

Ways of notating floor touching gestures with the foot

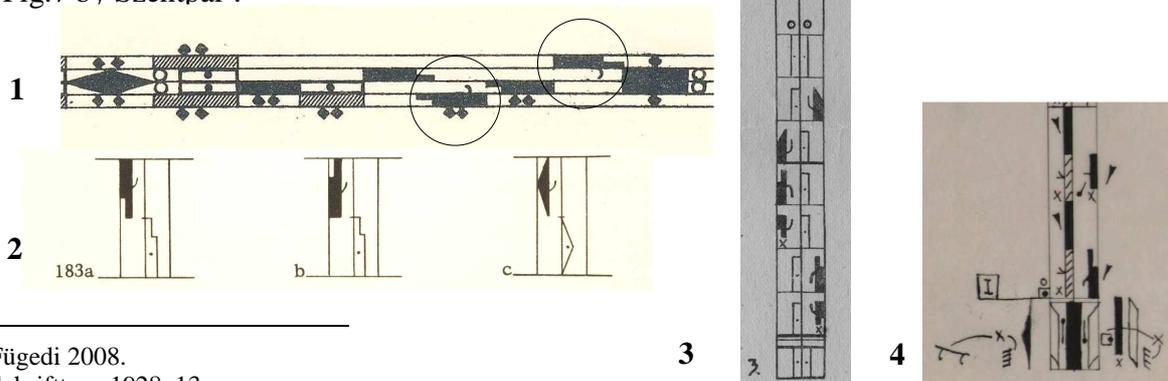
by

János Fügedi & Gábor Misi

1. At the 2007 conference of ICKL János Fügedi raised the issue that the notation of touching gestures was complicated, contradictory, in certain cases its rhythm indication ambiguous, and suggested a simpler solution.¹ Here, as a continuation of the subject, a short historical survey is followed by the comparison of three notation approaches. It is examined, how their solutions represent viewpoints for helping notation understandings classified here. The main section of the study presents, where the consequent application of an early solution leads if it is applied to all types of touching the floor. At the end the results are compared with support indications which need foot hooks as well. Evaluation of the results and a shaping of courses close the study.

Ways of notating floor touching gestures – a short historical survey

2. When introducing kinetography in 1928 Rudolf Laban inserted foot hooks around the middle section of a direction sign for indicating a touching leg gesture – see the encircled signs in Fig.1² The method was followed by textbooks, such as *Labanotation* by Ann Hutchinson published in 1954³ (Fig.2), or *Táncjelírás* by Mária Szentpál released in 1955⁴ (see Fig.3). Naturally the practice of notation used the method as well, as it can be found in manuscripts by Albrecht Knust (Fig.4⁵ and 5⁶). Double foot hooks were placed in the middle of a direction sign for indicating sliding contacts, examples can be seen in Fig.6 by Hutchinson⁷ and Fig.7 by Szentpál⁸.



¹ Fügedi 2008.

² Schrifftanz 1928, 13

³ Hutchinson 1954, 117. (Support followed by a gap meant holding support that time.)

⁴ Szentpál 1955, 61. (Reference points to the text, because notation section of the publication missed page numbering.)

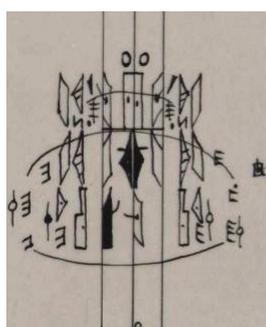
⁵ Knust Collection, Knust_P_04a_01, page 1.. (The referenced document can be reached in an internet database, address is given in References.) The source published notation under the title of „Charakterexercice für russische, polnische und ungarische Bühnentanze und für Matelot” (sic!). Exact date of notation could not be determined, it might be made around mid 1950's.

⁶ Knust Collection, Knust_P_04a_02, page 3. Title: „Ungarische Schrittkombination (Bühnen Ungarisch) arrangiert von Gisela Reber”. For date of notation see the footnote above.

