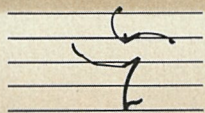
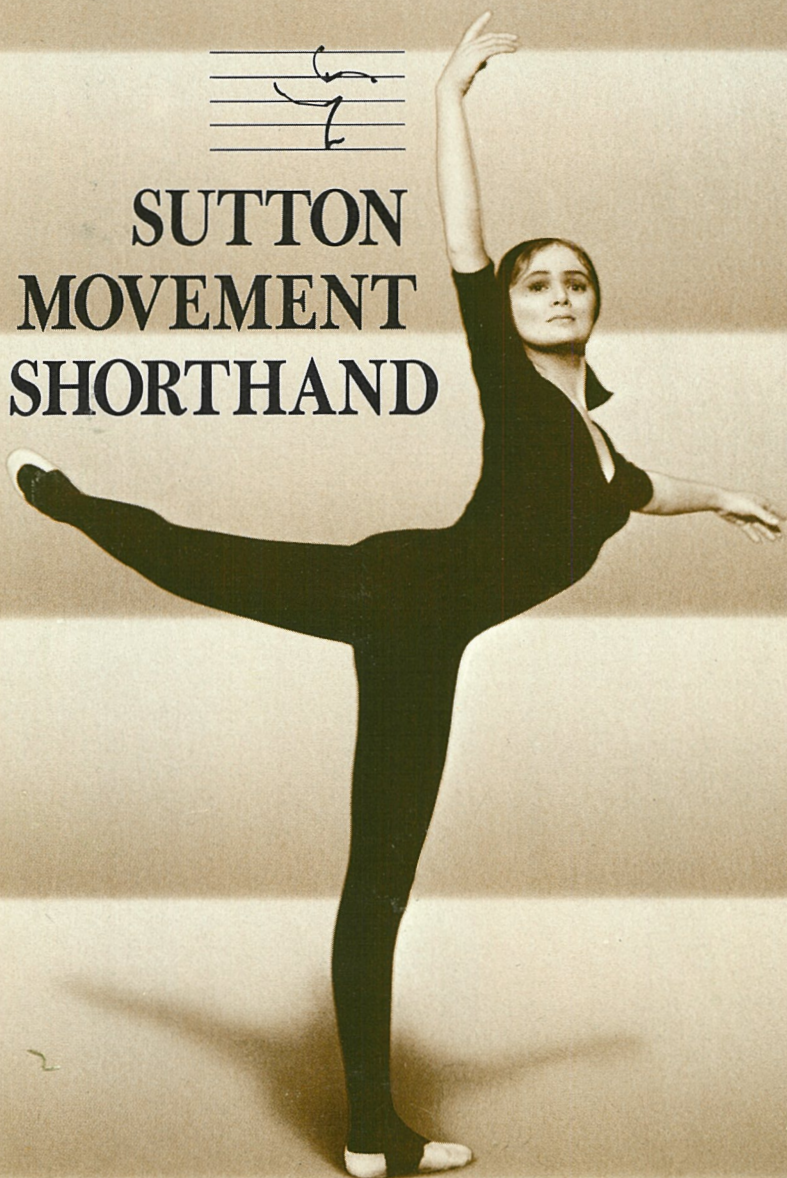


A quick visual easy-to-learn method of recording dance movement



SUTTON MOVEMENT SHORTHAND

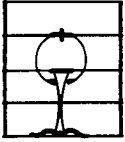


BOOK ONE *The Classical Ballet Key*

VALERIE SUTTON

Valerie Suttor
December, 1973

*A quick, visual, easy-to-learn method of
recording dance movement*



SUTTON MOVEMENT SHORTHAND

Book I
The Classical Ballet Key

Foreword

by John Dougherty

Over 600 Movement Shorthand Diagrams

Notated Sheet Dance Number One, The Lilac Fairy

by Valerie Sutton

Real-to-Life Illustrations

by Deborah Talbot

VALERIE SUTTON

Sutton Movement Shorthand

Book I

The Classical Ballet Key

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Valerie J. Sutton

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THE LILAC FAIRY

Sheet Dance Number One

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My Warmest Thanks

To artist-dancer *Deborah Talbot* for her beautiful illustrations.

To dance critic *John Dougherty* for his advice and strong support.

To ballet teachers *Mmes. Nana Gollner and Irina Kosmovska* for their warm friendship and sharing of their knowledge of Petipa.

To ballet teacher *Stefan Wenta* for the choreographer's viewpoint.

To my friends — dancers *Sara Maule, Mary Drenick, Mary Catherine Kaminski, Rita MacNeil, Sue Lopizich,* and *Roger Faubel* for their interest and encouragement.

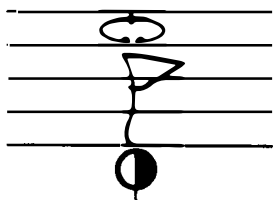
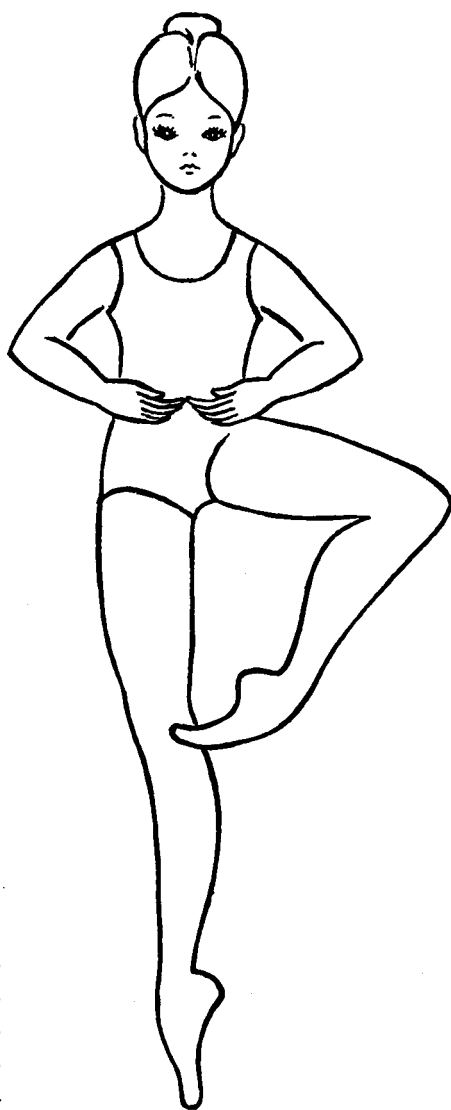
To music teacher *Irene Bland* and musician *Ken Hoskins* for their helpful guidance.

To photographer *Rigmeau Mydtskov* of Copenhagen, Denmark for her photographic portrait.

To artist *Dale Waters* for his cover design.

To *William Kemmel, Orpha Thomas, Wini Heathcote,* and others for their generous gift of time.

And a very special thanks to my parents for believing in me.



PASSÉ OR RETIRÉ SUR LA POINTE
(With Position Symbol)

SUTTON MOVEMENT SHORTHAND

is dedicated to

ALL WHO LOVE DANCE

To dance companies — who want to record full classical ballets.

To choreographers — who want to create visually on paper.

To dance teachers — who want to communicate dance theory through written dance classes.

To dancers — who want to remember dance roles and instructions.

To students and dance enthusiasts — who want to read dance and learn from the written page.

To all in the dance field — who want to contribute to a developing dance literature, and to enjoy its benefits.

FOREWORD

By John Dougherty

As I looked for the first time through the manuscript of Sutton Movement Shorthand my mind went back to 1928. I was in New York living at Denishawn House, the Mediterranean-style building designed to house the living, teaching, and producing activities of America's most celebrated dance attraction, Ruth St. Denis, Ted Shawn, and their Denishawn Dancers.

As a scholarship student in the first resident class in that glamorous building, I enjoyed the excitement of daily classes from nine till noon with Miss Ruth, Papa Ted, and such staff luminaries as the lovely Ernestine Day (a soloist on the company's recent 15-month tour of the Orient) and Elsa Findlay (the inspirational foremost exponent in America of the Dalcroze School of Eurhythmics).

As a scholarship student I had other work to do, but it could be done at night so that I could join a tour to one of New York's many fine museums, or in the afternoon to allow me to attend a theater first night or do personal research. There was the first-week thrill of being taken to my first Broadway dress rehearsal. It was *The Light of Asia*, and Ruth St. Denis had staged the temptation of the Buddha scene with Denishawn Dancers as the Daughters of Desire. The Buddha was played by the celebrated Walter Hampden, and I had the additional personal pleasure at a Denishawn studio party of having him tell me that his family name, like mine, was Dougherty.

There was the dance-world sensation caused by the concert debut of the late great La Argentina, when the audience not only stood to applaud, but ran down the aisles in response to the charisma of this remarkable performer.

At the top of Denishawn House a single square room projected from the center of the flat roof. It was decorated with art objects from a dozen foreign countries, and the walls were shelved with

more dance books than I knew existed. It was all a mind and soul enlarging time, and I tried to help every minute of it develop me.

Through all these activities, and particularly after I had been added to the Denishawn Dancers for the spring tour, I somehow managed to spend time in the studio at nights or on weekends, writing down the dances I was learning. Basically my notes were stick figures, drawn directly on the sheet music for the dance, and occasionally I had first to copy the music, which had been brought back in manuscript form from Europe or Asia. During these hours I found inspiration in the life-sized portraits of St. Denis and Shawn hanging above me on the sea-green draped studio walls. The records of those hours are particularly useful at the present day, when happily our present fulfillment from looking backward is engendering new interest and respect for the contributions of many of our great American dance forebears.

Beside many of the stick figure representations of poses I added mnemonic words that St. Denis and Shawn had used in teaching, and/or descriptive words of my own. The stick figures, though, were and are most immediately and vastly helpful, supporting the Chinese dictum "one picture is worth a thousand words." Stick figures are visual abstractions of the dancer's posed body, and sight is our most valuable sense in learning. Even so, *my* stick figure notation is of primary value only to me, and only because I already know the dance.

The past week in a Los Angeles newspaper there was a story of a film actor on location abroad who asked directions to walk to his morning assignment. The hotel clerk, a girl, said: "The way our city has grown up, I could only explain how to get there if you have already been there." Dancers are faced with a similar problem in studying drawings and sculptures of dance from ancient Egypt. We can put our bodies into the poses, but how do we move from one to another?

Sutton Movement Shorthand has the immense advantage that it is universally understandable whether you have learned the dance or not. There is no need to depend on deep memories in your mind and body. You need not have "already been there." Once you are acquainted with Miss Sutton's system of notation you can "read" a sheet dance (her name for a sheet containing a notated dance) and "see" a dance completely new to you. It is directly comparable to the

parallel act of a musician reading sheet music. It seems highly possible that a dozen dancers, each learning a dance this way independently, could perform together in reasonable unison at their first joint rehearsal.

Each aspect of the movement is clearly indicated. Alongside the stick figures are symbols which indicate fully, without use of words, such important aspects as the line of direction on which a movement is performed, whether a pictured pirouette is turned inward or outward, the note of music to which each movement is danced, how several movements are tied together to form a step such as *chassée* or *glissade*, the tilt of the head, use of the hand, even of individual fingers.

The template and transfer sheets available with the instruction book offer the further great advantage that all notators can produce uniform stick figures. Not everyone who needs to record a dance (which all dancers, teachers, choreographers occasionally do) is a draftsman. Everyone, though, can trace along lines already etched through a template, or run a transfer tool back and forth over prepared wax lines to transfer them onto a notation staff.

There is a further feature of Sutton Movement Shorthand which gives it even greater value. By forming the Movement Shorthand Society, Miss Sutton has provided for the interchange of work by all practitioners of her method. The first official notation, a complete sheet dance, is included at the back of this book as an inspiring and immediately usable example. It is Miss Sutton's notation of the Lilac Fairy Variation from the Prologue of Marius Petipa's beloved *Sleeping Beauty*. It is proof positive that Sutton Movement Shorthand is a viable and vastly practical new system of dance notation.

