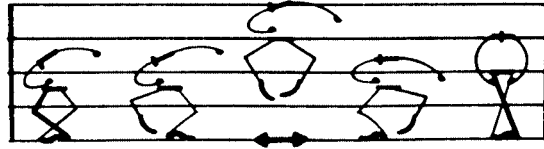


Sutton DanceWriting®



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)

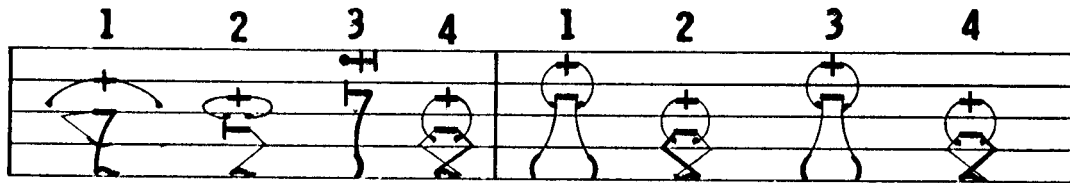
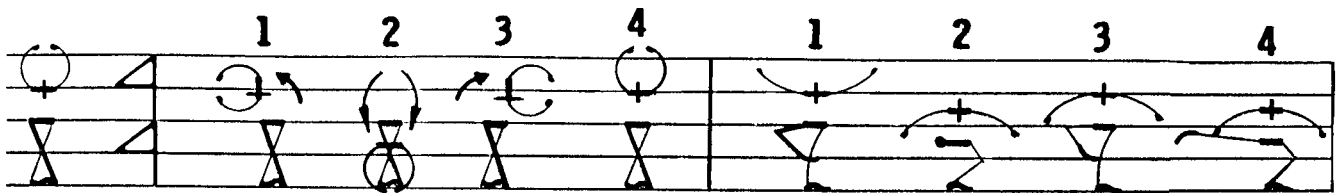
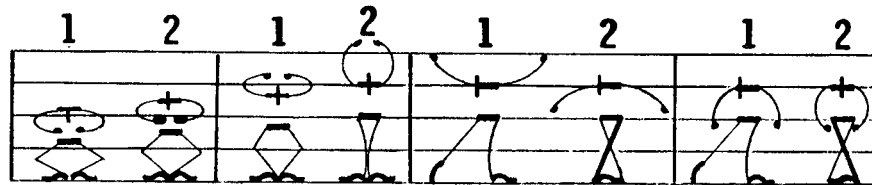
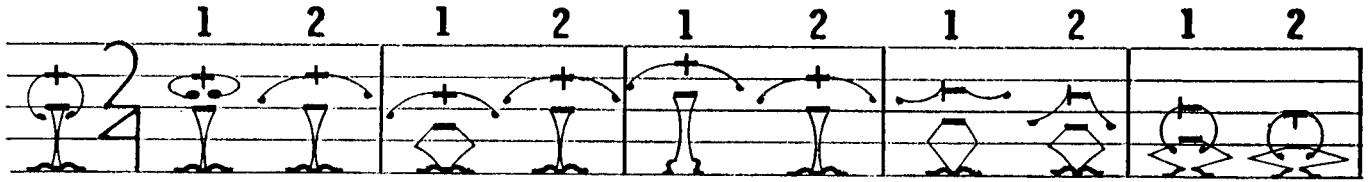
Also including notated list of frequently - used Ballet Combinations

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

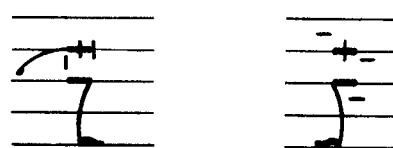
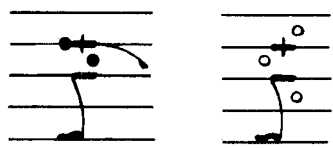


