

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
(exerpt 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)

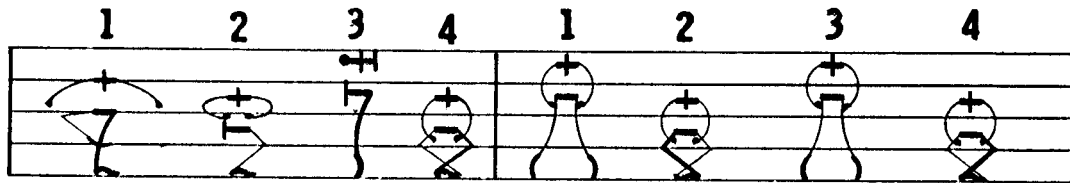
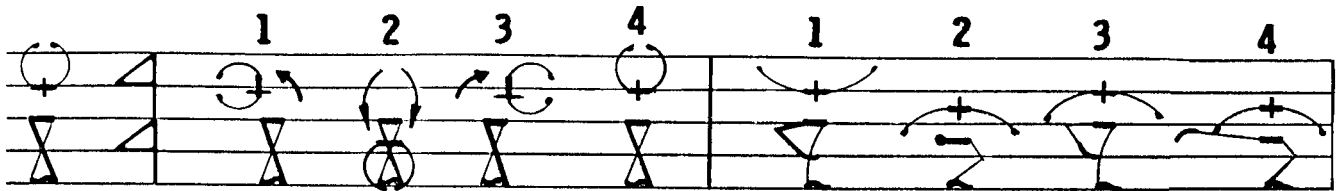
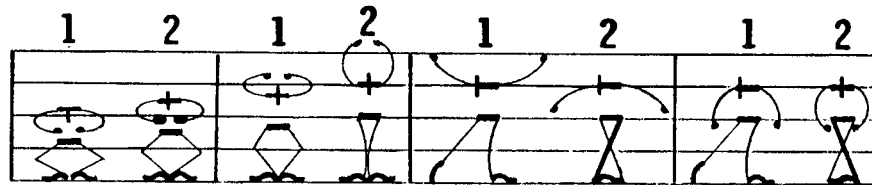
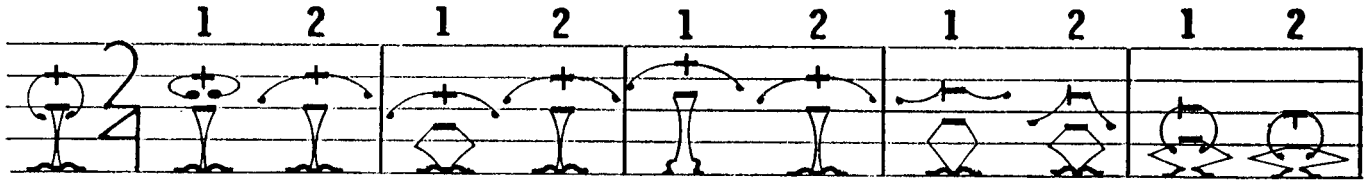
Also including notated list of frequently - used Ballet Combinations

Sutton@dancewriting.org
www.dancewriting.org

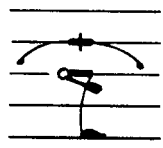
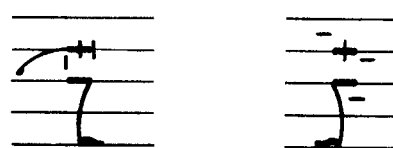
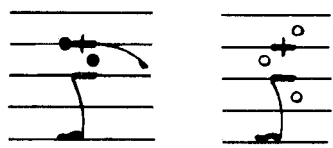


