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Paper No. 10.

Vertical Bows

By Marion Bastien, 1992.

Contents:

INTRODUCTION

In the Laban system of notation several families of signs are used, that cover various movement functions and particular notions. The direction and rotation signs describe the progression in space and in time, and are the basic signs, graphically and in terms of analysis. To those signs some other are added and/or combined with.

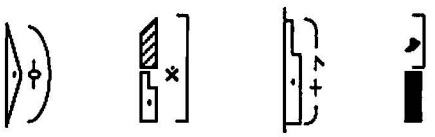
The vertical bows play a particular role: they are linking signs together. In the *Dictionary of Kinetography Laban* they are accomodated in a sub-chapter of the section entitled *Relation Signs* (section J):

> "In some cases the vertical brackets dealt with in Part J" can also be considered as relation signs which indicate that two or more symbols belong together." (DKL, Part A, p. 7)

Among the vertical bows two main categories can be distinguished:

The vertical bow uniting signs laterally

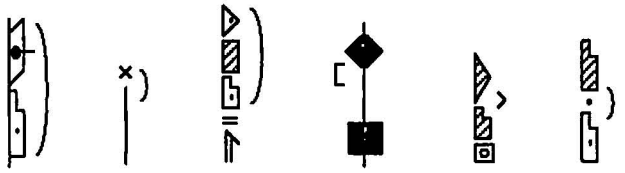
The bow is placed beside one or several successive signs, or their subsequent retention:



etc.

The vertical bow uniting signs perpendicularly

The bow is joining a succession of two or more signs:



etc.

This paper deals with the vertical bows as outlined in the *Dictionary* except for the "caret" and the "staple". An overview of the functioning of the vertical bows, and of the logic that rules this functioning, is surveyed.

The term "vertical bow" is used as a generic name. A further distinction is made between the:

"curved bow" 

" square bow" 

" rounded bow" 

PART I : THE VERTICAL BOW UNITING SIGNS LATERALLY

CHART 1

	PASSING CHANGE OF STATE	DEFINITE TRANSITION INTO A STATE	
BOWS / SIGNS	**Curved bow**	**Square bow**	**Rounded bow**
NO SIGNS (but column allocated)			Including
Body signs	Leading		Including
Centre of gravity	Leading		
Increase/decrease	Successive progression		
Pin signs	Deviated progression of a gesture Deviation(s) around a main direction		
Path sign	Straightened progression of a gesture		
Strength measurement signs	Exceptional exertion of strength **Tension signs**		
Expression signs	Exceptional grade of expression/lack of expression		
Scale signs		Exceptional reduction or expansion of a shape	
Space measurement signs		Additional body narrowing or widening	
Cross of axes		Exceptional relation to a cross of axes	
Retention signs		Exceptional retention added to several movements	

COMMENTARIES TO CHART 1

GENERAL ISSUES

Combinations of signs and movement functions conveyed

Chart 1 has been organised in the following way: the various families of signs (left column), the three shapes of the bow (sub-top line), and the subsequent functions registered in the grid.

When looking at the grid it appears that certain sets of signs combine only with one shape of the bow; some sets are used with the curved and with the square bows, and they belong to the same category. Only one set of signs, the body signs, is used with all shapes of bows.

Various notions are expressed by putting signs within the vertical bows. They deal with particular ways of performing movements, in terms of space, body, tension and fluency.
Notions expressed by the square or the curved bow can only be identified because of the context depending on signs they unite, which signs are written within them.
The rounded bow in all cases, whether empty or with a body sign in it, expresses one and the same notion : the shape of the bow itself conveys the notion of inclusion.

Validity

On the top of Chart 1, in first line, the two alternative categories of validity indicate the fundamental classification which is displayed in the grid. Each of the categories embraces a particular shape of the bow.
The common factor that unites the various sets of signs combined exclusively with the curved bow is the *passing change of state.* The common factor that unites the various sets of signs combined exclusively with the square bow is the*definite transition into a state.*
Sets of signs combining with either the curved bow, or the square bow, do differ indeed on the validity aspect, and are related to one or the other category.
The rounded bow belongs to the category of a *definite transition into a state.*

The timing of an indication

It should be noted that the timing of the added information within the bow depends of the type of signs applied. For example when a body sign is combined with a curved or a square bow, the peak of the modification implied by the added information occurs at the very beginning of the action. If a curved bow has been applied, the modification will gradually decrease by the end of the bow.
When a single pin is combined with a curved bow the peak of the modification occurs exactly in the middle of the bow, increasing at the begining and decreasing at the end.

When a strength measurement sign is combined with a curved or a square bow this modification will be valid from the start, steadily to be maintained all through the movement. If a curved bow has been applied it will disappear with the end of the bow.
On hand of these three examples one can see that the shape of the bow is not giving any information as to the timing of the modification; it very much depends on the particular context.

PARTICULAR ISSUES

Rounded bow

This bow, depending where it is placed, deals with two very different occurences: support of the weight, and the way of performing a gesture.

This bow has been introduced later into the system. It is altogether different from the two other ones. This bow is restricted only to the notion of inclusion. For this reason it can be viewed as a discrepancy in the system. However, it is well adopted, and does not cause many problems. One must be careful, however, of some usages that go beyond the indications ascribed to this bow:
In terms of timing: when using a shorter bow , placed at the end or particularly at the beginning of the main movement the precise timing becomes unclear.
In term of overdetailing the "inclusion": the usage of a body part sign together with a rotation, and/or a space measurement , all written into the bow,are also questionable. If the movement is so specifically detailed and different from what it would have been without all those indications, is it then an addition to a main movement?

The "exclusion bow", introduced into the system (ICKL Conference1975) and related to the "inclusion bow" is equally questionnable. Vertical bows add pieces of information to a given main movement. In cases when the "exclusion bow" is used these are in fact very independent movements of the part to be "excluded", for example a retention of a direction in space, or a facing.

Body sign(s) / Curved bow or Square bow

Combinations of these bows with body part signs are subject of continuous controversy, due to the possibilities that are available with combining the body signs which are one of the more numerous sets of signs in the system. It is then to the notator to check in each case, if the message conveyed by the usage of particular bows is not causing confusion. If necessary, further indications have to be added.

The square bow is the more contested one. Maybe this results from its graphic shape: these bows with body parts written in them suggest somehow the fluency of movement. A curved shape seems to indicate the flow, and so one can be reluctant to associate it with a square or angled shape.

Decrease or increase sign / Curved bow

The exact performance of a movement described with a decrease or an increase sign written into a bow, sometimes causes uncertainty. However, one has to be reminded that the increase or decrease signs are a shorter way to write a successive movement that can be written with a succession of body signs. This will give more precision, if needed.

Pin sign(s)/ Curved bow

In the case of pin signs in isolated curved bows, the bow can be considered to serve a dual purpose. It also indicates the timing of the movement, which cannot be expressed by the length of the pin signs as they have no time significance on their own.

Path sign / Curved bow

For the European School this is the only instance where a path sign concernes a gesture; it is an exception. See ESK Paper n°7, *Some Thoughts on the Graphic Structure of the Laban System of Notation*, by D. Carbone.

Strength measurement signs / Curved bow or Square bow

In the case of strength measurement signs written into a vertical bow (curved or square), a new set of signs is created and specifically named as the "tension signs". These "tension signs" are used only within the European School

Elasticity, being a combination of strong and weak indications can only be performed concurrently with a movement pattern, and not with a retained state. therefore it will only be applied with a curved bow.

Expression signs / Curved bow or Square bow

Those signs are found only within the European School, but they seem to have become obsolete and pose questions as to their meaning.

Scale sign, space measurement sign, cross of axes, retention sign / Square bow

The use of the bow in conjunction with space measurement signs, crosses of axes, or retention signs is to avoid repetition, or to gain room in the vertical alignment. It serves a graphic role, and does not convey anything that could not be written otherwise.

However, a new usage seems to have appeared with writing a body sign into a square bow , just to gain room, which is incorrect. The context is here totally different: in all instances signs written into vertical bows are indicating how to perform the movement. In this case the body signs indicate which part performs the movement.