SUTTON DANCE WRITING®
SIMPLE EXERCISES TO READ

Reading Lesson One



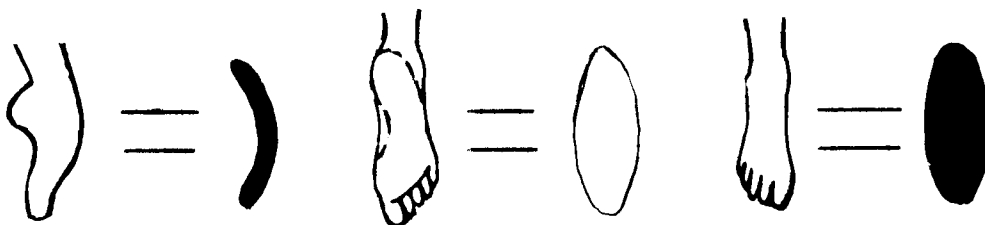
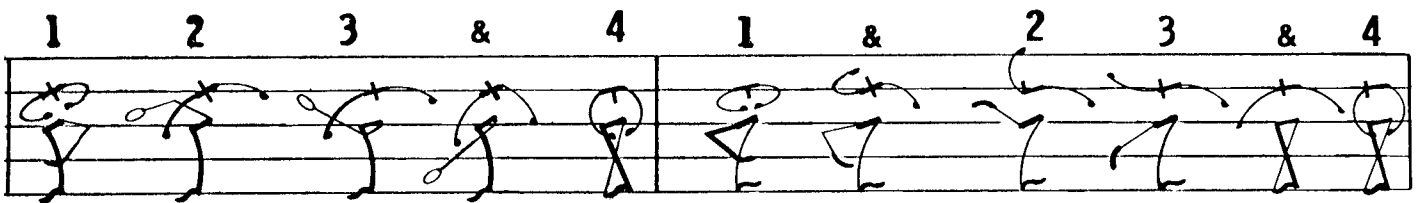
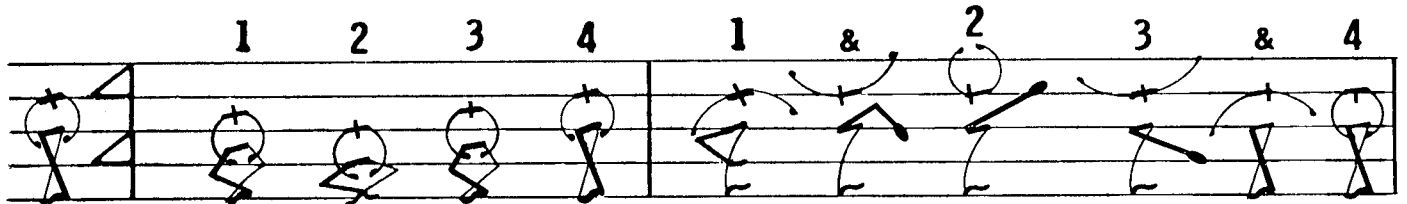
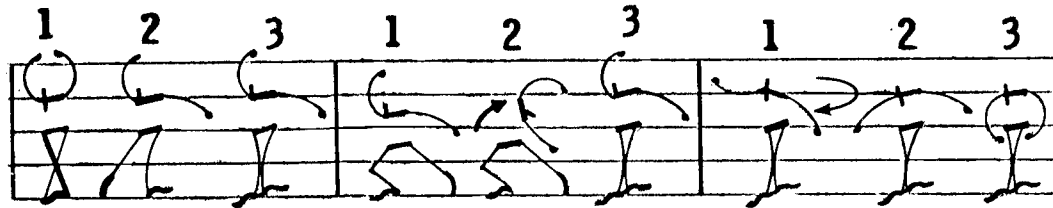
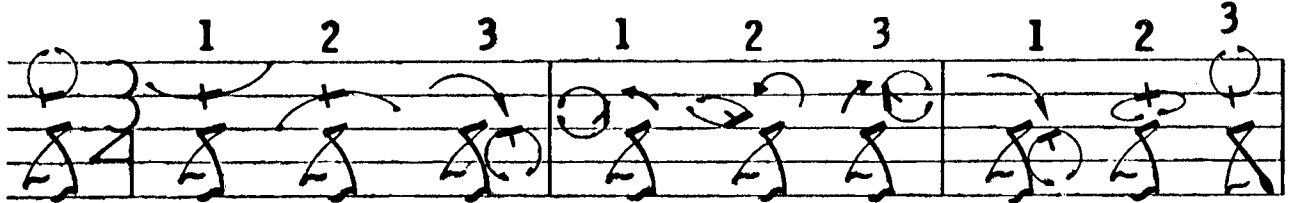
	Twist:	Bend Forward:	Head Center: +	Head Slanted: +
	Bend Side:	Bend Backward:	Head Left: -	Head Down: -
			Head Right: -	Head Up: +