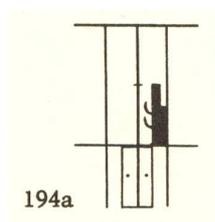
⁷ Hutchinson 1954, 121

⁸ Szentpál 1955, 56

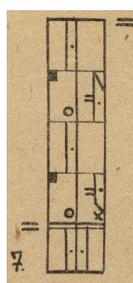
3. From the point of the present investigation it is a basic question: what the above notations mean *rhythmically* compared to the metrical structure of music? When did the indicated part of the foot reach the floor exactly? In the very first publication where a touching gesture is indicated (Fig.1), explanation does not make it clear. Hutchinson avoided the straight answer: „The direction symbol and the hook are regarded as a unit, and so the length of the direction symbol indicates the time taken to perform the touch.”⁹ The question, which is important from the point of understanding and interpreting correctly notations of e.g. traditional dances was not responded by Szentpál either. However, the performance of movements in Fig.3¹⁰ is well known for those, who were trained in the dance genre: touches must be performed simultaneously with arriving from the spring, that is at the beginning of the beat. From the abundant possibilities notation of Hungarian material by Knust was selected intentionally, this way – knowing the performance requirements – the rhythmical intentions can be decided with great probability. Notation in Fig.4 by Knust presents a very characteristic crossing–closing motive, where touch definitely must arrive on the starting moment of the beat. Touches in Fig.5 can’t be regarded differently either. A conclusion can be drawn that in the early notations foot hooks on a direction symbol did not carry rhythmical meaning. Their appearance in the middle or around the upper third of the direction sign was a notation convention only. Hutchinson Guest in her study on the history of the development of Laban-kinetography stated: „Originally a hook attached to a gesture or a support symbol modified the whole sign, thus placement did not have to be exact”.¹¹
4. The understanding of notation of touches was considerably changed by Knust’s rule, which gave *timing significance* to the place of a hook on a direction sign¹². According to Ex.487a from Knust’s *Abriss* published in 1956 (see Fig.8) the hooks placed differently on a forward direction sign mean different timing, different moments of the touch: 487a indicates a touch at the beginning of the gesture, 487b midway, and in both cases after the touch the leg continues its progression towards forward low, while 487c represents a touch at the end of the gesture, a terminating touch. Later movements notated as in Ex.487a-b were identified as *transient touches*, while notation of Ex. 487c as a *terminating touch*.¹³



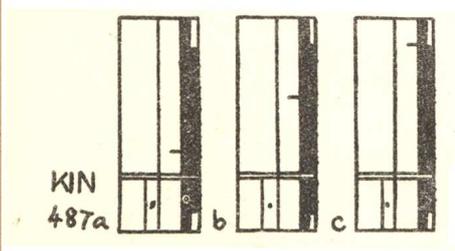
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6



7



8

⁹ Hutchinson 1954, 118

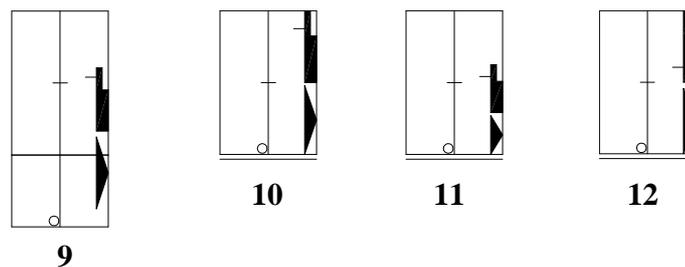
¹⁰ Village: Alsónémedi, name of dance: tustoló. Collected by Emma Lugossy.

¹¹ Hutchinson Guest 1995, 56

¹² Knust 1956, 60

¹³ The expression of „terminating touch” can not be regarded exclusive for the movement of Ex.487c, because a sliding gesture would touch the floor at the end of the movement as well.

5. Knust introduced his theory at the 1963 ICKL conference, and the experts tended to accept the solution.¹⁴ As a consequence two basic approaches emerged for notating touching gestures, the *specific* or *exact timing*, and the *general* or *unit timing*. Their meaning is represented by a simple movement pair in Fig.9 and 10. The figures indicate gestures which arrive *on* (at the beginning of) the second beat in a forward touching position. Fig.9 introduces the physically realistic movement phenomenon. Symbols for both gestures start before the beat, when the movements really start. The ends of the symbols (representing the end of the movements) are shifted a bit above the start of the beats to serve room for attaching the hook. (The solution helps understanding. If the hook, e.g. the horizontal line of 1/8 ball was drawn right at the beat, in case it matches a measure line, it would „disappear”). In case of unit timing of Fig.10 the direction signs match the length of the beats, we might say, they are „adjusted” to the beats to help recognizing the rhythm of the movement. As a convention, the hook of the second, touching gesture is placed around the *end* of the direction sign. Mária Szentpál followed a „mixed” way of notation as it can be seen in Fig.11. She notated non-touching gestures in unit timing, while used exact timing for touching gestures.¹⁵ At the 2007 conference of ICKL Fügedi suggested another solution, corresponding to Fig.12.¹⁶ Here direction signs follow the principle of unit timing, while the hooks are placed on the direction signs according to exact timing.