PART II: THE CURVED BOW UNITING SIGNS PERPENDICULARLY

CHART 2

<table>
<tr><th>SIGN</th><th>SIGN</th><th>NOTION</th></tr>
<tr><td>preliminary indication sign(s)</td><td>path sign</td><td>Nomination of a leader</td></tr>
<tr><td>path sign</td><td>preliminary indication sign(s)</td><td rowspan="2">Destination</td></tr>
<tr><td>action stroke
action stroke
action stroke</td><td>space measurement sign
touch sign for part of the foot
cancellation-of-a-contact sign</td></tr>
<tr><td>revolution sign</td><td>body part sign (support columns)</td><td>Destination / simultaneity</td></tr>
<tr><td>direction sign
direction sign
space measurement sign
body part sign
(same support column)</td><td>turn sign (support columns)
rotation sign (gesture columns)
space measurement sign
body part sign</td><td>Simultaneity</td></tr>
<tr><td>body parts (and direction signs)</td><td>revolution sign (support columns)</td><td>Simultaneity / phrasing</td></tr>
<tr><td colspan="2">several direction signs (gesture columns)</td><td>Phrasing</td></tr>
<tr><td>direction sign
(depending on the degree of the angle)</td><td>direction sign</td><td>Rounding the shape</td></tr>
<tr><td>direction sign
(of different length)</td><td>same direction sign</td><td>Increase / decrease of speed</td></tr>
<tr><td>main direction sign
(with a dot between them)
aera sign</td><td>proximal main direction sign
aera sign</td><td>Inbetween area</td></tr>
</table>

COMMENTARIES TO CHART 2

GENERAL ISSUES

Combinations and notions

Chart 2 has been organised to show the various combinations of families of signs (left and middle columns) that can be connected vertically with the curved bow, and the subsequent notions expressed (right column).
It appears that the curved bow uniting signs conveys also various notions, according to the signs involved.

Timing

It has been noted that the length of the bow is not always significant in indicating the timing.
Sometimes the bow is just linking particular signs together, and the time occurence is expressed by the length of the linked signs, like two superimposed direction signs, the superimposed action stroke and path sign, together with other sign(s).
At times the bow is linking signs with the definite aim of specifying the time occurrence, like simultaneity, overlapping in time, phrasing. In this instance the length of the bow is of significance.

PARTICULAR ISSUES

Nomination of a leader / Destination

The signs linked above or below path signs have no time significance. See ESK Paper n°9, *The Duration of an Indication tied to a Path sign (Validity of the Connecting Bow),* by J. Challet-Haas.

Simultaneity

In the case of log rolling, somersaulting, and cartwheeling the bow expresses simultaneity of a revolution, with a succession of supports. In this sense it is also a phrasing bow.
It can also be associated with the idea of destination, leading onto a supporting body part.

Fluency

The notion of "rounding the shape" seems not to be very much in usage, and it has to be questionned whether such a spatial occurence can be expressed adequately by a small curved bow.

Increase/decrease of speed

This way of writing is presented by A. Knust as an early solution in Kinetography.Some other solution are also being considered.

Inbetween area

To indicate the inbetween area in the performing space, the bow can be placed vertically or horizontally.

CONCLUSION

The vertical bows are used in many contexts, serve many purposes, and are explained in textbooks, often though dispersed over various chapters. Therefore it was necessary at the starting point to compile data from one major textbook (DKL), listing all examples where vertical bows are used. The card index grew eventually to about five hundred entries. This survey was built on that data material, eliciting the common characteristics which allowed to assemble those signs in related clusters.

It was also interesting to survey the evolution of this set of signs:

The *Encyclopaedia* contained just one vertical bow:

The *Dictionary* contains already five of them:

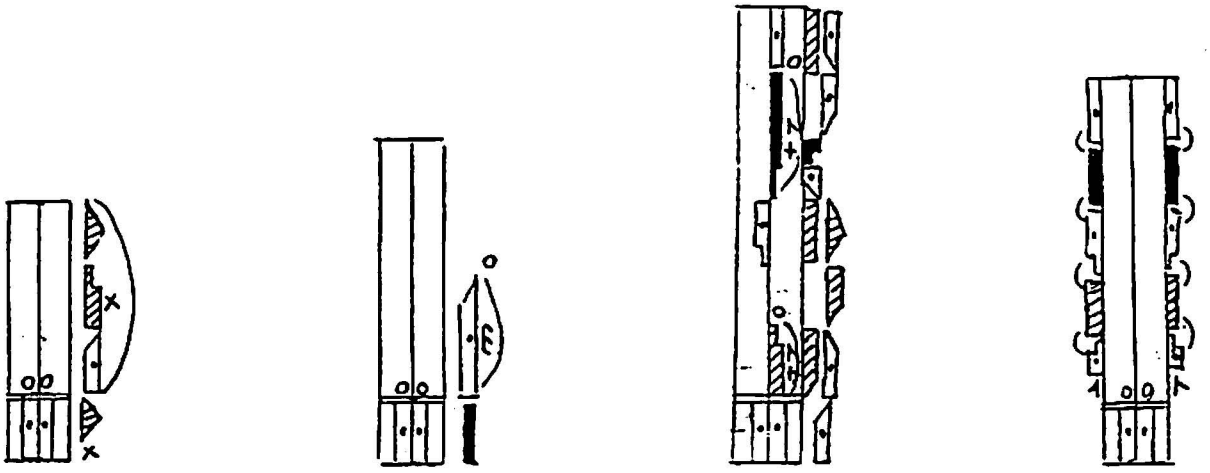
Some further bows have been introduced, some others were introduced and then abandoned, some were only proposed. There are constanly proposals for some new shapes of bows, like the recently accepted for two years trial "leading" bow (ICKL Conference 1987) :

Here are some further examples taken out from textbooks, correspondence between individuals, ICKL proposals, and scores:

 etc.

This increase in number of signs follows two factors: to express some of the existing notions by differentiated shapes; to create new notions or new ways of analysing the movement. The question arises whether the notions related to the use of the vertical bows have been as multiple as the new shapes of bows. In fact, in spite of the many new shapes, very few new notions have been added to what was already contained in the *Encyclopaedia* in 1950 .

In the *Encyclopaedia* one single shape, the curved bow, at times followed by a retention sign, conveyed most of the different notions, because it appeared in different contexts.
The following examples illustrate some of the various notions, which are now written with **a)** a square bow; **b)** a square bow; **c)** a rounded bow; and **d)** a caret.



a) LI' 21 **b)** LI' 3 **c)** LI' 17 **d)** LI' 41

A major change occured in bows uniting signs laterally.
The two validity categories are now graphically associated with the shape of a bow: the curved bow denotes a *passing change of state*, and the square and the rounded bow denote a *definite transition into a state* .

In consequence the square bow has replaced the curved bow in instances when the *"definite transition into a state"* category was valid (as in example **a)** above), or when the curved bow was followed by a retention sign (as in example **b)** above), which required the retention sign to be cancelled, as now there is an automatic cancellation with the square bow.

The rounded shape of bow was introduced into the system at ICKL Conference1961. This bow, altough adopted by practitioners and included in textbooks, is in fact an infringement, when compared with the functioning of the two other bows. It is no more a "link", but a sign carrying in itself a "notion" (inclusion).

The curved bow uniting signs perpendicularly, with or whitout time significance, has not changed. However, in some instances the caret and the stapple have replaced some of the linking functions.

From the survey of all the functions listed in Charts1 and 2 and from the selected definitions in the Annex I, it emerges, that the main feature of the vertical bows is their flexibility to link differents combinations of signs - laterally or perpendicularly - to convey various notions.

This flexibility is leading at times to improper usages or misunderstandings. The existing possibility to built numerous combinations in various contexts is calling for this flexibility, but the more combinations are possible, the more confusion can arise, if the general premises of the bows are not clearly understood.

The association of the most numerous family of signs, the body signs, with bows, offers potentially a big amount of combinations. This usage is significant, as it is the most difficult to handle, and the most discussed issues. However, one has to remember that not everything, and not in all cases can be conveyed or spelled out sufficiently by the use of vertical bows, and that there are other ways of description at disposal, if needed.

When changes concerning vertical bows were proposed, it has always been on the premise to reduce matters (for example the bow and leading with a body part), whithout taking enough care of how these changes relate to the intrinsic functioning of the whole. It is essential to check if changes do not distort the congruous functioning of the system, and if changes are needed and are worthwile in the first place.

Any introduction of new signs or notions must be carefully looked at in terms of integrating them in to the system as a whole. A viable system requires coherency of its principles, its symbols and its rules. To be a workable tool, to be widely circulated through geographic areas and to survive the ravages of time, it also requires some stability.

