



CENTRE NATIONAL D'ÉCRITURE DU
MOUVEMENT EN CINÉTOGRAPHIE LABAN

PRINCIPAL "KIN" USAGES AND RULES
DIFFERING FROM "LAB" USAGES AND RULES

by

JACQUELINE CHALLET-HAAS

Technical paper presented in English during the 21th ICKL Conference,
July 1999 held at Institut del Teatre - Diputació de Barcelona, Spain.

Initial layout and graphs: Yvette Alagna.
New layout and graphs: Raphaël Cottin - April 2020.

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Note on this April 2020 publication:

This Technical Paper, revised by Jacqueline Challet-Haas, Raphaël Cottin and Noëlle Simonet, has been copied as close as possible to the original, while harmonizing the typography. The kinetograms have been revised as well as certain reformulations which seemed to us to contribute to greater clarity. The original paper can be consulted on request in the CNEM archives, deposited at the library of the Centre National de la Danse in Pantin, France.

*This publication is available in French and in English on the CNEM website:
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INTRODUCTION

At the 1995 ICKL Conference (in Paris), when Lucy Venable and Sheila Marion presented their paper on "1995 Validity Proposal", it surfaced that many of our LAB colleagues were not fully aware of KIN usages and rules.

As for years I am explaining the "KIN/LAB differences" to my students in order for them to have a clear access to LAB scores, it was suggested to me to expose this issue at a following conference.

The purpose of this present paper is to explain the KIN usages and rules as developed by Albrecht Knust since the rise in the use of the Laban system of movement notation and how these rules function according to the principles of this system as different from LAB usages and rules developed by Ann Hutchinson.

The paper is divided into 3 main parts ranging from simple usages to issues of more importance to definite differences between the two schools, which alter the understanding of the written movement. A 4th part addresses an additional issue mainly used in KIN.

The paper needs further developments and clarifications. It will serve, presently, as a starting point.

PART I - ISSUES OF LESSER IMPORTANCE

1. STARTING POSITION

- 1.1 A double line is drawn not only after the starting position but below each succeeding new staff of a score.
- 1.2 After the starting position, the double line indicates the beginning of movement notation: i.e. the time element is incorporated.

Below each new staff, the double line:

- indicates the direction of reading = the bottom of the pages;
- allows the possibility of adding some indications below the staff with no time significance = such as body part signs or even tricky resultant positions acquired at the end of the previous staff when necessary.

2. MEASURE NUMBERS

Measure numbers are always written in a diamond:



they are put below each staff and along the score at the left side of the kinetogram, but not necessarily for each measure as often in LAB.

3. HOP TURNS

In a turning hop on one leg, the turn sign in KIN is only written in the support column of the jumping leg, as the line of gravity stays above the former standing point (fig. 1). If one jumps from one leg (or two) to the other (or to two), the turn sign is written across the centre line because the line of gravity is then centred (fig. 2 and 3).

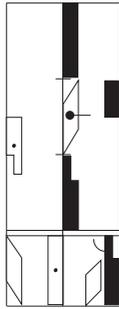


Fig. 1



Fig. 2



Fig. 3

4. SIGNS ACROSS THE MIDDLE LINE

4.1 Hold Sign

When applied to double supports, a hold sign is never centred and written on the middle line as usually in LAB, instead a hold sign is written for each support separately, as each support is treated separately in relation to the other (fig. 4 = CE p. 6).

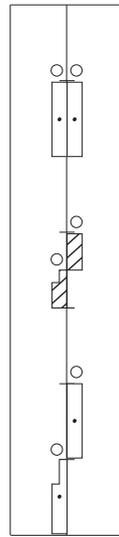


Fig. 4

4.2 Space Measurement Signs

When applied to double supports, space measurement signs are never centred on the middle line as usually in LAB. Each support is treated separately as the distance of one support is always calculated in relation to the other, whether it results from the landing of a jump or from a change of level. (fig. 5 et 6 = CE p. 15).

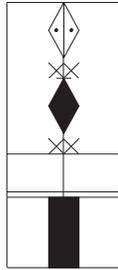


Fig. 5

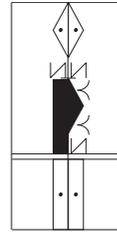


Fig. 6

5. USE OF CARETS

- 5.1 Inside the four columns of the staff, when a movement of a body part is written with a pre-sign, the repetition of that pre-sign can be replaced by the use of a caret (as in LAB) (fig. 7).

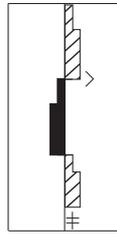


Fig. 7

The step on Ct. 1 is on the right knee; The step on Ct. 2 is on the left foot; The step on Ct. 3 is still on the right knee, hence the needed caret.

- 5.2 This usage comes from the fact that for the inner four columns of the staff, there is an understood, predefined body part designation for each column. A new body part pre-sign is in effect only for that one movement, after which the column reverts to its understood, predefined body part designation (as in LAB) (fig. 8).

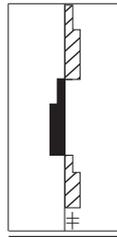


Fig. 8

The step on Ct. 3 is understood to be on right foot.

- 5.3 In KIN, outside the 4 columns of the staff, no caret is necessary for each new created column applied to a particular body part, whose designation is written with the proper body part sign at the beginning of the staff. In extra columns outside the staff, there is no possible ambiguity of the destination of the written movement as long as it is designated by a body part sign. (fig. 9).

