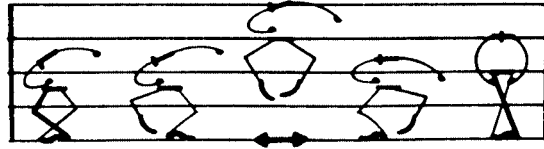


Sutton DanceWriting®



# Quick-Reading

for Classical Ballet

By Valerie Sutton

Eight Reading Exercises in Classical Ballet

*Plus* four samples of Sheet Dance:

Barre Exercise from the Monday - Thursday Barre  
(excerpt taken from The Three Bournonville Barres)

Ballotte Med Fleche

(jumping combination from the Bournonville Schools)

The Lilac Fairy

(point variation from the Sleeping Beauty Ballet)

Taa Trinet Fra Mandag Skolken

(point variation from the Bournonville Schools)

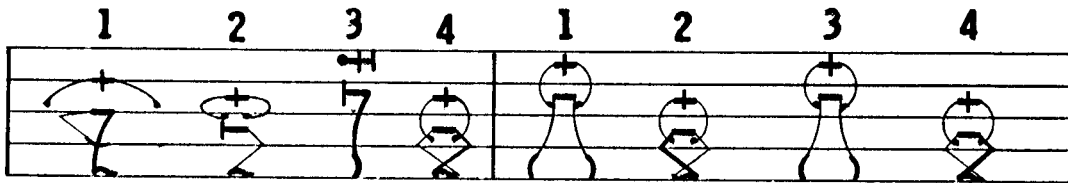
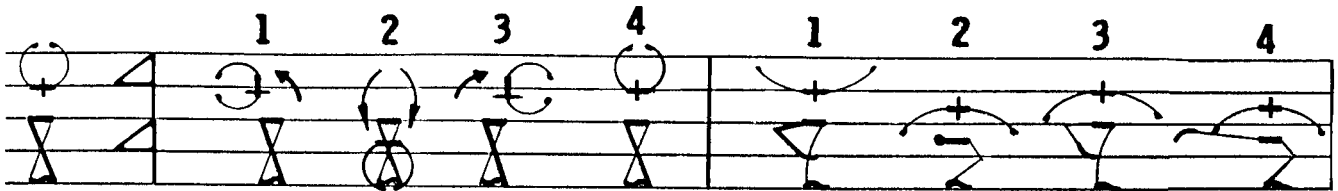
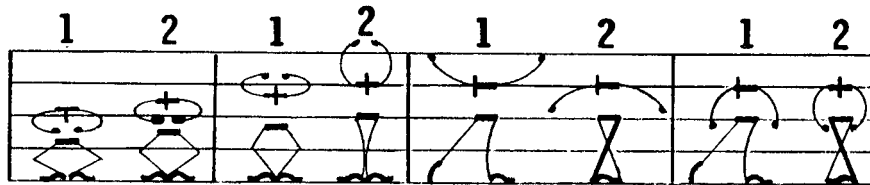
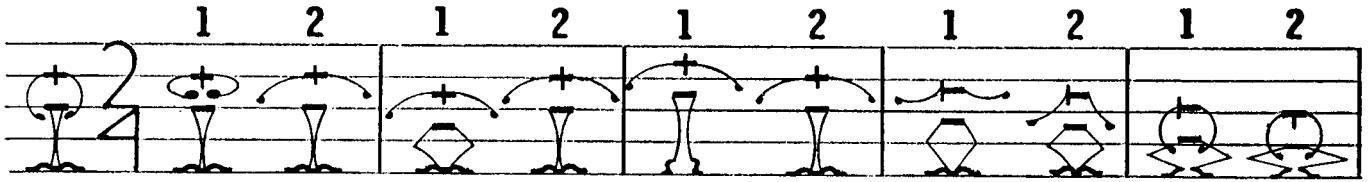
*Also including* notated list of frequently - used Ballet Combinations

Center for Sutton Movement Writing  
P.O. Box 517, La Jolla, CA 92038 USA  
Sutton@dancewriting.org  
www.dancewriting.org

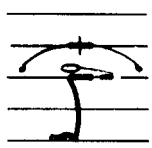
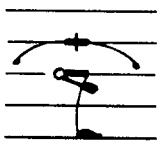
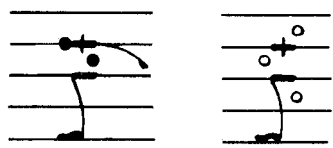