SUTTON DANCE WRITING®
SIMPLE EXERCISES TO READ

Reading Lesson One



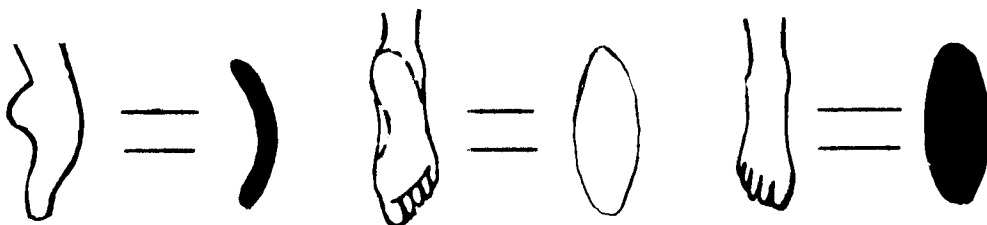
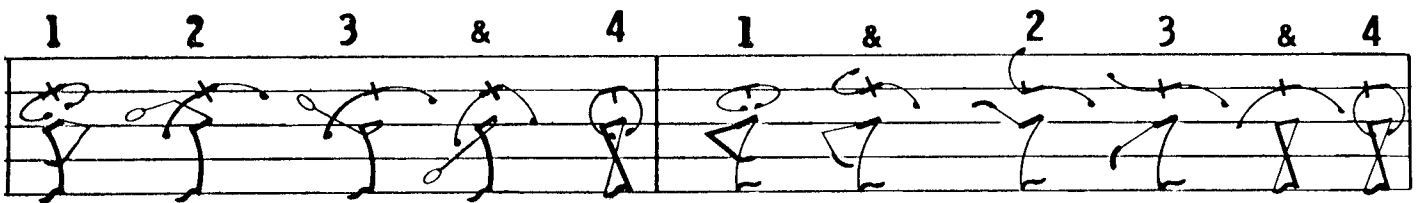
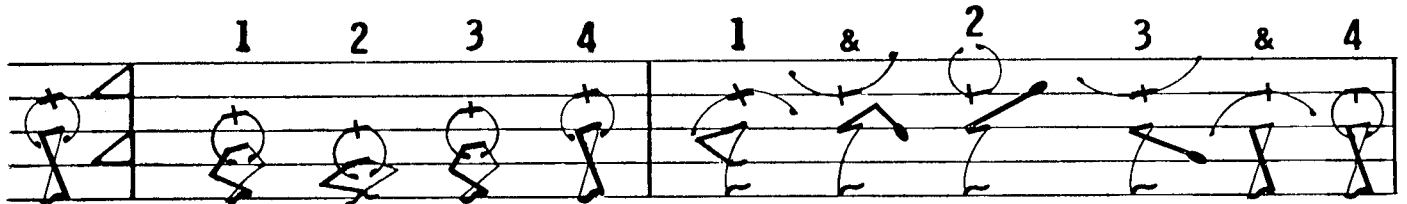
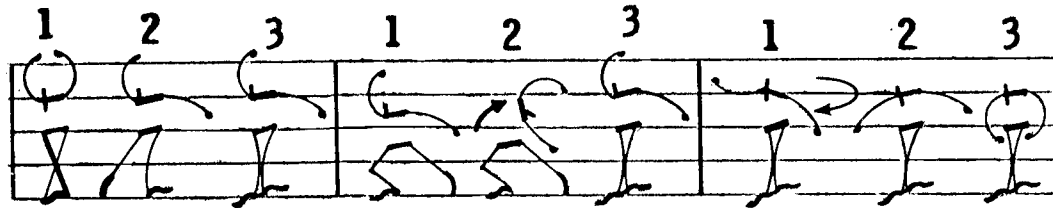
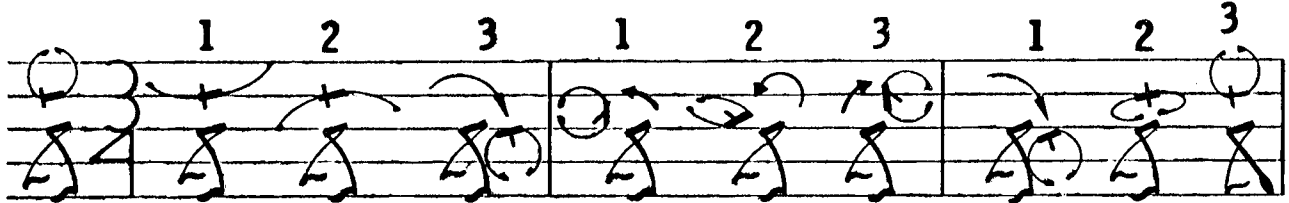
| | | | | |
|--|------------|----------------|----------------|-----------------|
| | Twist: | Bend Forward: | Head Center: + | Head Slanted: + |
| | | | Head Left: - | Head Down: - |
| | Bend Side: | Bend Backward: | Head Right: - | Head Up: + |