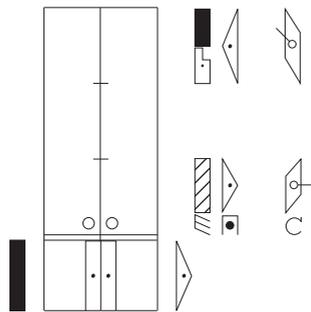


Fig. 9

On Ct. 1 the forearm goes up, palm facing right side middle, head turns to the right; Ct. 3: no carets are necessary: forearm goes down, palm facing left side middle, head turns to the left.

6. PLACEMENT OF FRONT SIGNS

In KIN front signs are placed below each new staff and still at the right side of the kinetogram after each turning indication, and this since the earliest times of the system.

7. PLACEMENT OF CIRCULAR PATH SIGNS

Previously, in KIN, circular path signs to the right (clockwise) were placed at the right side of the staff, but circular path signs to the left (anti clockwise) were placed at the left side of the staff because of the symmetry of the system. Abandoned today, however, this usage is

retained in the analysis of group movements, when organized in a circle, right and left at the same time (DKL 278b, 299 and 300).¹

Apart from this particular usage, the circular path signs are today written, like the other path signs, on the right side of the staff as in LAB.

8. "BUTTERFLIES"

Butterflies are not current usage in KIN as they are in LAB. These "butterflies" have to be drawn thinner in order to fit in the width of one leg or arm gesture column. If both signs for upper and lower leg or arm gestures are drawn in the "normal" width, pre-signs for the body part have to be added systematically or replaced by carets when designated (fig. 10, 11 et 12).



Fig. 10



Fig. 11

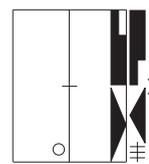


Fig. 12

PART II - ISSUES OF MORE IMPORTANCE

1. CANCELLATION SIGNS

- 1.1  is the general cancellation sign in KIN for directions, contractions/ extensions only.

It means that the body part in question returns to its "normal" carriage. The length of the sign indicates the duration of this action.

- 1.2  is the cancellation sign for rotations.

It means that the body part in question returns to an un-twisted state, neither to the right nor to the left. Its length indicates the duration of this action. (This sign is increasingly used also in LAB).

¹ The 2 paragraphs of point 7 have been reformulated and this last sentence on group movements has been added for the 2020 revised edition.

1.3 ∩ is the cancellation sign for relation signs, contacts.

It means the quick end of a maintained contact. If the cessation of a contact has to be performed in a sustained manner, the release sign is tied to an action stroke:



to show the duration of that releasing action (see also II 2.).

1.4 ⊙ is not used at all in KIN.

2. USE OF ACTION STROKE (CALLED "DURATION LINE" IN LAB)

2.1 In both KIN and LAB, | means "an unspecified action". The placement and length of this stroke indicates which part of the body is moving, and how long it takes to perform that action in the appropriate context.

2.2 To indicate the duration of actions which are not written with elongating signs, such as space measurement signs, pins, release signs, etc., the action stroke is tied to these signs to indicate the destination to be reached; just as with the main signs of our system: direction signs for gestures indicate destinations (fig. 13, 14 and 15).

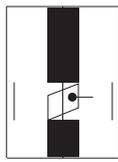


Fig. 13

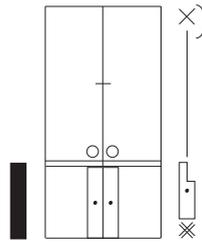


Fig. 14

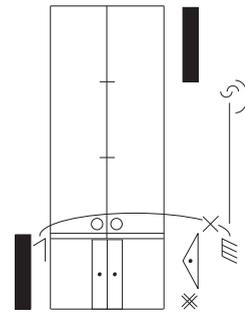


Fig. 15

Fig. 13: Legs are leaving the ground during the turning action: a turning jump occurs.

Fig. 14: Stretching the very bent arm to arrive at a first degree.

Fig. 15: Grasping one's shoulder, then gradually releasing the grasp, after which the arm goes down.

2.3 This sign | as a duration line does not exist in KIN therefore:

- *The first kinetogram means a quick slight bending of the legs before releasing both supports = a jump followed by a landing in "demi-plié" (fig. 16).*
- *The second one means a quick stretch of the arm followed by an unspecified action (fig. 17).*

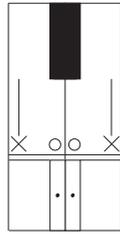


Fig. 16

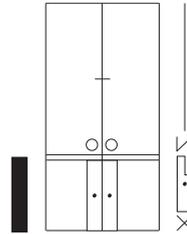


Fig. 17

In this same respect, that is why such LAB usage as: ↓ cannot be applied in KIN. √ means a "succession" = "how" an action is performed; it belongs to additional indications, and as such is put in a vertical bow next to the affected action, like "leading" for instance. The length of the vertical bow indicates the duration of the succession/leading (fig. 18) (see also fig. 39 and 40).

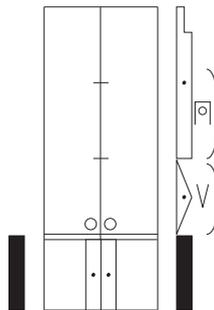


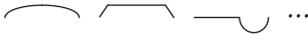
Fig. 18

Ct. 1 the right arm goes to the side middle in a successive manner; Ct. 2 and 3, the arm goes forward led by the back of the hand at the beginning of the movement only.

3. VERTICAL BOWS APPLIED TO SIMULTANEOUS ACTIONS

3.1 In the Laban system the time value is given by the basic movement signs, the direction, rotation, path signs. They are possible to elongate, in order to show the proportional length of the action.

