APPENDIX E

Movement Signs Across Contexts

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ICKL 2001

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

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

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

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

EXPLANATIONS

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

Pins Review, Part One: Conventions for ↓ ⫰ ⊥ pins

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

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

1o-1t: turns and rotations using ↓ ⫰ ⊥ pins

1u-1x: showing ↓ ⫰ ⊥ pins to identify performer’s staffs, and performers on floor plans

Pins Review, Part Two: ↓ ⫰ ⊥ pins as they show levels and directions

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

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

2g-2h: deviations from a path

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

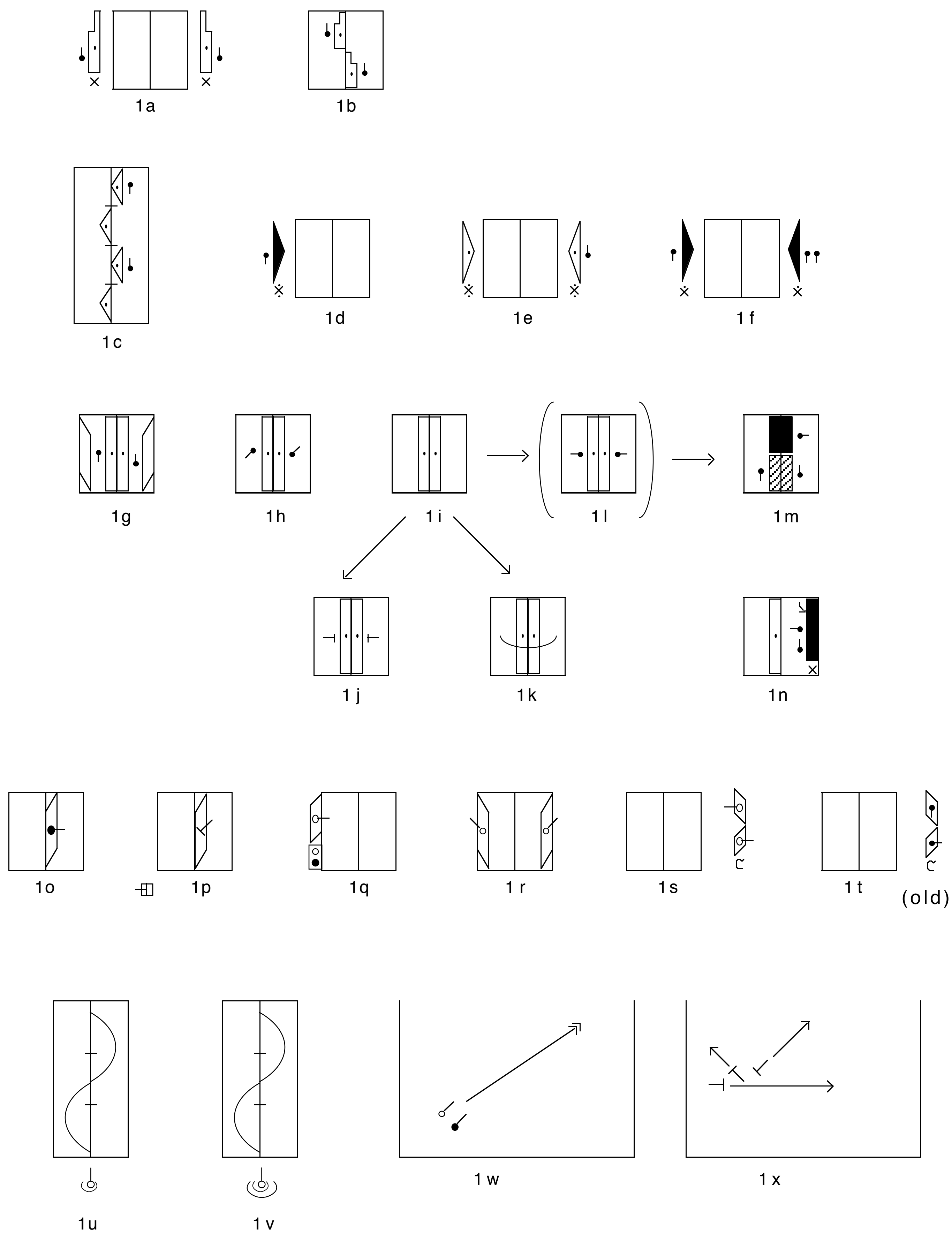
2l & 2p: the pin without the bow showing relationship; the pin with the bow showing a minor modification of the direction (see ICKL Technical Report, pg. 58, 4A and 4B)