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

SIMPLE EXERCISES TO READ

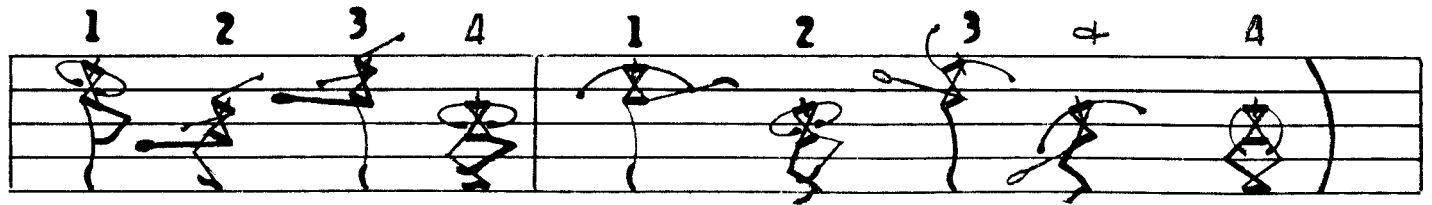
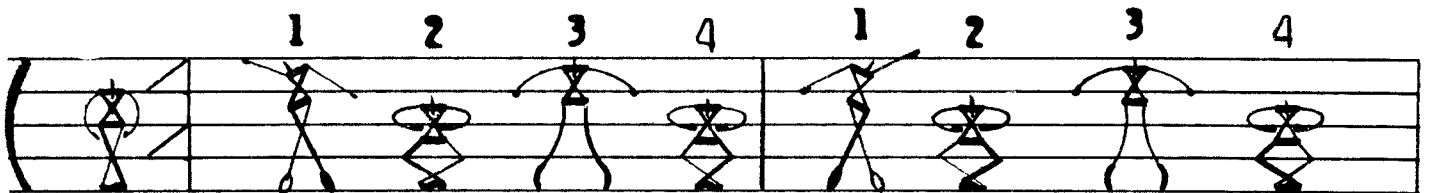
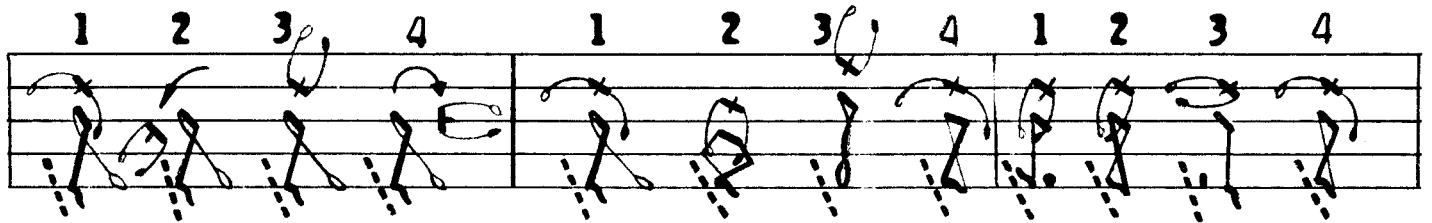
Reading Lesson Two