3.2 There are also two categories of bows:

- the vertical bows:)]]
- the horizontal bows:  ...

It is possible to elongate the vertical bows as their time value is relative to their length, as opposed to horizontal bows which show "moments" in some kind of relationship.

3.3 If a directional movement and a rotation occur at the same time for the same body part one can either write both signs side by side, or write them above one another but tied with a vertical bow. (fig. 19 and 19')

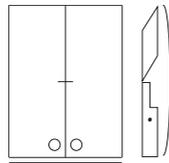


Fig. 19

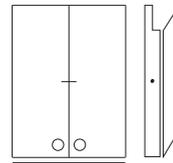


Fig. 19'

This bow shows visually the time value of the simultaneous actions. Its length allows us to differentiate the overlapping time. Therefore, in KIN the vertical bow necessarily has time significance.

Fig. 19, 20 and 21 show differentiated overlaps of an arm gesture and a rotation.

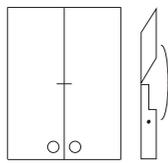


Fig. 20

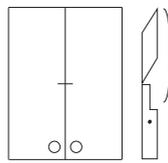


Fig. 21

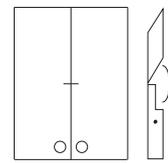


Fig. 22

The LAB contracted convention of fig. 22 to mean fig. 19 does not exist in KIN.

In KIN, fig. 22 means a very short overlap.

4. DEGREES OF ROTATION

4.1 There has always been a distinction between a rotation of the body as a whole and rotations of body parts. The former is written with a turn sign in the support column; the possibilities of turning are limitless. The latter is written with a turn sign in a gesture column; the degree of rotation is limited by anatomical functions.

4.2 In former days, degrees of rotation (for supports and gestures) were both written with black pins. Since the introduction of the Crosses of Axes (1965) it became possible to differentiate more adequately (and visually) degrees of turning from degrees of rotations/twists of body parts.

Thus, degrees of turning are written with black pins according to the Standard Cross of Axes, , whose reference is the line of gravity and the starting front.

4.3 To indicate orientations, front signs are written with flat pins (placed in a small square outside the staff and after each turn) according to the Constant Cross of Axes, , whose reference are the axes of the performing area.

4.4 Degrees of rotations/twists are indicated with white pins according to the Body Cross of Axes, , whose reference is the symmetrical axis of the body (the spine). These degrees of rotation indicate the portion of twist calculated from the non-twisted state represented by this sign:



4.5 The rotation sign indicates the direction of the twisting action, the white pin indicates the degree of rotation from the untwisted

state. The untwisted sign  cannot contain any degree because both directions of rotation cancel each other. Such LAB usages as fig. 23 and 24 are not acceptable in KIN.

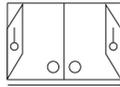


Fig. 23

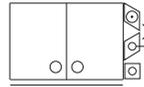


Fig. 24

Fig. 23: Legs cannot twist inward up to a whole turn.

Fig. 24: After a twist to the right, the chest cannot, at the same time, twist to the left and come back to normal. ⊙ is a cancellation sign with time value, not a degree of turn/twist. Both indications contradict each other.

5. TRUNK/HEAD WHEELING

5.1 In former days, body wheeling was written with a circular path sign placed outside the staff (to the right for body wheeling to the right and to the left of the staff for bodywheeling to the left) because the turning action is around a focal point, in opposition to body "log rolling" which is a turn around an axis (the longitudinal axis of the body), therefore written with a turn sign.

5.2 It has to be noted that body wheeling traces on the supporting base (the floor) a circular design as opposed to log rolling which traces on the supporting base a straight line.

5.3 Since the introduction of the Standard Cross of Axes:  body wheeling can now be written with a turn sign containing the Standard Cross of Axes indicating the axis around which the body turns: the line of gravity and placed in the support columns (or outside the staff when necessary) (fig. 25).

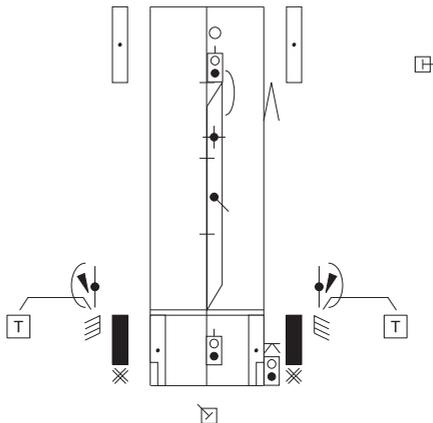


Fig. 25

Lying on the tummy, "wheel" the body to the right.

- 5.4 When the trunk or the head are tilted and "wheel" around the vertical axis, it is consistent to apply the new method of writing "wheeling" with a turn sign containing the Standard Cross of Axes and to place it in the appropriate gesture column (fig. 26).

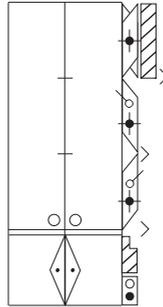


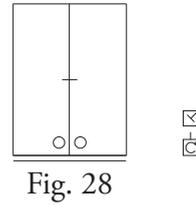
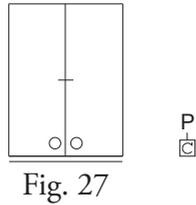
Fig. 26

A trunk "wheeling" to the right and to the left; the trunk goes up and untwisted on Ct. 3.