Aspects of indicating floor touches

5. Several graphical aspects can be formulated for indicating floor touches. The „visual expectations” introduced below describe, what can be required from the positions of signs compared to the musical order or to each other:
6. A) *The direction symbol should describe the rhythm of the movement in a well recognizable way.* The rhythm can be recognized easily if the direction sign adjusts to the beat, in other words, the beginning of the direction sign matches the start of a beat.¹⁷

¹⁴ ICKL 1963, 24

¹⁵ Szentpál 1976, 21

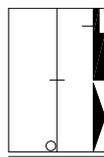
¹⁶ Fügedi 2008, 40-41

¹⁷ This criterion of rhythm recognition is followed in the system in case of support notation and in the usual indication of gestures without contacts. Even if the beginning of the direction sign represents the end position of the gesture, the usability of this criterion is supported by our 20 years of education practice. Anyhow, without doubts it can be proved only by an experiment analyzed statistically.

7. B) *The hook representing the floor contact should indicate the moment of touch in the metric system of notation (in length of the staff).* The criterion can be satisfied if the hook is placed at the beginning of the beat.
8. C) *The placement of hook should show the inner structure of the movement.* The contact is realized at the end of a gesture, which can be expressed by a hook placement at the end of the direction sign.
9. Szentpál's method (Fig.11) does not represent new principle, therefore Fig.13–15 show only indications following exact timing, unit timing and Fügedi's proposal. Below the notations it can be discovered, that in each case only two are fulfilled from the above three criterions. The third, and no tfulfilled criterion can lead to problems of understanding. Exact timing in Fig.13 makes timing recognition difficult, because the direction signs are shifted compared to the beats.¹⁸ Unit timing in Fig.14 indicates the moment of contact differently as performed in the reality. Fügedi's proposal in Fig.15 fulfills criterion a) and b) but not c), in this case the placement of hook doesn't show the inner structure of the movement. This notation imposes as if the leg would progress into the indicated direction after the contact.
10. All the three expectations are fulfilled in Fig.16 – but this notation does not reflect the same rhythm of the movement compared to the pervious figures. Instead of an even, ♩ rhythm, calm performance the notation indicates a sudden gesture with ♪ rhythm. Therefore our notation system can correspond to all the three visual expectations *at the same time* only in a rhythmically limited situation. Consequently indication of touching gestures must include a certain convention of understanding.

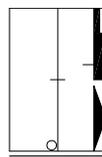


- a.) *no*
b.) *yes*
c.) *yes*



- a.) *yes*
b.) *no*
c.) *yes*

14



- a.) *yes*
b.) *yes*
c.) *no*

15



- a.) *yes*
b.) *yes*
c.) *yes*

16

13

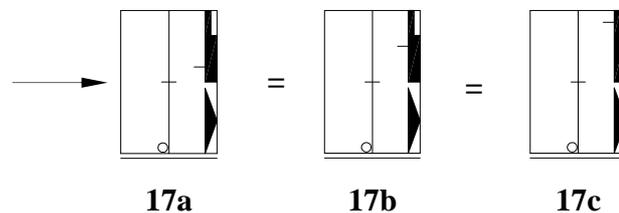
¹⁸ Understanding gets especially difficult in case of non-touching gestures. A hook shows the moment of touch so it is comparatively easy to state the rhythm of the contacting movement. But the constant shifts for non-touching gestures overcomplicate the recognition of rhythms.

Indicating rhythm of touches

12. Movement analysis in kinetography¹⁹ distinguishes nine types of floor contacts. Types are identified as *simple* (terminating), *transient*, *transient sliding*, *sliding*, *rolling*, *sliding rolling*, *transient sliding rolling* touches, touches *in understood direction*, and *resultant touches*.
13. Below, as a continuation of János Fügedi's initiation, a notation method is investigated, whose main intention is the exact indication of rhythm, while rhythm recognition is kept easy. The approach will be referenced as *rhythm expressive method*.

Simple touch

14. For indicating simple, terminating touches, Laban's original solution is applied, where a foot hook on a direction sign does not indicate timing. The notation of gesture direction follows the principle of unit timing. Apparently, if a hook doesn't indicate timing, then it can be placed *anywhere* on the direction sign. In this respect the same rhythm of contact is notated, if in Fig.17a the hook is placed at the start, in Fig.17b at the middle, or in Fig.17c at the end of a direction sign. All three notations represent a touch right at the beginning of the second beat. (The moment of touch is shown by a horizontal arrow.) A simple rule can be formulated: *a single hook on a direction sign represents a terminating touch*.



