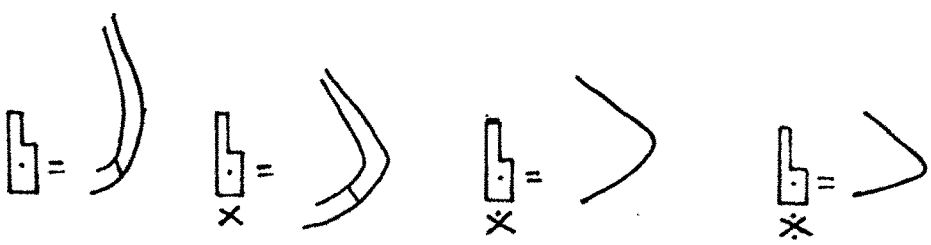
5 degrees



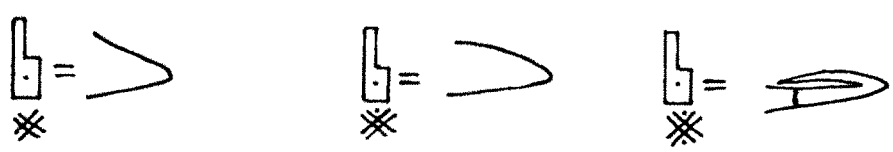
6 degrees (totally bent)

FLEXED AND STRETCHED ARMS

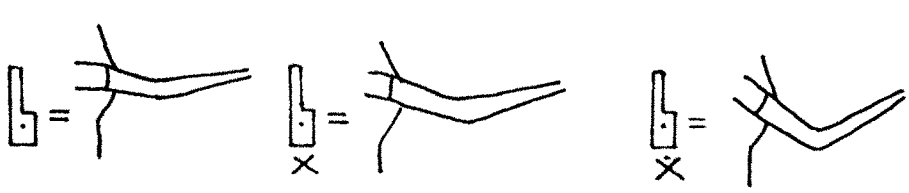
The stretching and flexing of the arm is much the same as the legs and even the same symbols are used. The double stretch symbol is used when the arm extends into the space which affects even the shoulder but not chest or torso.



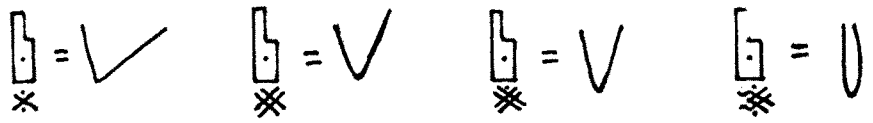
Normal | 1 degree(rounded) | 2 degrees (bent) | 3 degrees (90^0 angle)



4 degrees | 5 degrees | 6 degrees (totally flexed)



Normal | 1 degree (rounded) | 2 degrees (bent)



3 degrees (90^0 angle) | 4 degrees | 5 degrees | 5 degrees (totally flexed)

THE DURATION LINE

When there is no change in the direction, instead of repeating the direction symbol a duration line can be used to indicate the time value for flexing or extending.

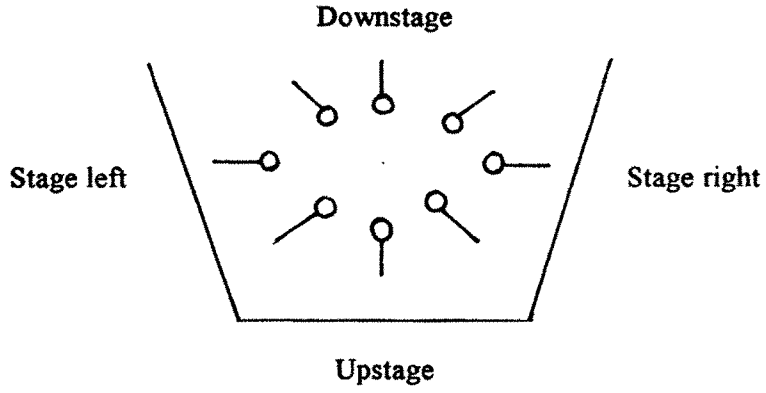
CIRCULAR PATH, TURNS, USE OF BODY AND SPACE HOLDS

STAGE DIRECTION INDICATORS

Changes in the direction into which you are facing are most important especially on the stage.