- 5.5 The LAB usage of re-introducing a circular path for body "wheeling" but placed in a support column is not applicable in KIN. Path signs (the 3rd basic movement sign of our system after direction and turn signs) refer to traces on the supporting base, to floor patterns; they complement the displacements of the whole body written in the support columns with steps and turns. As such, path signs are placed outside the staff as modifications of the floor pattern created primarily by these steps and turns (see IV 1.).
- 5.6 Any gesture creates a path of course but in the space surrounding the body and attached to it, not an independant path as do steps on the supporting base. This distinction is illuminating, and one of basic issues of the Laban system. The LAB usage of writing, at times, any circular path in a gesture column cannot be applied in KIN for that reason.

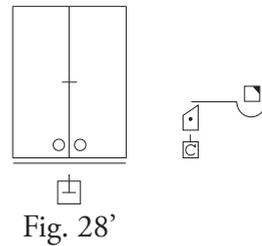
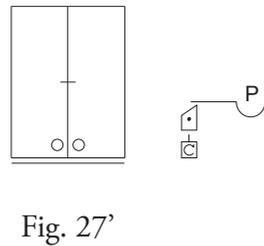
6. ADDRESSING

Addressing belongs to the actions written with specific relation signs and represented mainly by horizontal bows. They punctuate the moment of the relationship which results from previous actions allowing this relationship. Since the Laban system is a movement notation, the movement leading to a relationship has to be written. That is why such LAB "contracted" conventions (fig. 27 and 28) are not applied in KIN:



The movement for the head has to be stated in order for the face to be able to look at the "partner" = fig. 27'.

The head can face a person, an object, a location, therefore fig. 28 would be written as fig. 28' in KIN.



PART III - ISSUES OF GREATER IMPORTANCE

1. THE UNDERSTANDING AND USE OF BODY CROSS OF AXES
 - 1.1 Any Cross of Axes "indicates the sense in which a directional indication should be understood" (DKL 124).
 - 1.2 The Body Cross of Axes as any other cross of axes is related to the main axes crossing the body in an upright standing position, i.e the longitudinal, lateral and transversal axes.

These axes respectively determine the mains directions: up/down, right/left, forward/backward of the body in relation to the surrounding space.
 - 1.3 The Body Cross of Axes represented by this sign:  is carried along when one moves like the Standard and the Constant Crosses of Axes, is turned with every change of front like the Standard Cross of Axes, but TILTS with the body (DKL 124).
 - 1.4 In such cases the directions are related to the body only and read as follows:
 - "up" is toward the head and "down" toward the feet (if the body is in one line) or the lower spine (if it is only tilted);
 - "forward" and "backward" relate to the front and the back of the torso;
 - "right" and "left" relate to the sides of the body.
 - 1.5 The Body Cross of Axes can be applied to the whole kinetogram. In this case, the sign of the Body Cross of Axes acting as a general "key" is written at the left side of the staff and concerns all directions of body parts. It is valid until cancelled by another key, usually the Standard Cross of Axes (fig. 29).

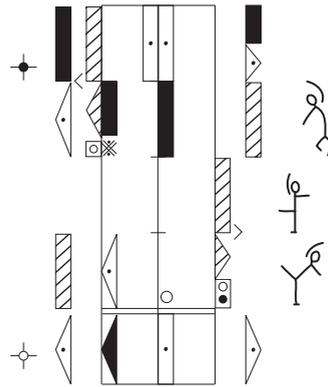


Fig. 29

Because of the \ominus located at the left of the kinetogram, arm movements follow the torso/chest tilts. The arm directions are related to the line of the head up to Ct. 4. Left leg movement follows torso tilt (Ct. 1 and 2) in relation to the lower end of the spine. Ct. 4 the Standard Cross appears at the left of the kinetogram, and cancels the effect of the Body Cross of Axes.

- 1.6 The Body Cross of Axes can be applied to one part of the body. In such cases that key sign is placed as a pre-sign below the body part in question. (fig. 30)

It is valid as long as the symbol it modifies is valid; Fig. 30: it is in effect in Ct. 2 and 3.

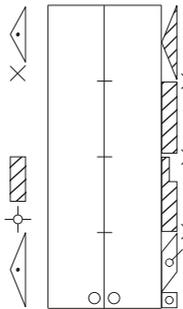


Fig. 30

After the twist of the torso (Ct. 1), the left arm is going up in relation to the body and stays above the head up to Ct. 4, where it goes to the side in relation to the Standard Cross (that is, parallel to the floor) as the torso tilts side high.

- 1.7 If the Body Cross of Axes has to be applied to a succession of movements of one part of the body, the key is placed in an additional bracket next to these movements. It is valid up to the next movement of that part (fig. 31).

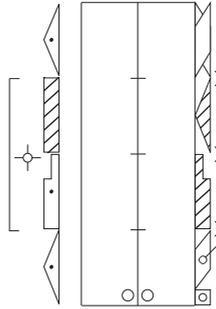


Fig. 31

After the twist of the torso (Ct. 1) the left arm moves forward and up in relation to the moving torso (Ct. 2 and 3); Ct. 4 the left arm opens side middle in relation to the Standard Cross (that is, parallel to the floor) as the torso untwists (the torso is still tilted).

- 1.8 Under the Body Cross of Axes, the arms and legs follow the inclinations of the torso. No body holds are needed; the Body Cross of Axes contains the body retention in itself (see also III 2.).

The LAB rule for "carrying along the arms" does not exist in KIN (see ICKL Proceedings 1995 p. 27-28).

2. UNDERSTANDING AND USE OF RETENTIONS

- 2.1 In the Laban system a gap in the support columns means the cessation of supports, i.e. a jump. If the weight has to be maintained on parts of the body a retention sign is applied (o) and is valid up to the next support or gesture of the supporting part.
- 2.2 A gap in a gesture column means automatically a pause, the cessation of a previous action. But if something has to be maintained whilst other parts continue to move, special retention signs have to be applied.