15. A comparison of notation methods can be seen in Chart 1.

Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
simple	 1.1.1	 1.1.2	 1.1.3	 1.1.4a 1.1.4b 1.1.4c

Chart 1

¹⁹ We do not make distinction between notation dialects known as KIN and LN here. The term „kinetography” is used as a short term for „Laban-kinetography”, meaning both approaches in general.

16. While discovering the possibilities of the rhythm expressive method, the principle would not be changed: *a hook attached to a direction sign does not indicate the timing of contact.* In the following it will be discovered, what consequences emerge, if this simple and appealing principle is applied to all known types of touches. In the course of the analysis the charts include the former ways of notation as well.

Transient touch

17. The second row of Chart 2 presents the ways of notating a transient touch, the rhythm expressive solution is missing for the moment. The simple touch indications are repeated in the first row to call attention, that two options in the rhythm expressive method (2.1.4a-b) are the same as the ways of notating transient touches in exact an unit timing (2.2.1a-b, 2.2.3a-b). The coincidence can raise a strong resistance against the new, rhythm expressive method.

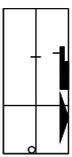
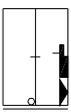
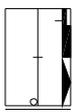
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
simple	 2.1.1	 2.1.2	 2.1.3	   2.1.4a 2.1.4b 2.1.4c
transient	  2.2.1a 2.2.1b	missing from Szentpál's movement analysis	  2.2.3a 2.2.3b	

Chart 2

18. Nevertheless, we have to express a definite reservation concerning the movement phenomenon of transient touch. Mária Szentpál had certainly known about this type, though she did not include it in her analytical system. Wonder why not? Szentpál notated – in her meticulously detailed manner – not only original and stage traditional dances, but historical, ballroom and jazz dances just as well as ballet. Apparently her system misses the transient touch because in her diverse practice she had never needed its indication. Fügedi in his study mentioned above questioned the possibility of performing transient touches.²⁰ Since the movement analytical idea of transient touch is known internationally, the experts

²⁰ Fügedi 2008, 38

at the Dance Notation Bureau at their 2008 April and July meetings²¹ discussed Fügedi's argument. Minutes of the 2008 April meeting states: „They physically demonstrated examples that they felt could be considered transient touches (without sliding).” Minutes of the 2008 July meeting in this subject words more considerately: „Transient touch indications, [...] conventions which allow this interpretation to be notated.” „The notators in the group have found the intent, general timing, and location conveyed in the [...] convention is very useful for notating ballet and modern dance.”

19. In 2008 Fügedi recorded a professional ballet dancer performing transient touches as notated by Knust in his *Abbriss* 1956 (here Fig.8). The dancer could perform the movements *only with passing sliding*, especially if the tempo was slow. A performance near the expected transient touch could be achieved only if the dancer made a sudden ankle folding (extension) and unfolding (flexion) back.²² In movement context notated in Chart 1 (the gesture started from side low and arrived forward low) the dancer managed to perform a movement phenomenon near to transient touch (with a hardly recognizable sliding) without ankle folding.²³ Therefore we accept the transient touch as a *performing intention*. It must be noted though, that such a movement have never been met during our notion practice, its trace could not be found in the works by Ágoston Lányi.²⁴
20. The question must be raised, whether it worth reserving a plain notation indication – which originally was introduced by Laban (and his fellows²⁵ in creating the system) for a simple touch – used now by both the exact timing (2.2.1b, 2.2.1b) and the unit timing (2.2.3b, 2.2.3b) methods for indicating a definitely uncommon and almost unperformable movement phenomenon. It seems much more reasonable to use the simple indication for the most common type of simple touch and search another solution for the rarely (and even then only intentionally) used type of transient touch.
21. The specific solution for indicating a transient touch is already in the system. The obvious possibility was proposed by Charlotte Wile at the above mentioned 2008 April meeting of DNB as in Fig.18. The transient touch can be expressed – and distinguished from a terminating touch – with a release sign (broken body hold) above the hook.

²¹ The material can be found: <http://www.dancenotation.org/DNB/index.html>; menu Theory Bulletin Board, chapter „Issues Pertaining to Both Motif Description and Structured Description/Minutes for Theory Meetings Thread” „Minutes for the Open Theory Meeting, April 7, 2008” and „Minutes for the Open Theory Meeting, July 14, 2008”.

²² Fügedi presented the video recordings at the II. Hungarian Movement Analysis and Notation Symposium (November 30, 2008).