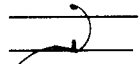
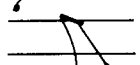



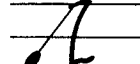
| | TO | TO |
|------------------------|--------------------|----|
| | AUDIENCE BACK WALL | |
| Straight Legs and Arms | • | |
| Relaxed Legs and Arms | ○ | - |
| Bent Legs and Arms | ⊙ | + |

SIMPLE EXERCISES TO READ

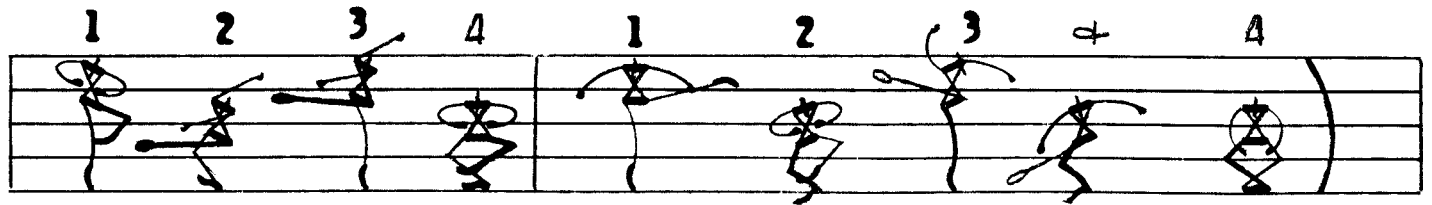
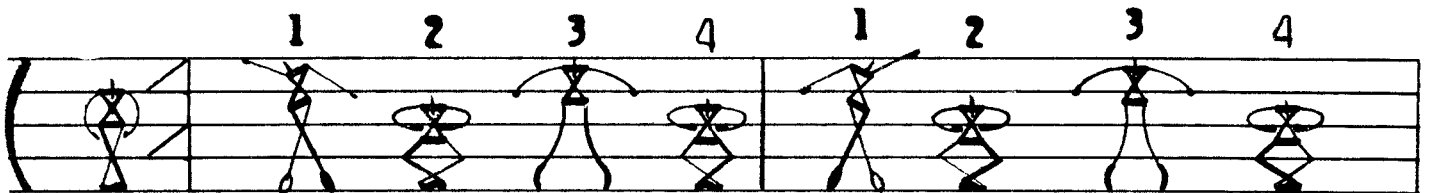
Reading Lesson Two



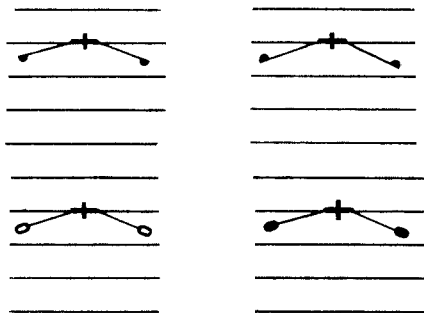
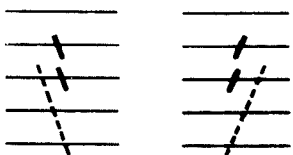


 To The Side-
 Limbs Equal
 Thickness



 Front/Back=
 Front Limb
 Darkened

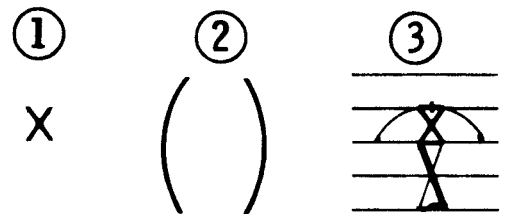
SUTTON DANCE WRITING®
SIMPLE EXERCISES TO READ
Reading Lesson Three