John Dougherty
Critic, *Dance News*
Lecturer on Dance
California State University Fullerton

Hollywood
September 1973

CONTENTS

Introduction to Movement Shorthand	1
CHAPTER I: THE STICK FIGURE <i>EN FACE</i>	
(Viewed from the Front)	9
Part I: Beginning Stance	9
Part II: The Body's Variants	11
Part III: Levels	34
Part IV: Traditional Ballet Positions of Legs & Arms ..	55
CHAPTER II: THE STICK FIGURE <i>CROISÉ, EFFACÉ</i>	
AND <i>ÉCARTÉ</i>	
(Facing the Front Corners)	62
Part I: <i>Croisé</i>	64
Part II: <i>Effacé</i>	72
Part III: <i>Écarté</i>	80
Part IV: Torso Variants	88
CHAPTER III: THE STICK FIGURE FACING THE	
SIDE AND BACK WALLS	92
Part I: Facing the Side Wall	92
Part II: Facing the Back Corner	115
Part III: Facing the Back Wall	132
CHAPTER IV: TURN-OUT/TURN-IN	145
Part I: The Legs	145
Part II: The Arms	146
Chart: Rotated Positions of the Arms.....	160 & 161
Part III: An Exception — Arm Variant 3	162
CHAPTER V: POSITION SYMBOLS	163
Part I: <i>En Face</i>	164
Part II: <i>Croisé</i>	166
Part III: <i>Effacé</i>	168
Part IV: <i>Écarté</i>	169
Part V: Facing the Right Side Wall	170
Part VI: Facing the Left Side Wall	172
Part VII: Back to the Audience	173
Part VIII: Rarely Used Position Symbols	177

CHAPTER VI:	MOVEMENT SYMBOLS — Group I	180
Part I:	Rotary Movements	180
Part II:	Swinging Movements	191
Part III:	Turning Movements	201
Part IV:	Jumping Movements	211
CHAPTER VII:	MOVEMENT SYMBOLS — Group II	217
Part I:	Connected Movements	217
Part II:	Unusually Accented Movements	219
Part III:	Traveling Movements (Direction Symbols)	221
Part IV:	Walking, Running, <i>Bourrée</i>	231
Part V:	Falling Movements	238
Part VI:	Miscellaneous Movements	241
CHAPTER VIII:	MISCELLANEOUS NOTATION	246
Part I:	Breathing Symbols	246
Part II:	Contact Stars	247
Part III:	At the <i>Barre</i>	249
Part IV:	Individual Patterns	254
Part V:	Tempo	257
Part VI:	Dynamics	258
Part VII:	Repeats	262
CHAPTER IX:	WRITING PROCEDURES	272
Part I:	Under Written Music	272
Part II:	Under Beats or Rhythm	275
Part III:	Beginning to Notate	277
Part IV:	Notator's Aids	279
CHAPTER X:	THE BALLET SCORE	282
Part I:	<i>Pas De Deux</i>	282
Part II:	Group Dances	292
Part III:	Props	305
Part IV:	The Finished Manuscript	306
	<i>THE LILAC FAIRY</i> from the ballet	
	<i>The Sleeping Beauty</i>	
	Sheet Dance Number One	311-317
	BIBLIOGRAPHY	318 & 319
	Additional Steps	Inside Back Flap

INTRODUCTION

Sutton Movement Shorthand came about because I personally needed a practical system of dance notation that was easy for me to use and easy for others to learn to read. The story begins at the end of May, 1972 in Denmark when I was about to go home after two years of training with some of Europe's outstanding dance teachers.

I originally moved to Copenhagen to study ballet and while there I became intrigued with the project of recording an old, specialized form of ballet training. I spent most of my spare time gathering notes on this subject and finally I got so involved that I decided to write down this system of ballet so that it could be preserved for all time.

I became concerned that this material could be lost or forgotten and so I translated the intricate dance combinations into English, when necessary, and then rewrote them in ballet terminology. I realized that this manuscript should be transcribed into dance notation, too, so that it could remain as alive and usable as it deserved to be.

Now, after two years abroad, I found I had to make a decision. I had just made a quick trip to London where I had been offered a chance to tour Europe as a dancer. If I took the offer, my historical dance project might never be finished. If I continued the research project, I definitely needed to notate it for general use. But I couldn't afford to hire a professional notator, and anyway, most dancers I knew couldn't read or understand existing dance notation systems. How could I notate this work in an easy-to-read form? I finally decided to forgo the dance tour for several reasons — the major one being the idea that maybe there was a way to notate this dance project myself.

When I was fifteen years old I had made an attempt at inventing a stick figure notation system. It had turned out to be useful for me in choreographing short dances in school. I had not developed it fully then as I was busy being a student and dancing and

performing. Being on stage meant a lot to me and I loved the music and the expressive side of dance. But I liked the analytical side, too. I spent time investigating dance systems and dance terminology. When I couldn't find a dance notation system I liked, I created one that worked for me.

Now it struck me that perhaps my old ideas could be updated and made more sophisticated, especially in view of my years of dance training since then. I wondered if from that beginning six years earlier, I could expand the system to fill a wider, more universal need. I knew the dance world could use a *shorthand* method of recording dance and it would also help me in my dilemma in recording my thick manuscript of notes.

The idea slowly took root as I packed and left Denmark that July. I decided to go home via two dance seminars, one in Cologne, Germany, the other in the seaside resort of Estoril, Portugal.

In Portugal, the unexpected happened — I injured my foot and since I could not dance, was forced to sit on the sidelines for almost a month. Now I had time — to think, to create, to let new concepts of Sutton Movement Shorthand take form. I began notating in my attic bedroom and in the dance studios in the old Casino building. I grew more and more enthusiastic as I became convinced that a widely-understood dance shorthand system was not only possible, but practical.

I returned to California and began work on the exacting job of developing a dance notation system that hopefully would be visual, detailed, and as immediately readable to dancers as music is to musicians. It has taken well over a year of persistent work, experimenting, and consulting with friends in the profession. I am more enthusiastic about the system now than ever. I sincerely believe that this work will be a service to all of us. With the availability of the Notator's Kits, printed Sheet Dance, and the publication of the foundation textbook, Sutton Movement Shorthand is now a reality.

What is Sutton Movement Shorthand?

Sutton Movement Shorthand can be described as a quick, visual, easy-to-learn method of recording dance movement that places stick figures (representing positions) and Movement Symbols (representing motion) on a larger-than-usual musical staff (called the Movement Staff). Dances can be notated directly under enlarged

written music, or numbers may be placed above the notation, designating the counted beat or rhythm of the dance.

What does Sutton Movement Shorthand have to offer?

It has seven strong features.

First, **Movement Shorthand is visual**. Stick figures, looking like dancers, are clearly recognizable by everyone. Symbols, clarifying the stick figure or representing motion, are also designed *visually*, so that the finished notation seems to dance across the page before the eye. Reading dance becomes a visual experience, like watching a film, or a live dancer.

Second, **Movement Shorthand can be read from two viewpoints**. It can be seen from the audience's viewpoint, *the front*, or from the dancer's viewpoint, *the back*. This is a double bonus.

Dance is officially notated as seen by the audience, from the front. This is a boon to those professional notators who prefer to face dance groups when notating. Choreographers can compose dances at home and watch their finished creations move across the page. The dance teacher can stand in front of class and coordinate dance notation with the movement of the students.

Dancers, on the other hand, need to read the dance from their viewpoint, the back. This presents no problem. By turning the page upside-down, as with any photograph, one can see which leg is in front or back without having to switch the right side with the left side. Within a short period of time the technique of reading dance from the back is mastered, and is just as fast as reading dance from the front.

Third, **Movement Shorthand requires no artistic ability or artistic flare**. The first written draft of the dance work may be done freehand, if the notator wishes. Yet, as with handwriting or jotting down music, handwritten notation may be difficult for others to read. To insure uniform legibility in Movement Shorthand, two writing (notating) aids have been developed.

They are:

1. **The Template**. The template is a plastic, see-through stencil. It is lightweight and portable, measuring no larger than 7 inches by 8½ inches. All the needed symbols and parts of stick figures used in Movement Shorthand are etched through this clear plastic template.

The notator places the template on top of the Movement Staff, and with a pen or pencil, placed in the appropriate slot, draws perfect symbols and stick figures — tracing through the cut-out design. The template, designed for speed in notating, should give the notator many years of service.

Two different templates have been designed and manufactured for Sutton Movement Shorthand:

Template I — **Basic Symbols**, contains all symbols needed to notate a full classical ballet score, including numbers for notating under counted beats.

Template II — **Enlarged Musical Symbols** is only used in those instances when the choreographer prefers to notate under written music. Since the standard Movement Staff is somewhat larger than the standard musical staff, Template II provides enlarged musical symbols plus 5 lines, properly spaced, so the Movement Staff can be drawn by the notator, if necessary. (Standard, printed Movement Staff paper is available, however and is used under most circumstances.)

2. **The Transfer Sheet.** The transfer sheet is a clear, see-through piece of paper, measuring approximately 10 inches by 13½ inches. The many needed symbols and parts of stick figures of Movement Shorthand are imprinted on the back of this paper with a synthetic black wax. The notator places the transfer sheet down on the Movement Staff paper with the black-waxed symbols *towards* the Staff paper. With a burnisher or the other end of a pen or pencil, the notator scratches over the desired symbol. The symbol is pressed down onto the paper below, *transferred* from the transfer sheet to the Movement Staff.

This black-wax artwork can be scratched off with a sharp point if mistakes are made while notating. When the notator is satisfied with the work, a fixative spray is sprayed over the completed notation, adhering the black-waxed symbols permanently to the Movement Staff.

The transfer sheet is used for publication of dance works as the end results look so professional that notation appears to have been drawn by an artist using India ink. Yet the artwork is already done for the notator. Notation is fast and very clean.

Transfer Sheet I — **Basic Symbols**, has all symbols needed to notate a full classical ballet score, including numbers for notating under counted beats.

Transfer Sheet II — **Enlarged Musical Symbols**, has all musical symbols needed to notate under an enlarged musical score. Transfer Sheet II is only necessary when notating under musical notes.

Note: Template I and Transfer Sheet I are self-sufficient, as a complete classical ballet can be notated with them *without* Template II and Transfer Sheet II.

These Notator's Aids, Template I and II and Transfer Sheet I and II, make the old-fashioned stick figure idea a new, usable, up-to-the-minute method of recording dance. These Aids, which come in a Notator's Kit, standardize notation so that dance manuscripts can be read throughout the world.

Further instruction on using Notator's Aids is provided on page 279 of this book and is also included in the Notator's Kits.

Fourth, **Movement Shorthand requires no special knowledge of music**. Dancers and choreographers often map out movement through counts or rhythmic beats, coordinating them with the accompanying music. Since many dancers think in terms of rhythm, a practical way to notate Movement Shorthand is to place numbers above the Movement Staff, representing the beats or counts of the dance. Notating under counts does not require knowledge of music by the notator or reader.

Movement Shorthand may also be notated directly beneath a musical score (enlarged). The notator is not required to re-write the music notation by hand, as two Notator's Aids, previously mentioned, provide all enlarged musical symbols required.

Fifth, **Movement Shorthand can be enjoyed by laymen and professionals, by children and adults**. This foundation text, *Book I, The Classical Ballet Key*, is geared to all levels of dance comprehension. The book is written to include laymen and dance students, *assuming that the dance professional will skim over any sections which are obvious*. In this way, Movement Shorthand can reach everyone.

It doesn't take years to learn to read and write Movement Shorthand. Any person who reads this manual carefully, taking time to understand the basic theories, should be able to read a notated classical ballet score. Notating with the Notator's Aids becomes smooth with little practice.

Movement Shorthand can be self-taught at home, as the book and Notator's Kit are self-explanatory. Even those who do not know ballet well have been able to begin notating within a week. A

determined student can become a competent notator on his own, in a very brief time.

Sixth, although a shorthand system, Sutton Movement Shorthand is thorough. An amazing amount of detail and accuracy is achieved through the visual stick figure and visual Movement Symbols. Movement Shorthand is called a shorthand system because of the speed with which one is able to learn, read, and notate. Yet it is capable of recording dances permanently, with all details included.

Seventh, Movement Shorthand offers the dance world notated dance literature. Printed Sheet Dance, like sheet music, will be sold to the public at large, through the Movement Shorthand Society (an association of people interested in reading and writing dance through Movement Shorthand). The notated dances are so easy to read, anyone, from dance professional to dance enthusiast, will be able to enjoy reading dance.

The Movement Shorthand Society's first published Sheet Dance is included at the end of this book, starting on page 311. It is the dance of *The Lilac Fairy* from the ballet *The Sleeping Beauty*, choreography by Marius Petipa, as taught to the author by Mme. Irina Kosmovska, former soloist with the Original Ballet Russe de Monte Carlo.

For information on other notated works, contact the Movement Shorthand Society. Membership in the Society is open to all interested. To become a member, simply request a membership form and mail it to the Society.

Members will be notified of any new Sheet Dance works published by the Society and are also invited to contribute their own dance manuscripts to the Society's library.

What is the scope of Sutton Movement Shorthand? Can the system notate all forms of dance?

Movement Shorthand is divided into categories called Keys. Each Movement Key is designed to notate a different dance form.

The Classical Ballet Key is the subject of this book, Book I. It is the foundation Key of Movement Shorthand. Book I, plus its corresponding Notator's Kit, equips the notator with the needed theory and Aids to notate a complete classical ballet score.

At the time of the printing of this book, the Classical Ballet Key is the only Movement Shorthand Key in publication. There are plans, however, to develop the Modern Dance Key, which will in time be explained in Book II. Other dance Keys, such as the Theatrical Dance Key (including modern jazz, tap dancing, and social dances), the Ethnic Dance Key, and the Pantomime Key, can also be developed, if there is demand for them from the dance world.

How does one begin to learn to read and write Movement Shorthand?

Begin, first, by reading Movement Shorthand's foundation text, Book I. This is a self-teaching handbook that serves as a reference book for the notator and sets the universal standards of the system. In simple, logical progression each section of the system is explained in detail.

Book I (this text), is divided into ten chapters. Real-to-life illustrations in the beginning of the text show the correspondence of the stick figure to the human body. Over 600 stick figure diagrams demonstrate the system in action and serve as examples for notators. Ballet terms, throughout the text, written in French, are explained in English, so that little knowledge of dance terminology is required.

Reading the table of contents and thumbing through the book first, will give the student a feel for the scope and range of Movement Shorthand. Then, when careful reading begins, the value of each section will be better grasped.

Since each new chapter builds upon the last, completely correct notation is not shown until the end of the book. The stick figure is left incomplete in many instances in the beginning chapters, *for teaching purposes only*.

Chapters I through III are devoted to the description of the stick figure. Each stick-figure-position is described in detail so that beginning notators have a guideline for copying, *after* they have learned the basics. The reader may prefer to skim over these detailed explanations on the first reading.