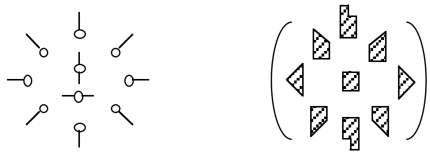
2m-2o: pins for intermediate directions

2q: pins to indicate surfaces, for design drawing

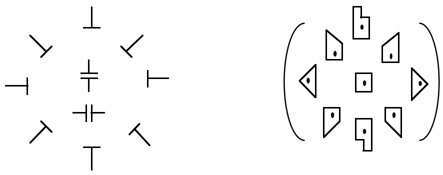
2r: pins for parts of the head (also applicable to surfaces of other body parts such as the chest or pelvis)

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

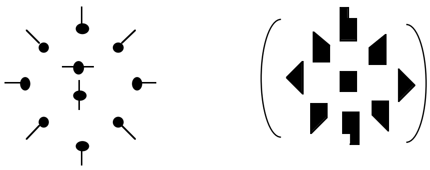

1a
1b
1c
1d
1e
1 f
1g
1h
1 i
1 l
1m
1 j
1k
1n
1o
1p
1q
1 r
1s
1 t
(old)
1 w
1 x
1u
1 v



2a

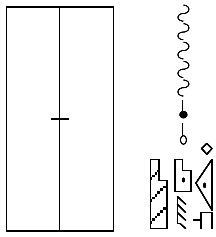


2b

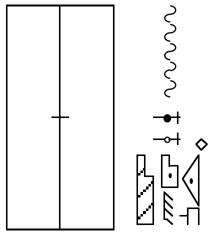


2c

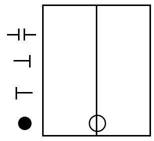
minor movements



2d

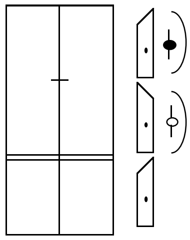


2e

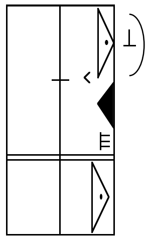


2 f

"swoopy" paths

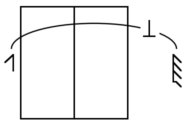


2g

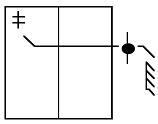


2h

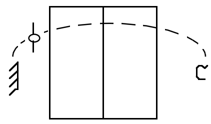
relationships



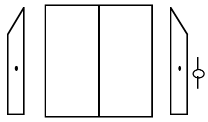
2 i



2 j

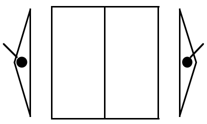


2k

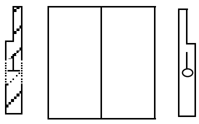


2 l

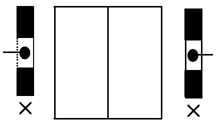
modifying directions



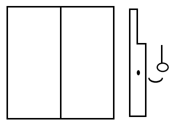
2m



2n

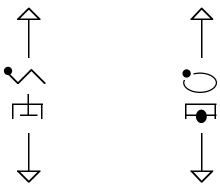


2o



2p

other



2q

2 r

EXPLANATIONS, continued

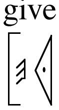
Vertical Bows: Different types of (mostly) Vertical Bows and Brackets

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

3j: vertical bow to show intermediate direction

3k: vertical bow to show timing

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



3o-3p: the addition bracket

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

3r-3u: the inclusion bow

3v: the exclusion bow

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

3bb: the vertical bow to show following a leader

EXPLANATIONS, continued

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

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

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

4h-4i: comparing general and specific contraction

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

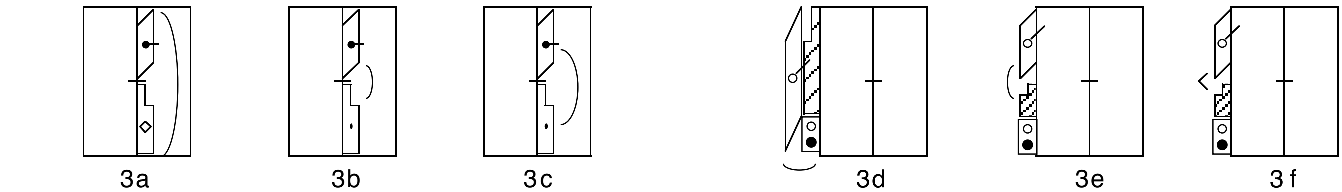
4n-4o: X for body parts (lungs, to show breath; waist)