The vertical bows are a device of relating signs with each other. They function according to some kind of syntax within the system. They are specific within a context, but not in themselves. The differentiation of shapes of bows, to match particular notions, does not enrich the system, as it is in fact narrowing the meaning of each bow. It only does impoverish their syntactic function, and the flexibility which is their main potential.

SOURCES

The basic material for this work was drawn from the exhaustive examples in which vertical bows appear, and the corresponding text, contained in *A Dictionnary of Kinetography Laban (Labanotation)*, Albrecht Knust, MacDonald & Evans, Plymouth, 1979. It is in this paper quoted *Dictionary* or DKL.

Other texts consulted:

Handbuch der Kinetographie (Encyclopaedia of Kinetography), 8 volumes, Albrecht Knust, manuscript, 1945-1950. In this paper quoted *Encyclopaedia* ;

Handbook of Kinetography Laban, Albrecht Knust, Tanzarchiv, Hamburg, 1958;

Labanotation, Ann Hutchinson, Theatre Art Books, New York, 1954/1970;

Principles and Basic Concepts of Laban Movement Notation, Roderyk Lange, ESK paper n°1, 1985;

The Vertical Bows in our System: their Meanings & Validity Rules, Jean-Philippe Van Aelbrouck, ESK working paper, 1985;

Some Thoughts on the Graphic Structure of the Laban System of Notation, Donata M. Carbone, ESK paper n°7, 1989;

Minor Movements, Christine Eckerle, ESK paper n°8, 1989;

The Duration of an Indication tied to a Path sign (Validity of the Connecting Bow), Jacqueline Challet-Haas, ESK Paper n°9, 1992.

ANNEX I: A SELECTION OF DEFINITIONS (KIN)

The following selection of definitions was taken from *A Dictionary of Kinetography Laban (Labanotation)*, by Albrecht Knust.

Cuts have been made when the text was not specifically relevant, or when references were made to other entries, in order to focus attention on the main issues. (...) signifies each cut of text.

References to a particular section and the current number is quoted in brackets, after each definition.

Examples have been added to illustrate the main points of the definitions. They have been selected whenever possible to show the bows applied within a sequence.

This survey is organised as follows:

Basic definitions
Part I: The vertical bow uniting signs laterally
  Definitions classified according to combinations with a particular set of signs, following the order of Chart1
Part II: The curved bow uniting signs perpendicularly
  Definitions classified by notions, following the order of Chart 2

Basic Definitions

- Vertical Bows and Brackets (...)

In some cases the vertical brackets dealt with in Part J" can also be considered as relation signs which indicate that two or more symbols belong together.

(...) The curved vertical bracket serves various purposes.

(...) The curved vertical bracket with a straight centre part expresses the participation of a body part in a main movement. Therefore, it is called the "inclusion bow".

(...) The angular vertical bracket is the symbol for the addition of a second piece of information to a main movemement symbol. Therefore, it is called the "addition bracket".

(...) In general the "caret" means "the same", *e.g.* the same body part, at the same spot, or the continuation of the same movement.

(...) The small vertical angular bracket is called "the staple", and expresses remaining at or returning to the same point of support (...). **[A/55-59]**

- Time Measurement Signs (...)

The *duration* of a movement is shown by the length of the symbol (...). Therefore, Kinetography has no actual time measurement signs, but only the length of the symbols and the length of the gaps between symbols.

In analysing the timing of movements, the following six ideas and problems should be considered.

The first *idea* is the duration of a *gradual change of a state*. This duration is shown by the length of the direction (...), turn (...), and path signs (...), and the action strokes (...). Also, the addition bracket (...) and the inclusion bow (...) in most cases show the duration of a gradual change by their length (...).

If the length of the symbol in question cannot be varied, the gradual change is either written with an increase (...) or decrease sign (...), or by placing the symbol above an action stroke and uniting it with the stroke by a vertical bow (...).

The *second* idea is the *passing change of a state, e.g.* the appearance, duration and disappearance of tension (...). These passing changes are expressed by a vertical bow which contains symbols of various kinds (...).

The *third* problem is the *idea of validity*, that is, how long an instruction given by a symbol should be observed. The instructions given by the chiefs symbols, *i.e.* direction, turn, and path signs (...), are definite. The state indicated by them is kept until a new indication cancelling it appears. Also, those changes indicated by an action stroke (...), an inclusion bow (...), or an addition bracket (...) remain valid until the next indication cancelling them appears. (...)

All indications written with a vertical bow, however, have only a limited validity (...). **[A/74-81]**

PART I : THE VERTICAL BOW UNITING SIGNS LATERALLY

General definitions (validity)

- **Passing change of state** is indicated by symbols placed in a vertical bow. (...) The lower end of the bow marks the beginning of the change, and the upper end marks its completion. **[J"/563]**

- A vertical bow which contains a symbol indicates the *duration of a passing change* of state. The bottom end of the bow shows the beginning of the change, and the top end shows the finish of the change and the return to the normal state (...).**[L III/760]**

- (...) A vertical bow containing a symbol indicates a "passing change of state". (...) **[F/319a,b]**

- **The addition bracket**. The vertical angular bracket is an *addition bracket* if another symbol is placed in it. The sign appearing in the bracket gives *additional information* about the performance of the movements which are united by the bracket. **[J"/562]**

- Symbols placed in an addition bracket indicate a change which is an integrated part of the movement to which the symbols are joined. *The result of this change is maintained as long as the result of the main movement* to which it belongs is maintained (...). **[L III/761]**

- All additions to a movement which are indicated by the addition bracket are integrated parts of the movement. The result of such an addition is maintained as long as the result of the main movement to which it belongs is maintained. (...) **[J"/562b]**

- (...) The inclusion bow indicates a change which is an integrated part of a main movement in which the included body parts participates. *The result of this change is maintained as long as the result of the main movement* is maintained (...) **[L III/760'b]**

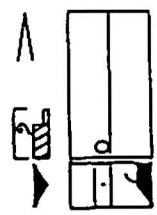
- (...) The empty inclusion bow means that the body part normally referred to in the column in which the inclusion bow is now placed participates in a chief movement (...). **[D/223]**

- If the result of an indication given by an addition bracket should cease to be effective earlier than the result of the movement to which it belongs, it can be cancelled by a decrease sign. (...) **[J"/562c]**

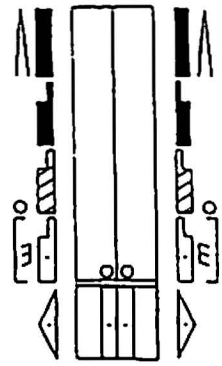
- A *retention sign* is written if the result of an indication which has been added to a symbol should be maintained until it is cancelled. **[L III/784]**

- A *retention sign above an addition bracket* means that the result of the additional indication is kept until it is cancelled. (...) **[F/356c]**

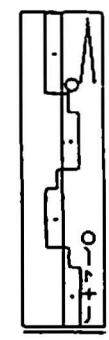
- If *a retention sign* is placed *above an inclusion bow*, the result of the inclusion is retained until it is cancelled. The cancellation can either be indicated by a decrease sign in the column above the inclusion bow, or by "leading with" or "inclusion of" another body part in a new movement. (...) **[F/389h]**



562 a



356 a



564 a

Definitions classified according to combinations with a particular set of signs, following the order of Chart 1

No signs / Rounded bow

- **Inclusion of upper body.** *The empty inclusion bow* placed in the third column is the *general indication for the participation of the upper body* in an arm gesture. The degree and the the particular kind of the participation is left to the performer, who may use a participation in the sense of an upper body inclination (...) or in the sense of pulling out a shoulder area (...), or may perform both at the same time (...). **[F/417a]**

- (...) An empty inclusion bow is placed in the third column in order to express *the participation of the "upper body" in an arm gesture* (...). **[J"/564b]**

- *The empty inclusion bow* (...) is added to a support sign (...) or a leg gesture sign (...) in order to express that only part of the body weight is taken, *i.e. a mixture between a step and a leg gesture is performed.* (...) **[J"/564b]**

- Carrying part of the body weight can also be expressed by the inclusion bow (...). In *Example* **223a** the left step is also partly a leg gesture, *i.e.* it does not completely take the weight. The left leg participates with a gesture in a step, *i.e.* in the movement of the body as a whole. (...). In *Example* **223b** the leg gesture is the main movement, in which the body as a whole participates with a support. (...) **[D/223]**

Body sign / Rounded bow

- **The inclusion bow.** A vertical bow with curved ends and a straight middle section indicates the participation of one body part in the movement of another body part. The symbol for the participating body part is placed in the middle of the bow, which is interrupted for this purpose. (...)