SUTTON DANCE WRITING®  
SIMPLE EXERCISES TO READ

Reading Lesson One



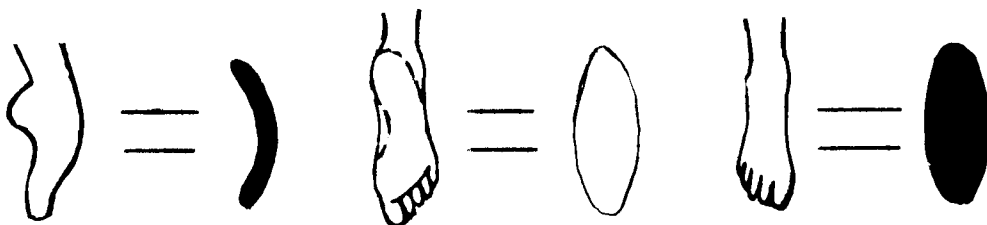
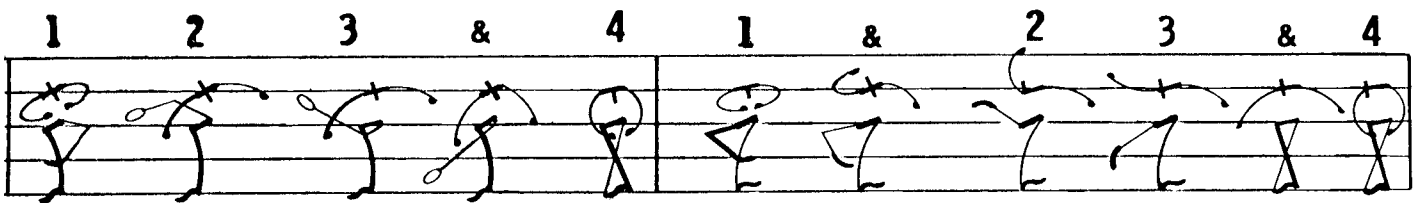
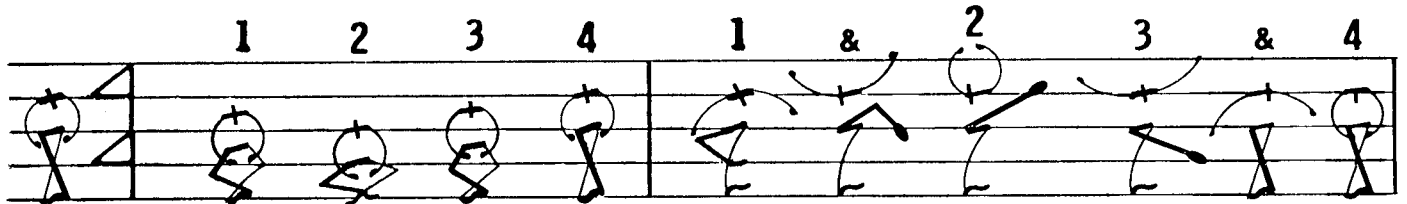
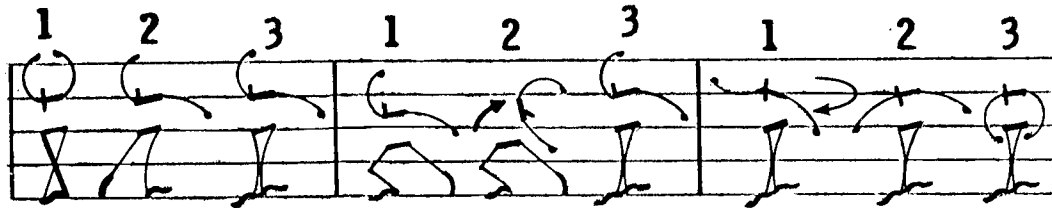
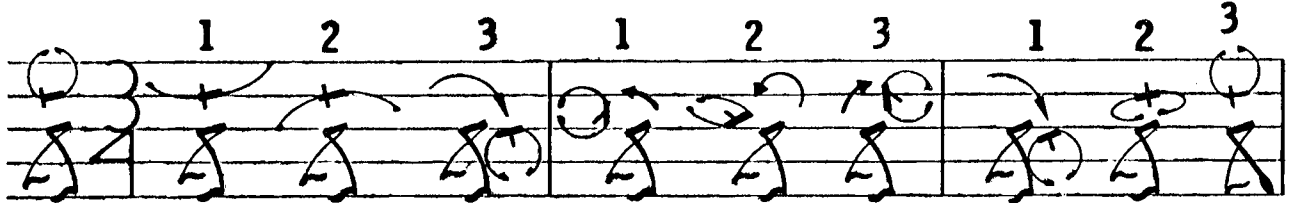
|  |                |                    |                |                 |
|--|----------------|--------------------|----------------|-----------------|
|  | Twist:<br>     | Bend Forward:<br>  | Head Center: + | Head Slanted: + |
|  | Bend Side:<br> | Bend Backward:<br> | Head Left: -   | Head Down: -    |
|  |                |                    | Head Right: -  | Head Up: +      |



|                        | TO                 | TO |
|------------------------|--------------------|----|
|                        | AUDIENCE BACK WALL |    |
| Straight Legs and Arms | ●                  |    |
| Relaxed Legs and Arms  | ○                  | -  |
| Bent Legs and Arms     | ⊙                  | +  |