2.3 In KIN one considers 4 types of retentions:

- the retention in the body = ○ (Body hold);
- the retention in space = ◇ (Space hold);
- the retention at a spot = ◇ (Spot hold);
- the retention at the spot of relationship = $\overset{\diamond}{\times}$ (DKL 217).

2.4 The first 3 retention signs, when applied to a movement indication (direction or rotation), are valid only for that particular movement, because with each new movement indication, changes in spatial and bodily terms occur.

2.5 These retentions are therefore automatically cancelled by the next movement indication.

If the retention concerns a succession of movements, the retention sign has to be repeated with each new indication, or put in an addition bracket, placed next to the actions (fig. 32) (see also ICKL Proceedings 1995 p. 24-26).

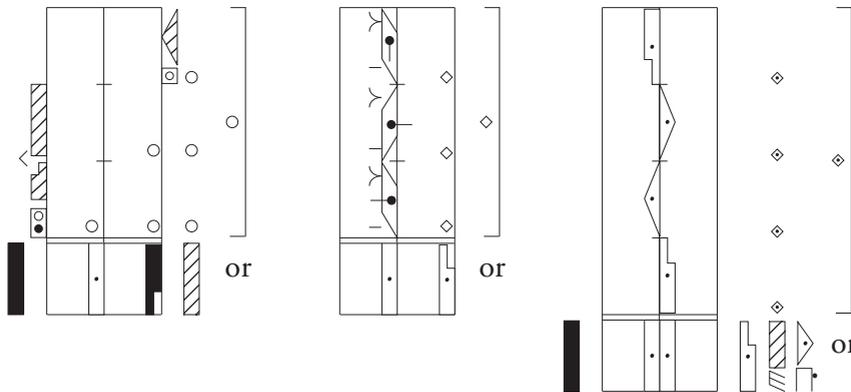


Fig. 32

Fig. 33

Fig. 34

Fig. 32: Right arm and right leg keep their relationship to the torso as it tilts forward high on Ct. 1; as a result the right arm arrives forward high and the right leg backward middle. Ct. 2 torso returns to high, right arm and right leg still keep their relationship to torso; as a result the right arm ends up again and the right leg backward low. Ct. 3 only the chest tilts to the left taking the right arm with it; as a result, the right arm arrives side high; no change for the right leg which stays where it is.

Fig. 33: The right leg keeps its forward direction in relation to the acquired compass direction whilst the body is turning. The space hold

has to be repeated 3 times because of the change of direction of the leg in relation to the front of the body after each turn. As a result the right leg ends to the side of the body after the 1st turn, forward of the body after the 2nd turn, backward of the body after the last turn.

Fig. 34: Right arm has to adjust four times differently during the four steps, in order to keep fixed the imaginary spot of the right hand. As a result the right arm flexes on Ct. 1, extends somehow sideways on Ct. 2, returns to flexed forward direction on Ct. 3 and extends forward on Ct. 4.

- 2.6 The 4th retention = the retention at a spot of relationship, on the contrary, is valid until cancelled by a release sign because it maintains a momentary relationship which would otherwise be cancelled by the next movement (fig. 35).

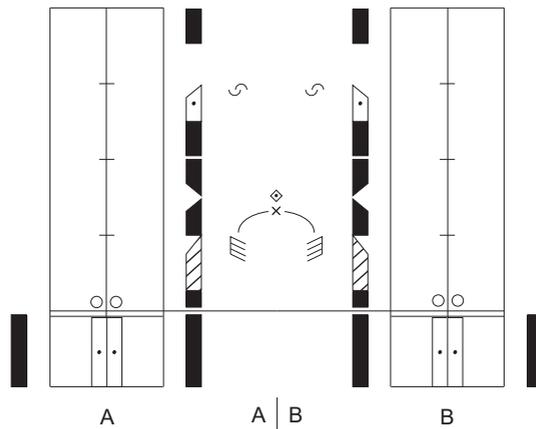


Fig. 35

Arms of both partners are swung forward and catch each other on Ct. 1, the grasp is fixed and maintained up to Ct. 4. (Without the spot hold, hands would release immediately with the next movement, when lowering the arms on Ct. 2).

- 2.7 Similarly when particular "states" have to be maintained, the body hold is applied and is then valid until cancelled. Such "states" can be for instance: the distance of the centre of gravity from the supporting base (fig. 36) or a particular state of the legs whilst stepping (fig. 37) etc.

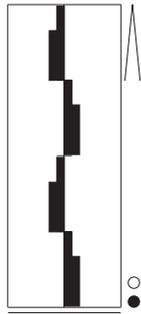


Fig. 36

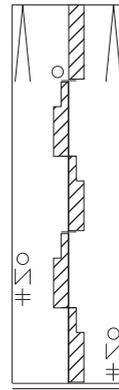


Fig. 37

Fig. 36: Walking with bent knees. whilst keeping the centre of gravity at the same distance from the floor. No ups and downs are performed as in ordinary steps. On Ct. 4 this state is cancelled, the ordinary pliancy is recovered.

Fig. 37: Walking with stretched knees up to Ct. 5 where it comes to a back to normal situation, i.e. with normal flexible knees.

In light of the above examples one can understand why there are such differences in Validity issues between LAB and KIN (see also III 4.).