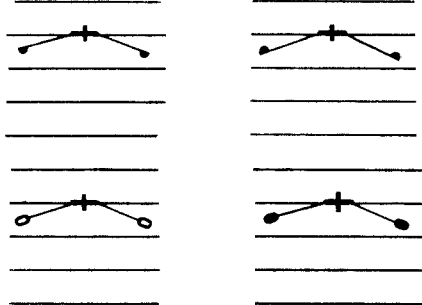
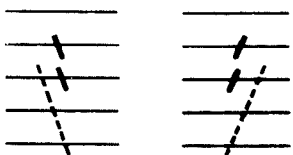
To The Side-
Limbs Equal
Thickness

Front/Back-
Front Limb
Darkened

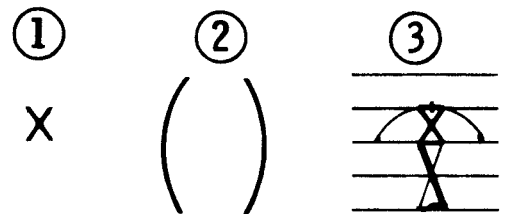
SUTTON DANCE WRITING®
SIMPLE EXERCISES TO READ
Reading Lesson Three



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
		Partial In: 3
		Complete In: 4

I

II



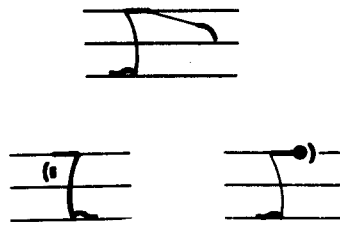
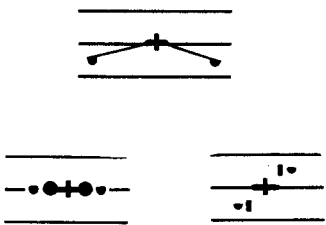
Section III musical notation with fingerings 1, 2, 3, 4.



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

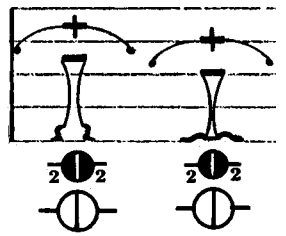


Section V musical notation with fingerings 1, 2, 4.



FILM-LIKE SCRIPT

SYMBOL SCRIPT



SIMPLE EXERCISES TO READ

Reading Lesson Five

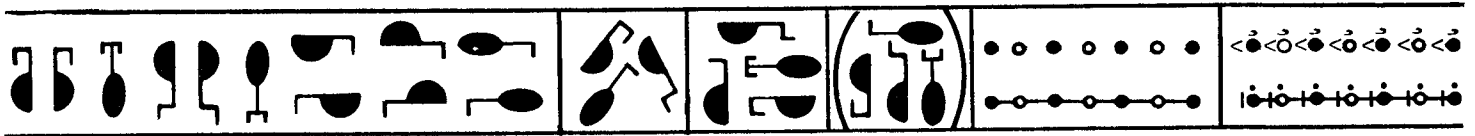
Circular Motion	Swinging Motion	Fast-Pivot Turn	Slow-Inching Turn	Jumping Arrow

I

II

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 eight numbered musical staves (1-8) for dance exercises. Each staff features a sequence of stylized human figures in various poses, connected by lines to show movement. Below each figure are circular symbols with numbers (1, 2) and arrows, representing footwork or hand positions. The staves include various musical notations such as time signatures (e.g., 2/4, 3/8, 4/4, 8/8), dynamic markings (P), and articulation marks (accents, slurs). The exercises are arranged in four rows of two staves each. The final staff (8) ends with a double bar line and 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. The third staff includes a time signature change to 8/4 and ends with a double bar line and a '2' in a box.

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. The bottom staff shows rhythmic diagrams with fingerings 1, 2, 2, 2, 2, 2, 1, 1, 2, 2.

Excerpt From The Three Bournonville Barres

As Taught By:
Edel Pedersen

The Monday-Thursday Barre

Notated By:
Valerie Sutton

Grand Plié
Adagio

I



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 double bar line. Below the staff are foot diagrams for steps 1 through 4, each showing a half plié with foot number 1 and a half plié with foot number 2.