²³ To achieve this result a place low must not appear between the starting and ending directions, and a special angle was needed. If the angle between the starting and ending leg positions was increased, the transient touch became sliding, if it was decreased, the movement could not be regarded as one unit, but two different, oppositional movements.

²⁴ Lányi 1980. Lányi notated hundreds of original traditional dances from Central Europe. His notations formulate the bulk of the Dance Notation Archive of the Institute for Musicology of the Hungarian Academy of Sciences.

²⁵ Dussia Bereska, Kurt Jooss, Albrecht Knust, Sigurd Leeder



22. In the following analysis Wile's solution is applied as a tool for expanding the understanding of indications in the system to find solutions for other types of touches. Chart 3–5 serve help finding synonymous notations for the same movement meaning.

23. A release sign appears above the hook in the first column of Chart 3, which cancels the validity of contact by its meaning. Adversatively, a body hold can be seen above the hook in the third column, which – according to the present understanding – superabundantly declares the keeping of contact. Notations in the first and the third column have different meanings, while the one in the center column can be regarded conditionally synonymous with either the first or the third notation.

	a release following touch		holding touch
single hook	 3.1.1	 3.1.2	 3.1.3

Chart 3

24. Depending on understanding, the center column can be made equal or not equal with the side columns. In unit timing the center column in Chart 4 (4.1.2) indicates transient touch, therefore column one (4.1.1) is only a redundantly synonymous indication of the center column. Then the „keeping contact” notation of column 3 (4.1.3) has a definitely different meaning compared to the center column. Understanding notation in unit timing, the center column gets the meaning of the first column. Naturally, striving to use the possible less signs, followers of unit timing apply the solution in the center column.

	a release following touch		holding touch		
single hook	 4.1.1	=	 4.1.2	≠	 4.1.3

Chart 4

25. Let's investigate the same structure as above from the point of the rhythm expressive method in Chart 5. Since it was stated that the placement of a hook doesn't indicate rhythm in the rhythm expressive method, the center column of Chart 5 (5.1.2) means a single, terminating touch. Its detailed synonymous notation is the third column (5.1.3), where keeping contact is expressed by a body hold. Notation in the first column (5.1.1) – as proposed by Wile (Fig.18) – in this context means a transient touch.

	a release following touch		holding touch
single hook	 5.1.1	≠	 5.1.2
		=	 5.1.3

Chart 5

26. The empty cell of the rhythm expressive method in Chart 2 is filled in Chart 6 following the understanding of the first column of Chart 5. (It must be noted though, that while 6.2.1a–6.2.3a compared to 6.2.1b–6.2.3b indicate contacts with different timing, 6.2.4a–b represent touches only on the start of the beat. Different timing solutions for the rhythm expressive method need further investigation, which is not discussed here.)

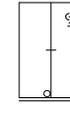
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)			
simple	 2.1.1	 2.1.2	 2.1.3	 2.1.4a	 2.1.4b	 2.1.4c	
transient	 2.2.1a	 2.2.1b	missing from Szentpál's movement analysis	 2.2.3a	 2.2.3b	 2.2.4a	 2.2.4b

Chart 6

Sliding touches

27. A sliding touch is indicated in the system with double hooks. The momentary feature of a transient touch is expressed by inserting the doubled hooks near to each other and at the beginning or in the middle of the direction symbols as it is shown in Chart 7. Depending of contact rhythm, exact timing and unit timing serve several solutions, which only two are shown in the chart of. In 7.1.1a and 7.1.3a the dancer slides the foot at the beginning of movement, in 7.1.1b and 7.1.3b around the middle of gesture timing.
28. As the second row of Chart 7 for (simple) sliding gestures shows, all former methods inserts hooks at the beginning and at the end of directions symbols, which underlines, that the contact is kept from the beginning to the end of the gesture. Former methods differ only in placement of the direction signs compared to the musical structure (staff). Note, that in this case Szentpál used unit timing for both cases, for the transient and the terminating sliding.

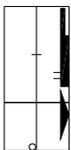
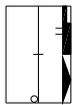
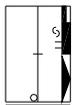
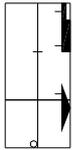
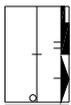
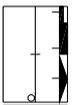
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
transient sliding	 7.1.1a  7.1.1b	 7.1.2	 7.1.3a  7.1.3b	 7.1.4a  7.1.4b
sliding	 7.2.1	 7.2.2	 7.2.3	 7.2.4a  7.2.4b  7.2.4c

Chart 7

29. Anticipating the next analysis, Chart 7 introduces the possible solutions for the rhythm expressive method. This result was achieved through the approach included in Chart 8 and 9, applying the method of comparing synonymous notations.