SIMPLE EXERCISES TO READ

Reading Lesson Two

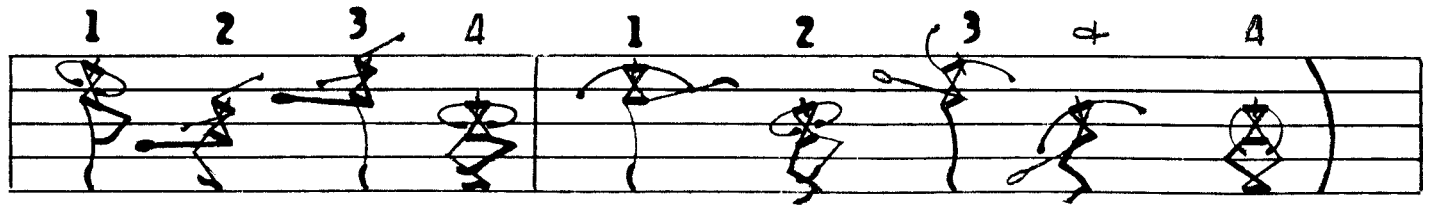
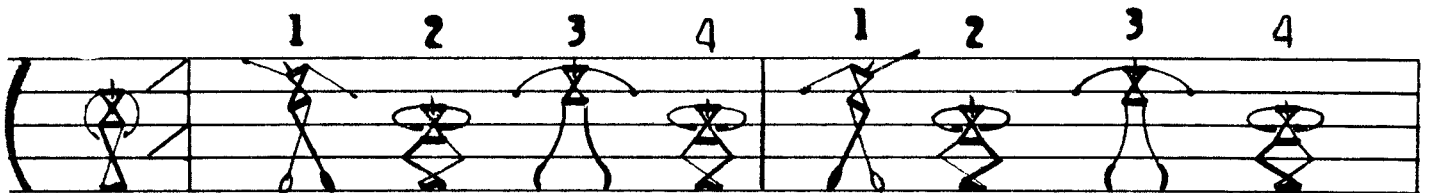


To The Side-  
Limbs Equal  
Thickness

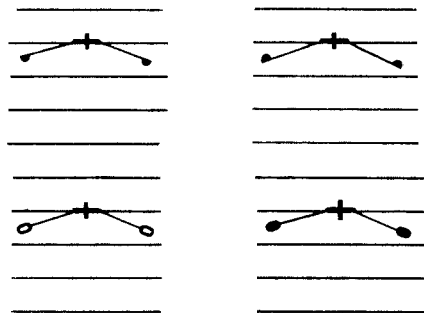
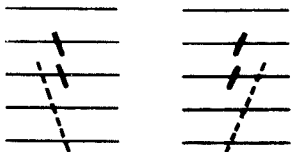
Front/Back-  
Front Limb  
Darkened

SUTTON DANCE WRITING®  
SIMPLE EXERCISES TO READ

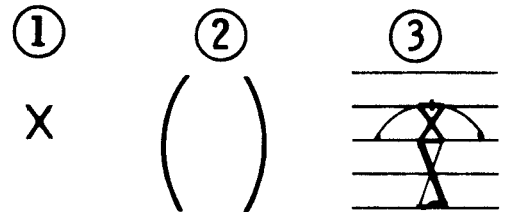
Reading Lesson Three



FACING THE  
SIDE WALL



FACING THE BACK CORNERS  
AND BACK WALL



SIMPLE EXERCISES TO READ

Reading Lesson Four

| UP-DOWN POSITION SYMBOLS | IN-OUT POSITION SYMBOLS | ROTATED POSITIONS                             |
|--------------------------|-------------------------|---|
|                          |                         | Complete Out: 0                               |
|                          |                         | Partial Out: 1                                |
|                          |                         | Natural: 2<br>Partial In: 3<br>Complete In: 4 |

**I**

**II**



Section III musical notation with fingerings 1, 2, 3, 4.



Section IV musical notation with fingerings 1, 2, 3, 4.



Section V musical notation with fingerings 1, 2, 4.

Diagrammatic symbols for musical notation, including horizontal lines and dots.

Diagrammatic symbols for musical notation, including staves with notes and stems.

FILM-LIKE SCRIPT

SYMBOL SCRIPT

Diagrammatic symbols for musical notation, including staves with notes and stems.

SIMPLE EXERCISES TO READ

Reading Lesson Five

|                        |                        |                        |                          |                      |
|------------------------|------------------------|------------------------|--------------------------|----------------------|
| <p>Circular Motion</p> | <p>Swinging Motion</p> | <p>Fast-Pivot Turn</p> | <p>Slow-Inching Turn</p> | <p>Jumping Arrow</p> |
|------------------------|------------------------|------------------------|--------------------------|----------------------|