Chapter IV deals with a chart on Rotated Positions of the Arms (see pages 160 and 161). The entire chapter is a description of this chart. Once again, the text is geared to the notator, serving as a reference chapter and glossary of symbols. When the basic concepts of Rotated Positions are understood by the new reader, continue on

to Chapter V without trying to memorize symbols. Rote memory of symbols is not required.

When the description of the stick figure is complete, learning Movement Shorthand becomes exciting. Figures begin to move and interact with each other (in Chapters VI through X). Bits of information fall into place and the logic behind the system becomes clear. After reading Book I once, the reader will be able to follow and understand *The Lilac Fairy*, notated on page 311.

It is time to begin notating! With the template or transfer sheet the new notator starts in Chapter I, copying various stick figure diagrams, until using the Aids becomes second nature. Studying and re-notating *The Lilac Fairy*, in the back of the book, might also serve as a good practice exercise.

In time, notating with the template becomes so automatic that I have found I can notate while watching television or talking with friends.

Does The Classical Ballet Key teach ballet?

That is not the intent. Book I, The Classical Ballet Key, is designed to teach the student how to read and write Sutton Movement Shorthand. It is written solely for this purpose. It is not intended to teach ballet, music or art, although much may be learned in the process of analyzing and writing down dance.

If the notator comes across a dance position or movement that has not been mentioned in Book I of Movement Shorthand, what should be done?

Future Keys are already being considered. If any new symbols are needed before future Keys are published, contact the Movement Shorthand Society. The Society will be pleased to answer questions by letter, explaining any new symbols developed after the printing of this Book, Book I. Movement Shorthand will grow faster with such correspondence. It is to the dance world's benefit that notators use the same symbols.

Like any language, Movement Shorthand will expand with use. Every reader, every writer of Movement Shorthand, can be a valuable link in a new chain of dance communication.

Los Angeles
September 1973

Valerie Sutton

CHAPTER I

THE STICK FIGURE *EN FACE*

(Viewed From The Front)

All Movement Keys in Sutton Movement Shorthand are written on an enlarged musical staff consisting of five lines and four spaces. This staff is called the Movement Staff. Dance notation is written horizontally, reading from left to right.

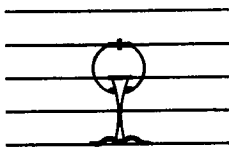
The stick figure is viewed from the front. The reader is the audience. This creates a visual picture of the *finished* movement. The page can also be turned upside-down and the movement is seen from the back (the dancer's viewpoint).

PART I: BEGINNING STANCE

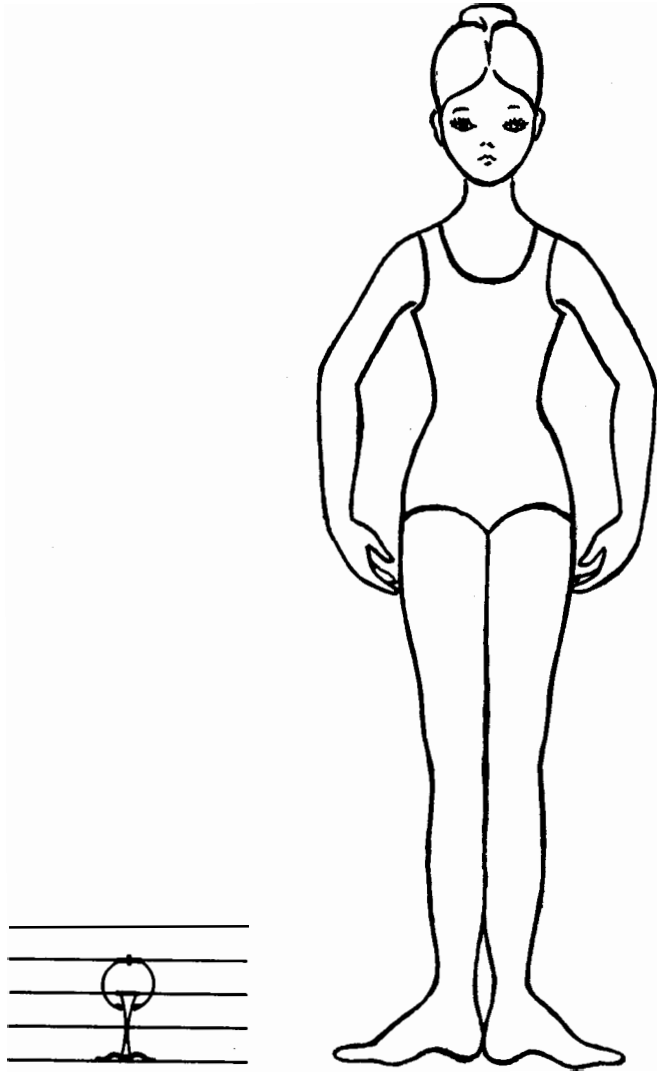
To start, let's consider the stick figure in Beginning Stance. Beginning Stance is Sutton Movement Shorthand's term for a basic standing position chosen because of its simplicity as an explanation position (see illustration page 10).

Beginning Stance places the body with feet together, both legs fully turned out from the hips so the knees and toes point directly to the side (180 degree line), knees straight and touching, hips, torso, and shoulders facing straight ahead, arms down, rounded, touching the sides of the thighs with the fingertips, head straight forward.

Viewed from straight front, the stick figure, in Beginning Stance, stands on the Movement Staff in this manner:



The first line of the Movement Staff, the bottom line, designates the ground on which the figure stands. The first line, therefore, is



TURNED-OUT BEGINNING STANCE

called the Foot Line, because when standing, our feet are placed on the ground.

The second line of the Movement Staff, one line up from the Foot Line, is called the Knee Line. When standing in Beginning Stance, the figure's knees come to the second line on the Staff.

The third line of the Movement Staff, the middle line, designates the Hip Line. In Beginning Stance the hips are placed on the third line up from the bottom.

The fourth line of the Movement Staff, one line above the Hip Line, is the Shoulder Line. Notation for shoulders is placed here, in Beginning Stance.

The fifth line of the Movement Staff, the uppermost line, is called the Top Line. The Top Line is used when the figure is raised above Normal Level.

Space One, between the Foot Line and the Knee Line, is the space for the calf of the leg in Beginning Stance.

Space Two, between the Knee Line and the Hip Line, is the space for the thigh of the leg.

Space Three, between the Hip Line and the Shoulder Line, is the space for the torso, abdomen and waistline of the body.

Space Four, between the Shoulder Line and the Top Line, is usually left free in Beginning Stance (at Normal Level). The head line extends into it.

The arms always extend from the shoulders. They are placed as needed on the Movement Staff.

PART II: THE BODY'S VARIANTS

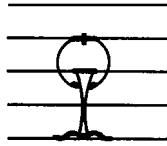
In Movement Shorthand the term *variant* describes the different possibilities or ways one single part of the human body can be bent or changed. The stick figure will now be shown facing the audience, *en face*, in all Body Variants belonging to the Classical Ballet Key.

The Foot

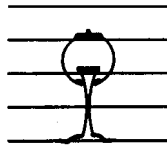
There are eight Foot Variants in the Classical Ballet Key.

Foot Variant 1: *Pied à Terre*. The foot placed flat on the ground. Foot Variant 1 represents the position of standing on the foot, as taught in classical ballet. The foot does not roll in or out. All toes are securely on the ground. Foot Variant 1 assumes the foot is placed in this position at all times.

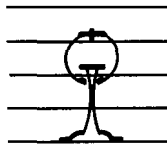
Foot Variant 1 is shown in Beginning Stance. Both legs are turned out:



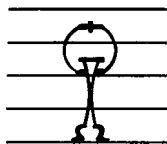
Foot Variant 2: *Pied à Quart*. A quarter point. The foot at a quarter of the distance from the whole foot resting on the floor, to standing on full point. The weight of the body rests on the ball of the foot. The heel is lifted off the floor *slightly*. The weight of the body is evenly distributed on the ball of the foot.



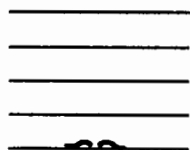
Foot Variant 3: *Pied à Demi*. Half-point. The foot at half distance between the whole foot resting on the floor, to standing on full point. The weight, evenly distributed, rests on the ball of the foot. The heel is lifted off the ground.



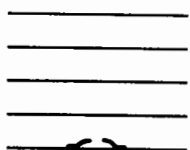
Foot Variant 4: *Pied à Trois-Quarts*. Three-quarter point. The foot three-quarters of the distance from the whole foot resting on the floor, to standing on full point. The weight of the body rests high on the ball of the foot, evenly distributed. The heel is lifted off the floor as high as possible without going on full point.



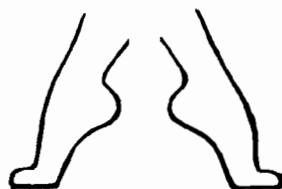
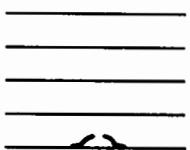
FOOT
VARIANT
1



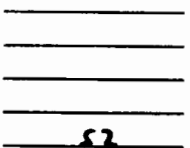
FOOT
VARIANT
2



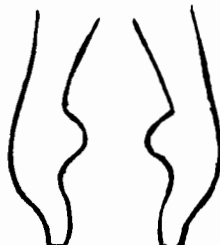
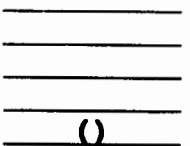
FOOT
VARIANT
3



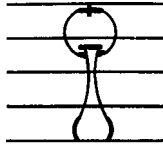
FOOT
VARIANT
4



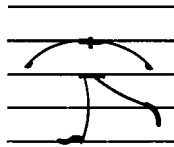
FOOT
VARIANT
5



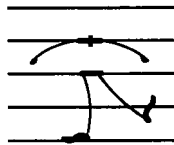
Foot Variant 5: *Sur les Pointes*. On full point. Standing on the tips of the toes.



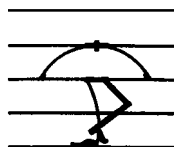
Foot Variant 6: *Pointe Tendue*. The stretched pointing of the foot. The instep is stretched and the toes pressed downward. The weight of the body is not on the foot in Foot Variant 6. Foot Variant 6 is used in jumping off the ground, and at almost all times when lifting the leg off the ground.



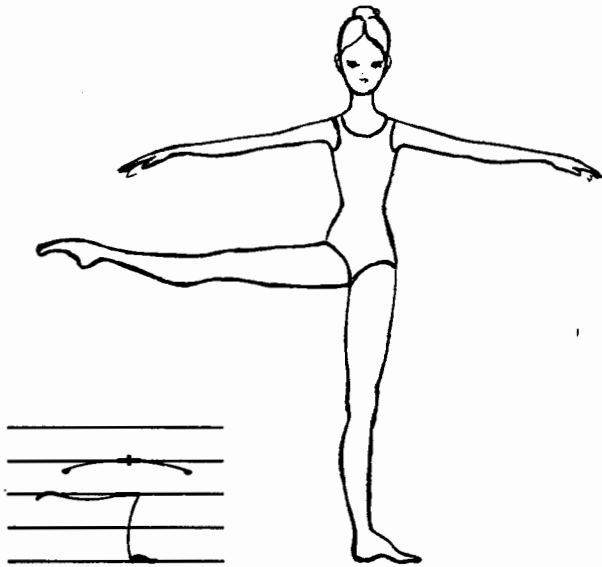
Foot Variant 7: The Flexed Foot. Foot Variant 7 is used seldom in the Classical Ballet Key (certain ballet exercises at the barre may include the flexed foot). The foot remains flat, as the ankle bends. The foot is flexed up, making a right angle to the leg.



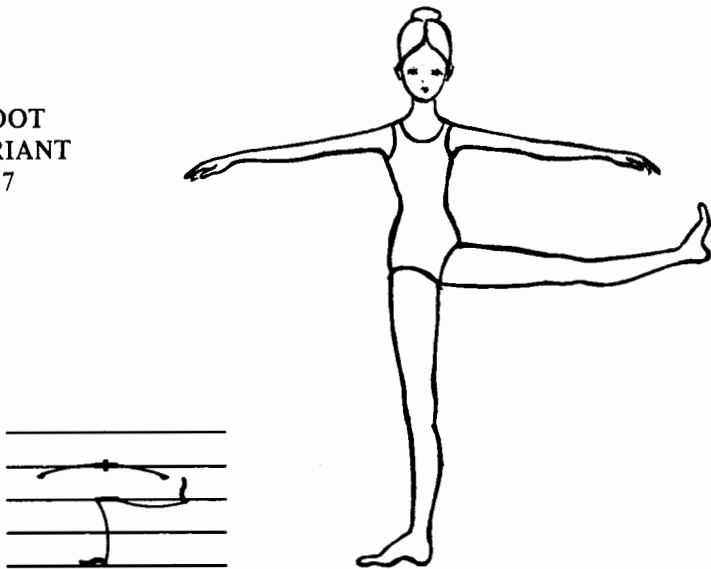
Foot Variant 8: The Wrapped Foot. The foot is placed in Foot Variant 6 at the ankle of the supporting leg. It is then wrapped, or twisted, around the supporting leg's ankle. (The wrapped foot is used in certain exercises at the *barre*, for example, *petit battement sur le cou-de-pied*.)



FOOT
VARIANT
6



FOOT
VARIANT
7



The Knee

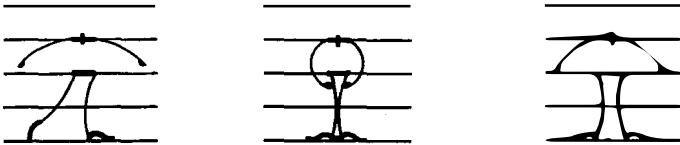
The knees have six Knee Variants.