30. If the center column of Chart 8 (8.1.2) is understood according to unit timing, its meaning (as a synonymous notation) equals with that of the first column (8.1.1). The third column has a different meaning (8.1.3). Therefore in unit timing the center column (8.1.2) indicates a transient sliding.

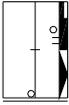
	a release following touch		holding touch		
double hook	 8.1.1	=	 8.1.2	≠	 8.1.3

Chart 8

31. If the center column in Chart 9 is considered a rhythm expressive notation, meanings are understood according to the equal and not equal signs. Here the center column indicates a simple sliding contact.

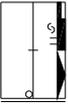
	a release following touch		holding touch		
double hook	 9.2.1	≠	 9.2.2	=	 9.2.3

Chart 9

Rolling touches

32. In Chart 10 the simple, transient sliding and sliding rolling touches are discussed together, without any detailed steps of analysis, because the formulation of the rhythm expressive method is the same as above.

33. In the first row of Chart 10 the simple rolling to the palm of the foot is started from an 1/8 ball contact. The leg keeps its direction, and the timing of rolling is indicated by an action stroke. In case of exact timing (10.1.1) and unit timing (10.1.3) the placement of the actions stroke corresponds to the convention of the placement of a direction sign indicating a single touch, which Szentpál departed again from (10.1.2). The rhythm expressive method was created to the analogy of simple touches (10.1.4a–b), keeping its principle of no timing of hooks on a symbol, therefore hooks can appear at the beginning, in the middle or at the end of the action stroke with the same metrical meaning.

34. Perhaps the most characteristic occurrence of a transient sliding rolling is battement tendu jeté in ballet, which is notated in the second row of Chart 10, started from a palm of the foot contact. During the well-known and -trained performance the foot rolls from its palm to toe while slides forward, then the leg leaves the ground. Former notation methods (10.2.1–10.2.3) indicate leaving the ground with the placement of hooks on the direction sign, while the rhythm expressive method uses a release sign as before (10.2.4a–b).

35. Rolling sliding is also a characteristic movement of ballet (battement tendu), where the foot continuously rolls from palm to toe, while contact with the floor is kept. Former methods (10.3.1–10.3.3) place the first hook at the beginning, and the second one at the end of the direction sign. In the rhythm expressive method the two different hooks can be attached anywhere to the direction sign (10.3.4a–c). Note that a body hold sign can be written above the hooks without changing the meaning of notation in examples 10.3.4a–b, analogously to 9.2.3 of Chart 9.

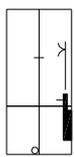
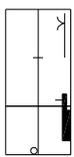
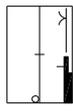
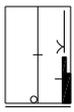
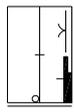
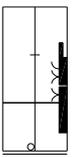
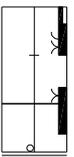
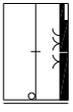
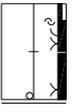
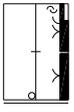
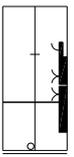
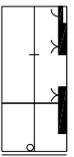
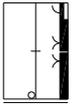
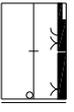
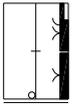
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)		
rolling	 10.1.1	 10.1.2	 10.1.3	 10.1.4a	 10.1.4b	 10.1.4c
transient sliding rolling	 10.2.1	 10.2.2	 10.2.3	 10.2.4a	 10.2.4b	
sliding rolling	 10.3.1	 10.3.2	 10.3.3	 10.3.4a	 10.3.4b	 10.3.4c

Chart 10

Touches in understood direction and resultant touches

36. Indicating both types of touches only hooks are used but no direction signs. In the system of kinetography the placement of a hook in its own (not attached to any signs) expresses the moment of the touch. This rule is followed by the rhythm expressive method as well – the convention of hooks not indicating timing of contact is reserved only for the attached contexts. Hence there is no difference in timing indication of touches in understood direction and resultant touches in notation methods as it can be seen in Chart 11.

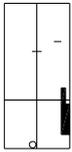
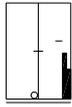
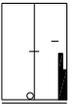
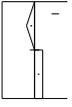
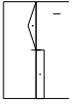
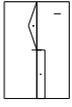
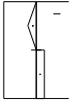
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
in understood direction	 11.1.1	 11.1.2	 11.1.3	 11.1.4
resultant	 11.2.1	 11.2.2	 11.2.3	 11.2.4

Chart 11

Comparing types of touches

37. Chart 12 presents all types of touches in all methods of notations for comparison. It's remarkable, that while exact timing, Szentpál's method and unit timing serve a single solution for a type, in the column of the rhythm expressive method alternative indications can be found. To decide, which one worth selecting, the method should be reviewed in different context from the point of the easiest recognition. The next chapter poses some possible situations for decision.