  This participation occurs at the same time as the main movement to which it belongs, in contrast to "leading" with a body part (...), in which the leading part is the first to move.

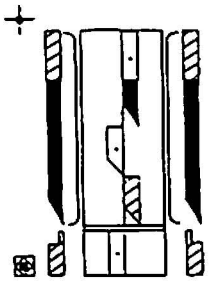
  The result of the inclusion is maintained as long as the result of the main movement is maintained. (...) **[J"/564a]**

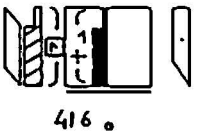
- **Body signs within the "inclusion bow".** The inclusion bow is a straightened vertical bow, curved only at the ends, used to express the participation of one part of the body in the movement of another. A body sign in the centre of this bow indicates which body part participates in the movement to which the bow is added. It should be noted that the bow is interrupted to contain the body sign (...) **[F/319c, d]**

- An inclusion bow containing a body sign, which implies that the result of the participation of the body part in the main movement will last as long as the result of the main movement lasts (...) **[L III/782h]**

- A body sign placed *in an inclusion bow* means that the particular body part takes part in the main movement. It starts and finishes at the same time as the main movement, and its result is maintained as long as the result of the main movement is maintained. (...) **[F/389f-h]**

- *Inclusions in a leg gesture.* An increase in the range of reach of the leg which results from the inclusion of a neighbouring body region is written with the inclusion bow. (...) **[LI/659]**





Body sign(s) / Curved bow or Square bow

- (...) If the symbol is placed in a vertical bow (...), the arm returns to its normal state by the end of the leading, *i.e.* the special arm rotation or displacement of the wrist, disappears (...). **[F/380-381]**

- Any other indication consisting of a vertical bow containing a symbol is also only valid for the duration represented by the length of the bow. Some of those are the passing shifting out of a "leading" joint (...), those changes which result if a plane or edge of a body part "leads" (...), or a detour which modifies a gesture (...). **[L III/783g-h]**

- A *body sign placed in a vertical bow* means that this body part "leads" a gesture, (...) *i.e.* that it is the first part to move. The result is that the particular joint is displaced in the direction of the destination of the movement. By the end of the vertical bow the joint has returned to its normal situation. **[F/389]**

- A body sign placed in a vertical bow means that the body part in question "leads". In this case, in contrast to leading written with an addition bracket (...), the leading joint or extremity of a limb returns to its normal situation within the limb as a whole when its leading activity is finished. Twists which result from leading a gesture by one of the planes or edges of the limb disappear when the leading is finished (...). **[J/563f-h]**

- (...) If the symbol is placed in an addition bracket (...) the result of the leading or guidance (...) is maintained as long as the result of the chief movement which the plane or edge has led is maintained. (...). **[F/380-381]**

- A body sign placed in an addition bracket means that this body part "leads" a movement and that the resulting position is maintained as long as the result of the main movement is maintained (...). **[LIII/782q]**

- A joint sign placed in an addition bracket means that this joint "leads" in a movement of the limb of which it is a part, *i.e.* the joint is shifted out in the direction of the destination of the movement and remains so until that limb performs a new movement . (...) **[J"/562d]**

- A sign for the surface or edge of a body part placed in an addition bracket means that this plane or edge "leads" a movement and that the resulting position is maintained as long as the result of the main movement is maintained (...). **[L III/782r]**

- **A body sign within a vertical bow** means that this part *"leads"* the movement, *i.e.* in a movement of a larger unit it is the first part to move. If it is a joint, for instance the wrist (...) it is displaced in the direction of the destination of the arm gesture so that the hand appears to follow with resistance (...). **[F/319a,b]**

- In *central and peripheral guidances* one deals with the question of which part of the body "leads", that is, which part is first set in motion. (...) **[L I'/712]**

- (...) if an intermediate joint such as the elbow "leads" a gesture, a momentary contraction of the arm occurs. (...) **[L I'/711c]**

- The wrist "leads"; it is temporarily shifted out in the direction of the destination of the arm gesture (...). **[L III/760a]**

- If the fingertips "lead", the whole hand precedes the arm. Each time the hand goes first into the new direction and is followed in a canon-like way by the lower and upper arm. (...) **[F/380f]**

- **Successive movements**. Movements which develop in a wawe-like fashion from the centre outwards or from the periphery inwards can be described precisely by a succession of body signs written within a vertical bracket. **[L l'/713]**

- *Successive movements* (...) can be expressed by a series of joint signs placed in a vertical bow, indicating that one joint after the other "leads". **[F/389i,j]**

- **Leading with the planes and edges of the arms or hands**. (...) A sign for a plane or edge when placed in a vertical bow (...) or an addition bracket (...) means that the respective plane or edge "leads" the movement, *i.e.* that it is turned towards the direction of the progression. **[F/380-381]**

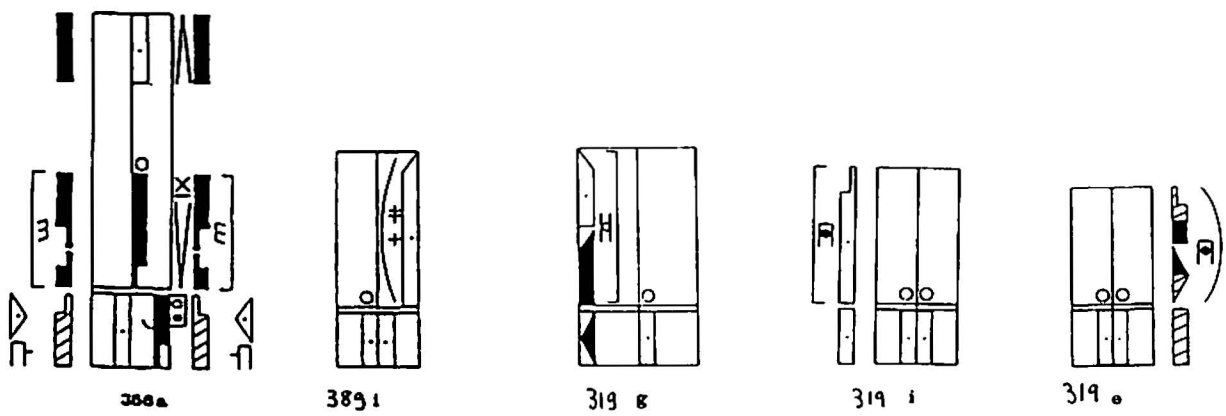
- **Symbols for planes and edges placed in a vertical bow** express that the respective plane or edge of a body part *"leads"* the movement, *i.e.* that it faces the direction of the progression (...).
This results in a number of arm rotations; (...) By the end of the movement the "leading" by the palm finishes, and the arm returns to its normal untwisted state (...). **[F/319e]**

- The sign for a plane or edge of a limb placed in an addition bracket means that this plane or edge "leads" during the performance of a movement of the limb, *i.e.* the limb must be continuously rotated or directed in such a way that the leading plane or edge "faces" the direction of the progression. The result of such a guidance is maintained as long as the result of the movement of the limb. (...) **[J"/562e]**

- *If a plane plus an edge lead*, the plane will be directed diagonally towards the direction of the progression. (...) **[F/381]**

- In an *arm gesture in a central situation* (from the body centre outwards, or from the periphery inwards towards the centre), *leading with a plane or edge of the hand* will result in a *bend of the wrist*. (...) At the end the hand will return to its normal situation as an extension of the arm. (...)
In such a movement in a central situation, the direction of the progression is identical to a straight line towards the destination. The palm faces both the direction of the progression and the destination. **[F/319h]**

- (...) If a plane or edge of the hand leads an arm gesture, a minute displacement of the wrist in the direction of the progression occurs in addition to the arm rotation. This is equally valid for those guidances written with a vertical bow or with an addition bracket. (...) **[F/319e]**



Centre of gravity sign / Curved bow

- **Leading with the centre of gravity**. The centre of gravity sign placed in a vertical bow means that the *centre of gravity "leads"*. This symbol is added to a leg gesture if the body does not remain stable during a preparatory gesture of the leg because the centre of gravity already starts to move in the direction of the next step. (...) **[H/527]**

Increase or decrease sign / Curved bow

- In a successive movement one body part after the other starts moving. As a consequence, one body part after the other is temporarily shifted out of its normal situation. (...) **[LIII/760f-g]**