Knee Variant 1: Straight Knees. The human body differs in the shape and flexibility of knees. Some have knock-knees. Others are bowlegged. Still others have hyperextended knees.

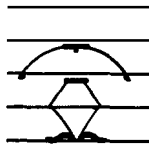
Hyperextension means the extension of a bodily limb beyond normal limits. Knees that are hyperextended sway back when straightened.

The stick figure's knees are drawn hyperextended in Knee Variant 1 (in most cases). This curved line emphasizes that the knees are straight. It shows that the legs extend from the *ends* of the hip line.

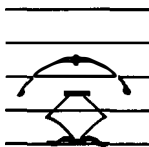
The figure's knees are hyperextended solely for a visual effect. The stick figure itself represents *all* dancers, no matter what the build of their legs.



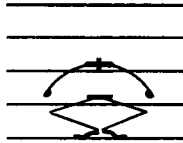
Knee Variant 2: *Plié à Quart*. A quarter knee bend. (*Plié* in ballet is a knee bend. *Plié à quart* means a quarter bending of the knees.) Knee Variant 2 is a transitory position between straight knees, Knee Variant 1, and Knee Variant 3.



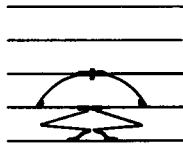
Knee Variant 3: *Demi-Plié*. A half knee bend. (*Demi* in French means half. *Demi-plié*, therefore, means a half of a *plié*.) The knees are bent as far as possible while still keeping the heels securely on the ground.



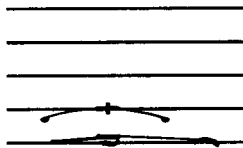
Knee Variant 4: *Plié à Trois-Quarts*. Three-quarters of a knee bend. (It becomes necessary to lift the heels off the ground to a slight degree in *plié à trois-quarts*. The feet are shown here in Foot Variant 2.) Knee Variant 4 is a deeper knee bend than Knee Variant 3. It is a transitory position between Knee Variant 3 and Knee Variant 5.



Knee Variant 5: *Grand Plié*. A large or deep knee bend. Knee Variant 5 is a nearly-complete bending of the knees. The thighs are almost in a horizontal position (the feet are shown in Foot Variant 3 below).



Knee Variant 6: Completely Bent. Knee Variant 6 is the most any knee can be bent (for example, sitting on the knee).



There are varying degrees of bending between the official Knee Variants. These *intermediate variants* can also be notated. The notator is free to draw varying degrees. The designated Knee Variants, however, are the most commonly used in the Classical Ballet Key.

The Hips

Hip Variant 1: Ballet Placement. There is only one Hip Variant in the Classical Ballet Key. Hip Variant 1 *assumes* that the hips are placed properly for classical ballet technique.

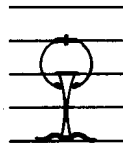
Hip Variant 1 is represented by a small, horizontal line, placed on the Hip Line (at Normal Level). The line is about an eighth of an inch long.

The Shoulders

There are three Shoulder Variants in the Classical Ballet Key.

Shoulder Variant 1: Both Straight. Both shoulders are held normally, relaxed, in a straight line with each other.

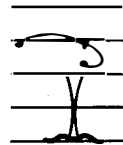
Shoulder Variant 1 is represented by a small horizontal line the same length as the hip line. It is placed on the Shoulder Line (at Normal Level).



Shoulder Variant 2: Tilting Right. The shoulders remain on an even line with each other as they tilt or dip to the figure's right side. The right shoulder is now lower than the left shoulder.



Shoulder Variant 3: Tilting Left. Shoulder Variant 3 is the exact opposite of Shoulder Variant 2. The shoulders tilt or dip to the figure's left side.



The Torso

The torso is placed in Space 3 on the Movement Staff when the figure is standing straight, at Normal Level.

The torso is an important area of the body in movement.

Differences in dance forms can stem from the different use and placement of the torso. In classical ballet, the torso is held markedly still.

Movement Shorthand does not draw the torso. It seems to add clutter to the stick figure. In the Classical Ballet Key an assumption is made. The abdomen, torso and spine are *assumed* to be held in an erect, correct balletic posture.

In today's ballet many new innovations have been added to the classical school. Many of these additions stem from modern dance. Modern dance and classical ballet have welded to form another dance form, modern ballet. Modern ballet is notated by combining the Classical Ballet Key with the Modern Dance Key. If contractions or contortions of the stomach muscles occur in the ballet being notated, the Modern Dance Key may be consulted.

There are seven Torso Variants in the Classical Ballet Key.

Torso Variant 1: Standing Erect. The torso is held in erect, balletic posture. (The dancer holds the stomach muscles in as much as possible, stretching up from the hips.) The hip line is placed on the Hip Line. The shoulder line is placed on the Shoulder Line (when at Normal Level).

The torso is in Torso Variant 1 in Beginning Stance:

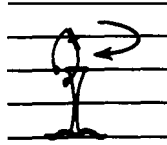


Torso Variant 2: Twisting to the Right. The body is placed in Torso Variant 1. From this erect position the figure twists from the waistline as far to the figure's right side as possible. The hips remain facing front.

Torso Variant 2 is notated by placing the hip line horizontally on the Hip Line as usual. This shows the hips remain *en face*, facing the audience.

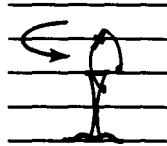
When the torso twists to the side, the shoulders must follow, twisting to the side also. The shoulders are now almost facing the right side wall (the figure's right side). The shoulder line is placed crossing the Shoulder Line vertically, instead of horizontally. Whenever the hips or shoulders face one of the side walls, the hip or shoulder line is drawn vertically.

An arrow, called the Twisting Arrow, indicates direction and feeling of twisting. When the Twisting Arrow is placed to the right of the figure (audience's right), with the head of the arrow *down* (lower on the page), the figure twists to its right side. (This is Twisting Rule 1.)



Torso Variant 3: Twisting to the Left. Torso Variant 3 is the opposite of Torso Variant 2. The body, held erect, is twisted to the figure's left side (the audience's right). The shoulder line is drawn almost-vertically, crossing the Shoulder Line.

When the Twisting Arrow is placed to the left of the figure (audience's left), with the head of the arrow *down* (lower on the page), the figure twists to its left side. (This is Twisting Rule 2.)



Torso Variant 4: Bend Side Right. From Torso Variant 1, standing erect, the figure bends directly to the right side (the audience's left side). Torso Variant 4 bends as far to the side as possible.

The hip line is placed horizontally on the Hip Line as usual. This shows the hips are not disturbed when bending to the side.

As in all bending, the shoulders must follow the torso. In Torso Variant 4, the shoulder line is drawn vertically, straight across the Shoulder Line. Half of the line extends above the Shoulder Line. Half of the line extends below the Shoulder Line.

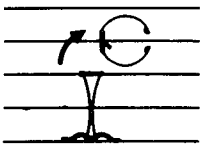
The shoulders are notated to the left side of the figure (the audience's left). The vertical line is in line with the end of the hip line.

An arrow, called the Bending-Side Arrow, indicates bending to the side. It stems from the hip line of the figure and points to the shoulder line.

When the Bending-Side Arrow is placed to the right of the figure (audience's right), the figure bends to its right side.



Torso Variant 5: Bend Side Left. Torso Variant 5 is the exact opposite of Torso Variant 4.

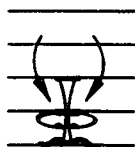


Torso Variant 6: Bending Forward. The dancer bends forward as far as possible. Torso Variant 6 shows the hip line placed horizontally on the Hip Line (at Normal Level). The shoulder line is now lowered forward. It is placed squarely, horizontally, on the Knee Line. This shoulder line is drawn literally over the legs already drawn. It is drawn darkly so it is obvious the shoulders cross in front of the knees.

Bending-Forward Arrows indicate bending forward. When notating Torso Variant 6 *en face*, facing the audience, two Bending-Forward Arrows are used.

One arrow is placed on the figure's right side. One arrow is placed on the figure's left side. These two arrows curve outwards from the body. They point to the shoulders, at the Knee Line.

Bending forward *en face*, to the audience, takes two arrows. Bending forward facing other directions takes only one arrow. This will be shown in Chapters II and III.

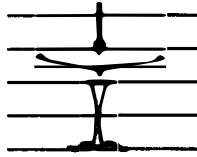


Torso Variant 7: Bending Back. The dancer bends back as far as possible. Bending back is easier to notate facing other directions

than facing the audience. Bending back can be seen better when facing other corners of the room. When facing the audience, part of the body disappears from view. This is difficult to draw.

The hip line is placed horizontally on the Hip Line. The shoulder line is lowered to the middle of Space 3, one half of a space above the Hip Line (at Normal Level).

A Bending-Back Arrow indicates bending to the back. When the figure stands *en face*, facing the audience, in Torso Variant 7, the Bending-Back Arrow is straight above the figure, pointing to the dropped shoulder line.

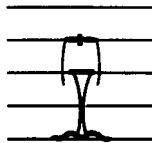


There are different levels of bending between the official Torso Variants. When need calls for these different degrees of bending, the notator draws the shoulder line at the intermediate level desired. The Bending or Twisting Arrow is then placed correctly, following the rules explained in this section.

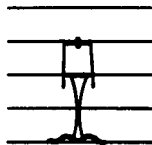
The Arm

There are six Arm Variants.

Arm Variant 1: Natural or Relaxed Arm. The arm is shown in Arm Variant 1 below, hanging at the sides of the body.



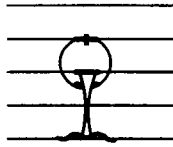
Arm Variant 2: Stretched Arm. The arm is placed in Arm Variant 1. From this relaxed position, the arm is stretched completely.



Arm Variant 3: Rounded, Classical Ballet Arm. Arm Variant 3 is the most common Arm Variant in the Classical Ballet Key. Most arm positions in ballet use a rounded arm.

Place the arm in Arm Variant 1. Then, by using the upper muscles of the arm, point the elbow out to the side a fraction. Turn the forearm and hand out from the elbow slightly. The arm takes the appearance of being rounded.

In Chapter IV, page 162, Arm Variant 3 is discussed at length. A good example of Arm Variant 3 is shown in Beginning Stance:



Arm Variant 4: Quarter Bent Arm. The arm is placed in Arm Variant 2. The forearm is then raised, bent at the elbow, with the upper arm resting against the sides of the body. The forearm and hands extend forward.

The hands are lower than the elbow in Arm Variant 4. The hands and forearm are raised halfway between down at the side of the body and in line with the elbow.

Arm Variant 4 is shown below with the figure facing the side wall. The side of the figure faces the audience.

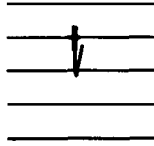


Arm Variant 5: Half Bent Arm. Arm Variant 5, like Arm Variant 4, keeps the upper arm at the side of the body, while the forearm and hand is raised forward. Arm Variant 5 raises the hand so that it is in a horizontal line with the bent elbow. The hand is even with the elbow.

Once again, the figure is viewed from the side.



Arm Variant 6: Fully Bent Arm. Arm Variant 6 is similar to Arm Variants 4 and 5. The upper arm is kept at the side of the body while the arm is bent at the elbow. The forearm now is raised as high as possible. The elbow is bent as much as possible.

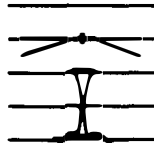


The Hand

There are five Hand Variants.

Hand Variant 1: The Natural Hand. The natural hand is used seldom in the Classical Ballet Key. The hand is not set in any particular position, but allowed to hang naturally with the arm. It is relaxed, unset.

Hand Variant 1 is represented by a straight line extending from the arm line. This line usually blends together with the arm line. Different variations of Hand Variant 1 are discussed and diagrammed in Chapter IV of this book.

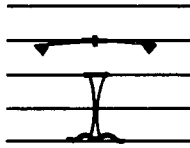


Hand Variant 2: The Flat Hand. The flat hand has all five fingers held together, stretched out. The hand and fingers together make a completely flat surface.

The palm of the flat hand, Hand Variant 2, is represented by a small, darkened-in triangle. This triangular palm is placed at the end of the arm line. It points in the direction the palm of the hand faces.

Whenever the reader sees a triangular palm on the arm line, the hand is in Hand Variant 2.

Hand Variant 2 is discussed in detail in Chapter IV, TURN-OUT/TURN-IN. Please turn to page 149 for a thorough study.

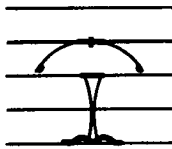


Hand Variant 3: The Rounded, Classical Ballet Hand. The hands are held in a graceful, rounded position in classical ballet. The usual placement of the rounded, classical ballet hand places the third finger lower than the other fingers. The second, or index finger, is oftentimes extended higher than the others.

Hand Variant 3 is represented by a darkened-in oval palm, placed at the end of the arm line. This oval palm is placed on the side of the arm line the palm of the hand faces.

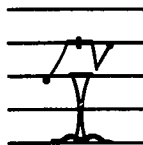
Although placement of the classical ballet hand differs from dancer to dancer, creating individual expression and style for many dancers, the darkened-in oval palm represents the classical ballet hand *in general*. Personal variations of placement of the fingers are *not* notated. Such detail is left to the individual*.

Turn-out/turn-in must be notated every time the arm is drawn. Please turn to Chapter IV, page 149, for a description of Hand Variant 3's Rotated Positions.