**I**

1 2 3 1 2 3 1 2

**II**

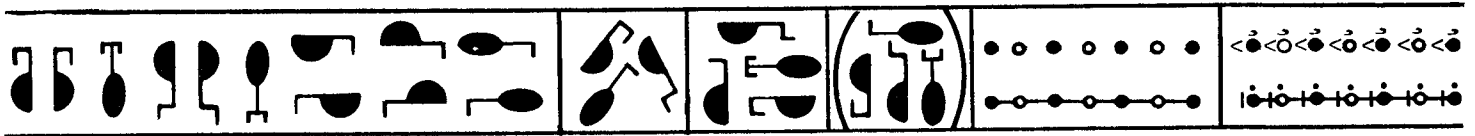
1 & 2 &

1 & 2 & 1 & 2

& 1 & 2 &

SUTTON DANCE WRITING®  
SIMPLE EXERCISES TO READ

Reading Lesson Six



1 2 3

4 5 6

7 8 1 & 2 &

3 4 5

6 7 8 Fine

Detailed description: This section contains the main body of the dance exercise, organized into eight numbered measures. Each measure is represented by a horizontal staff with a stylized figure above and a corresponding symbol below. Measure 1 shows a figure with arms raised and legs apart, with a symbol below consisting of two circles with a diagonal line. Measure 2 shows a figure with arms crossed, with a symbol below of two circles with a diagonal line. Measure 3 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. Measure 4 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. Measure 5 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. Measure 6 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. Measure 7 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. Measure 8 shows a figure with arms raised, with a symbol below of two circles with a diagonal line. The exercise concludes with the word 'Fine'.



SUTTON DANCE WRITING®  
SIMPLE EXERCISES TO READ

Reading Lesson Seven

*grandioso*

- Touching: \*
- Holding: +
- Striking: #
- Brushing: ○
- Pushing: ~
- Pulling: ≈
- Rubbing: ⊙

INHALING

EXHALING

Reading Lesson Eight

UNDER COUNTED BEATS

The first staff shows rhythmic patterns with counts 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3 above the notes. Below the notes are circular diagrams with numbers 1 and 2 indicating fingerings. The second staff continues with similar patterns and counts 1, 2, 3, 1, 2 above the notes, with circular diagrams below. The third staff includes a time signature change to 8/4 and ends with a double bar line and a 2-measure rest.

UNDER WRITTEN MUSIC

The top part of the score is a piano accompaniment in treble and bass clefs, featuring a key signature of two sharps (F# and C#). The piano part includes a melodic line with slurs and a bass line with chords. The word 'Pia.' is written in the bass line. The bottom staff shows rhythmic diagrams with counts 1, 2, 3, 4, 5, 1, 2, 3, 1 above the notes, and circular diagrams with numbers 1 and 2 below.

Excerpt From The Three Bournonville Barres

As Taught By:  
Edel Pedersen

*The Monday-Thursday Barre*

Notated By:  
Valerie Sutton

Grand Plie  
Adagio

I



Adagio & 4 & 1 2 3 4 1 2 3 4

First system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a double bar line. Below the staff are foot diagrams for each step, showing the foot in a half-plie position with the first foot on the ball and the second foot on the heel. The steps are numbered 1 through 4, with a repeat sign (&) before the second set of four steps.

Second system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a double bar line. Below the staff are foot diagrams for each step, showing the foot in a half-plie position. The steps are numbered 1 through 4, with a repeat sign (&) before the second set of four steps. The final step of the second set is marked with a '2.' and a plie symbol.

Third system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a double bar line. Below the staff are foot diagrams for each step, showing the foot in a half-plie position. The steps are numbered 1 through 4, with a repeat sign (&) before the second set of four steps. The final step of the second set is marked with a '2.' and a plie symbol.

Fourth system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a double bar line. Below the staff are foot diagrams for each step, showing the foot in a half-plie position. The steps are numbered 1 through 4, with a repeat sign (&) before the second set of four steps. The final step of the second set is marked with a '2.' and a plie symbol. The system concludes with a double bar line and the notation 'D.S. X/X'.

Excerpt From The Monday School

As Taught By:  
Edel Pedersen

Notated By:  
Valerie Sutton

BALLOTÉ MED FLECHE

The musical notation consists of six staves, each with a square box on the left containing a bowing symbol. The notation includes various musical symbols such as notes, rests, and slurs, along with detailed fingerings and bowings indicated by numbers and arrows. The first staff is marked with numbers 4, 5, 6, 1, 2, 3, 4, 5, 6 above the notes. The second staff has numbers 1, 2, 3, 4, 5, 6 above the notes. The third staff has numbers 1, 2, 3, 4, 5, 6 above the notes. The fourth staff has numbers 1, 2, 3, 4, 5, 6 above the notes. The fifth staff has numbers 1, 2, 3, 4, 5, 6 above the notes. The sixth staff has numbers 1, 2, 3, 4, 5, 6 above the notes. The notation is complex, with many slurs and bowings, and includes a double bar line with repeat signs in the middle of the fifth staff.