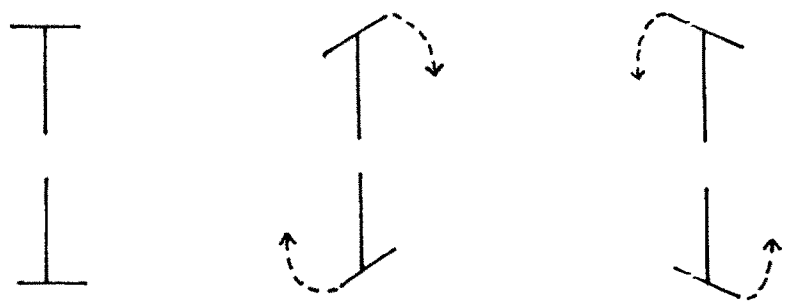
White pins are used to represent the fixed stage directions.  facing the front or the audience;  facing right side of the stage;  facing upstage

or with the back to the audience. These pins are also used to show diagonals and to indicate the staring position in a movement sequence or to clarify a change in direction. They are written outside on the left of the staff, to be seen clearly.



DIRECTION OF CIRCLING

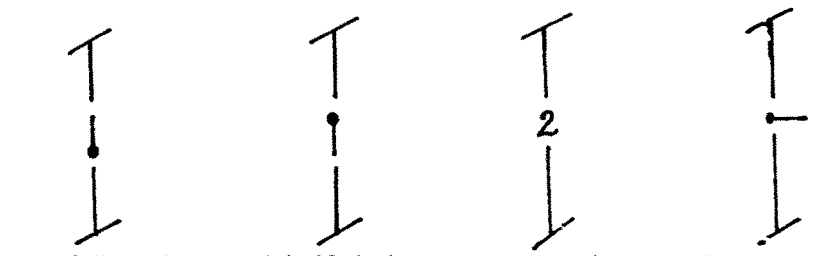
Other than the traveling on the straight, it is possible to travel on curved or circular paths. Walking in the circle is the most common form of this. The modified straight way sign is used, slanting it at the beginning and the end to show the direction of the curve, clockwise or counter clockwise.



Straight way sign | Circling to the right (clockwise) | Circling to the left (Counter clockwise)

AMOUNT OF CIRCLING

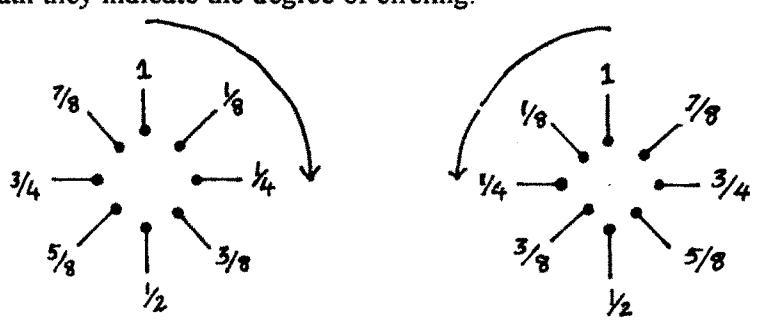
Black pins are placed within the broken vertical line to show the amount of circling that is how much of the circle is to be performed.



One full circle A half circle Two circles A quarter circle

DEGREES OF CIRCLING

Black pins are used for two purpose. When they are placed next to a direction symbol they indicate relationship of two parts and when placed within a circular path they indicate the degree of circling.



To the right To the left

The exact size of the circular path can be determined by the no. of steps taken while circling and also their length.

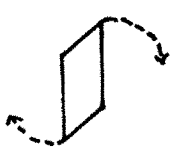
SITUATION OF THE CIRCLE

One can walk in circles in many ways. Walking circles with forward steps, the center of the circle lies to your right when going clockwise and to the left

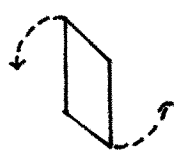
when going counter - clockwise. It is the other way round with backward steps. With sideward steps to the right, the center of the circle ies in back of you when clockwise and in front when counter - clockwise.

PIVOT TURNS

Turning or pivoting around ones own axis. It can be done clockwise or counter clockwise, and the degree of turn be indicated. The symbol for pivot is the same as circling. Turning can be with different parts of the body and so the symbol is placed in the respected column.



Clockwise
(to the right)



Counter clockwise
(to the left)

AMOUNT OF TURN

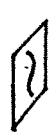
To show the amount of turn, the black pins used for circling are used here also.