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 Partial In: 3 Complete In: 4 |

I

II



1 2 3 4 1 2

3 4 1 2 3 4



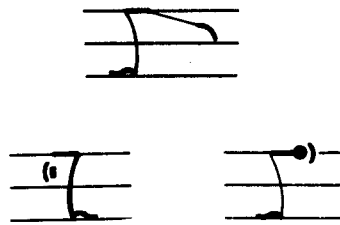
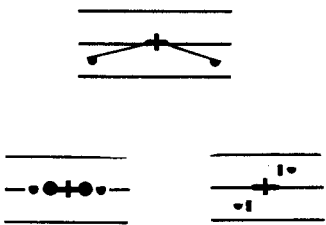
1 2 4 3 1 2 3 1 2 3

1 2 4 3 1 2 3 1 2 3



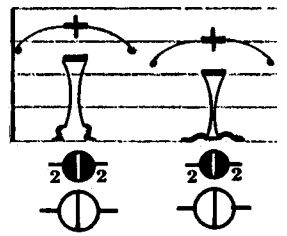
1 4 2 4 1 4 2 4

1 4 2 4 1 4 2 4



FILM-LIKE SCRIPT

SYMBOL SCRIPT



SIMPLE EXERCISES TO READ

Reading Lesson Five

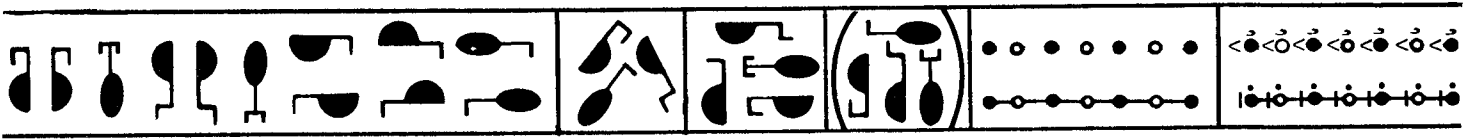
| | | | | |
|-----------------|-----------------|-----------------|-------------------|---------------|
| | | | | |
| Circular Motion | Swinging Motion | Fast-Pivot Turn | Slow-Inching Turn | Jumping Arrow |

I

II

SIMPLE EXERCISES TO READ

Reading Lesson Six



The main body of the page consists of five musical staves, each with dance notation and numbered exercises:

- Staff 1:** Contains exercises 1, 2, and 3. Exercise 1 shows a sequence of steps with footprints and a first figure. Exercise 2 shows a sequence of steps with footprints and a second figure. Exercise 3 shows a sequence of steps with footprints and a third figure.
- Staff 2:** Contains exercises 4, 5, and 6. Exercise 4 shows a sequence of steps with footprints and a first figure. Exercise 5 shows a sequence of steps with footprints and a second figure. Exercise 6 shows a sequence of steps with footprints and a third figure.
- Staff 3:** Contains exercises 7, 8, and a section with measures 1, &, 2, and &. Exercise 7 shows a sequence of steps with footprints and a first figure. Exercise 8 shows a sequence of steps with footprints and a second figure. The section with measures 1, &, 2, and & shows a sequence of steps with footprints and a third figure.
- Staff 4:** Contains exercises 3, 4, and 5. Exercise 3 shows a sequence of steps with footprints and a first figure. Exercise 4 shows a sequence of steps with footprints and a second figure. Exercise 5 shows a sequence of steps with footprints and a third figure.
- Staff 5:** Contains exercises 6, 7, and 8. Exercise 6 shows a sequence of steps with footprints and a first figure. Exercise 7 shows a sequence of steps with footprints and a second figure. Exercise 8 shows a sequence of steps with footprints and a third figure. The staff ends with the word "Fine" and a double bar line.

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. 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 shows piano accompaniment in treble and bass clefs with a key signature of two sharps (F# and C#). The piano part includes notes with fingerings 3, 4, 1, 5, 2, 3, 1. Below the piano part is a rhythmic staff with notes and fingerings 1, 2, 2, 2, 2, 2, 1, 1, 2, 2. The piano part includes the handwritten notation 'Pa' in two places.