3. DIVIDED FRONTS

- 3.1 In twisted situations of the body, if LAB takes into account 4 fronts (step direction, front of pelvis, front of chest, front of head), KIN considers only 2 fronts: the front of the lower part of the body and the front of the upper part of the body according to a basic grid on which the Laban system is based (fig. 38) :

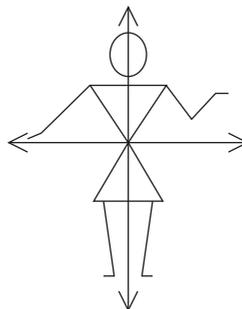


Fig. 38

- 3.2 The lower part of the body (to which legs are attached), supports the weight and bears the main front, which establishes the direction of travelling. Both steps and leg gestures refer to it.

In a twisted situation of the pelvis, step directions and leg gestures refer to this main front = the direction of travelling (fig. 39).

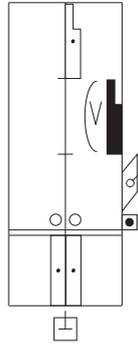


Fig. 39

After the twist of the pelvis (Ct. 1) the right leg kicks toward the main front (☐) (Ct. 2) and then steps on right foot in that same direction (Ct. 3).

- 3.3 If leg gestures should refer to the front of the twisted pelvis, the key "in relation to the front of individual body parts" = ⊕ has to be applied (DKL 889e) (fig. 40).

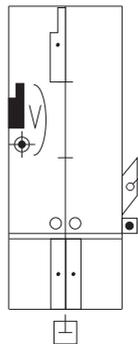


Fig. 40

After the twist of the pelvis (Ct. 1) the left leg kicks in front of the pelvis (Ct. 2) (☒) (the key ⊕ has to be applied), then steps on left foot toward the main front (☐) on Ct. 3.

- 3.4 The upper part of the body carries arms and head. Movements of the arms and tilts of the head refer to the so-called secondary front: the front of the upper torso whether twisted or not (fig. 41, 42 and 43).

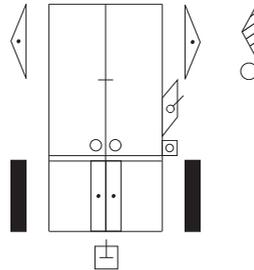


Fig. 41

After the twist of the chest (Ct. 1) arms open sideways in relation to the front of the chest and head tilts sideways (= \square) in relation to the front of the chest (Ct.2).

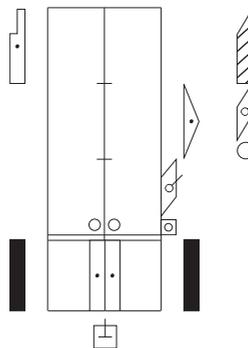


Fig. 42

After the twist of the chest (Ct. 1) the head twists further (Ct. 2) and tilts toward the chest (= \square) (note the forward right high inclination for the head), whilst the left arm moves also forward the chest (= \square) (Ct. 3).

- 4.3 If a tilt changes the stated direction of a facing indication, a body hold is then put above that facing indication in order to maintain the relation to the body at the very moment of effect (fig. 45). This body hold has to be repeated with subsequent movements of the dependent part. Without body holds, no change occurs in spatial terms: the body part which is facing has to adjust in order to keep the stated direction in case of movements of dependent parts (fig. 45).

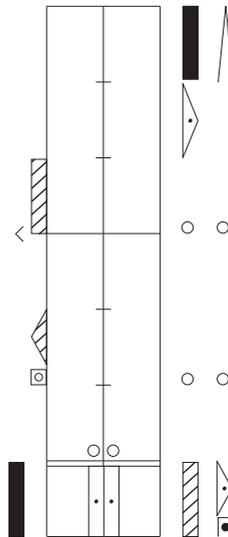


Fig. 45

The right arm is up with palm facing to the right; Ct. 1: no movement, no change; Ct. 2: the chest tilts to the left taking right arm with it (body holds for the right arm and the palm facing); as a result right arm is ending side left high and palm is facing side right high on Ct. 3; Ct. 4: chest returns to normal, right arm and palm facing still follow chest movement; Ct. 5: right arm is lowered side middle, palm is still facing side middle with the result of a flexed wrist; Ct. 6: right arm is lowered and palm facing is cancelled.

5. BLACK PINS APPLIED TO ARM GESTURES

5.1 Both in KIN and LAB black pins applied to foot/leg positions indicate the relationship of one foot or leg to the other. The point of reference from which these positions are judged is the middle of the foot. In standing, each foot moves in one track (the width of that foot).

5.2 As a brief survey, the following diagrams: (fig. 46, 47 and 48).

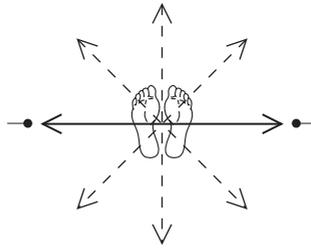


Fig. 46

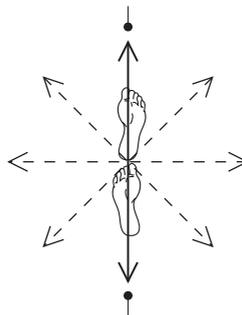


Fig. 47

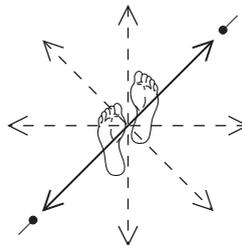


Fig. 48

One can see that the basic grid of the system of directions is applied similarly to position signs (pins).