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

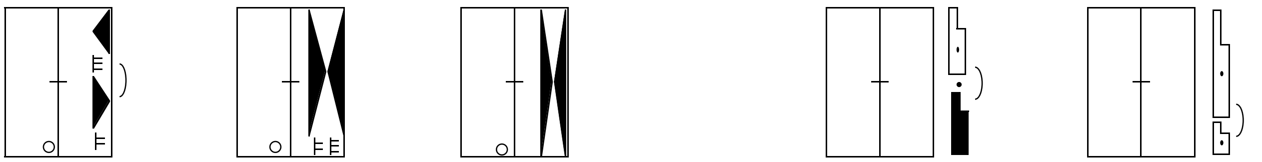
4r-4t: use of X with relationship bows

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

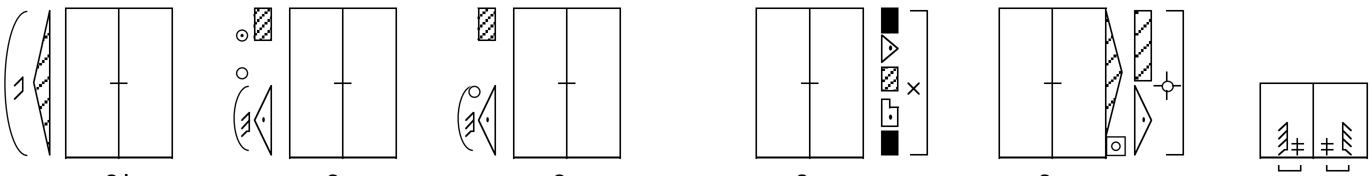
4v-4w: use of X in Motif Writing



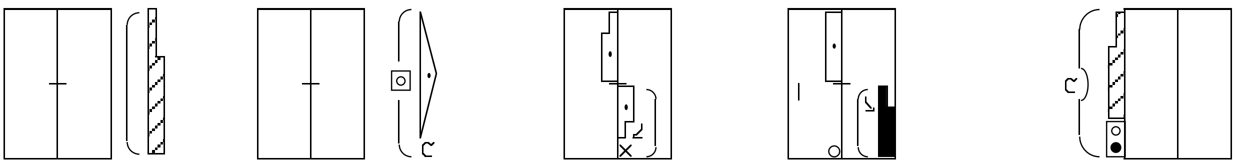
3a 3b 3c 3d 3e 3f



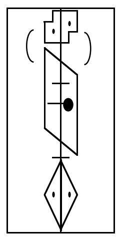
3g (old) 3h 3i 3j 3k (old)

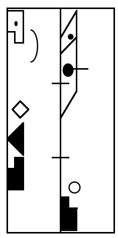


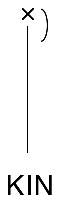
3l 3m 3n 3o 3p 3q



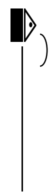
3r 3s 3t 3u 3v

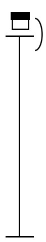


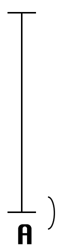




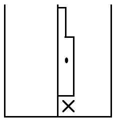
(in LN, sometimes used when you do what's needed to arrive at a position, e.g.:

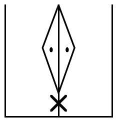


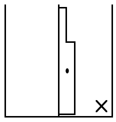




3w 3x 3y 3z 3aa 3bb


4a


4b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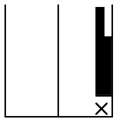
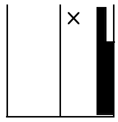

4d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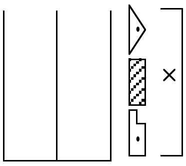
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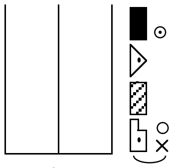
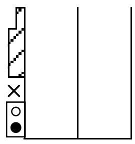
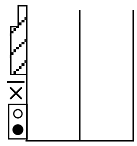

4g


4h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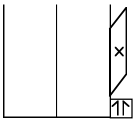
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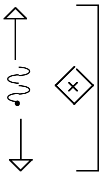
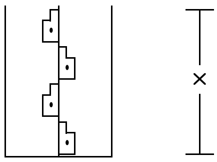

4k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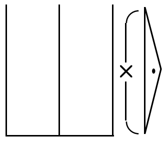
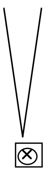

4m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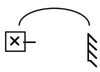
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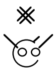
4p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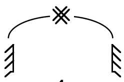
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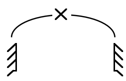
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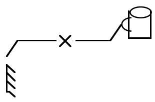
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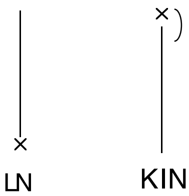

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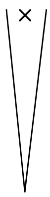
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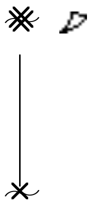
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