- **Successive movements**, in which one part of the arm starts to move after another, can be written by a series of joint signs placed in a vertical bow. This indicates that one joint after another takes the lead. (...) Such an outward succession can also be expressed by an increase sign placed in a vertical bow (...). **[F/355a-c]**

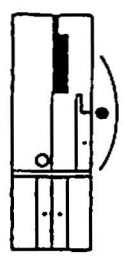
- The opposite procedure, *i.e.* the inward succession, can be written with a decrease sign placed in a vertical bow (...). **[LI'/713c]**

- If the increase sign is placed in a vertical bow, it means a *succession* within a movement, flowing *from the centre outwards* (...). **[LII'/730a]**

- If the decrease sign is placed in a vertical bow, it means a *succession* within a movement, flowing *from the periphery inwards* (...). **[L II'/730b]**

- (...) A movement similar to an inward succession occurs if the fingertips lead in a sequence of arm gestures (...) **[F/355d]**

- If no indication is given that the balance is lost while lying down (...), it is assumed that the balance is kept. In order to achieve this, the body sections must take the weight in an outward succession. (...) This successive transference the weight can be explicitly indicated by an increase sign placed in a vertical bow (...). **[G/465]**



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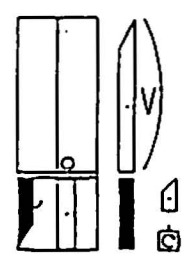

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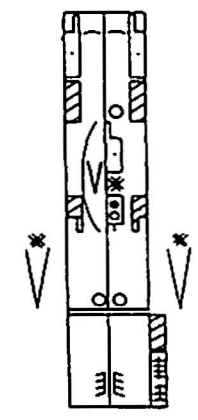


488

Pin sign(s)/ Curved bow

- One pin sign (...) or several pin signs (...) placed in a vertical bow *added to a gesture sign* mean that this gesture should be performed with corresponding "detours" (...). **[J"/563d,e]**

- A pin sign placed in a vertical bow shows a slight deviation of the path of a gesture (...). **[F/354e]**

- Pin signs in an *isolated vertical bow, i.e.* not added to another movement, mean a sequence of small movements (...). **[J"/563d,e]**

- Small detours can be performed around a position (...) In such a case the movement is analysed and written as a sequence of changes of situation. **[C/151g]**

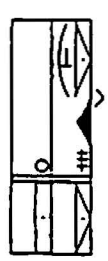
- (...) In a position, a series of pin signs in a bow can indicate a small curve around the position (...) **[F/354e]**

Path sign / Curved bow

- *The symbol for a straight path* placed in a vertical bow beside a gesture sign means that the gesture moves in a straight line to the destination (...). **[F/380g]**

- (...), the symbol for a straight path (...) is added beside the arm gesture sign and united with it by a vertical bow (...) **[B/115]**

- If a gesture should be performed on a straight line instead of a curve, the performing limb is temporarily bent (...) **[L III/760h]**



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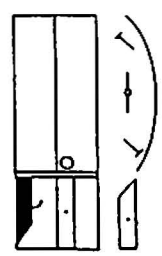

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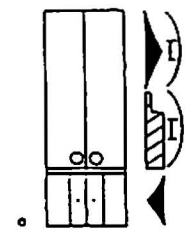

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Strength sign / Curved bow or Square bow

- Tension (...) and relaxation are expressed by placing the strength measurement signs in a vertical bow (...) or in an addition bracket (...). **[A/72]**

-Tension signs. Strength measurement signs placed in a vertical bow (...) or in the addition bracket (...) are tension signs.
(...), the tension signs indicate that a *state of tension is maintained.*
Those tension signs written with a vertical bow (...) are passing changes of the state of tension. The lower end of the bow signifies the beginning of the tension, and the upper end signifies the end of the tension (...).
Those tension signs written with the addition bracket (...) are an integrated part of the movement to which they belong. These tensions are maintained as long as the result of the movement to which they belong is maintained (...). **[L II/732]**

- Strength measurement signs placed in a vertical bow are *tension signs.* They describe the beginning and end of a particular display of strength (...), of relaxation (...), or of resiliency (steps) or swing (gestures) (...). **[J"/563a-c]**

- For tension signs (...) the duration of the change of the state of tension is shown by the length of the signs. When the signs end, the normal tension is automatically regained.
Note :
It should be noticed that strength measurement signs which are placed in an addition bracket indicate a definite change of tension (...). **[L III/783d-f]**

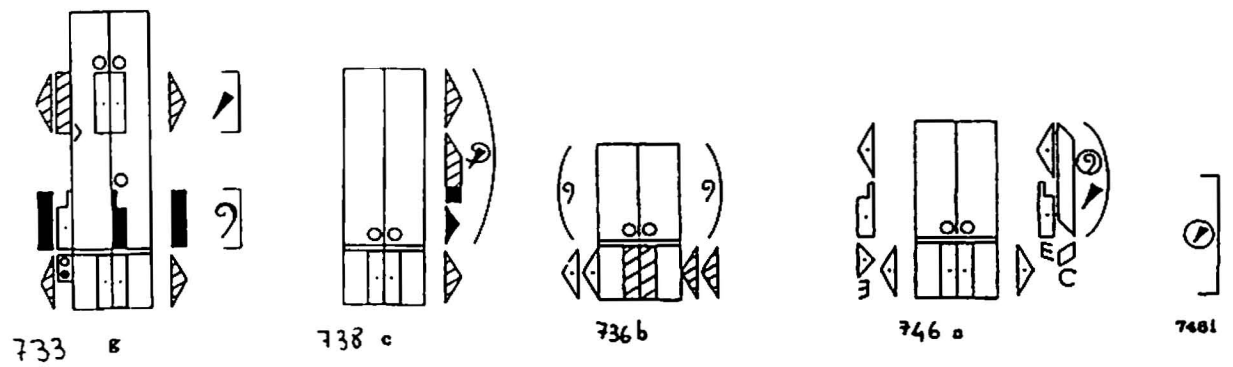
- Swinging and bouncing also belong to the passing changes of a state of tension, which finish with the return to the normal tension. (...) **[L III/760e]**

- Strength measurement signs placed in an addition bracket, showing that the indicated state of tension or relaxation is maintained as long as the result of the main movement to which this indication belongs is maintained (...). **[L III/782g]**

Expression sign / Curved bow or Square bow

- (...), if placed in a vertical bow, they indicate the duration of the intensity of expression (...) or of the lack of expression (...). **[L II/746g,h]**

- (...), if placed in an addition bracket, they indicate that the intensity of expression (...) or the lack of expression (...) will last as long as the result of the movement beside which the bracket is drawn. **[L II/746i,j]**



Scale sign / Square bow

- In these small movements several degrees of size can be observed, that is, they can be performed at a smaller or larger scale. One can express these differences by writing the symbols for performing at a comparatively small or large scale in an addition bracket placed beside the shift (...) **[H/526a]**

Space measurement sign / Square bow

- **The addition bracket containing a space measurement sign** means that this sign is valid for the duration indicated by the length of the bracket (...) **[L I/665a]**

- By using the addition bracket, one avoids repeating the space measurement sign below each direction sign. **[L I/665b]**

- The same way of writing can also be used for single, quick movements if there is not enough space in the respective gesture column to write the space measurement sign below the direction signs. **[L I/665c]**

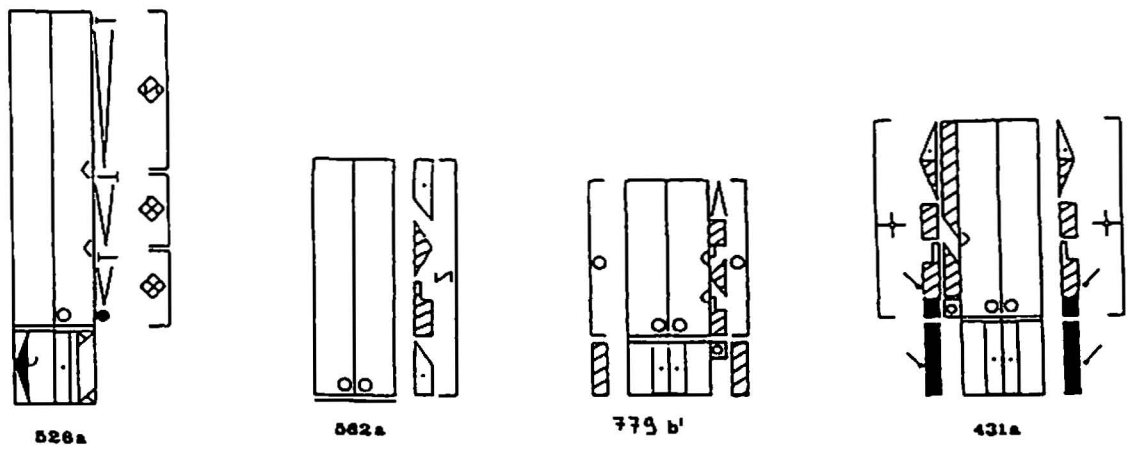
Cross of axes / Square bow

- A cross of axes sign joined by an addition bracket to a direction sign or a series of direction signs is valid for the duration indicated by the length of the bracket and lasts until the last directional indication within the bracket is cancelled by another indication (...) **[N/889i]**