Music:  
Peter Tchaikovsky

THE  
SLEEPING BEAUTY  
Prologue

As Taught By:  
Mme. Irina Kosmovska

Choreography:  
Marius Petipa

*The Lilac Fairy*

Notated By:  
Valerie Sutton

(Revised Edition)

Valse 1 2 3 1 2 3

2 2 2 2 1 1 1/2 1/2 2 2 2 2

1 2 3 1 2 3

2 2 2 2 1 1 1 1 1 1 1 1

1. 1 2 3 2. 1 2 3 1

1. 1. 1. 2. 3 2 2 2 2 2 2 2 2 2 2

2 3 1 2 3

1 1 1 1/2 2 2 2 2 2 1/2

1 2 3 1 2 3 1

2 1 2 1 1 1 2 2

3/4

2 3 1 2 3 1

1 1 2 1 2 1 2 1 2 1 2 1

2:3

2 3 1 2 3 1

2 1 2 1 2 1 2 2 2 2 1 1 1

2/4

2 3 1 2 3 1 2 3

2 1 2 1 2 2 2 2 2 1

1 2 3 1 2 3 1 2 3 1 2 3

2 2 2 2 1 1 1/2 1/2 1/2 1/2 1 1 1 1

1 2 3 1 2

3 1 2 3 1 2 3

1 2 3 1 2

3 1 2 3

1 2 3 1 2 1 2 Fine

As Taught By:  
Edel Pedersen

Notated By:  
Valerie Sutton

TÅ TRINET FRA MANDAG SKOLEN

1 2 & 1 2 & ♪—1 ♪—2

1 2 & ♪—1 ♪—2 1 2 &

1 & dolce 2 & 1 & dolce 2 & ♪—1 2 &

1. 2 & 2. 2 & 1 & 2 • • • &

1 2 & 1 2 • • • &



1 2 1 & 2 & 1 & 2 &

1 2 1 2 1 2 1

1 2 1 2 1 2 1

1 2 & 1 2 1 &

1 2 1 2 1 2 1

1 2 1 2 1 2 1

2 1 & 2 1 &

1 2 1 2 1 2 1

1 2 1 2 1 2 1

2 1 & 2 1 & 2 &

1 2 1 2 1 2 1

1 2 1 2 1 2 1

1 & 2 & 1 & 2 & 1 & 2 &

1 2 1 2 1 2 1

1 2 1 2 1 2 1

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FREQUENTLY-USED BALLET COMBINATIONS

The following combinations can be notated in a number of ways depending upon the choreography and the accompanying music. Some common ways of notating them are listed here for your convenience.

Piqué Turns in a Circle

1. Notated in full:

2. Notated in half, with two choices of Repeat Signs for the other half:

3. If there is only one piqué turn to the measure:

Châinés or Déboulés Turns in A Circle

1. Notated in half, with two choices of Repeat Sign for the other half:

The diagram illustrates the notation for chained turns in a circle. The top staff shows a sequence of three turns labeled 1, 2, and 3, with a repeat sign for the second half. Below the staff are diagrams of the hand positions for each turn. The bottom part shows two alternative notations for the second half: one with a repeat sign and a sequence of notes, and another with a diagonal line and a sequence of notes.

2. If there is only one châiné turn to the measure:

The diagram illustrates the notation for a single chained turn in a measure. The staff shows a sequence of two turns labeled 1 and 2, followed by a diagonal line and a sequence of notes. Above the diagonal line are seven small diagrams labeled 1 through 7, showing the hand positions for the notes.

Pas de Basque or Soutenu Turns

1. The most accurate method of notation is to include the Grace Position:

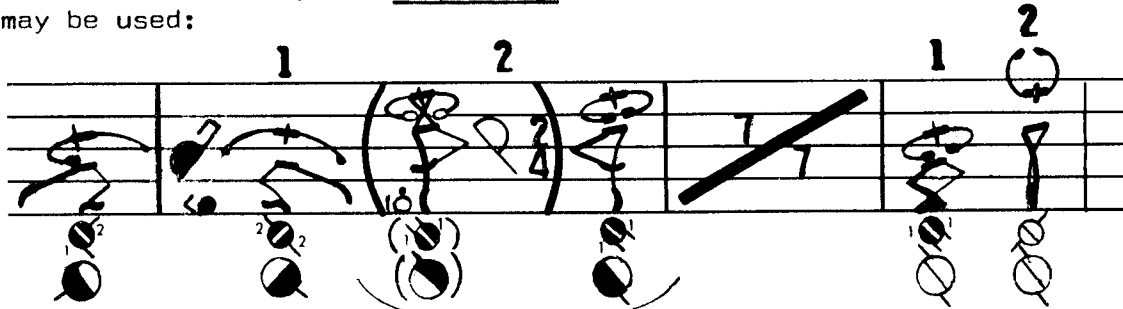
The diagram illustrates the notation for Pas de Basque or Soutenu Turns. The staff shows a sequence of three turns labeled 1, 2, and 3, with a grace position indicated by a small note above the first turn. Below the staff are diagrams of the hand positions for each turn.