Hand Variant 4: The Fist. The fist is notated by a small, round ball placed at the end of the arm line.

Hand Variant 4 is rarely used in the Classical Ballet Key. It is used often, however, in character dance.

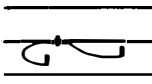


*In rare instances it is possible to notate specific fingers touching each other as the hand is held in Hand Variant 3. The darkened oval palm is placed on the arm line as usual. The notation technique described on page 28 is then applied (numbers and Touching Contact Stars placed near the oval palm). Such detail is hardly ever included and is unnecessary under most circumstances.

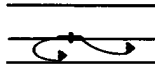
Hand Variant 5: The Flexed Hand. The hand is placed in one of the preceding Hand Variants. The wrist then flexes, either up or down, so that the hand makes a right angle to the forearm (or nearly right angle).

Hand Variant 5 is drawn as a straight line, extending from the arm line, making a right angle to the arm line. The proper palm notation is then placed on this small line. Hand Variant 1 takes a thick, straight line. Hand Variant 2 takes a triangular palm. Hand Variant 3 takes an oval palm, etc.

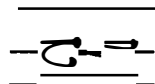
Please turn to page 150, in Chapter IV. The flexed hand is described in detail there.



HAND
VARIANT 1



HAND
VARIANT 2



HAND
VARIANT 3

The Fingers

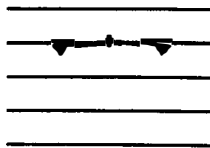
Finger Variants are useful in ethnic dance, for example, Hindu Dance, Siamese Dance, Hawaiian Dance, etc. Pantomime may also find Finger Variants useful.

The fingers have six Variants. 1. Natural or Relaxed. 2. Held Completely Straight. 3. Bent at the First Joint. 4. Bent at the Second Joint. 5. Bent at the First and Second Joints. 6. Bent Down as Far as Possible.

Finger Variants are not used in the Classical Ballet Key, however. The relations of the fingers as units may be necessary to notate at times. These units shall be classified as Finger Positions.

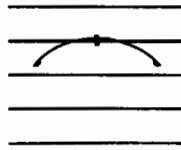
Finger Position 1: Five Straight Together. Hand Variant 2 usually has the fingers placed in Finger Position 1.

All five fingers are squeezed together. Finger Position 1 is notated with Hand Variant 2, the flat hand, as a unit. When the straight line with the triangular palm is placed at the end of the arm line the fingers are *assumed* to be in Finger Position 1.

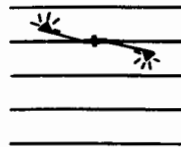


Finger Position 2: Ballet Form. As explained earlier, positions of the fingers in the rounded, classical ballet hand can vary from dancer to dancer. The third finger is usually held lower than others and the index finger can be extended up. This finger placement, coordinating with Hand Variant 3, is called Ballet Form, or Finger Position 2, in Movement Shorthand.

Finger Position 2 is notated automatically when drawing the rounded ballet hand, Hand Variant 3. The oval palm *assumes* the fingers are placed in Finger Position 2.



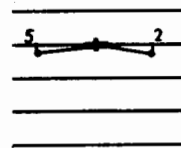
Finger Position 3: Spread Apart. From Finger Position 1, squeezed together, all five fingers are spread apart as much as possible. This is notated by placing the proper palm on the arm line, as usual. Five small spokes, or lines, now extend from this palm.



Finger Position 4: Single Fingers. Single fingers can be held up, one at a time, while the other four are held down. The hand is drawn in Hand Variant 4, the fist. From the ball for the fist, juts a small line, representing the single finger held up.

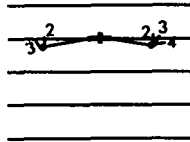
A small number is placed beside the jutting finger. The number designates which finger is held up.

The thumb is number 1. The index finger is number 2. The middle finger is number 3. The next finger is number 4. The baby finger is number 5.



Finger Position 5: More Than One Finger Held Up. Two or three fingers held up, while others are held down, are notated similarly to Finger Position 4. The hand is placed in Hand Variant 4, the fist. Two or more jutting lines are placed on the ball for the fist, representing the fingers held up. The proper numbers are then placed near the small, protruding lines, naming the fingers used.

If the fingers concerned are spread apart from each other as they are held up, the notation is simple:



Whenever two or more fingers touch each other, a Contact Star is used.

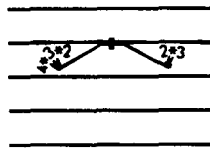
Contact Stars are small stars of different design, representing contact between one and another part of the body, or between two dancers.

Contact Stars are explained in detail in Chapter VIII, Part II.

When fingers touch each other, the Touching Contact Star is employed. The Touching Contact Star is a small, six-lined star; commonly called an asterisk.

The Touching Contact Star is placed near the fingers in contact. If fingers 2 and 3 touch, the notator draws the two fingers jutting from the fist. The number 2 is placed near Finger 2. The Touching Contact Star is then placed next to the number 2. The number 3, representing Finger 3, is placed after the Touching Contact Star.

This reads: Finger 2 touches or comes in contact with, Finger 3.



Notation of fingers is a complication when notating classical ballet. Finger Positions 1 and 2 are included automatically when drawing Hand Variants 2 and 3. Only in rare instances do other Finger Positions occur.

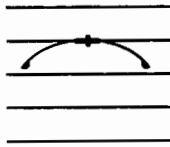
The Head

The head is shown in Movement Shorthand by a small vertical line slashing the shoulder line.

There are eleven Head Variants in the Classical Ballet Key.

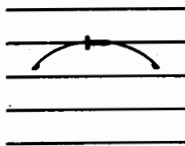
Head Variant 1: Looking Straight Ahead. The head is neither up nor down, but at Normal Level (as in Beginning Stance).

Head Variant 1 is notated by a vertical line drawn across the shoulder line. The head line is placed midway, on the shoulder line. Half of the line extends above the shoulder line, and half of the line extends below the shoulder line.

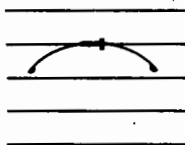


Head Variant 2: Looking Side Right. The small, vertical head line, used in Head Variant 1, is placed at the figure's right side of the shoulder line (the audience's left). This head line extends both above and below the shoulder line.

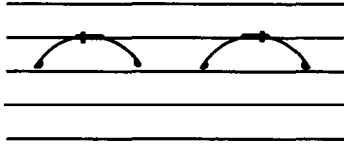
The head line is placed at the figure's right side of the shoulder line to indicate the head turning to the right. The head is turned as far to the right side as possible. It therefore is situated to the far side of the shoulder line.



Head Variant 3: Looking Side Left. Head Variant 3 is the opposite to Head Variant 2. The head is turned as far to the figure's left side as possible (the audience's right). The head line is placed to the far left side of the shoulder line (figure's left).



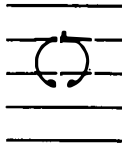
Varying degrees of turning the head to the side can be shown easily. The small, vertical head line is placed elsewhere on the shoulder line, between the official Head Variants described above. This indicates the head turning slightly or partially to the right or left.



Head Variant 4: Looking Straight Up. The head, from Head Variant 1, inclines backwards as far as possible. Head Variant 4 is notated by the same vertical head line as used for other Head Variants.

This vertical head line does not extend below the shoulder line when the head is inclined back, or up. The line is placed above the shoulder line, indicating that the dancer looks up.

Head Variant 4 places this shorter head line above, and in the center, of the shoulder line.



Head Variant 5: Looking Up; To the Right. The head is inclined back and then turned as far to the right side as possible.

Head Variant 5 is similar to Head Variant 4. Head Variant 5 uses the same shorter head line, placed above the shoulder line. This shorter head line is now situated to the figure's right side of the shoulder line.

This reads: The head is up and to the right.



Head Variant 6: Looking Up; To the Left. Head Variant 6 is the opposite of Head Variant 5. The shorter, vertical head line is placed on the figure's left side of the shoulder line.



Head Variant 7: Looking Straight Down. Lowering the head, from Head Variant 1, the chin practically touches the chest.

Head Variant 7 uses the shorter, vertical head line, placed now *below* the shoulder line. Because the head is straight, this head line is placed in the center on the shoulder line.

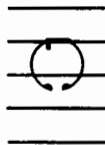
Think of it visually. The head is looking straight down. The head line is therefore placed straight (center), and down (below).



Head Variant 8: Looking Down; To the Right. From Head Variant 7 the head is turned as far to the figure's right side as possible.

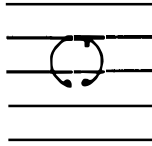
The shorter, vertical head line is placed below the shoulder line, as the head is down. The head line is now placed to the figure's far right side of the shoulder line (the audience's left side).

This reads: The head is down and to the right.

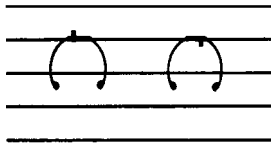


Head Variant 9: Looking Down; To the Left. From Head Variant 7, the head is turned as far to the figure's left side as possible.

Head Variant 9 is the opposite of Head Variant 8. The shorter head line is placed on the figure's left side, under the shoulder line.



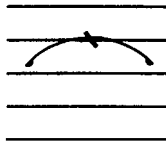
Remember varying degrees of turning the head can be notated by placing the head line between the official Head Variants.



Head Variant 10: Inclined Right. The head, from Head Variant 1, is tilted to the figure's right side. This stretches the left side of the neck. The line of vision is still front, to the audience.

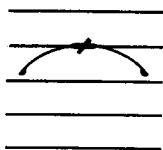
Head Variant 10 is notated by placing the straight head line on the shoulder line, center. The head line now crosses the shoulder line at an *angle*. Half of the head line extends above the shoulder line. Half of the head line extends below the shoulder line.

The angle of the head line is such that the line appears to be inclining to the figure's right side.



Head Variant 11: Inclined Left. Head Variant 11 is the opposite of Head Variant 10. The head, from Head Variant 1, is inclined to the figure's left side.

The head line is slashed across the shoulder line at an angle. This angle is the opposite to the angle of Head Variant 10's head line. Half of the line extends above the shoulder line and half of the line extends below the shoulder line.



Note that the head line denoting inclination is always placed in the center of the shoulder line.

The Face

Notation of facial expressions are rarely considered in the Classical Ballet Key. Detailed facial notation belongs to the Pantomime Key.

When facial notation is not needed, the face is not drawn. The head line is placed on the shoulder line without a face.

In rare instances, when a facial expression is used, the notator places a circle to the left of the figure (the audience's left) in Space 4. This circle is the exact size of the space. The sides of the circle touch the Shoulder Line and Top Line.



When the figure jumps off the ground, the level of the figure is raised. No matter what the level of the stick figure, the Facial Circle remains in Space 4.

In this circle are placed different symbols representing parts of the face. Only three parts of the face will be mentioned here.

Eye Variant 1: Open Wide.



Eye Variant 2: Closed.



Eye Variant 3: Squeezed Together.



Mouth Variant 1: Normal (Relaxed).



Mouth Variant 2: Smile.



Mouth Variant 3: Frown.



Mouth Variant 4: Kiss.



Mouth Variant 5: Open Wide.



Tongue Variant 1: Out & Down.



Tongue Variant 2: Out & Up.



Varying degrees of directing the tongue can be notated by placing the Tongue Line pointing in the direction desired. A tongue directed up has the Tongue Line above the Mouth Line. A tongue directed down has the Tongue Line below the Mouth Line.



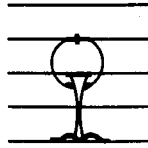
PART III: LEVELS

The Hips

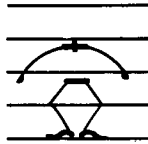
The hips have only one Hip Variant in the Classical Ballet Key (see page 17). The hips have many levels, however, depending upon the sinking of the knees or rising of the feet.

Hip Level 1: Normal Level. The hips are represented by a

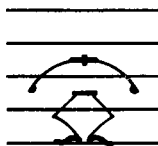
horizontal line an eighth of an inch long, placed on the Movement Staff. Normal Level has already been demonstrated in Beginning Stance. The hip line is placed on the Hip Line. The feet are in Foot Variant 1. The knees are in Knee Variant 1.



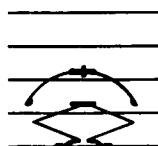
Hip Level 2: One-Quarter Lowered. Hip Level 2 coordinates with Knee Variant 2. When the knees bend in *plié à quart*, the hips are forced to lower one-quarter of a space on the Movement Staff.



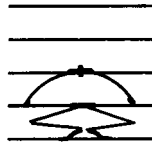
Hip Level 3: One-Half Lowered. Hip Level 3 corresponds with Knee Variant 3, *demi-plié*, or half bend. The hips are lowered one-half of a space below the Hip Line. The horizontal hip line is now placed in the middle of Space 2.



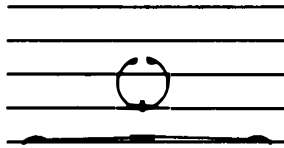
Hip Level 4: Three-Quarters Lowered. When the knees of the stick figure are drawn in Knee Variant 4, a three-quarter *plié*, the hips lower three-quarters of a space on the Movement Staff. The hip line is now one-quarter of a space up from the Knee Line.



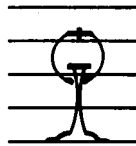
Hip Level 5: At the Knee Line. At the depth of a *grand plié*, Knee Variant 5, the hip line is placed on the Knee Line.