Retention sign / Square bow

- If a retention sign is placed in an addition bracket, it means that the body part in question will have the retention indicated during all movements written beside the bracket (...) **[J"/562f-h]**

- (...) If one wants to avoid repeating the retention signs (...), one can place the retention sign in an addition bracket of appropriate length (...) **[L III/779b,b']**



PART II : THE CURVED BOW UNITING SIGNS PERPENDICULARLY

Definitions classfied by notions, following the order of Chart 2

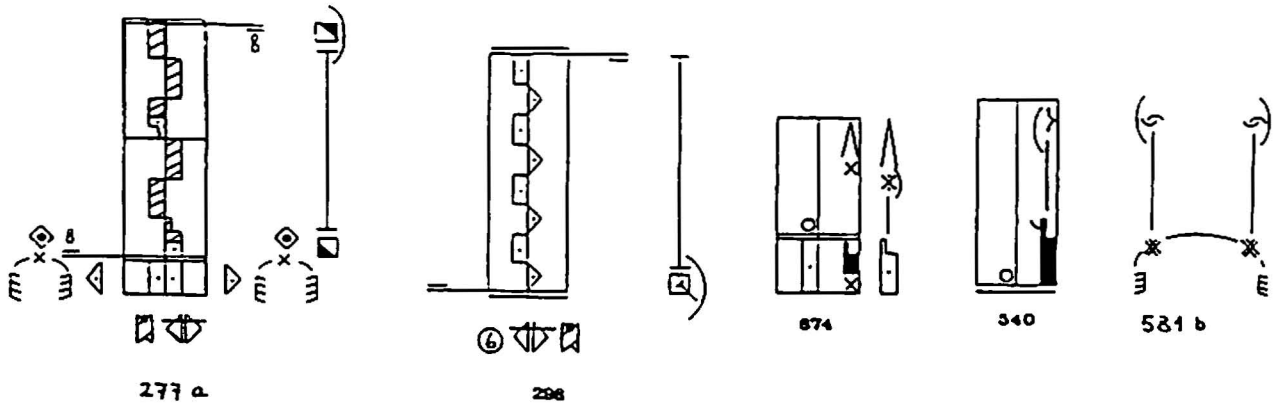
Nomination of a leader / Destination

- Vertical bows in connection with paths and action strokes.
An indication written below a path sign and united with it by a vertical bow is the way of writing the *nomination of a leader.* (...)
An indication written above a path sign and united with it by a vertical bow is the way of writing the *destination of the path. (...)*
An indication written above an action stroke and united with it by a vertical bow is also a way of writing a destination, namely the destination of a gesture. (...) **[J"/565]**

- Space measurement signs placed above an action stroke and united to it by a vertical bow show a *gradual change to the indicated degree of narrowness or wideness.* (...) **[L III/759]**

- The *gradual transition* from one kind of touch to another is indicated by an action stroke below the symbol for the new kind of touch, which is united with the stroke by a vertical bow. (...) **[J/540]**

- In order to express the gradual release of a grasp, the release sign is placed above an action stroke of appropriate length and is united to it by a vertical bow. (...) **[L III/789d]**



Simultaneity

- The *simultaneity* of several *movements* which are *written one above the other* is also expressed by a vertical bow. It should be noticed that the lower and upper ends of the bow indicate the beginning and end of the simultaneity. **[J"/559]**

- An exception to the basic rule stating that anything which occurs at the same time is written one beside the other (...) must be made in cases in which two movements which occur at the same time must be written in the same column. In such cases the simultaneity of both events is indicated by a vertical bow. **[L III/757]**

- It should be noted that the length of the vertical bow indicates the duration of the simultaneity. By this means, one can express that both movements only overlap partially. (...)
Note:
Through the introduction of the inner and outer subsidiary columns (...), as well as with the way of writing of the divided column (...), more possibilities are offered for writing simultaneous movements according to the basic rule, *i.e.* beside one another. **[L III/757e]**

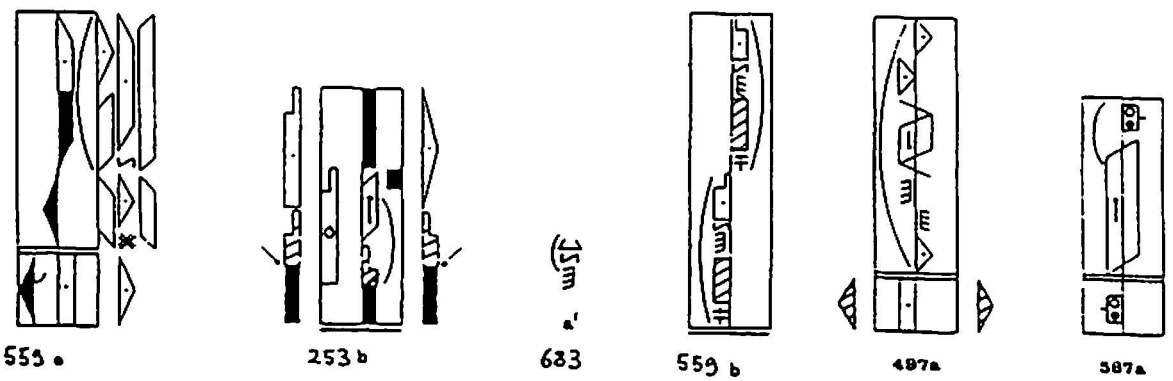
- *Change of the level of support during a turn* can be expressed in several ways. First, both events can be written above one another, with the simultaneity expressed by a vertical bow (...). The length of the vertical bow indicates how long the simultaneity lasts (...). **[E/248]**

- The two space measurement signs can also be placed one above the other and united by a vertical bow in order to express that both movements occur at the same time (...). However, I recommend separating the two indications (...). **[L I/683a']**

- A two-beat gait on all fours in the sense of the equestrian "pace". The hand and foot of the same side are placed at the same time. The simultaneity is expressed by a vertical bow which unites the two supports. (...) **[G/486b]**

- In log rolling (...), somersaulting (...), and cartwheeling (...), the vertical bow means that taking of weight by the indicated body parts occurs during the course of the revolution of the body around its various axes. (...) **[J"/567]**

- **"Log rolling"**. (...) The vertical bow which unites the symbol for the front surface with the turn sign indicates that the rotation continues until the front surface of the body has taken the weight. (...) **[G/491b]**



Fluency - Phrasing/Rounding the shape

- In gestures, an uninterrupted flow of movement is intended if the direction signs follow each other without a gap (...) The addition of the vertical *phrasing bow* means, first, that the smooth flow of movement is stressed and, second, that *several movements belong together as a unit*, a motif. **[B/115a-b]**

- *The legato indication.* Comparable to the musical legato sign, the vertical bow joining ordinary direction signs indicates the fluent performance of a sequence. **[J"/557a]**

- A short vertical bow uniting two direction signs means *rounding the shape* in addition to fluent performance (...). **[J"/557c]**

- In gestures, a small vertical bow which unites two direction signs means that the angular shape is rounded off (...). **[B/115d]**