Excerpt From The Three Bournonville Barres

As Taught By:
Edel Pedersen

The Monday-Thursday Barre

Notated By:
Valerie Sutton

Grand Plié
Adagio



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

First system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a fermata. Below the staff are foot diagrams for the first four counts of the first measure and the first four counts of the second measure. The foot diagrams show the position of the feet and the direction of the plié movement.

Second system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a fermata. Below the staff are foot diagrams for the first four counts of the first measure, the first four counts of the second measure, and the first four counts of the third measure. The foot diagrams show the position of the feet and the direction of the plié movement.

Third system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a fermata. Below the staff are foot diagrams for the first four counts of the first measure, the first four counts of the second measure, and the first four counts of the third measure. The foot diagrams show the position of the feet and the direction of the plié movement.

Fourth system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a fermata. Below the staff are foot diagrams for the first four counts of the first measure, the first four counts of the second measure, and the first four counts of the third measure. The foot diagrams show the position of the feet and the direction of the plié movement.

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 (numbers 1-6) and bowing directions (up/down arrows). The first staff has a double bar line after the fourth measure. The second staff has a 2/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 2/4 time signature. The fifth staff has a 2/4 time signature and includes first and second endings. The sixth staff has a 2/4 time signature and includes first and second endings. The notation is arranged in a way that suggests a sequence of measures across the staves.

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

1. 1 2 3 1.1.2. 3 2. 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 3 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

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 1 1 1 1 1 1 1 1 1 1 1

1 2 & ♪—1 ♪—2 1 2 &

1 1 1 1 1 1 1 1 1 1 1 1

1 & dolce 2 & 1 & dolce 2 & ♪—1 2 &

1 1 1 1 1 1 1 1 1 1 1 1

1. 2 & 2. 2 & 1 & 2 • • • &

1 1 1 1 1 1 1 1 1 1 1 1

1 2 & 1 2 • • • &

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

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

COPYRIGHT © 1975 BY VALERIE J. SUTTON
ALL RIGHTS RESERVED

PAN AMERICAN AND UNIVERSAL COPYRIGHTS SECURED

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:

1. Notated in full: This section shows a sequence of piqué turns in a circle. The notation consists of a staff with notes and rests, and a series of foot diagrams below. The sequence is divided into measures 1, 4, 2, 4, 3, 4, 4, 4. Each measure shows the dancer's position and foot placement.

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

2. Notated in half, with two choices of Repeat Signs for the other half: This section shows a sequence of piqué turns in a circle. The notation consists of a staff with notes and rests, and a series of foot diagrams below. The sequence is divided into measures 1, 4, 2, 4, 3. The second half of the sequence is shown with two choices of Repeat Signs.

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

3. If there is only one piqué turn to the measure: This section shows a sequence of piqué turns in a circle. The notation consists of a staff with notes and rests, and a series of foot diagrams below. The sequence is divided into measures 1, 2, and a final measure with a diagonal line.

Châinés or Déboulés Turns in A Circle

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

The image shows musical notation for chained turns in a circle. The top staff features a sequence of notes with fingerings (1, 2, 1, 2, 1, 2) and repeat signs. Below this are two alternative notations: one with a diagonal line and arrows, and another with a diagonal line and dots.

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

The image shows musical notation for a single chained turn in a measure. It features a sequence of notes with fingerings (1, 2) and a diagonal line with a '7' indicating a specific technique.

Pas de Basque or Soutenu Turns

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

The image shows musical notation for Pas de Basque or Soutenu Turns with Grace Position. It features a sequence of notes with fingerings (1, 2, 1, 1, 2) and a grace position symbol.