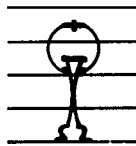
Hip Level 6: At the Foot Line. When sitting on the floor, the stick figure's hips are placed on the ground. The visual picture of this is the hip line drawn on the Foot Line.



Hip Level 7: One-Quarter Raised. The knees are now in Knee Variant 1, straight. The feet rise to Foot Variant 3, half-point. This is termed *piéd à demi*. As the feet rise, the hips rise with them. The hip line is placed one-quarter of a space above the Hip Line, on the Movement Staff.

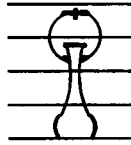


Hip Level 8: One-Half Raised. Hip Level 8 corresponds with Foot Variant 4. When standing on three-quarter point the hips are raised one-half of a space above the Hip Line.



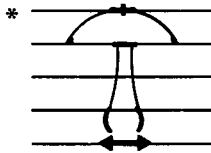
Hip Level 9: Three-Quarter Raised. Hip Level 9 corresponds

with Foot Variant 5, *sur les pointes*. When the figure stands on full point, the hips are raised three-quarters of a space above the Hip Line.



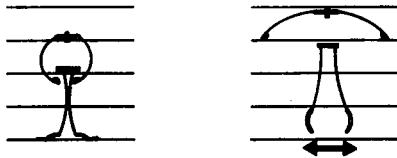
Hip Level 10: At the Shoulder Line. Hip Level 10 corresponds with jumping off the ground. The level of the hip line, when jumping as high as possible, is at the Shoulder Line.

This jump is a large jump. The dancer jumps to maximum height. When the hip line is placed at the Shoulder Line, the jump is assumed to be as high as humanly possible.



The hip line may be placed at Hip Levels between the official Hip Levels described above. Foot Variant 2, *pied à quart*, notates the hip line directly above the Hip Line. It is drawn between Hip Level 1 and Hip Level 7.

A small jump may place the hip line between Hip Levels 9 and 10, directly below the Shoulder Line.



The Shoulders

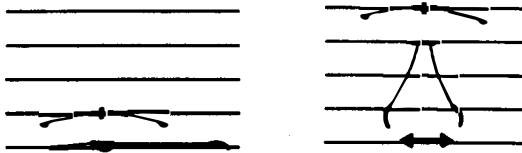
The shoulders have different levels, depending upon the sinking of the knees or rising of the feet. The Shoulder Levels are in exact

*A double-headed arrow is placed on the Foot Line of the Staff when the figure jumps off the ground. See page 211.

coordination with the Hip Levels. In Torso Variant 1, no matter at what Hip Level, the shoulders are always spaced one space above the hips.

The Torso

The torso remains between the hip line and the shoulder line, no matter at what level.



The Head

The vertical head line remains on the shoulder line, as always, no matter what the level of the shoulders.



The Legs

There are five levels of the lifted leg in the Classical Ballet Key.

These five levels will be demonstrated *à la seconde*, or to the side; *à la quatrième devant*, or to the front; and *à la quatrième derrière*, or to the back, while facing the audience *en face*.

Both legs are shown fully turned-out from the hips. Turn-out is used at all times in the Classical Ballet Key.

À LA SECONDE (To the Side)

Leg Level 1: *Pointe Tendue à Terre*. (Point stretched.) The leg is stretched to the side. The knee is in Knee Variant 1 and the foot is held in Foot Variant 6. The toes of the extended leg rest on the floor.



Leg Level 2: Twenty-five Degrees. The same stretched leg, used in Leg Level 1, is now lifted, unchanged, off the ground. The lifted, pointed toes are now in an even line with the ankle of the supporting leg.



Leg Level 3: Forty-five Degrees. The stretched leg is lifted higher than Leg Level 2. The toes of the lifted foot are in a line with, or slightly above, the middle of the supporting leg's calf.



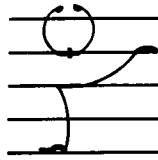
Leg Level 4: Ninety Degrees. (Hip height.) The same stretched leg and foot, to the side, is now lifted to hip height, or ninety degrees. The lifted leg makes a right angle to the body. The lifted toes are in a line with the hip line, or slightly above.



Leg Level 5: Above Ninety Degrees. The extended leg *à la seconde*, to the side, is now raised above hip height.

(Note: The stick figure, in Movement Shorthand, represents *all* dancers, no matter how limber their legs. The notator, on the other hand, has the option to state how high he or she would like that dancer to place the extension.)

When the lifted leg's toes reach the Shoulder Line (at Normal Level), the extension is even with the shoulders.



À LA QUATRIÈME DEVANT (Raised Front)

From Beginning Stance, the dancer stretches one leg forward, to the audience. This leg is extended straight, with the foot in Foot Variant 6. The toes of the extended leg are directed *to* the audience.

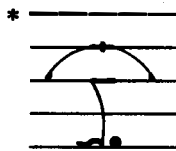
The extended leg lifted forward to the audience is partially if not totally hidden from view. The toes of the extended leg are best seen by the viewers.

All extensions of the leg forward to the audience, termed *à la quatrième devant en face* in ballet, are notated by placing a small dot on the Movement Staff. This dot represents the toes of the lifted leg, directed to the audience.

The supporting leg is drawn as always, turned-out. The lifted leg *devant*, to the audience, is *not drawn*. The dot symbolizing the toes of the extended leg is placed on the Staff at the Leg Level desired.

A dot darkened in the center, denotes an extension *devant en face* with a *straight* leg, completely *turned-out*, with the foot held in *Foot Variant 6*.

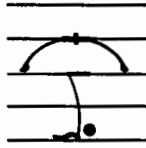
Leg Level 1: *Pointe Tendue à Terre*. The figure faces the audience with one leg extended forward. The extended leg is straight, with the foot in Foot Variant 6. The pointed toes of the extended leg rest on the floor. The darkened-in dot, symbolizing the extended leg's toes, is placed on the Foot Line.



Leg Level 2: Twenty-five Degrees. The stretched leg forward is now lifted to a twenty-five degree level. The toes are in line with the

*Schools of ballet training may differ as to the placement of *pointe tendue à terre en face*. This figure is a *symbol*. It represents all technical placements of *pointe tendue*.

ankle of the supporting leg. The dot, representing the lifted leg, is placed slightly above the Foot Line, in line with the ankle of the supporting leg.



Leg Level 3: Forty-five Degrees. At a forty-five degree level, the toes of the lifted leg are in line with, or slightly above, the middle of the supporting leg's calf. This could also be described as slightly lower than the knee of the supporting leg.

The dot, representing the lifted leg's toes, is placed directly below the Knee Line on the Movement Staff, when at the forty-five degree level. Be certain to place the dot high enough. It must not be confused with Leg Level 2. The dot should touch the Knee Line.

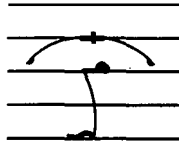


Leg Level 4: Ninety Degrees. Since the leg is now lifted forward to hip height, the dot is placed on the hip line itself. The dot is placed on the side of the hip line from which the leg extends. Half of the dot extends below the hip line. Half of the dot extends above the hip line.

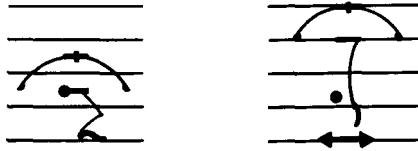


Leg Level 5: Above Ninety Degrees. The dot is now placed above the hip line. It is cut in half. The half of the dot sits on top of the hip line.

This notation includes *all heights* of the leg above hip height.



An important point to remember is that the dot's placement on the Movement Staff lowers or rises with the figure, as the figure lowers or rises.



À LA QUATRIÈME DERRIÈRE (Raised Back)

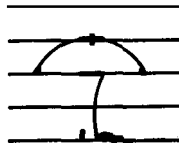
Arabesque in ballet is a term used to describe one leg extended behind the body with a straight knee and pointed foot. *Arabesque derrière* clarifies that the extended leg is *behind* the body. *Derrière* means behind in French.

Arabesque is drawn as seen when the figure faces the various corners of the room. When facing the audience squarely, *en face*, however, the lifted *arabesque* leg disappears from view. A symbol, representing the lifted leg behind the body, is placed on the Movement Staff.

This symbol is a small vertical line placed at the correct Leg Level.

The vertical line stands for a *straight* leg completely *turned-out*, lifted behind the body *en face*. The foot is held in *Foot Variant 6*.

Leg Level 1: *Pointe Tendue à Terre*. The vertical line, symbolizing the leg placed behind, is drawn on the Foot Line.

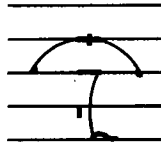


Leg Level 2: Twenty-five Degrees. The vertical line is now raised

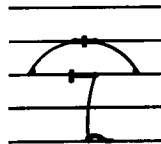
slightly above the Foot Line. The lifted leg's toes are in line with the ankle of the supporting leg.



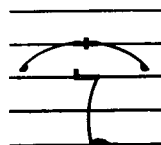
Leg Level 3: Forty-five Degrees. The vertical line, representing *arabesque derrière en face*, is now set directly below the Knee Line. The vertical line touches the Knee Line.



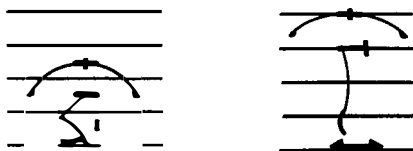
Leg Level 4: Ninety Degrees. The vertical line is slashed across the hip line on the side of the lifted *arabesque*. Half of the line extends above the hip line. Half of the line extends below the hip line.



Leg Level 5: Above Ninety Degrees. The vertical line is notated above the hip line. It sits on top of the line. The leg is extended straight back above hip height, as high as humanly possible.



When the figure lowers or rises, the Leg Levels lower or rise accordingly.



The Arms

There are five levels of the lifted arm.

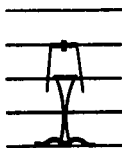
Extension of the arm is shown here in Arm Variant 2.

Note: Rotated Positions of the arm, or turn-out and turn-in, should be notated every time the arm is drawn. Turn-out and turn-in of the arms, described in detail in Chapter IV, page 145, is left out of the following diagrams so as not to confuse beginning students.

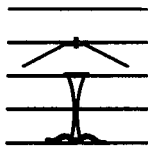
À LA SECONDE

(To the Side)

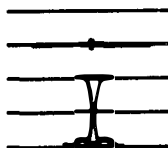
Arm Level 1: Down. The arm is held down at the side of the body. The arm shown here is in Arm Variant 2, the stretched arm.



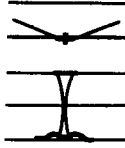
Arm Level 2: One-Quarter Lifted. The stretched arm is now lifted to the side of the figure. It is raised to the midway point between Arm Level 1 and the arm held directly to the side, in line with the shoulders.



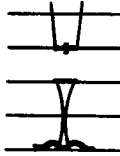
Arm Level 3: One-Half Lifted. The arm, in Arm Variant 2, is now raised higher to the side. The lifted hand is in line with the shoulders.



Arm Level 4: Three-Quarters Lifted. The arm is lifted to the midway point between Arm Level 3 and Arm Level 5 (lifted as high as possible).



Arm Level 5: Lifted High. The arm is raised high, so that it makes a 180 degree line with the side of the body. (In classical ballet the shoulders are held down, while lifting the arm.)



Intermediate levels not shown can be notated by placing the arm between two official Arm Levels.

DEVANT EN FACE
(Front to the Audience)

Any section of the stick figure hidden from view uses symbols to represent the part of the body not seen easily. The extended arm lifted forward to the audience is partially hidden from view. Similar to the extended leg forward *en face*, the fingertips of the lifted arm, like the toes of the lifted leg, are seen best from the audience's viewpoint.

Notation for a lifted arm forward to the audience uses the same symbol the lifted leg forward to the audience uses. The dot, representing the lifted toes of the extended leg, now symbolizes the seen fingertips of the lifted arm.

The dot, representing the lifted fingertips of the extended arm, is placed at the proper Arm Level on the Movement Staff. The Arm Levels are obviously separate from the Leg Levels. Arm Levels revolve around the shoulder line. Leg Levels are situated near the hip line. Confusion as to whether the dot represents the leg or the arm of the stick figure should therefore never arise (see footnote page 103).

A darkened-in dot always describes a *straight* arm extended forward, *en face*, to the audience, in Arm Variant 2.

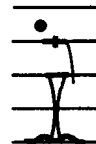
Arm Level 2: One Quarter-Lifted. The dot, symbolizing the seen fingertips of the extended arm, is placed in the middle of Space 3 on the Movement Staff. This, of course, is true when the stick figure is standing at Normal Level. If the figure lowers or rises the placement of the dot lowers or rises accordingly.



Arm Level 3: One-Half Lifted. In Arm Level 3, the dot, symbolizing the lifted arm, is placed directly on the shoulder line. Half of the dot is above the shoulder line. Half of the dot is below the shoulder line. This is a visual picture of the arm lifted to shoulder level.



Arm Level 4: Three-Quarters Lifted. The dot is now placed in the middle of Space 4, when the figure stands at Normal Level.



Arm Levels 1 and 5 are *not* symbolized as they can be drawn easily by the notator. They are diagrammed on pages 44 and 45.

DERRIÈRE EN FACE
(Back, Facing the Audience)

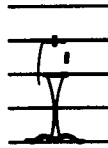
The arm, as the leg, disappears from the audience's view when

lifted behind the body while facing the audience. The lifted leg, in this instance, uses a vertical line to symbolize *arabesque derrière*. The lifted arm adopts the same vertical line to represent an arm lifted behind the body.