Increase/decrease of speed*

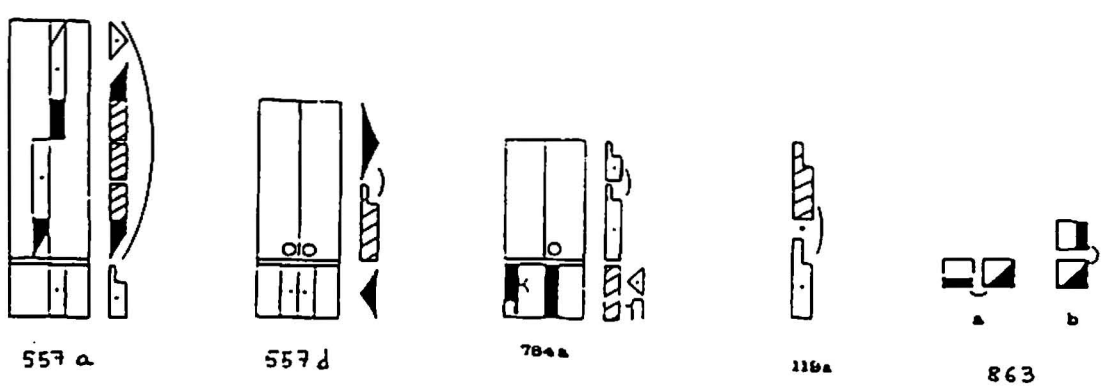
- A vertical bow joining *two gesture signs in the same direction* but of different lengths indicates either a gesture that begins slowly and ends quickly, *i.e.* an *accelerando within one movement* (...), or a gesture which begins quickly and ends slowly, *i.e.* a *ritardando within one movement* (...). **[J"/558]**

* Way of writing used in the early days of Kinetography Laban [L III/764]

Between

- **Directions exactly between two main directions** are written with the two signs of the main directions placed one above the other with a dot placed between them. (...) The whole indication is tied together by a vertical bow (...), which means that both direction signs together represent one directional indication (...). **[B/119a]**

- **Variations of area signs.** Two area signs joined by a small bow indicate an area in between the two stated areas. **[N/863]**



ANNEX II: A SELECTION OF DEFINITIONS (LN)

The following selection of definitions was taken from *Labanotation,* by Ann Hutchinson.

Cuts have been made when the text was not specifically relevant, or when references were made to other entries, in order to focus attention on the main issues. (...) signifies each cut of text.

References to the page is quoted in brackets, after each definition.

Examples have been added to illustrate the main points of the definitions. They have been selected whenever possible to show the bows applied within a sequence.

This survey is organised as follows:

Part I: The vertical bow uniting signs laterally

Definitions classified according to combinations with a particular set of signs, following the order of Chart1

Part II: The curved bow uniting signs perpendicularly

Definitions classified by notions, following the order of Chart 2

The classification displayed in Chart 1 and 2, is based on definitions by A.Knust. It does not always find confirmation in surveying A. Hutchinson definitions. Some sets of signs or some notions are not used in LN at all, or no examples could be found in *Labanotation.* As a result the subsequent subtitles had to be omitted (for example: expression signs, scale signs with square bow, etc.).

Annex II is added only to supply an equivalent survey of definitions in LN, to aid the reader.

PART I : THE VERTICAL BOW UNITING SIGNS LATERALLY

Definitions classified according to combinations with a particular set of signs, following the order of Chart 1

No signs / Rounded bow

- THE INCLUSION BOW
To show that a part of the body is included in another movement, a vertical bow is used. This bow is curved at the ends and straight in the middle so that it can be drawn in the column of the part of the body to be included. (...) **[p. 255]**

- Two-Third Support
When the division is mostly support and only partially gesture, the inclusion bow extends from the support symbol into the gesture column, indicating the inclusion of gesture quality. **[p. 448]**

- One-Third Support
If only one third of the weight is taken, the leg action is mainly a gesture; therefore the direction symbol appears in the gesture column. An inclusion bow drawn from the leg gesture symbol into the support column shows inclusion of weight. (...) **[p. 449]**

- (...) It will be found that in certain patterns inclusions may be open to interpretation. How the body should react can be stated by writing an indication for the Upper Body (...) or by specific means (...). **[p. 258]**

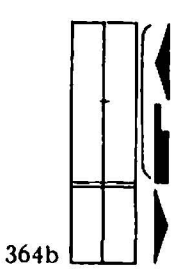
- TIMING OF INCLUSIONS
The inclusion bow has time significance: inclusion of an indicated part of the body begins where the bow begins, and ends where the bow ends. If the bow lasts the length of a direction symbol it is valid for as long as that symbol is valid. No specific cancellation is necessary. (...) **[p. 258]** * *See Paper p.5*

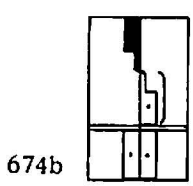
Body sign / Rounded bow

- SPECIFYING PART TO BE INCLUDED
The specific part of the body to be included may be stated within the inclusion bow. While this allows for a more specific statement, there will still be some leeway in interpretation. In sagital, diagonal and crossed side directions a one sided inclusion produces a twist. (...) Inclusion of one side of the torso in a sagital direction (...) produces a twist. (...)
Inclusion of a body area produces a tilt but no a twist. This is because the whole area is involved, not just one side (...). **[p. 259]**

Space Measurement sign / Rounded bow [Combination found only in *Labanotation*]

- DEGREE OF INCLUSION
By using the signs ⋀ and × a greater or lesser degree of inclusion can be shown. The amount of upper body involved and the spatial range will be increased (...) and decreased (...). **[p. 259]**


364b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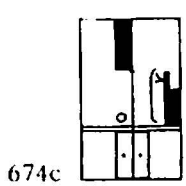
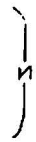

674c


365a


366g


367a

Body sign(s) / Curved bow

- MANNER OF PERFORMING GESTURES
(...) The term "leading" implies initiation of movement by a part of the body, usually a joint, which moves ahead into the stated direction, the rest of the limb following. In part leading there is a temporary break in the normal line of a limb. In a guidance a surface of the limb faces the direction of the movement, pushing the air, so to speak, away from the limb's path. Guidances do not usually involve displacement of a part of the limb. **[p. 463]**

- PART LEADING
The sign for a specific part of the body which leads (usually a joint or part of the hand) is placed within a round vertical bow. (...)
This bow is placed adjacent to the action to be modified (...) **[p. 463]**

- GUIDANCES
In a guidance there is no displacement within the limb. The adjustment is usually one of rotation so that the stated surface faces in the direction of the movement. A guidance makes the performer aware of that surface of the body and its importance in the performance of a given action. (...) **[p. 464]**

- TIMING OF PART LEADING
An indication written within a round vertical bow is considered a passing state: its influence lasts only as long as the bow. (...) Variations in timing can be indicated by the length and placement of the bow. (...) **[p. 464]**

- RETENTION OF A LEADINDG STATE
A particular body position resulting from a part leading may be retained even though the leading action has concluded. The hold sign O placed at the end of the bow shows such a retention which must subsequently be cancelled by ⊙. (...) **[p. 464]**

- (...) When a guidance symbol is placed within a vertical bow, automatic cancellations follows. To retain the state produced either a hold sign must be added or an addition bracket used (...). **[p. 464]**

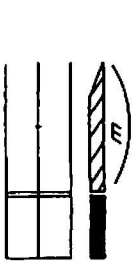
Centre of gravity sign / Curved bow

- Momentary Loss of Balance
A slight falling movement (a tombé in ballet) results when the center of gravity passes beyond the base support and hence is momentarily unsupported before weight is taken over by a new support. This is expressed as center of gravity "leading", and written with the center of gravity sign by itself within a vertical bow. (...) **[p. 407]**

Increase or decrease sign / Curved bow

- ANALYSIS OF SEQUENTIAL MOVEMENT
A sequential movement could be written as a series of parts leading (...). Although this produces the right result, it is a cumbersome way to write the action. Because a sucession is a basic manner of performing a movement, special symbols ∨ and ∧ are provided. **[p. 465]**

- METHOD OF WRITING SEQUENTIAL MOVEMENT
The sign ∨ or ∧ is placed as a pre-sign before a direction symbol when the timing of the sequence and change of direction are the same (...). When placed within a round vertical "passing state" bow, the timing of the action can be shown by the length of the bow to be the same as a change of direction (...), or momentary (...) **[p. 467]**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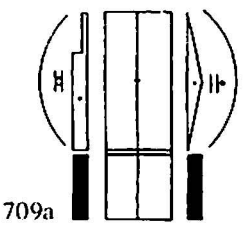
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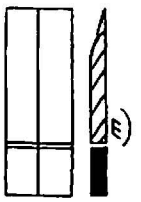
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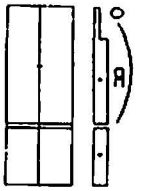
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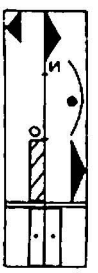
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Pin sign(s)/ Curved bow