2. A shortened version:

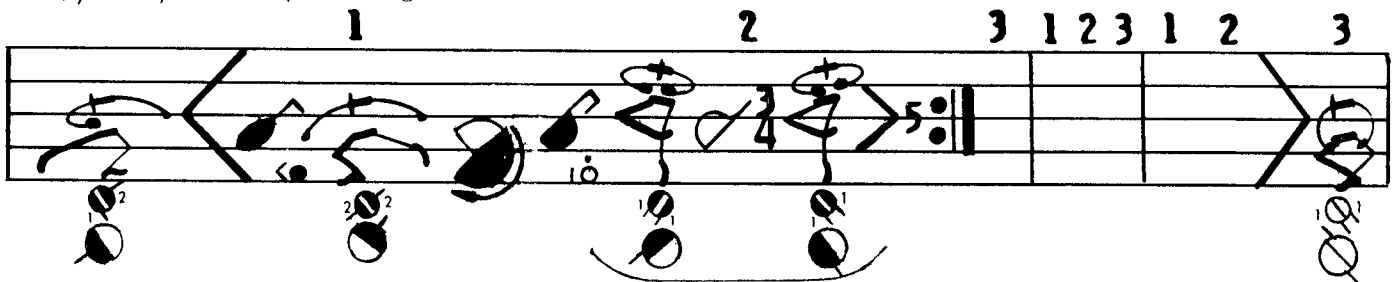
The image shows musical notation for a shortened version of Pas de Basque or Soutenu Turns. It features a sequence of notes with fingerings (1, 1, 1, 2) and a grace position symbol.

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:

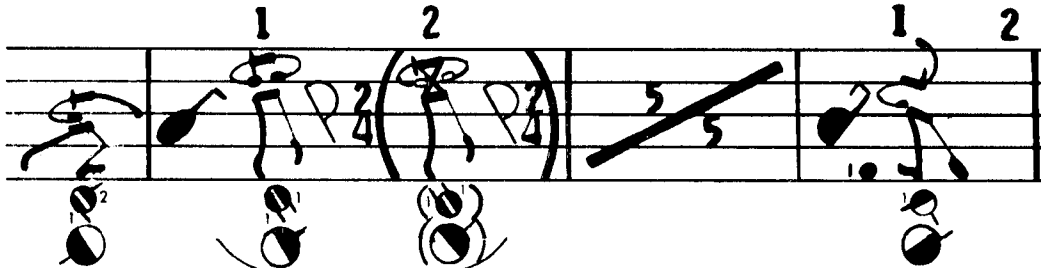


2. Here is another way to notate en dehors piqué turns, along with the Etc.,Etc.,Etc. Repeat Sign:

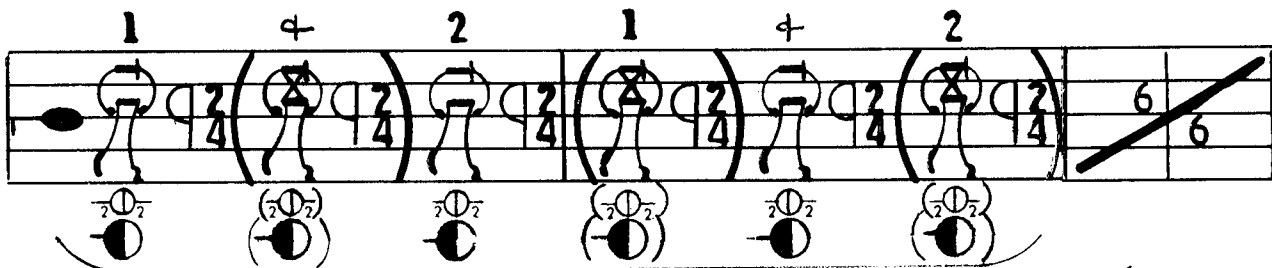


Châinés or Déboulés Turns In Sequence

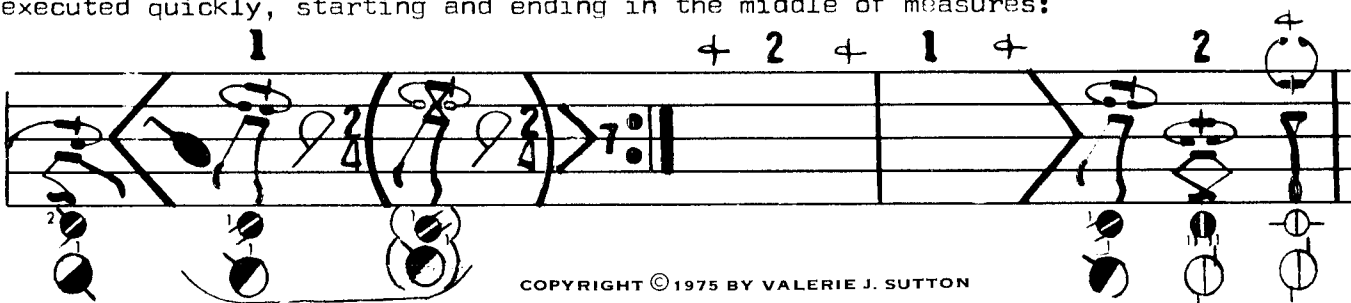
1. If there is only one châiné to the measure:



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:

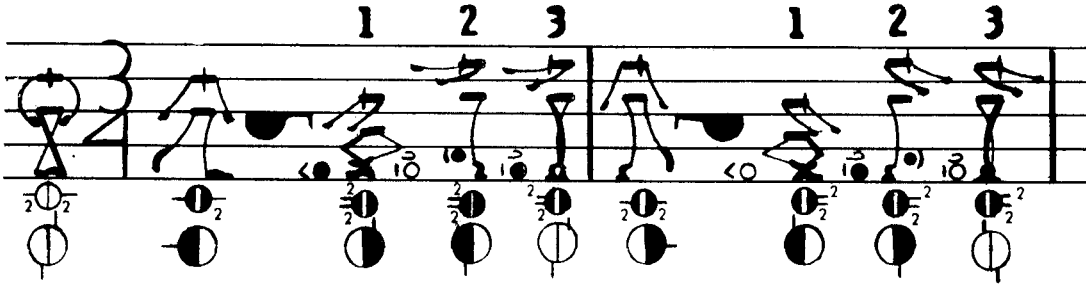


3. The Etc.,Etc. Repeat Sign is used when a great many of châinés are executed quickly, starting and ending in the middle of measures:

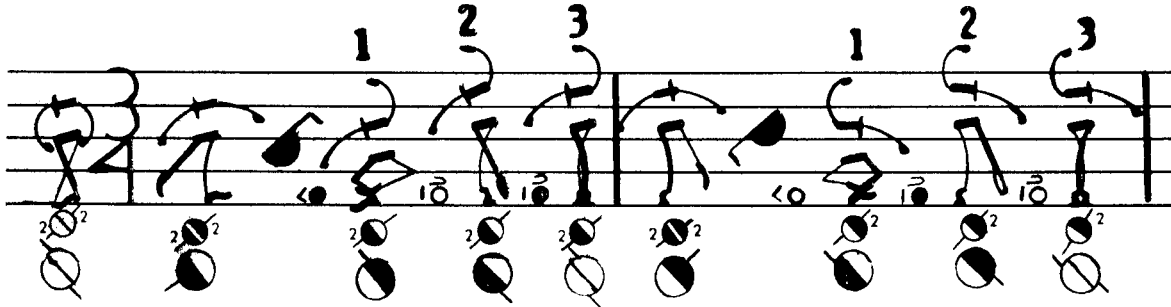


Classical Waltz Steps

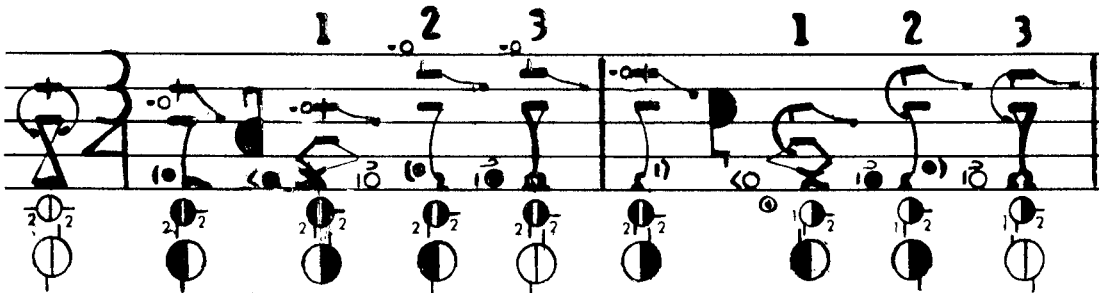
1. Balancé side to side, en face:



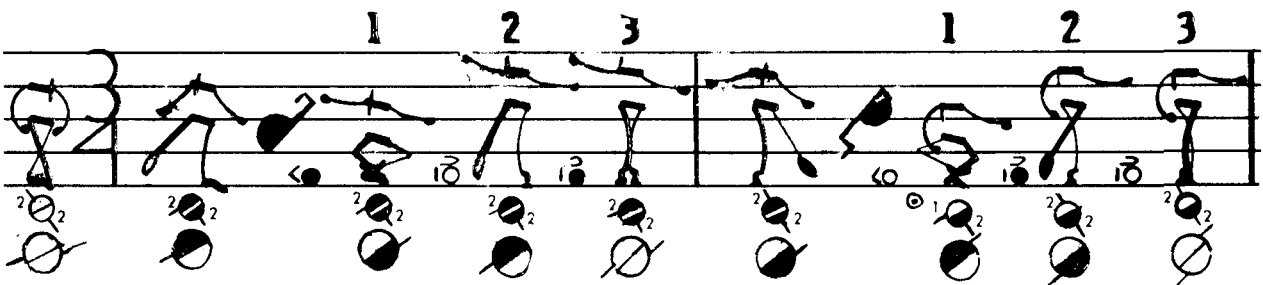
2. Balancé side to side, facing the front corner:



3. Balancé forward and backward, en face:



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

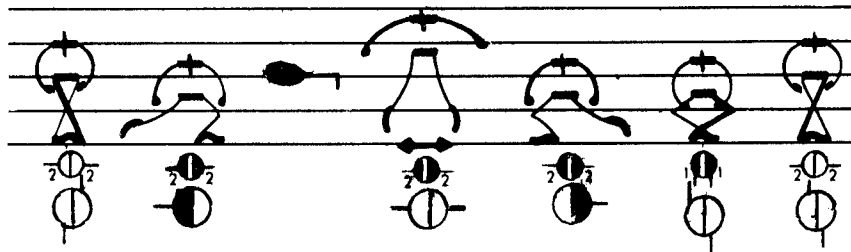


5. Balance forward and backward, turning and traveling:

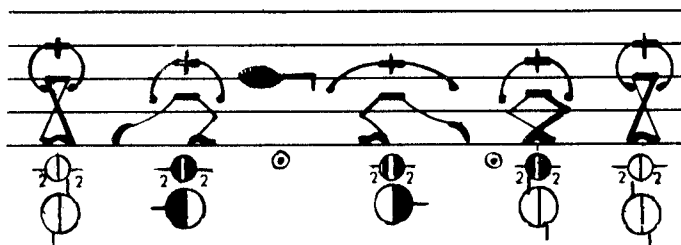


Three Ways to Notate Glissade

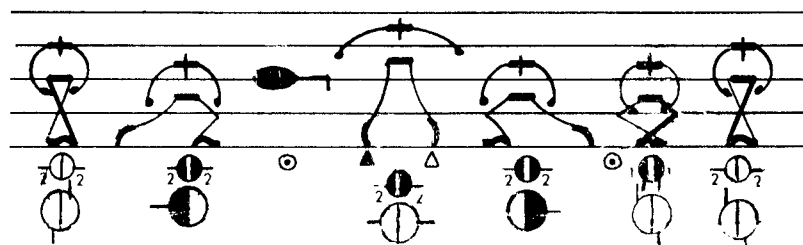
1. With a small jump (see also Book I, page 218):



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:

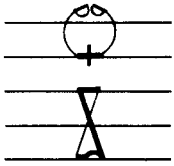
En Dehors/En Dedans Pas De Bourrée (Turning)

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