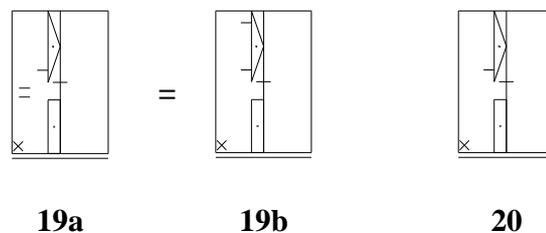
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
simple	12.1.1	12.1.2	12.1.3	12.1.4a 12.1.4b 12.1.4c
transient	12.2.1	excluded	12.2.3	12.2.4a 12.2.4b
transient sliding	12.3.1	12.3.2	12.3.3	12.3.4a 12.3.4b
sliding	12.4.1	12.4.2	12.4.3	12.4.4a 12.4.4b 12.4.4c
rolling	12.5.1	12.5.2	12.5.3	12.5.4a 12.5.4b 12.5.4c
transient sliding rolling	12.6.1	12.6.2	12.6.3	12.6.4a 12.6.4b
sliding rolling	12.7.1	12.7.2	12.7.3	12.7.4a 12.7.4b 12.7.4c
in understood direction	12.8.1	12.8.2	12.8.3	12.8.4
resultant	12.9.1	12.9.2	12.9.3	12.9.4

Chart 12

Comparing indication of touching gestures with support

38. A sliding spring arriving on 1/8 ball is notated in Fig.19a. After the release of weight the dancer takes support on the second beat (at the beginning of the beat), consequently the sliding progress is performed *before* the second beat. Reflecting this timing difference, the double hooks are placed *in* the gap of the spring.²⁶ The level of arrival, the sign of 1/8 ball is written again on the support of the second beat. Following either the exact timing or unit timing methods, the sliding spring is conventionally notated as it is shown in Fig.19b. In other words, exact timing uses the method of unit timing. Note, that in Fig.19b the second hook does not carry timing meaning, because the dancer has already arrived at the beginning of the beat – so the second hook indicates only the *type* of movement.

39. If the dancer does not slide during locomotion, arriving on an 1/8 ball is indicated according to Fig.20. As Hutchinson formulates it: „The hook is usually placed at the beginning of the symbol where the contact with the floor occurs”.²⁷



40. A row in Chart 13 describes the same movement event, while the subsequent rows represent different movements. The present analysis focuses on the second beat. It is expected that taking support (arriving from the air) and the contacting moment of the touching gesture are performed with the same timing, exactly at the beginning of the second beat. Due to the initial convention of the rhythm expressive method there are several possibilities for indicating touches – in the chart only three is selected. The method’s support indications still follow the same convention as it was stated for touches: a hook on a direction symbol does not indicate timing, so it can appear anywhere on the sign.

41. The first row describes a spring to side, arriving on 1/8 ball, and a touch with 1/8 ball simultaneous with taking weight. In case of exact timing (13.1.1) the hook appears at the same place in the direction signs of support and gesture compared to the metrical structure (staff). This way the metrical coincidence is expressed by the placement of hooks, though support and gesture direction signs „slide apart” – a „habit” of exact timing – therefore visually do not reflect rhythmical unity. The direction signs in unit timing (13.1.2) reflect the same support–gesture rhythm, but in this method the hooks on the direction signs „slide

²⁶ This indication emerged at the 1963 ICKL conference (ICKL 1963, 14-16). Fügedi (1997, 72) analyzed this way of indication in his study on types of springs.

²⁷ The convention was introduced by Hutchinson in 1970-ben, in the second, revised edition of Labanotation (Hutchinson 1970, 215), and kept until the last, fourth edition (Hutchinson Guest 2005, 189). Note, that she used the context of steps, not springs. A similar situation at the discussion of springs could not be found.

apart”. The rhythm expressive method (13.1.3a–c) serves possibility placing the hook at the start, at the end or in the middle of the direction signs. The three solutions presented here reflect the rhythmical simultaneity in the case of hooks just as well as direction signs.