- DEVIATIONS FROM THE PATH OF A GESTURE
Deviations from a direct path are in the nature of detours, indirect ways of arriving at a stated destination. Through the use of pins many subtle curving paths can easily be described. Each deviation can be likened to an outside influence, which like a magnet pulls the limb off its direct path but is not strong enough to prevent it from continuing on and reaching its destination. (...) **[p. 443]**

- Simple Deviations
To write a deviation place the appropriate pin (representing the direction of the detour) within a vertical passing state bow. This bow has time significance and shows when the deviation starts and when it finishes. (...) **[p. 444]**

- Compound Deviations
Two or more deviations occurring on a single path may easily be indicated by appropriate pins. **[p. 445]**

- Compound Deviations
A typical compound deviation from a given point is a circular pattern requiring at least four pins. (...) the bow indicates both the continuity of the individual displacements and the fact that it is a passing deviation. (...) **[p. 443]**

- For consecutive shifting movements (...) the vertical bow helps to show phrasing (continuity of action). A passing state is exp^ressed by placing the pins within a similar round vertical bow (...); at the end of this bow an automatic return to normal is understood. (...) **[p. 404]**

Path sign / Curved bow

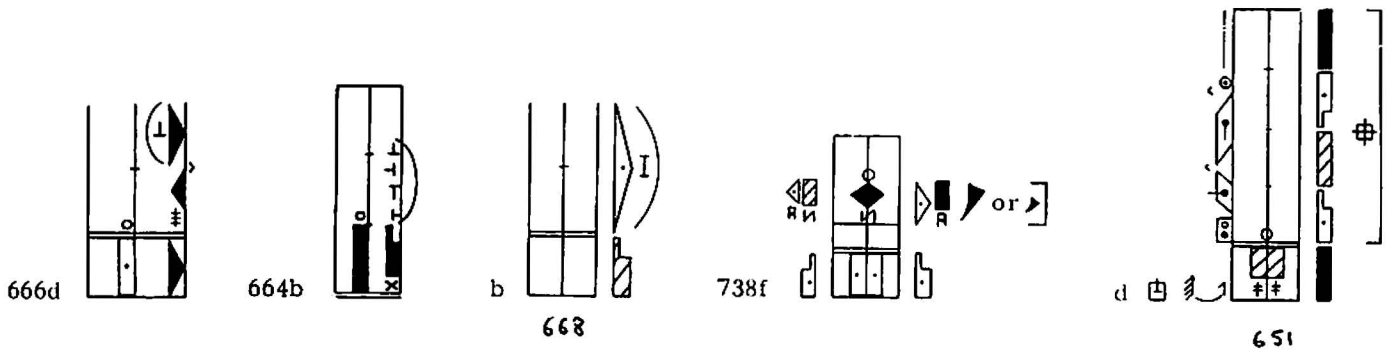
- STRAIGHT PATHS FOR GESTURES
The direct path described by limbs normally produces a slight curve because of the structure of the joints (...). When a straight path for an extremity is required it is indicated by the addition of a small version of the straight path sign I . **[p. 446]**

Strength sign /Square bow

- By using an addition bracket (...) constant repetition of the accent signs can be eliminated. Within this bracket, which is placed alongside the movement symbols it qualifies, is written the indication to be added to the movement pattern. (...) **[p. 479]** * *See Paper p. 6*

Space measurement sign, Cross of axes, Retention sign / Square bow

- THE ADDITION BRACKET
Details to be added to stated movement may more conveniently be written alongside rather than within the columns. For this purpose an angular vertical bracket is used. The indications within it are valid as long as the bracket lasts or as long as the final indication next to which it is placed is valid. **[p. 483]**



PART II : THE CURVED BOW UNITING SIGNS PERPENDICULARLY

Definitions classified by notions, following the order of Chart 2

Destination

- When a path arrives at the focal point, or reaches a person, object, or part of the room, the indication for this aim is placed at the end of the path sign and is tied to it with a small vertical bow (...). **[p. 185]**

- Stated Destination Resulting from a Space Hold
For the reader's convenience a direction symbol may be used to show the final destination of a limb as the result of a space hold.That such a symbol signifies not a new action but the result of the previous action is indicated by placement of a small round bow by the base of the sign. **[p. 247]**

- Modified Destination Resulting from a Space Hold
Where a change of level or slight directional adjustment occurs during the retention of a spatial direction, the destination of the action is written at the end, and the moment where the change of level or other adjustment begins to occur is indicated by an action stroke which is tied to the indication of the destination. (...) **[p. 247]**

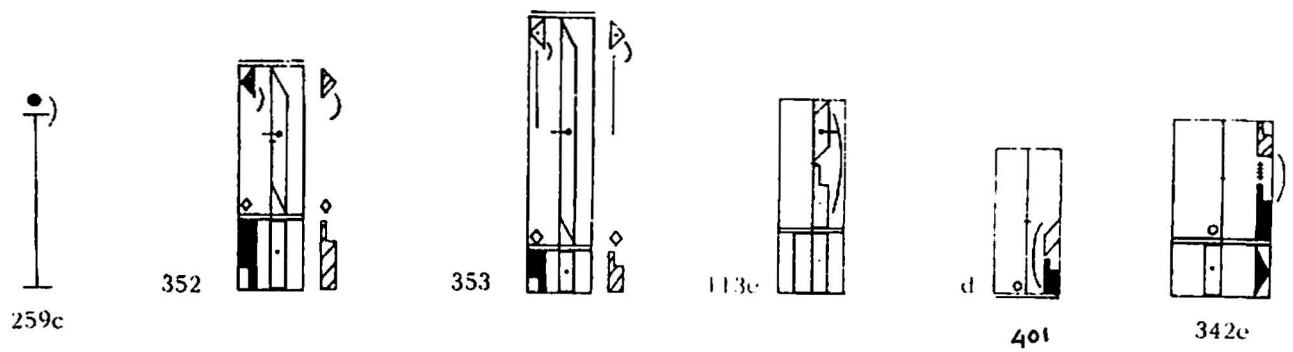
Simultaneity

- The Simultaneous Action Bow
The simultaneous action bow (...) states that two movements of a different nature, written one after the other on paper, should occur simultaneously. As applied here, the length of this bow indicates the duration of the overlap of the two actions of stepping and turning. The longer the bow, the more overlap (...). **[p. 96]**

- Change of Level During a Turn
If there is a change of level during a turn it can be shown by shading the turn sign. (...) It is also possible to write the change of level as a support sign in place and to tie this indication to the turn sign with the simultaneous bow to indicate that the two happen at the same time. **[p. 98]**

- SIMULTANEOUS GESTURE AND ROTATION
(...) When a change of direction occurs at the same time as a rotation, the turn sign is placed in an adjacent column (...), or may be written after the direction symbol with the two indications tied to show they occur simultaneously. (...) **[p. 280]**

- Simultaneous Action Bow
When signs which are written one after the other should occur at the same time, they are tied with a curved vertical bow. This bow has time significance in that the start and finish of the bow indicate the start and finish of the overlap of the two actions. (...)
Originally the simultaneous action bow had no time significance, and was always drawn small. Now the length of the bow shows the degree of overlap of the two actions, i.e. the bow has time significance (...). When, however, there is not sufficient room for a large bow a very small bow is used to signify complete overlap. (...) **[p. 241]**



Fluency - Phrasing

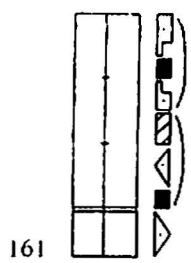
- The Phrasing Bow
  (...) This bow is used to show the unity in thought, in the movement sense, of several successive direction symbols. (...) **[p. 126]**

Increase/decrease of speed

- ACCELERANDO AND RITARDANDO
  It is possible to speed up or slow down a single directional movement. Such change in timing is shown by writing the same symbol twice in different lengths, and biding the two together with a small round vertical bow to show unity of action. The relative proportions of the symbols indicate the relative degree of accelerando or ritardando. **[p. 483]**

Between

- Halfway Point
  A dot between two direction symbols signifies a point lying between those two directions: the two symbols are tied together with a small round vertical bow to show that they are one unit in terms of timing and movement. **[p. 437]**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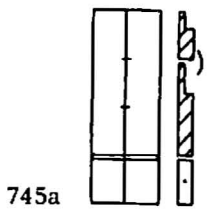
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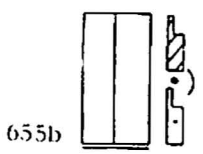
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