Second system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a double bar line. Below the staff are foot diagrams for steps 1 through 4, each showing a half plié with foot number 1 and a half plié with foot number 2.

Third system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a double bar line. Below the staff are foot diagrams for steps 1 through 4, each showing a half plié with foot number 1 and a half plié with foot number 2.

Fourth system of musical notation for Grand Plié Adagio. It features a staff with a plié symbol and a double bar line. Below the staff are foot diagrams for steps 1 through 4, each showing a half plié with foot number 1 and a half plié with foot number 2.

Excerpt From The Monday School

As Taught By:
Edel Pedersen

Notated By:
Valerie Sutton

BALLOTÉ MED FLECHE

The musical notation is presented in four systems, each with a square icon on the left containing a symbol: a circle with a dot, a circle with a dot, a triangle with a dot, and a downward-pointing arrow. The notation includes a staff with six lines and a series of circles below it representing fretting positions. The circles are numbered 1 through 6, often with a '1' above them. The notes are connected by various lines and curves, indicating bowing techniques like 'fleche' (a sharp attack). Some notes have a diagonal slash through them. The first system has a double bar line after the fourth measure. The second system has a 2/4 time signature. The third system has a 2/4 time signature. The fourth system has a first ending (1.) and a second ending (2.) with repeat signs and a double bar line. The notes in the fourth system are numbered 1 through 6, with the last two (5 and 6) circled.

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 1 2 1 1 1 2 1

3/4

2 3 1 2 3 1

1 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 1 1 1

2/4

2 3 1 2 3 1 2 3

2 1 2 1 2 1 2 1 2 1

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

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

1 2 1 & 2 & 1 & 2 &

1 2 & 1 2 1 &

2 1 & 2 1 &

2 1 & 2 1 & 2 &

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

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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 shows a musical staff with notes and fingerings. The first half is followed by a repeat sign. Below the staff are two alternative notations for the second half: one with a box containing a turn symbol and another with a box containing a diagonal line and a turn symbol.

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

The diagram shows a musical staff with notes and fingerings. The first half is followed by a diagonal line with a turn symbol. Above the diagonal line are seven small boxes containing different turn symbols, numbered 1 through 7.

Pas de Basque or Soutenu Turns

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

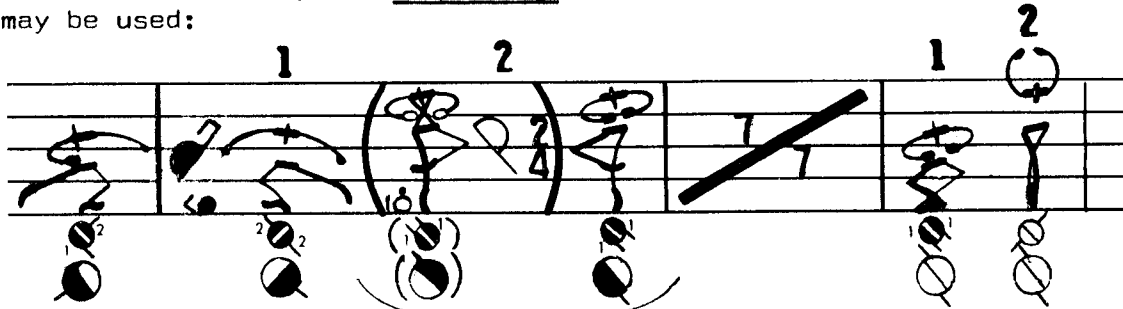
The diagram shows a musical staff with notes and fingerings. The first half is followed by a grace position symbol and then notes with fingerings (1, 2, 3).