One turn
clockwise

1/4 turn
counter
clockwise

3/4 turn
clockwise

1/8 turn
clockwise



As many a
possible

LEVEL OF PIVOT TURNS

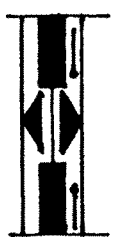
The change in level while turning can be shown by adding a new support and tying it to the turn sign or by shading of the turn sign.

Change in level at beginning, middle or end of the turn can be shown and also more than one change in level, during a longer pivot.

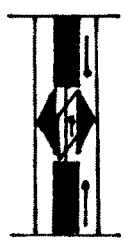
There are different combinations of step turn, Pivot with the weight on both feet is often done in an open position.

TURNS IN THE AIR

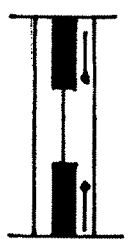
The whole body turns when there is a turn in the air but without the weight being supported on either leg. The turn sign is written over both support columns.



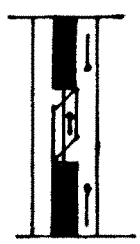
A jump in place



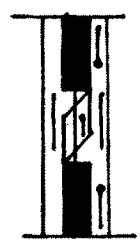
The same with a half turn



A jump without special gestures



A pivot turn on both feet

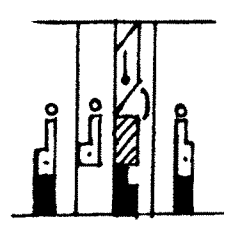


A turn in the air without special gestures

USE OF BODY AND SPACE HOLDS

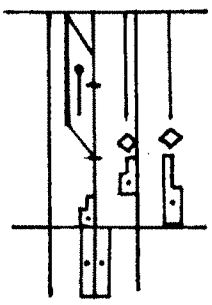
BODY HOLD

Till something next to do, the limbs remain in the same direction of the last position. To show this, that the limbs be held in spite of other movement, a body hold sign ○ is used. It is the same symbol used for holding the weight.



SPACE HOLD

This sign is used to show that one part of the body retains its relation to the outside space through the rest of the body turns or changes its relation to the space. The symbol for the space hold is ◇ . It is used mainly in connection with turn signs. It is treated as a movement sign because, it is not a hold from the point of view of movement in the body. So it is followed by a line to show the time value.



REVOLVING ON A STRAIGHT PATH

Revolving on a straight path can be useful for writing an uneven number of steps. It is also called a straightened-out-curved path and often helps in showing steps, patterns of folk dances.

FOCAL POINT FOR CIRCLE DANCES

In a circle dance the steps are done facing into the center of the circle, outside and so on. In a circle each person faces a different direction as there is no front or back to a circle. A black circle on the turn sign is placed to show this.

Turn right
until you
face the focal point

Turn left
until the focal
point is at your right

Turn right
until the focal
point is in back of you

TURN OVER RIGHT OR LEFT

Turn over right or left is shown with a symbol of combination of the two turn signs.

Turn over
right or left

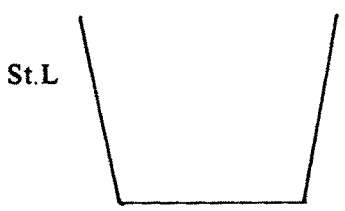
Turn either
way to face
the front of the stage

Turn either
way to face
the focal point

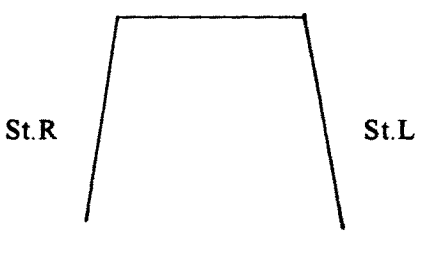
FLOOR PLANS, DRAFTING A SCORE, REPEAT SIGNS

The dancers' positions and formations on stage and the changes occurring there in can be shown by floor plans. These floor plans are written beside the movement rotation and can also be written on a separate sheet.

THE STAGE



On the notation score



On the direction's score

SPECIFIC STAGE NOTATION

To identify individual dancers  Boy and  Girl is used and for alternate indicators  Boy and  Girl. When two paths cross, the broken line indicates that the other dancer passes in front. The arrows when indicating

dancers path shows where the dancer finish and when they are leading shows the exist.