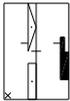
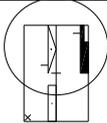
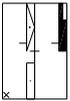
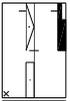
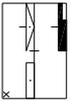
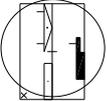
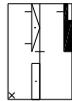
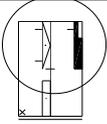
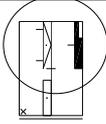
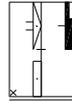
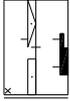
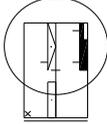
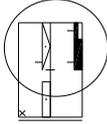
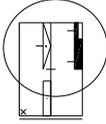
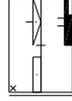
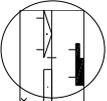
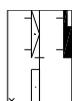
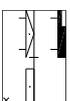
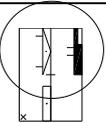
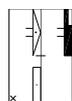
	exact timing	unit timing	rhythm expressive		
support and simple touch	 13.1.1	 13.1.2	 13.1.3a	 13.1.3b	 13.1.3c
sliding support and simple touch	 13.2.1	 13.2.2	 13.2.3a	 13.2.3b	 13.2.3c
support and sliding touch	 13.3.1	 13.3.2	 13.3.3a	 13.3.3b	 13.3.3c
sliding support and sliding touch	 13.4.1	 13.4.2	 13.4.3a	 13.4.3b	 13.4.3c

Chart 13

42. The notations in the second row show sliding spring with simple touch. In exact timing (13.2.1) the second hook on the support direction sign indicates only the movement type, the same hook on the gesture direction sign indicates timing of the arriving part of the foot – they are „sliding apart” of course, because the support indication follows unit timing, while the attached hooks reflect the inner structure of movement. Unit timing (13.2.2) from this respect is acceptable, the hooks indicating arrival are placed visually at the same level. The rhythm expressive method can achieve a similar solution to that of unit timing (13.2.3a), but it is open to other possibilities (13.2.3b–c).
43. The second beat of notations in the third row represents a spring arriving on 1/8 ball, simultaneous with a sliding gesture. Applying the method of exact timing (13.3.1) the hooks appear at the same place metrically. In case of unit timing (13.3.2) the hook representing the end of the contacting gesture is placed just as well differently as in the first row (13.1.2). For the rhythm expressive method a solution similar to unit timing can be used again (13.3.3a), but reflecting contact simultaneity there is a possibility when hooks appear visually at the same level (13.3.3c).

44. Both support and gesture are sliding in the fourth row of the chart. Here only exact timing carries on the burden of its mixed way of notation, so because of the „slid apart” direction signs the hooks „slide apart” of course (13.4.1). The unit timing (13.4.2), and two variations of the rhythm expressive method (13.4.3a, 13.4.3c) can indicate hooks on support and gesture direction signs matching each other.
45. The problematic indications in Chart 13 are encircled. It can be realized that only the rhythm expressive method includes solutions from the point of visual congruence of placing the hooks. It is easy to notice now, that examples c. in the column of the rhythm expressive method tend to satisfy all requirements, where hooks appear in the middle of direction signs.

Closing remarks

46. The study compared ways of notating gestures touching the floor with the foot and raised the possibility of a new, identified here as rhythm expressive method. It includes the solutions of early notation approaches, so it serves a possibility for retuning to the „spirit” of the beginning, while at the same time it takes into consideration the ways of notating movement types discovered since that. Forms of the rhythm expressive method were selected using the tool of comparing synonymous notations.
47. The eliminating the role of a hook on a direction sign indicating timing of contact results, that formally a hook can be placed anywhere on a direction sign (or action stroke), therefore according to the present understanding of the system it seems as if a movement type can be notated differently in the rhythm expressive method. It is advisable selecting only one, but before decision, the followings have to be analyzed:
- a) cases of touching the floor with the foot, when *during* the gesture it is needed to indicate the timing of contact;
 - b) notation situations when hooks are written to symbols eligible expressing rhythm but different from direction signs (e.g. rotation signs);
 - c) gestures when contacts are indicated with direction signs simultaneously and independently (e.g. claps);
 - d) notation of slow touching movements, which last longer than a beat.
48. For an established proposal the history of changes in the system of kinetography must be investigated deeper from the point of theory and practice, the reasons for changes introduced, and all types of movements concerned in the subject has to be analyzed. A special research is also needed to discover the difference between the execution and mental perception of movements, because results can significantly enhance the success to find the proper notation solutions. However, the present team does not feel possessing the competence to solve the above tasks in all genres of dance and limits the subject of its exploration to the field of traditional dances in Europe. Completeness in genre can be achieved only in cooperation with representatives of other genres of dance.

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