- 5.3 The black pins showing the positions of the arms in relation to the centre line of the body (the symmetrical axis) are applied differently in KIN and in LAB.
- 5.4 In KIN, looking at the diagram from a bird's eye view (DKL 143) (fig. 49), because of the width of the shoulders, 5 tracks are possible (as opposed to 2 tracks for the feet), each track having more or less the width of a hand/arm =
- one track for each arm;
 - one track for the centre line of the body;
 - one track for each remaining in-between space.

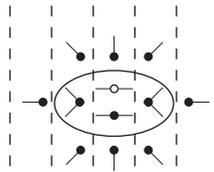


Fig. 49

- 5.5 The system of pin signs put on these tracks allows the possibility of indicating in which track each arm is positioned in relation to the centre line, in front or behind the body. That is why, in KIN, the use of "track pins" is not applied, nor needed.
- 5.6 The point of reference for evaluating the positions of the hands is the centre of the hand (similarly to the foot).

If the hands are placed in the intermediate tracks, diagonal pins are used (fig. 50).

If the hands are placed in the centre track, in front of the middle line, the forward pin is used (fig. 51).

If the hands are placed in front or behind the body, forward or backward pins are used (fig. 51).



Fig. 50

Both arms in "1st ballet position" (because elbows are slightly turned inward, the tips almost touch).

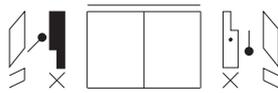


Fig. 51

"Spanish arm position": right arm is exactly forward the centre line, left arm behind the body in the left intermediate track.

- 5.7 LAB uses a different basis for analysing these arm positions: see diagram below (AH p. 435), thus defining "areas" and not "tracks" (fig. 52).

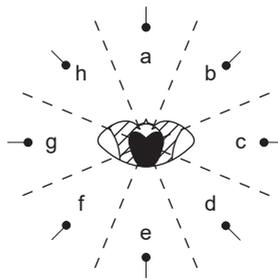


Fig. 52

- 5.8 Furthermore the finger tips are considered as reference points for positioning the arms in relation to the centre line, therefore fig. 50 is written as fig. 50' in LAB. (see both diagrams for comparison).

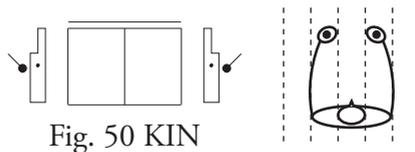


Fig. 50 KIN

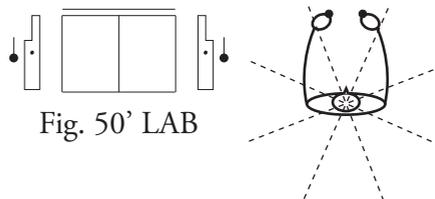


Fig. 50' LAB

PART IV - ADDITIONAL ISSUE

1. GROUP MOVEMENTS

- 1.1 Group movements were devised by Albrecht Knust in the early developments of the Laban system.
- 1.2 As Roderyk Lange points out in his "Principles Paper" (ESK paper n° 1): "there are certain regularities in the way a group of people may be arranged. These possibilities are universal and may be found in dance and group formations in very diverse cultures and in different periods. The formations are based on the line, the circle and their derivatives" and further: "There are certain motoric principles underlying the way group formations function. The analytical principles thus derived are at the basis of the concepts and ways of writing group movements" devised by Albrecht Knust (Pr. P. p. 34).
- 1.3 Group movements are written within the columns of the staff with direction and rotation signs and outside the staff with path signs with the effect that for groups "the various paths performed by the individual participants blend into a common pattern" (Pr. P. p. 35).
- 1.4 Differentiated path signs have been devised by Albrecht Knust to describe various formations whose shapes vary according to the way the group is organised.

In a group formation "the ordinary circular path sign always indicates a group movement. It means also that all participants perform a circular path around a common centre. It means finally according to the principle of 'following' and that of the 'parallel paths' that the participants according to their placement within the group will lead, follow or participate in a 'wheeling' " (Pr. P. p. 38) (fig. 53-56).

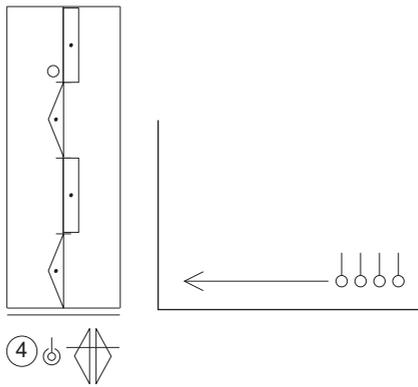


Fig. 53

A line of 4 people is moving sideways: the automatic leader is the left person.

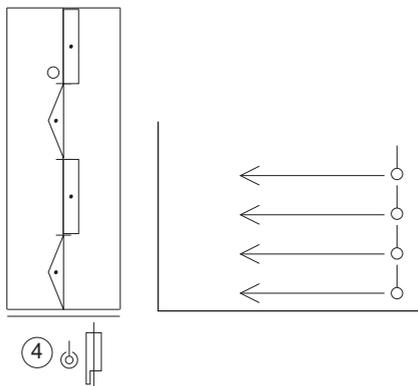


Fig. 54

Parallel paths result from arrangement of the 4 people.

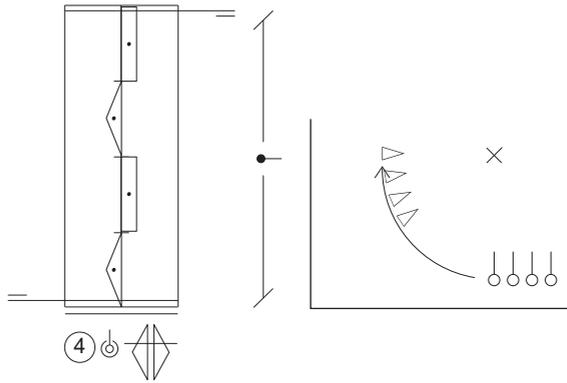


Fig. 55

Following in a circle. The person on the left being the "leader", it is the one who describes the quarter circle.