For the identification of the individual dancer, letters of the alphabet are usually selected. The choice depends on the type of dance. In a dance drama, so individual letters should be given.

In large groups, odd numbers are given to the dancers on the right stage. This numbering system helps the dancers to keep his / her track of the place.

COORDINATION OF PLANS AND SCORE

The floor plans are placed on each page, on the notated score. The numbers of the measure is written next to the floor plan. Colours are used to show several crossing paths occurring on one diagram. The sequence of the action can be indicated by labeling the paths 1st, 2nd, 3rd. Word description of the type of movements can be indicated on the floor plans before the actual notated score.

The complete dance score should include the music. It is vertically placed to the extreme left of the dance score. Double lines are used to show the entrances and exists. The word "exit" is also used. In order to facilitate reading sequences in which the dancer's movement related to one another, stage pins for men and women can be used alongside the notation score.

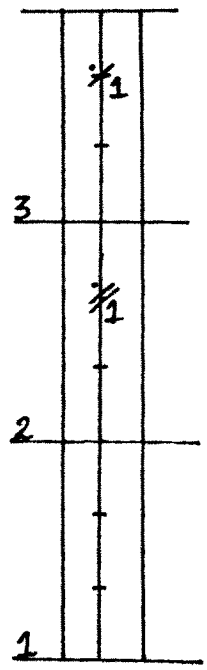
REPEAT SIGNS

The repeat signs are used to facilitate writing. Repeating the same means identical repeat and performing a symmetrical pattern using the opposite side of the body to move to the opposite side.

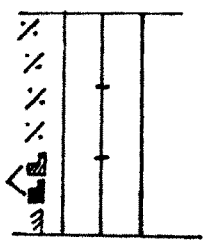
Repeat the same (identical repeat) 

Repeat to the other side (symmetrical repeat) 

A number is placed under the repeat sign which refers to the measure to be repeated.



To show the repetition done by one dancer to the other, the letters of alphabet given to the dancer is placed above the repeat sign  or  . If the repeat refers back to another bar, the number of that bar is placed below the repeat sign.



It is easy to indicate with tiny repeat signs a small movement repeated several times eg. Waving of the hand repeatedly.

For shorter sectional repeats, the exercise is written once and the repeats are indicated outside the staff $\div$ and $\fallingdotseq$ signs are placed at the beginning and end of the section to be repeated. In the case of longer repeats the double lines at the beginning and end of the section are extended out on either side as extensions of these lines, the repeat signs are drawn. The way sign when placed outside the repeat sign is not affected by the repeat and when placed inside is affected. Enlargement of a particular score is also possible in this system.

TOUCH, SLIDE, BRUSH

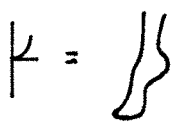
A horizontal, connecting bow is used to show one of the basic categories of movements that is touch or contact.

TOUCH

The two types of touches are passive and active. The passive touch occurs as a result of another movement, and active touch is performed as a separate and distinct motion and so it requires a direction symbol. The time taken to perform the touch is indicated by the direction symbol. There are also fluent and consecutive touches.

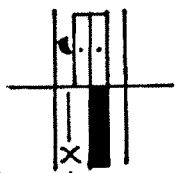
In a touching gesture, the foot contacts the floor at a comfortable distance from the support. The distance is more with support in low level and it is less with high level. It can be shown by placing the symbols  or  in support column. Releasing of a touch is shown by  or  .

Ball of the foot often contacts the floor in many dances. Its sign is combination of the toe hook plus a straight line.

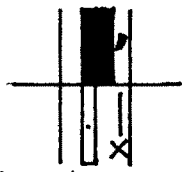


STAMPS

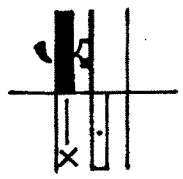
In a stamp, a support or gesture, the staccato contact with the ground produces a sound.



Stamping support
In middle level



Stamping support



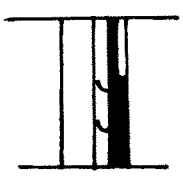
Stamping gesture
in low level

ACCENT SIGNS

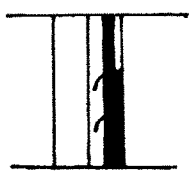
The symbols for *Light Accent* (no sound) is  and that for *Strong accent* (producing sound) is  . A strong accent is used for a stamp.