The vertical line must be placed at the proper Arm Level on the Movement Staff, to avoid interference with leg notation.

The vertical line stands for Arm Variant 2, stretched *derrière en face*, to the back, while facing the audience.

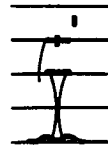
Arm Level 2: One-Quarter Lifted. The vertical line, representing the extended arm *derrière*, is placed in the middle of Space 3 on the Staff.



Arm Level 3: One-Half Lifted. The vertical line, symbolizing the lifted arm *derrière*, is slashed across the shoulder line. Half of the line is placed above the shoulder line. Half of the line extends below the shoulder line.



Arm Level 4: Three-Quarters Lifted. The vertical line is now drawn in the middle of Space 4, when the figure is at Normal Level.



Arm Levels 1 and 5 are *not* symbolized as they can be drawn easily by the notator. They are diagrammed on pages 44 and 45.

Intermediate Arm Levels can be placed at will.

To repeat, remember that the symbols, representing extended limbs, lower or rise with the figure. They are always in the same space relationship with the hips and shoulders, no matter at what level.

In some cases the arm notation may extend above the Movement Staff:



Levels of Attitude

Attitude is a pose in ballet derived from the statue of Mercury by Giovanni da Bologna. The leg is lifted front, side or back with a bent knee. The lifted leg is well turned-out.

Attitude derrière, or *attitude* lifted to the back, is the most commonly used *attitude* pose.

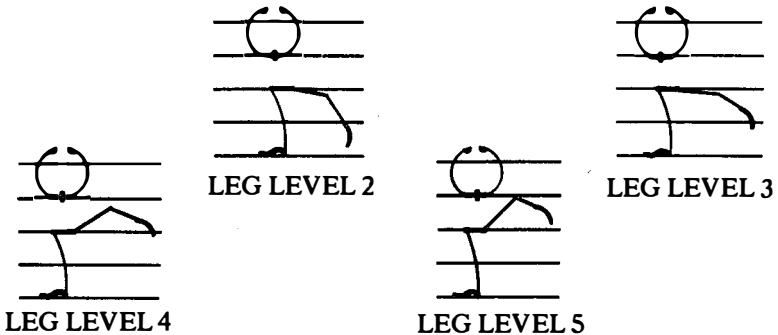
Attitude differs among various schools of ballet training. The lifted toes can be in an even line with the lifted knee, or when *derrière*, the toes can be above the lifted knee.

À LA SECONDE

(To the Side)

Attitude à la seconde is a bent leg held to the side. The figure is shown below facing the audience, *en face*. The legs are drawn as seen.

Leg Levels are the same for *attitude* as for a straight, lifted extension. The level of *attitude* is determined by the level of the lifted toes:



ATTITUDE DEVANT

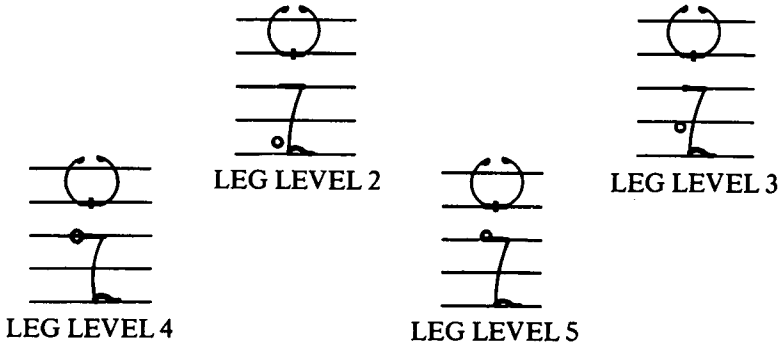
(To the Front)

The leg lifted *attitude devant en face*, front facing the audience, is notated similarly to an extended leg lifted forward to the audience. The same dot is placed on the Movement Staff at the proper Leg Level, signifying the lifted toes.

This dot is darkened in the center when representing a *straight* leg lifted forward.

The dot is left hollow, unfilled in the center, when symbolizing *attitude devant en face*, completely turned-out. The foot is in Foot Variant 6.

The level of *attitude* is determined by the level of the lifted toes. The Leg Levels are the same as always:



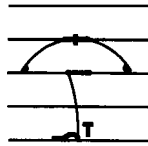
ATTITUDE DERRIÈRE

(To the Back)

Attitude derrière en face, lifted to the back while facing the audience, is notated similarly to *arabesque derrière en face*, a straight leg lifted behind. The same small vertical line used to notate an extended leg behind the body is again placed on the Staff at the proper Leg Level.

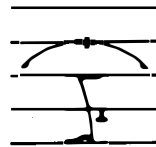
To differentiate between a straight leg and *attitude*, a small, horizontal line is drawn either above or below the vertical line. The horizontal line, on the vertical line, denotes a leg lifted behind in *attitude derrière en face*, completely turned-out, with the foot held in Foot Variant 6.

Leg Level 2: Twenty-five Degrees. The vertical line is placed slightly above the Foot Line. The small horizontal line, symbolizing a bent leg to the back, is placed *above* the vertical line.



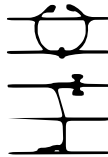
Leg Level 3: Forty-five Degrees. The vertical line is now set directly below the Knee Line, touching the Knee Line (when at Normal Level).

The horizontal line, representing a bent leg to the back, is then drawn underneath the vertical line.

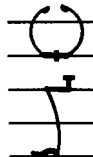


Leg Level 4: Ninety Degrees. The vertical line now crosses the hip line on the side of the lifted leg. Half of the line extends above the hip line. Half of the line extends below the hip line.

One small horizontal line is placed on top of this vertical line. One small horizontal line is drawn at the bottom of the vertical line. These two horizontal lines indicate that the leg is lifted hip height, bent in *attitude derrière*.



Leg Level 5: Above Ninety Degrees. The vertical line now sits on top of the hip line on the side of the lifted leg. The small horizontal line, denoting *attitude derrière*, is placed above the vertical line.



The lifted toes of *attitude* to the back are essentially at the level

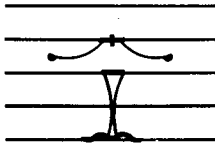
of the horizontal line. When at Leg Level 4, hip height, the horizontal line is placed both above and below the vertical line. This is an exception. Placing a horizontal line on both ends of the vertical line implies that the lifted toes are in between these two horizontal lines.

Levels of Soft Arms

The five Arm Levels have already been described, shown in Arm Variant 2. Arm Variant 2 is a stretched arm. Stretched arms are used often. Arms can be extended front, side and back, however, in a softer, more graceful manner. Classical ballet uses the soft extended arm just as often as the stretched one.

Extension of a soft, graceful arm is notated by employing Arm Variant 1, the relaxed arm.

À LA SECONDE (To the Side)



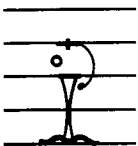
DEVANT EN FACE (Front to the Audience)

The arm lifted softly, forward to the audience, is notated similarly to a straight arm, lifted forward to the audience. The same dot, representing the fingertips of the lifted arm, is placed on the Movement Staff at the proper Arm Level.

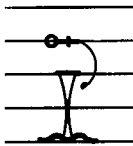
This dot is darkened in the center when representing a *straight* arm lifted forward *en face*.

The dot is left hollow, unfilled in the center, when symbolizing a softer, more graceful arm lifted forward to the audience.

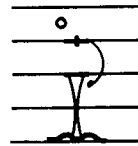
The unfilled dot represents Arm Variant 1, the relaxed arm, lifted *devant en face*, front to the audience.



ARM LEVEL 2



ARM LEVEL 3



ARM LEVEL 4

DERRIÈRE EN FACE
 (Back, Facing the Audience)

The arm lifted *softly* back, while facing the audience, is notated similarly to an arm lifted straight back, facing the audience. The same vertical line, used to notate an arm in Arm Variant 2, is still placed on the Movement Staff at the desired Arm Level.

To differentiate between a straight arm and a softer, more gently extended arm, a small, horizontal line is drawn either above or below the vertical line. Arm Variant 1 uses the same notation technique at Arm Levels, as *attitude* (a bent leg) uses at Leg Levels.

Arm Level 2: One-Quarter Lifted. The vertical line is placed in the middle of Space 3 (at Normal Level). The small horizontal line, symbolizing a soft arm lifted to the back, is drawn *below* the vertical line.



Arm Level 3: One-Half Lifted. The vertical line is slashed across the shoulder line. A small horizontal line is placed on top of the vertical line. A small horizontal line is drawn below the vertical line also. This indicates that the lifted fingertips of the softly extended arm reach the *midway* point between the two horizontal lines.



Arm Level 4: Three-Quarters Lifted. The vertical line is placed in the middle of Space 4. The horizontal line is set on top of the vertical line.



Arm Levels 1 and 5 are *not* symbolized as they can be drawn easily by the notator.

If intermediate levels are notated, placing of the horizontal line is left to the notator. Remember that the horizontal line usually represents the level of the lifted fingertips. The only exception to this rule is when a horizontal line is placed both above and below the vertical line. The fingertips then reach the midway point between the two horizontal lines.

Levels of Bent Arms

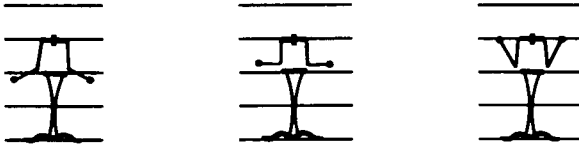
Bent arms are shown through Arm Variants 4, 5, and 6.

À LA SECONDE

(To the Side)

The upper arm stays at the side of the body while the elbow bends. The forearm is lifted to the side.

This is notated as seen:



DEVANT EN FACE

(Front, To the Audience)

When the bent arm is lifted forward, to the audience, two rules must be remembered:

1. The arm, both upper arm and forearm, is extended forward to the audience when a lone dot appears on the Movement Staff at the proper Arm Level. This dot represents the fingertips seen by the audience.

2. The arm is *drawn-in* when it hangs at the side of the body.

Arm Variants 4, 5, and 6 are notated as a combination of these two rules when bending the arm forward while facing the audience.

The upper arm remains at the side of the body. It is drawn-in with a straight line, from the shoulders to the elbow.

The forearm is raised forward, bending at the elbow. The forearm itself disappears from the audience's view. The fingertips are all that the onlookers see.

A dot, representing the seen fingertips, is placed on the Staff at the proper level. In this case, the dot does not represent the *whole*

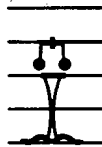
arm. Obviously, the upper half of the arm is already drawn-in. The dot only stands for the forearm and fingers.

Arm Variant 4: Quarter Bent Arm. The upper arm is drawn at the side of the body. The dot, representing the lifted forearm and hand, is placed lower than the upper arm.

The upper arm line ends in the middle of Space 3 when at Normal Level. The dot is then placed slightly below the Hip Line.

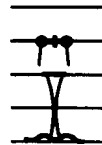


Arm Variant 5: Half Bent Arm. The lifted forearm brings the hand in line with the elbow. The dot, symbolizing the seen fingertips, is placed on the end of the upper arm line in the middle of Space 3.



Arm Variant 6: Fully Bent Arm. The upper arm is drawn as in Arm Variants 4 and 5. The dot, standing for the forearm and hand, is placed directly on top of the Shoulder Line (at Normal Level).

Length of arms differs from person to person. Although the fingertips of the fully bent arm may reach different levels, depending on the dancer, the dot is always placed directly on the shoulder line when Arm Variant 6 is done forward, *en face* (facing the audience).



Intermediate bending levels can be notated by placing the dot, representing the lifted forearm, at various positions along the upper arm line.



Remember that Movement Shorthand is incomplete without notation of turn-out/turn-in. Turn to Chapter IV for a complete explanation.

PART IV: TRADITIONAL BALLET POSITIONS OF LEGS AND ARMS

Classical ballet technique revolves around certain fundamental positions of the legs and arms.

These traditional positions will be described now. They will be shown *en face*, facing the audience squarely.

Positions of the Legs and Feet

There are five basic positions of the feet (and legs) in classical ballet.

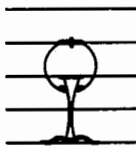
These five positions are the foundation for all movements of the legs and feet in ballet. All five are designed turned-out, creating flexibility for the dancer and beauty of line.

These five positions of the feet were first established by Pierre Beauchamps, ballet master under King Louis XIV from 1671 to around 1700.

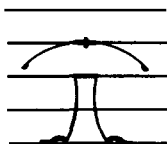
The stick figure is drawn as seen when placed in the five positions of the feet. When one leg crosses the other, the front leg is drawn thicker, with a heavier line. This clarifies which leg is in front.

First Position. *Première Position.* First position places the feet together, heels touching, knees straight and pulled together. The whole leg is turned-out from the hip so the knees and toes point directly to the side. The feet are standing on a 180 degree line.

First position is used in Turned-Out Beginning Stance:



Second Position. *Seconde Position.* The legs and feet are turned outwards, as for the first position. The feet still stand on a 180 degree line. The heels of the feet now have about one foot of space between them.



Third Position. *Troisième Position.* The legs and feet are turned outwards as for the first and second positions. The feet are close together and crossed, one in front of the other. The front foot forms a right angle to the instep of the other foot.

Notice that the front leg is drawn darker than the back leg.



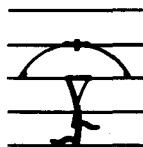
Fourth Position. *Quatrième Position.* There are three forms of fourth position: *ouverte.* or open; *croisée.* or crossed; and *grande.* or large.