2. A shortened version:

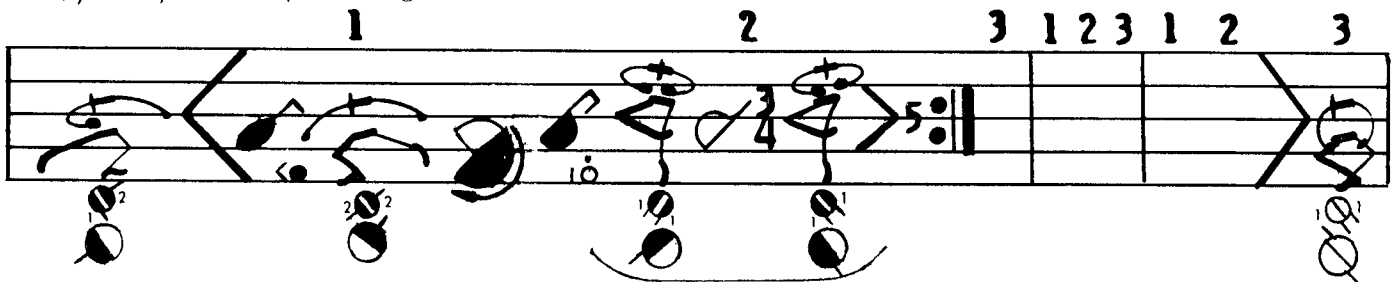
The diagram shows a musical staff with notes and fingerings. The first half is followed by a shortened grace position symbol and then notes with fingerings (1, 2, 3).

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:

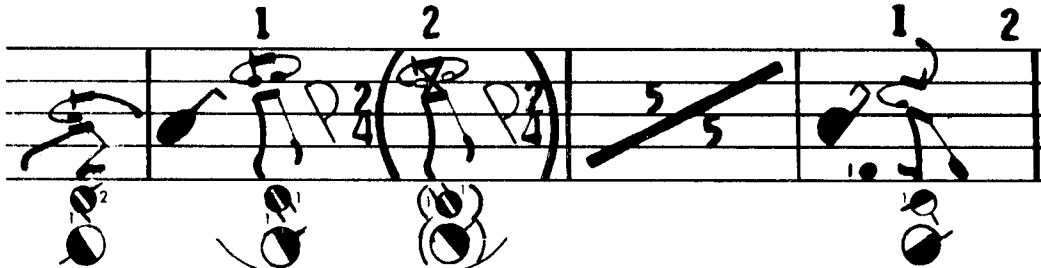


2. Here is another way to notate en dehors piqué turns, along with the Etc.,Etc.,Etc. Repeat Sign:

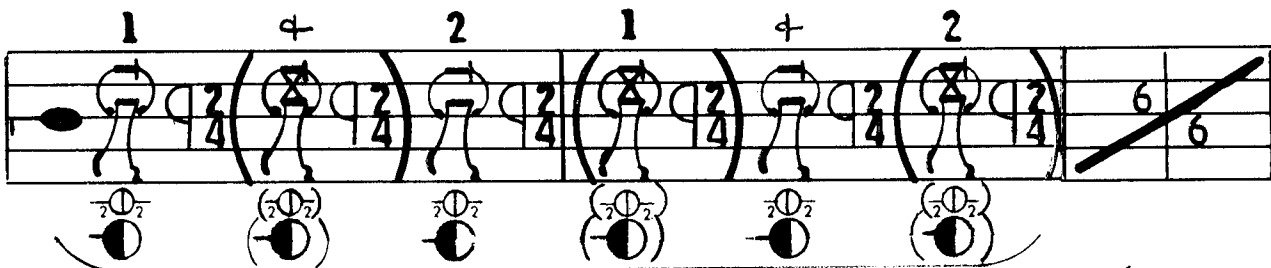


Châinés or Déboulés Turns In Sequence

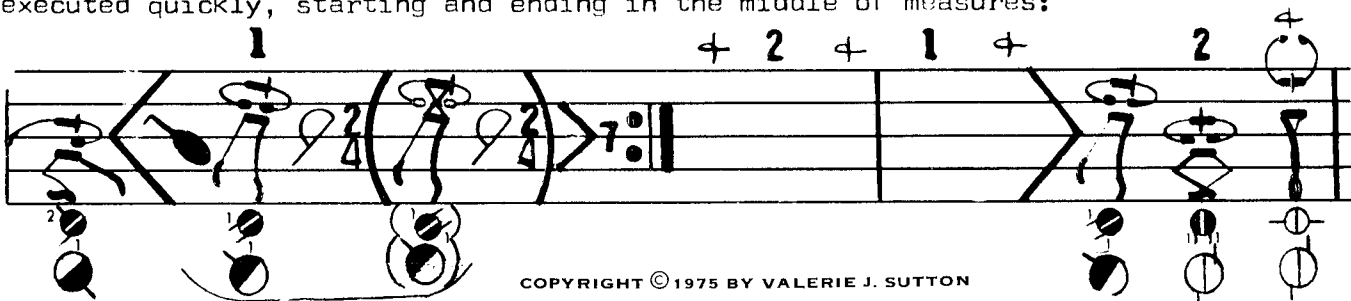
1. If there is only one châiné to the measure:



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:

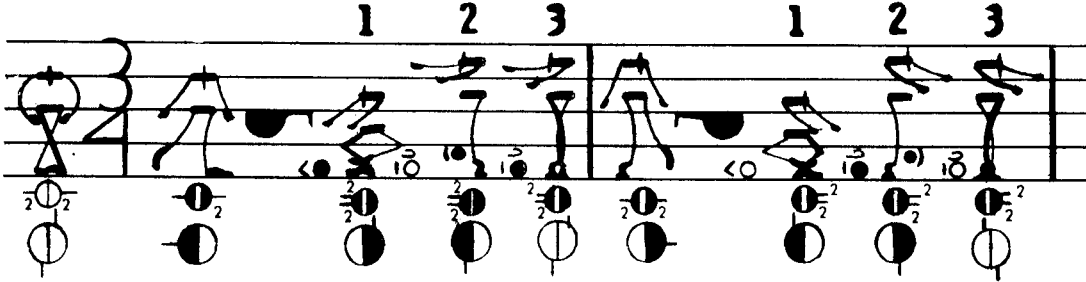


3. The Etc.,Etc. Repeat Sign is used when a great many of châinés are executed quickly, starting and ending in the middle of measures:

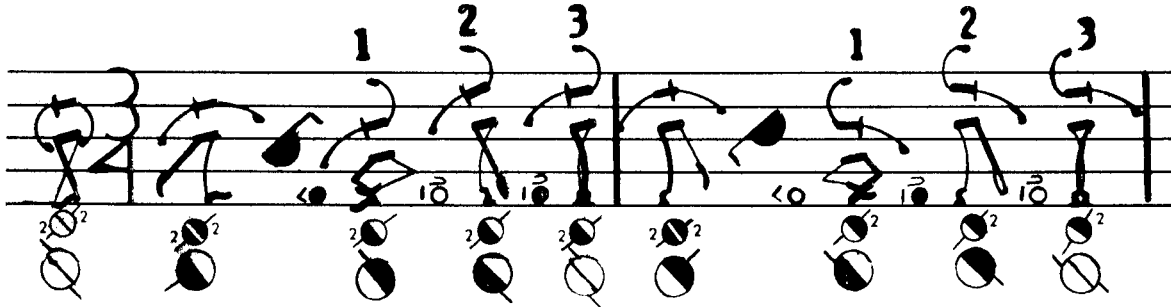


Classical Waltz Steps

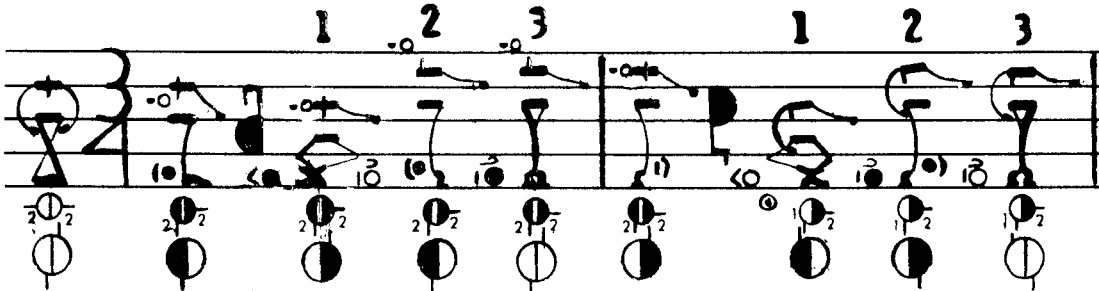
1. Balancé side to side, en face:



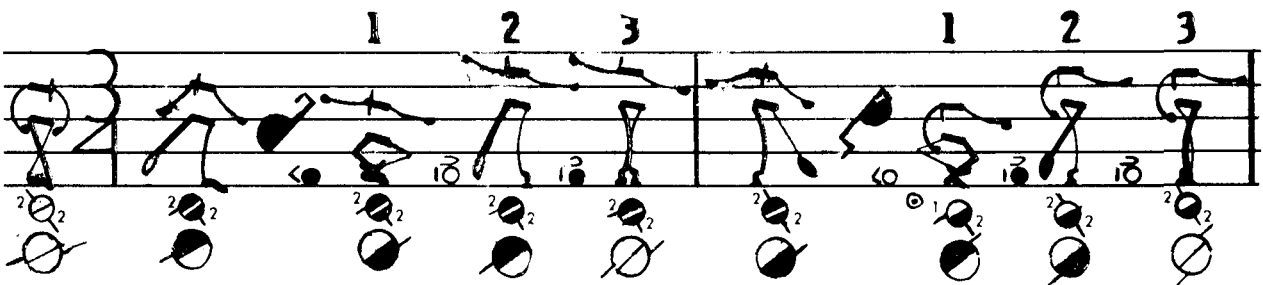
2. Balancé side to side, facing the front corner:



3. Balancé forward and backward, en face:



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

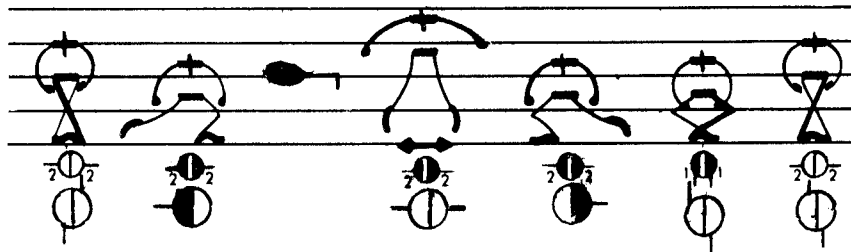


5. Balance forward and backward, turning and traveling:

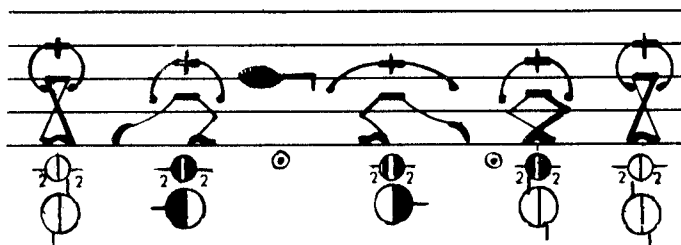


Three Ways to Notate Glissade

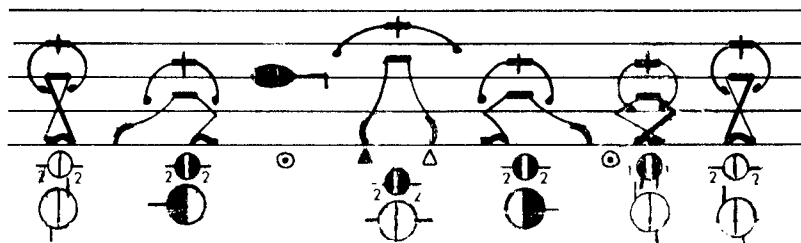
1. With a small jump (see also Book I, page 218):



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:

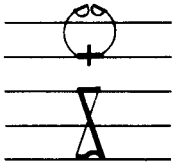
En Dehors/En Dedans Pas De Bourrée (Turning)

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

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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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