SLIDING

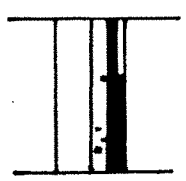
Performing a gesture with continuous contact with the floor results in a sliding gesture. Two of the same hooks are used to show this .



Sliding on the toe



Sliding on the heel



Sliding on the whole foot

In case of fluent sliding from one part of the foot to another, different hooks are written on the one direction symbol.

Length of the symbol describes the direction of the sliding gesture.

BRUSHING

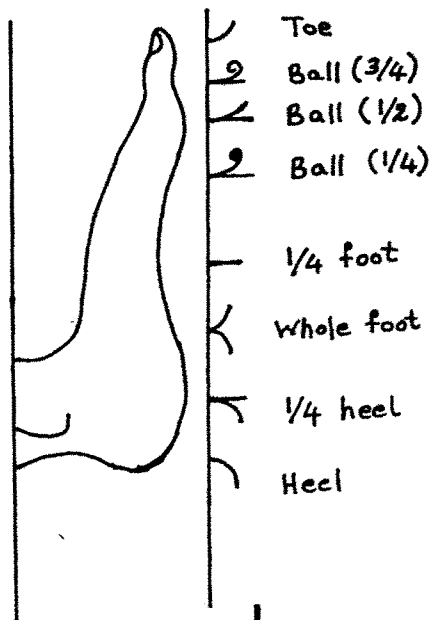
Sliding on the whole foot, when passing through place is a brush. As a result of the natural effort involved in keeping the whole foot in contact with the floor a certain amount of pressure against the floor is understood.

SUPPORTS QUALIFIED BY HOOKS

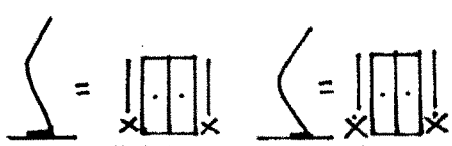
The hooks which indicates the parts of the foot in touching can also be used in connection with supports to qualify the manner of the support.

KEY TO PARTS OF THE FOOT

The different uses of the ball of the foot are shown on the side. These hooks are used in connection with the floor.



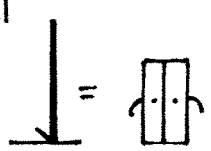
VARIATIONS OF MIDDLE LEVEL



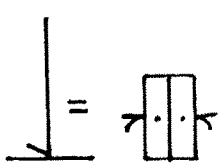
Knees slightly flexed

Knees bent

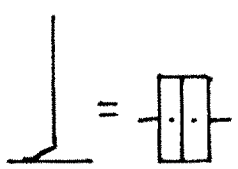
The next degree becomes a low support



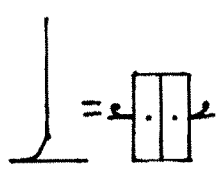
Weight on the heel



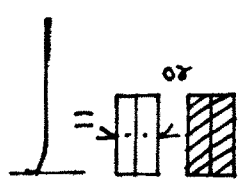
Toes just off the floor



Heels just off the floor



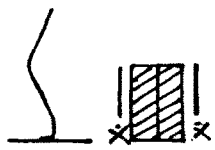
Weight on the ball



½ toe, same as normal high

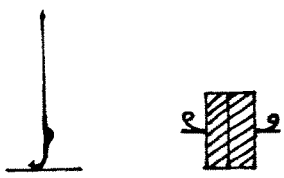
VARIATION OF HIGH LEVEL

Knees slightly flexed

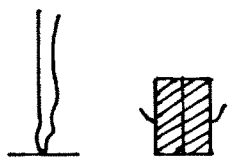


Knees bent

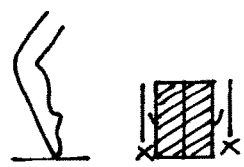
The next degree is like a low support



Weight on the high arch (3/4 toe)



Weight on the toe (full pointe)