2. A shortened version:

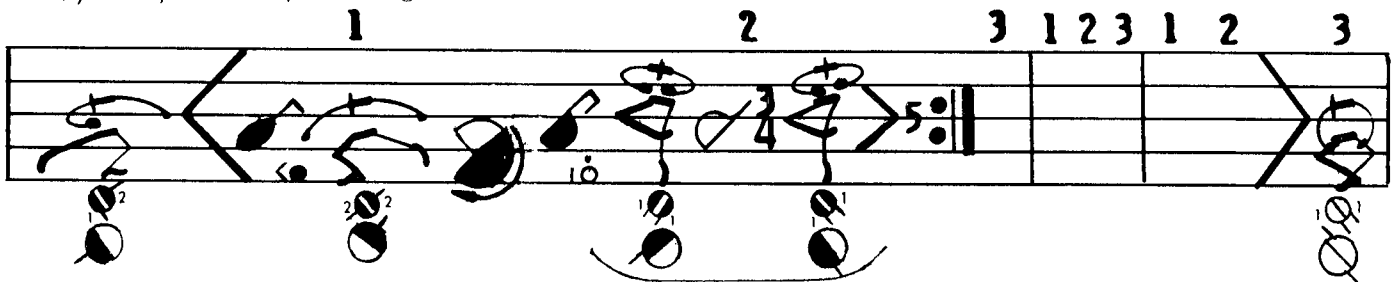
The diagram illustrates the notation for a shortened version of Pas de Basque or Soutenu Turns. The staff shows a sequence of three turns labeled 1, 2, and 3, with a diagonal line and a sequence of notes. Below the staff are diagrams of the hand positions for each turn.

En Dehors Piqué Turns In Sequence

1. If there is only one piqué turn to the measure then a Measure Repeat sign may be used:

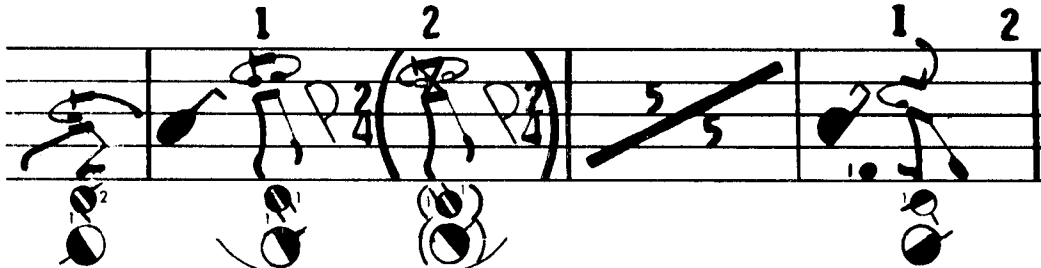


2. Here is another way to notate en dehors piqué turns, along with the Etc.,Etc.,Etc. Repeat Sign:

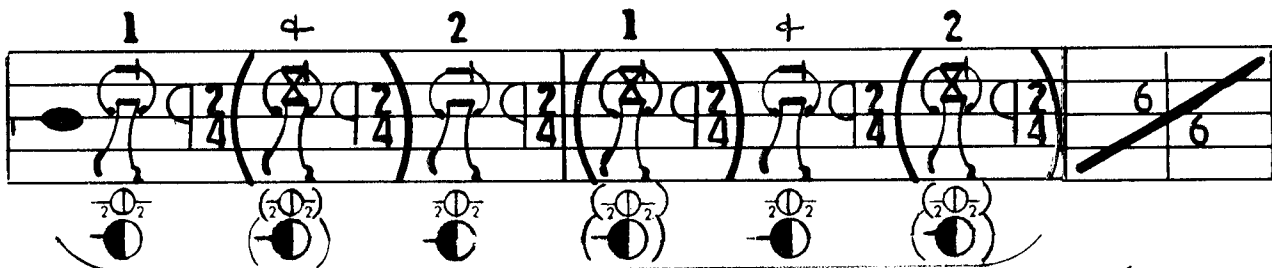


Châinés or Déboulés Turns In Sequence

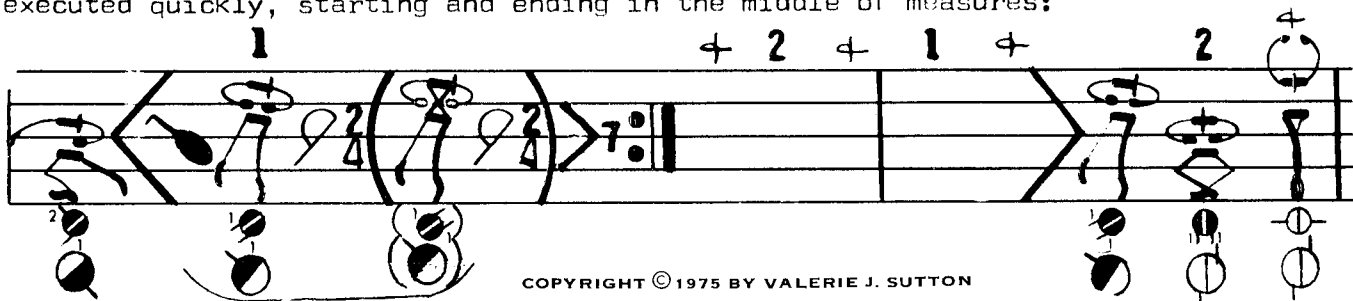
1. If there is only one châiné to the measure:



2. If châinés turns are cut unevenly by a measure they often even out at the end of the second measure. A Measure Repeat Sign is then used:

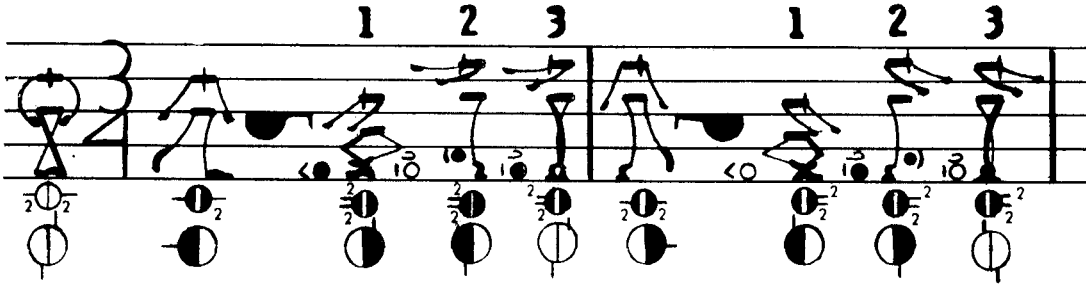


3. The Etc.,Etc. Repeat Sign is used when a great many of châinés are executed quickly, starting and ending in the middle of measures:

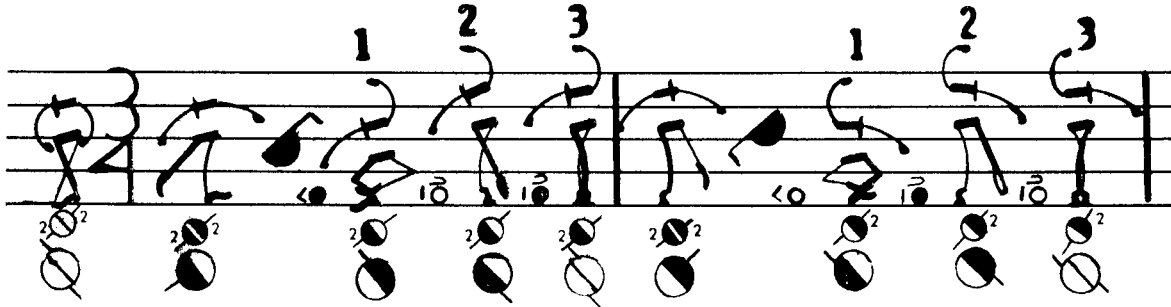


Classical Waltz Steps

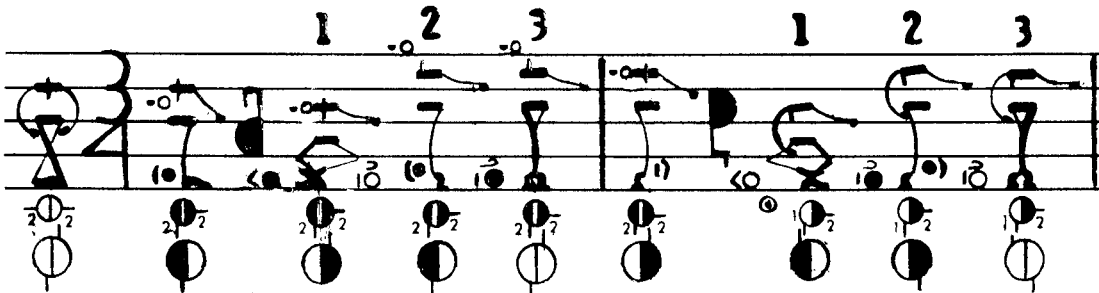
1. Balancé side to side, en face:



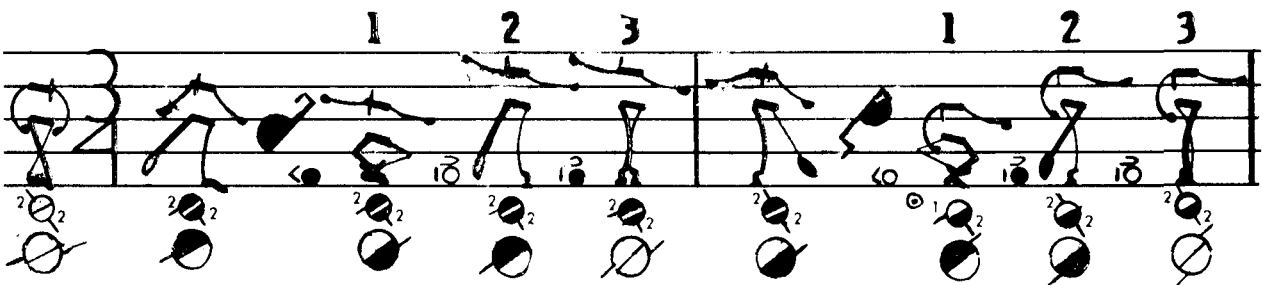
2. Balancé side to side, facing the front corner:



3. Balancé forward and backward, en face:



4. Balancé forward and backward, facing the front corner:

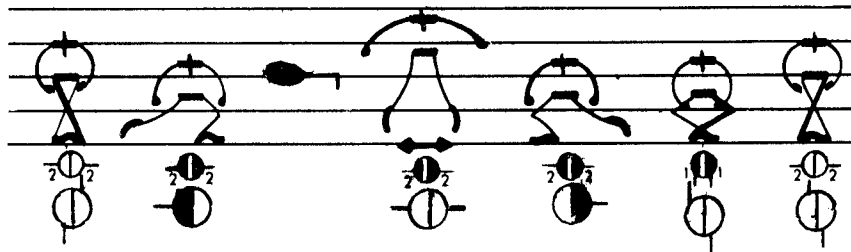


5. Balance forward and backward, turning and traveling:

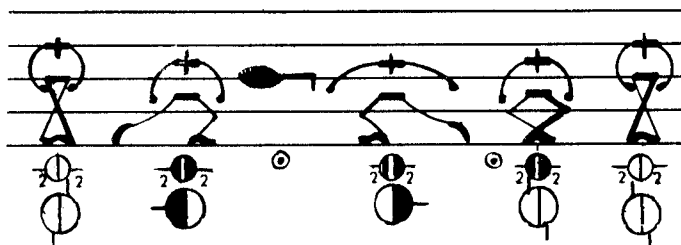


Three Ways to Notate Glissade

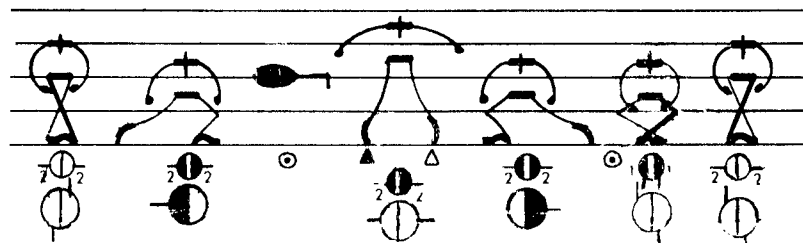
1. With a small jump (see also Book I, page 218):



2. Deep, gliding, with no lift off the ground:



3. Gliding with a lift up. The toes never leave the ground. Notice that neither leg has weight on it in the 2nd position:



Dessus/Dessous Pas De Bourrée:

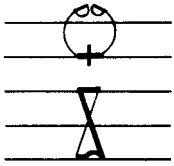
En Dehors/En Dedans Pas De Bourrée (Turning)

1. Passing through fifth position:

2. Lifting Sur Le Cou De Pied:

Hopping À La Seconde Turns

(The hopping à la seconde turns are in the third measure of the diagram below):



## ... PUBLICATIONS

### INSTRUCTION BOOKS

1. **Dance Writing® For Classical Ballet.** Complete textbook teaching the reading and writing of classical ballet in Sutton Dance Writing®. Book requires teacher instruction or audio cassette tapes:  
Book without cassette tapes  
Book with cassette tape
2. **Dance Writing® For Modern & Jazz Dance.** Complete textbook Teaching the reading and writing of modern & jazz dance in Sutton Dance Writing®. Book require teacher instruction or audio cassette tapes:  
Book without cassette tapes  
Book with cassette tapes
3. **Dance Writing® Shorthand For Classical Ballet.** Complete booklet teaching the Shorthand for classical ballet. This book is only useful to those who have already learned Sutton Dance Writing with book number 1 above
4. **Dance Writing® Shorthand For Modern & Jazz Dance.** Complete booklet teaching the Shorthand for modern & jazz dance. This book is only useful to those who have already learned Sutton Dance Writing with book number 2 above

### SHEET DANCE

1. **The Three Bournonville Barres** - Historic training exercises of the Royal Danish Ballet after the theories of August Bournonville, as taught by the leading authority on Bournonville, Edel Pedersen; includes written music, foreword by Toni Lander. Two volumes, one for notation, one for music
2. **The Monday School** - Historic classroom exercises of the Royal Danish Ballet, second in a series of seven manuscripts on the Bournonville Schools as taught by Bournonville expert Edel Pedersen, includes written music
3. **Collection of Classical Pointe Variations (Ballet Russe Versions)** - Including the Four Little Swans, Aurora's Solo from Act I of Sleeping Beauty, The Lilac Fairy Solo from Sleeping Beauty Prologue, Princess, Florisse's Solo from the Blue Bird Pas De Deux of Sleeping Beauty, Act III, The Sugar Plum Fairy Solo from the Nutcracker, Act II, and the female solo from the Don Quixote Pas De Deux. Written music not included



## THE CENTER FOR SUTTON MOVEMENT WRITING

The Center For Sutton Movement Writing trains and certifies teachers in Sutton Movement Writing and publishes textbooks, educational materials and Sheet Dance®. The Center employs its certified teachers and trains them to record dances for professional dance companies. The Center has two locations, one on the west coast in Newport Beach, California, and one on the east coast in Boston, Massachusetts. The east coast Center works primarily with Sutton Dance Writing® and is located in the renowned Boston Conservatory's dance department. There are over 80 certified teachers in the system. The Center is sponsored by The Movement Shorthand Society, Inc., a non-profit, tax exempt, educational membership organization which offers a Dance Writing® Membership for \$5.00 per year. Members receive the DANCE WRITER® NEWSLETTER, Dance Writing® updates, and invitations to social events. To become a member, or for further information, contact:

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