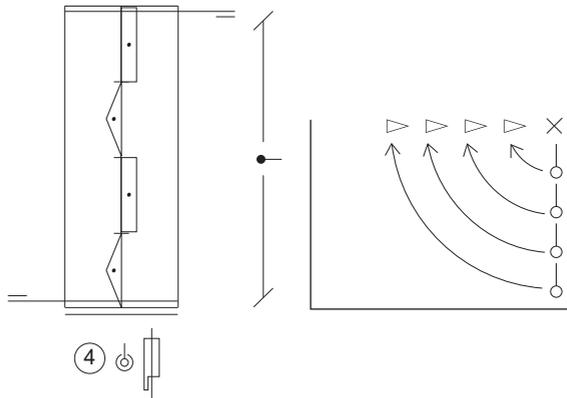


Fig. 56

Because of the placement of the 4 people behind each other, "wheeling" occurs; parallel paths are created (cf. fig. 54).

- 1.5 "When a different group development is wanted, the path sign must contain appropriate additions" (Pr. P. p. 38). For instance: (fig. 57-59)

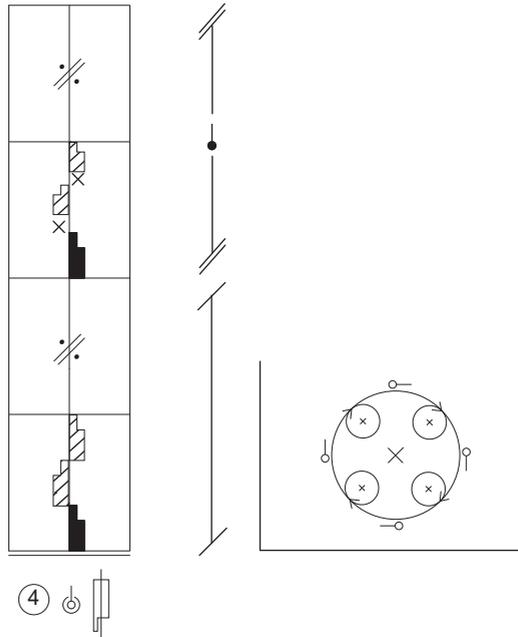


Fig. 57

After following a common circle, each participant performs their own circle.

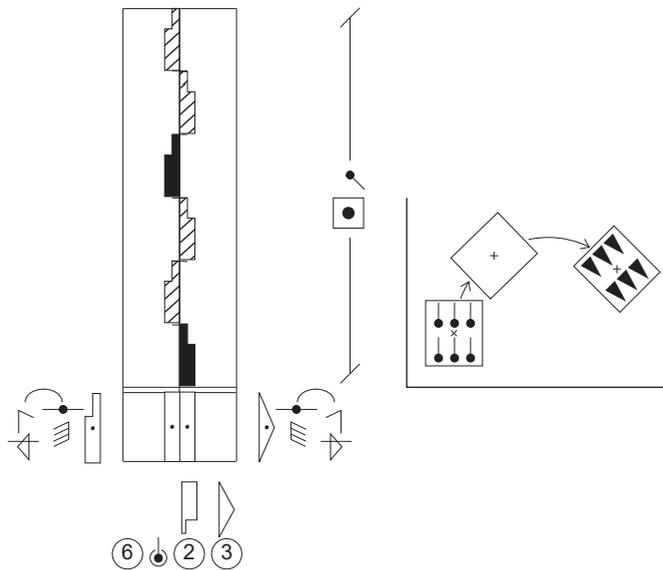


Fig. 58

The arrangement of the group is kept strictly in its original shape.

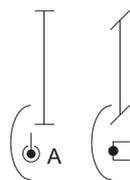
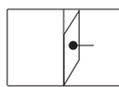


Fig. 59

A "leader" is nominated who will lead the group into a straight or circular line.

- 1.6 Depending on the initial group formation, turn signs placed in the support columns allow also various group turns.

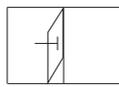
For instance: (fig. 60-62)



⑥

Fig. 60

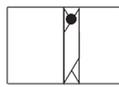
Everybody turns a quarter to the right on the right foot: the previous relationship of the participants will change.



⑥

Fig. 61

Everybody turns to the right on the left foot to end facing the left side of the performing area: a common front results.



⑥

Fig. 62

Everybody is turning on the right foot either to the right or to the left in order to face the centre of the group or any designated focal point: a focal front results.

- 1.7 Albrecht Knust has devised many other possibilities which can be found in his *Dictionary of Kinetography Laban/Labanotation* (Chap. E) or in his *Encyclopedia* (Vol. E).

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ABBREVIATIONS USED IN THE TEXT

- AH: *Labanotation* by Ann Hutchinson, New York, 1970.
- DKL: *Dictionary of Kinetography Laban* by Albrecht Knust, London 1979, Poznan 1997.
- CE: *Introduction to Kinetography Laban* by Christine Eckerle, Essen 1997.
- Pr. P.: *Principles and basic concepts of Laban Movement Notation*, by Roderyk Lange, ESK Paper n° 1, 1985. www.kinetography.eu
- ESK: European Seminar for Kinetography Laban.



9 rue du Transvaal
75020 Paris
www.cnem-laban.org