Weight on the toe, knees flexed

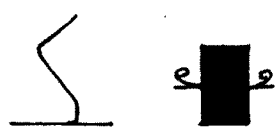
VARIATIONS OF LOW LEVEL

Weight on the heel

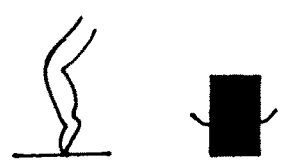
Toes just off the floor

Heels just off the floor

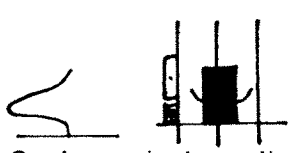
Weight on the half toe



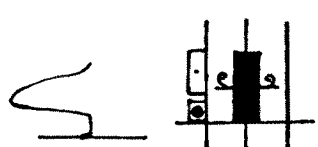
Weight on the high arch



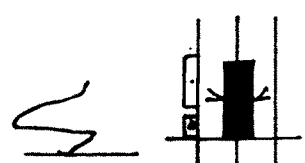
Weight on the toe full po nte



On the toe in deep plie



On high arch in deep plie

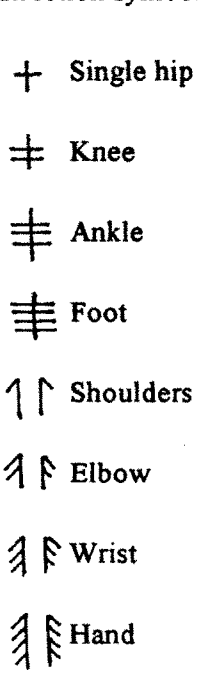


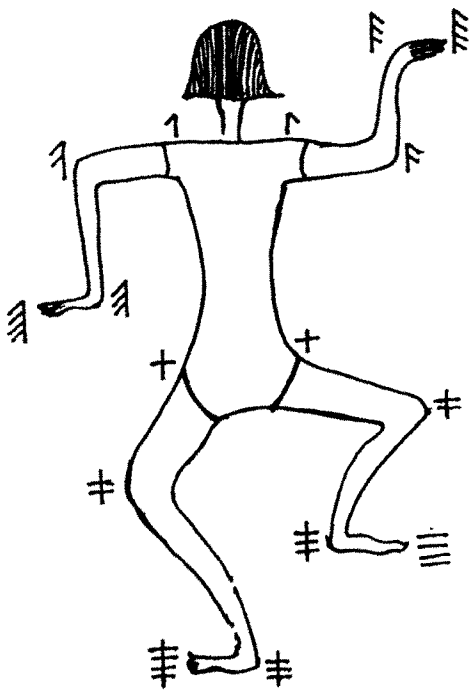
On half tce in deep plie (this s normal)

THE SPECIFIC PARTS OF THE BODY

We have to be aware of two things when writing the isolated movements of the different limbs, 1. the part that moves in the space 2. the joint in which the action (flexing, stretching) occurs. We are writing the visual changes that occur and not the muscular activities that cause it.

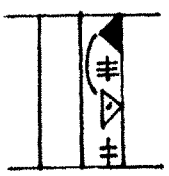
All the joint-signs shown below are the pre-signs and are placed in front of the direction symbol.





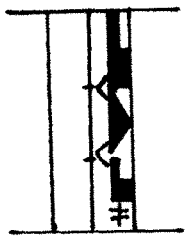
BOW FOR SIMULTANEOUS MOVEMENT

The two movements to be performed at the same time is shown by a small curved bow.



BOW FOR THE SAME PART OF THE BODY

Movement of the same part are connected by an angular bow.

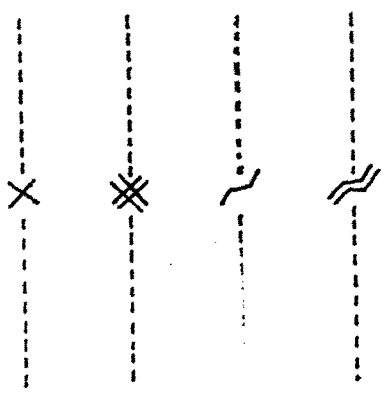


BACK TO NORMAL

To return to the normal state or bring the body tc the normal position and also to cancel any special use of the body, back to normal ⊙ symbo• is used.

PASSIVE MOVEMENTS, USES OF THE BODY

The movement of a part of the limb may be described in any one of the ways as leading, accompanying, or following. The passive movements can be described with the symbol ✕ and ⌒ reflecting to the lesser or greater use of space.

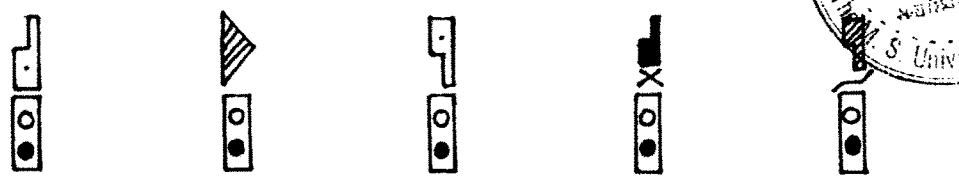


SPECIFIC MOVEMENTS OF THE BODY

The description of the body movements more specifically we analyze it (the body part) into its individual parts.

Chest | Pelvic griddle | Whale torso | Waist | Head | Face

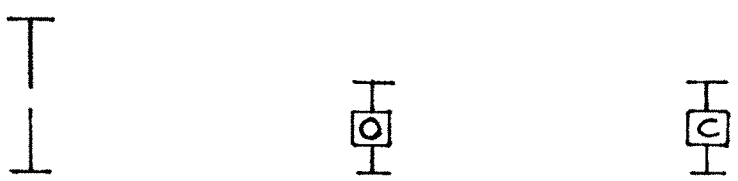
For example Torso



Forward middle torso | Right side high torso | Backward | Forward low flexed torso | Backward high stretched torso

Head Facing: the symbol for head is C and done thus C it shows the facing.

Head forward high | Head facing forward low | Look to your right | Look up | Look down | Look straight ahead

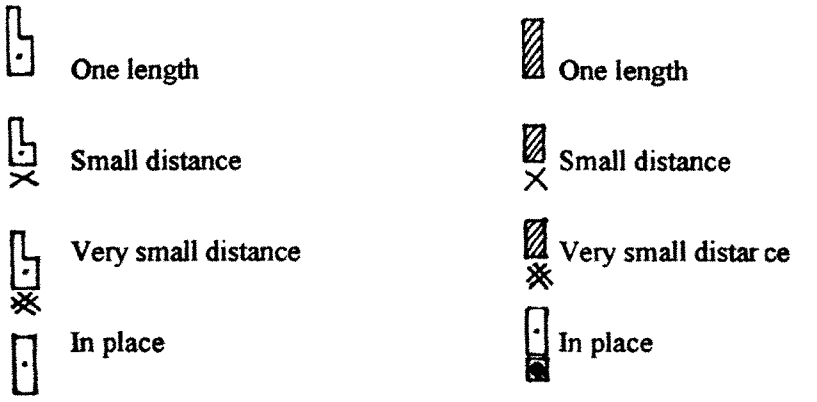


Sign for a straight path | Straight path for the chest | Straight path for the head

THE CENTER OF GRAVITY

The center of the weight of the whole body is the centers of gravity. To perform many kinds of movements it is essential to understand correctly the placement of the weight. This center of weight is considered to situated in the pelvic girdle. The level of the center of gravity is taken according to the support.

ANALYSIS OF DISTANCE

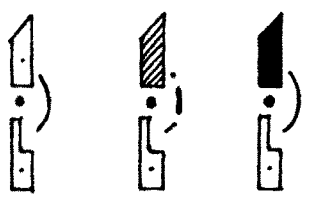


SHIFT OF WEIGHT

We must understand two things clearly while writing the shift weight. 1. to understand where direction place is situated. 2. tc recognize the dual function of the support column when open columns are written.

DIRECTION VARIATIONS

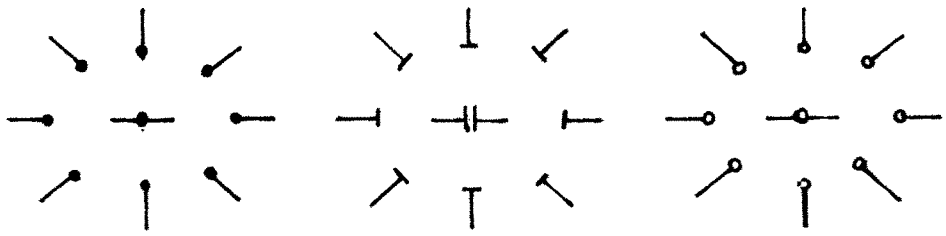
The direction variation is shown by two main direction symbols separated by a dot. These two symbols are tied together with a bow.



RELATIONSHIP PINS - POSITION SIGNS

The relationship pins besides showing the direction of the relationship, in front, to the side can also indicate the level - above, below, in front of and slightly above, to the right of and slightly below, etc.

The sign for below, above and for center can be written as  or  and  or  respectively.



The downward, low level relationship pins | The horizontal, middle level relationship pins | The upward, high level relationship pins

INCREASING AND DECREASING SIGNS

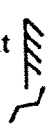
Like in music, the symbols to indicate increase or decrease are the same

An increase in space  A decrease in space  or  An increase in height 

THE HANDS

The hand is represented by  symbol, for general description. If specific, then palm and the fingers are shown. The hand can also stretch and flex and can be used to show directional movements, contacting, facing (for the palm) and spreading and closing in (of the fingers).

<u>Stretching the whole hand</u>

Straight (flat)  =

Convex (arched)  = 

FLEXING THE WHOLE HAND

THE PALM

The symbol for palm is  . Facing of the palm can be shown as below;

Palm faces forward

Palm faces down

Palm faces up

Palm faces back

The reverse of the palm is  . Stretching and flexing of the palm can be shown as below

Palm stretched

Palm extra stretched

Palm flexed

Palm extra flexed

THE FINGERS

In the hand sign the dots are placed to show the fingers . The individual fingers can be shown as follow;

Thumb Index Middle Fourth Little

Stretching and flexing of the fingers can be shown with the × and ~ signs placed under the finger symbol. Spreading and closing of the fingers is shown with the symbols shown below

Slightly spread

Very spread

Closed

Tightly closed

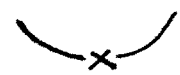
PARTNER WORK

In the partner work, grasping and carrying should be indicated properly.

THE CONTACT SIGNS

Near

Touching



Grasping

Contact between part of the body and an object such as a stick, basket, chair, etc. used in dance is shown by drawing this object near the dance staff, usually on the right.

THE ADDRESSING SIGN

 is used for addressing a person or an object which may be some distance away. In the curve part is placed the sign for the person or an object.

MEETING

The stroke describes the position of the person met.

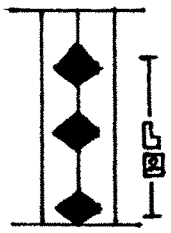
A is in Front 

A is on your right 

A is diagonally in front 

DISTANCE SIGN

In a box is placed the number of step lengths to the right of the staff. It is to indicate distance on the stage and also the spatial relationship of two dancers.



STAGE AREA SIGNS

Front center stage area

Right front stage area

Right stage area

Center stage

DYNAMICS

The quality and texture of the movement can be described in Labanotation through the use of effort signs. There are certain innate dynamics which are often performed unconsciously. Like high steps are light and the low heavier. Timing, energy changes, changing tempo etc. contribute to the changing dynamics.

Strong

Very Strong

Weak

Very Weak

The strength is held

Strength increases

Strength decreases

Weakness increases

Vibrating, trembling or shaking is shown by a small wavy line.

Strong vibration  Weak vibration 

KNEELING, SITTING, LYING is described in detail with the use of the levels wherever possible.

SPECIFIC SYMBOLS FOR FLOOR WORK

A floor column can be used to show the contact of the hands or other parts of the body with the floor.

SOLE OF THE FOOT

 Sole or palm Back of hand or top of foot 

SPOT HOLD

 is a spot hold sign used when a part of the body retains its contact with a certain spot.

ROTATIONS OF THE LIMBS

The symbols  and  are used to show the rotation for any part of the body. The degree of rotation may vary with each part according to its capacity.

AMOUNT OF ROTATION

A very small rotation  A small rotation  A large rotation 

A rotation with a flexed limb

A rotation with a stretched limb

REVOLUTION OF THE BODY

1. Pivoting 2. Somersaulting 3. Cartwheeling

Their degrees of revolution is also described.

1 revolution

1/2 revolution

1/4 revolution

¾ revolution

DEVIATIONS

There are two types of deviations : Asymmetrical and compound. Indications, timing and degrees of deviations are also described.

PART LEADING

A vertical bow  is used to indicate leading.

SUCCESSIONS

This is described by $\vee\wedge$ symbol. The central succession by. $\overset{\vee}{\wedge}$

DETAILS OF THE LIMBS

Different parts of the limbs can be indicated through the use of pins and of white and black circles.

GROUP NOTATION

In the group notation, to indicate that the group moves as a body,  symbol is used. The  is for starting position and  for ending position. The Entrance and Exit is shown by placing the staves besides the notation staff on the right.