QUATRIÈME POSITION OUVERTE (Fourth Position Open)

The legs and feet are turned outwards, as for the first, second, and third positions.

The dancer begins in the first position. He or she then steps the length of one foot forward. One leg is therefore in front of the other. The heel of the front foot is in line with the heel of the back foot. Both legs are completely turned-out. Weight of the body is on both legs.

The front leg is darkened-in.



QUATRIÈME POSITION CROISÉE
(Fourth Position Crossed)

The legs and feet are turned outwards as always. The dancer starts in the fifth position. He or she then steps the length of one foot forward.

One leg is in front of the other. The heel of the front foot is in line with the toe of the back foot. The back leg is not easily seen by the audience.

Draw the back leg first. Then draw the front leg. Darken-in the front leg.



GRANDE QUATRIÈME POSITION
(Large Fourth Position)

A large fourth position is used as a preparatory position for turns in classical ballet. It also is used for posing, for example, during *port de bras* exercises (exercises for the arms).

A large fourth position is done *croisé*, or crossed. The heel of the front foot is in line with the toes of the back foot.

Grande quatrième position places the front leg in *demi-plié*, Knee Variant 3. The back leg is kept straight, in Knee Variant 1. The weight of the body is on the front leg only.

The width of a large fourth position can vary, depending on the school of training, or the choreographer's wishes. Large fourth position can range from one foot of distance between the two feet to as wide as possible.

Only grande quatrième position becomes so wide.



Fifth Position. Cinquième Position. The legs and feet are turned-out as much as possible. One leg crosses in front of the other.

The heel of the front foot touches the toes of the back foot. The toes of the front foot touch the heel of the back foot.

The two feet are turned-out so much that they are parallel with each other.

Fifth position is the most used position in classical ballet.



Positions of the Arms

There are numerous positions of the arms in classical ballet. Certain basic arm positions have been given names. These names differ from one school of training to another.

Many poses of the arms are combinations of five fundamental arm positions. These five positions will be shown here.

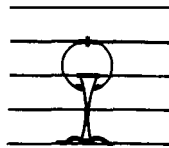
All arms shown are in Arm Variant 3, the rounded arm. All hands will be in Hand Variant 3, the rounded, classical ballet hand.

Please turn to pages 97 and 162 for another discussion of these same arm positions.

The name of the arm position will be stated first. The school of ballet training from which the name stems will be placed in parentheses.

First Position Arms (Cecchetti). *Bras au Repos* (French School). *Bras Bas* (Bournonville). The arms are rounded, in Arm Variant 3. Both are held down at the sides of the body. The fingertips touch the sides of the thighs. This is a preparatory position.

Beginning Stance holds the arms in the first position.



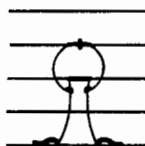
Second Position (Cecchetti, French, and Vaganova Russian Schools). *Bras à la Ligne* (Bournonville). The arms are again in Arm Variant 3. They are both held out to the sides in a sweeping line, so that the elbow is slightly lower than the shoulder and the wrist slightly lower than the elbow.



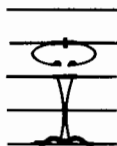
Fifth Position En Bas (Cecchetti). Preparatory Position (Vaganova Russian School). *Bras Bas* (Bournonville). Fifth position *en bas* of the arms is similar to first position arms. The ballet master Cecchetti differentiated between the two positions when he stated his official arm positions in 1894.

The arms, in Arm Variant 3, are placed down, at the sides of the body. The *backsides* of the hands now touch the *front* of the thighs. Different length of arms may of course change this placement somewhat.

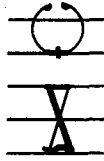
Fifth position *en bas* is a more closed arm position than first position arms. Both positions are used as a preparatory position.



Fifth Position En Avant (Cecchetti). First Position Arms (Vaganova Russian School). *Bras-Arrondis* (Bournonville). The arms form an oval, when placed in fifth position *en bas* (the previous arm position). From fifth position *en bas*, lift both arms in a unit, unchanged, until they form an oval in front of the body. The hands are in an imaginary line with the fork in the ribs.



Fifth Position En Haut (Cecchetti). Third Position Arms (Vaganova Russian School). *Bras en Couronne* (Bournonville). The arms, still rounded in an oval, are lifted in a unit above the head. The fingertips of both hands are just within the line of vision.



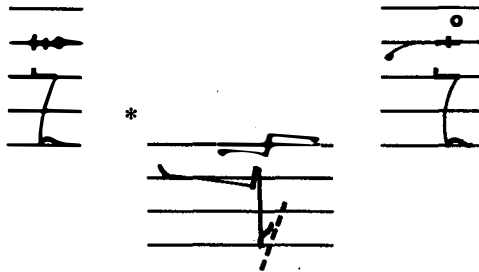
ARABESQUE ARMS

Three common *arabesque* arm positions will be shown here. Please turn to Chapter IV for their Rotated Positions.

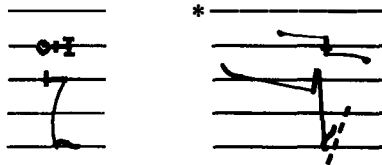
First Position Arabesque Arms (Cecchetti and Vaganova Russian Schools). *Bras à l'Arabesque* (Bournonville). One arm is extended in front of the body. The other arm is extended to the side, or to the back, depending on the school of training.

The arms can be stretched straight in Arm Variant 2, or the arms can be extended softly, in Arm Variant 1. Whenever the arm is held to the side it is rounded, in Arm Variant 3.

The forward arm is on the same side as the supporting leg in first position *arabesque*. For example, if the right leg is lifted in *arabesque derrière*, the left arm would extend forward.



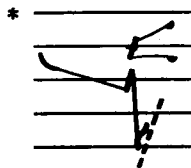
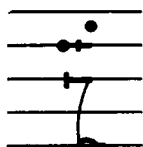
Second Position Arabesque Arms (Cecchetti and Vaganova Russian Schools). *À l'Arabesque Croisée* (Bournonville). This position is the same as for the first position *arabesque* arms (the previous position). The forward arm is now on the same side as the lifted leg. For example, the left arm would be forward when the left leg is lifted *arabesque derrière*.



*This figure faces the side wall. See Chapter III.

Third Position Arabesque Arms (Cecchetti). *Arabesque à la Lyre* (Bournonville). *Arabesque à la lyre* is a softer version of the Cecchetti method's third position arms.

Both arms are extended forward. The arm on the side of the supporting leg is stretched forward at Arm Level 4. The arm on the side of the lifted leg is stretched forward at Arm Level 3.



*This figure faces the side wall. See Chapter III.

CHAPTER II

THE STICK FIGURE *CROISÉ*, *EFFACÉ* AND *ÉCARTÉ*

(Facing the Front Corners)

Movement Shorthand's stick figure, up to this point, has been viewed from the front, *en face*. Now, notation of the figure facing the front corner will be described.

In ballet terminology there are three French terms used to name three different ways of facing the front corner. These three categories, *croisé*, *effacé*, and *écarté*, present the stick figure at an oblique angle to the audience.

Croisé, *effacé*, and *écarté* pertain to the placement of the hips, legs and feet while the dancer faces the front corner. Although special arm positions may be used frequently in *croisé*, *effacé* and *écarté*, the arms can be placed anywhere with few rules attached.

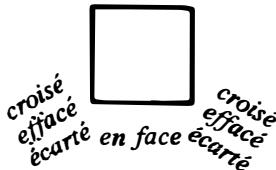
IMAGINARY SQUARE

In classical ballet the dancer stands in the center of a small, imaginary square. This imaginary square follows the dancer at all times.

The square aids the dancer in placing his or her hips properly. The lines and corners of the square represent the various directions faced in classical ballet.

When facing the front corner, the dancer does not face the front corner of the stage or classroom being danced in. Instead, the dancer faces the front corner of his or her imaginary square.

Directions of facing have the same relationship to the dancer's body at all times, no matter where the dancer stands on stage.



IMAGINARY PERSPECTIVE

The figure stands facing the front corner of its imaginary square. This presents a three-quarter view of the stick figure, as it is standing at an oblique angle to the reader.

This oblique angle, or three-quarter view of the stick figure, is notated by placing the figure on an imaginary perspective line.

This imaginary perspective line extends from the front corner to the back corner. If the figure faces its left front corner, the imaginary perspective line extends from the figure's right front corner to the figure's left back corner. If the figure faces its right front corner, the imaginary perspective line extends from the figure's left front corner to the figure's right back corner.



FACING RIGHT
FRONT CORNER



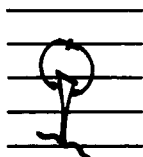
FACING LEFT
FRONT CORNER

The imaginary perspective line is *not* drawn-in during notation for facing the front corner. The figure is definitely placed on this line, however. The notator must *feel* the perspective line is there.

The Foot Line of the Movement Staff remains horizontal. The lines of the Movement Staff never change. Yet the stick figure stands at a slight angle, when facing the front corner. The feet are no longer firmly placed on the Foot Line. The imaginary perspective line becomes the figure's standing ground.

When standing with feet turned-out, while facing the front corner, the foot closest to the audience extends partially below the Foot Line. The foot farthest from the audience appears to be pointing slightly up, indicating that the toes are directed to the figure's back corner.

Beginning Stance is shown below facing both front corners:

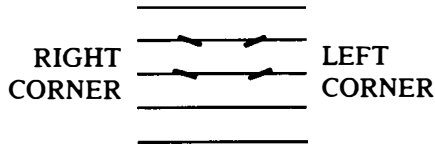


When the figure faces the audience squarely, *en face*, the stick

figure's hip and shoulder lines are placed horizontally on the Hip and Shoulder Lines (when at Normal Level).

When the figure faces the corner, the hip and shoulder lines become parallel with the imaginary perspective line. They are now drawn at a slight slant.

If the figure faces its right front corner, the hip and shoulder lines slant ever so slightly up to the figure's right side. If the figure faces its left front corner, the hip and shoulder lines slant slightly up to the figure's left side.



There is still exactly one space between the hip line and shoulder line on the Movement Staff. When standing erect, in Torso Variant 1, the two lines are not only parallel with the imaginary perspective line, but also with each other.

When the figure lowers or rises, the hip and shoulder lines lower or rise on this slight slant.

Remember to slant the hip and shoulder lines *very slightly*, as an extreme angle makes the hips and shoulders appear to be dipping on purpose.

PART I: CROISÉ

Croisé means crossed in French. It is a term used frequently in ballet. When attached to other terms it can simply mean 'crossed'. The name *croisé*, however, usually denotes facing the front corner, with the leg closest to the audience crossed in front.

Croisé is said to be right or left depending on which leg is crossed in front. Right *croisé* crosses the right leg in front while facing the dancer's left front corner. Left *croisé* crosses the left leg in front while facing the dancer's right front corner.

One leg must always cross in front of the other in *croisé*. *Croisé* can be *devant*, to the front, or *derrière*, to the back. *À la seconde*, or to the side, *never* appears in *croisé*, as one leg does not cross in front of the other in this position.

The front leg is always darkened-in, in Movement Shorthand. This makes it clear to the reader which leg is forward.

Positions of the Feet

Positions of the feet that cross one foot in front of the other can be placed in *croisé*.

Third Position. The figure stands on an imaginary perspective line. If the figure faces its right front corner, the left leg is in front. If the figure faces its left front corner, the right leg is in front.

The proper Position Symbol is placed under the figure. Turn to Chapter V for a complete explanation.

The front leg is always drawn darker than the back leg.



Fourth Position. The most commonly used fourth position is the closed, or crossed fourth. The heel of the front foot is in line with the toes of the back foot.

The figure stands on the imaginary perspective line. The front leg is darkened-in.

The knees of the stick figure are slightly hyperextended (swayback) when straight, in Knee Variant 1. Notice below how the legs are drawn.

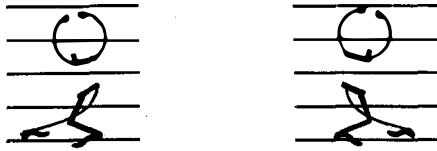


Fourth position *ouverte*, the more open fourth position, can be notated or drawn exactly like the closed fourth position shown above. The Position Symbol, placed below the figure, will differentiate between the two poses.

See Chapter V on Position Symbols.

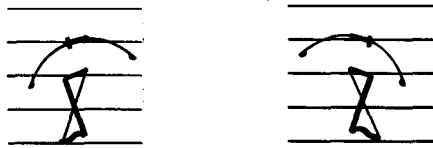
Grande, or large fourth position, places the front knee in Knee Variant 3. The upper body lowers with the leg, still at a slight slant.

The front leg is darkened-in. Both feet are on an imaginary perspective line.



Fifth Position. Fifth position *croisé* stands on its imaginary perspective line as usual. The right leg is crossed in front when facing the left front corner. The left leg is crossed in front when facing the right front corner.

The front leg is darkened-in.



The Arms

The arms extend from the shoulder line at all times.

In *croisé*, the shoulder line slants slightly. Because the degree of slant is so small, the arms can be drawn from the shoulder line with little trouble.

One arm may cross in front of the other more frequently in *croisé* than when facing *en face*. In such cases, the arm that crosses *in front* is drawn darker than the arm in back.



Leg Levels

CROISÉ DEVANT (To the Front)

Leg Level 1: *Pointe Tendue à Terre.* The right leg is extended forward to the left front corner, or the left leg is extended forward to the right front corner.

The pointed toes rest on the Foot Line. The figure stands on the imaginary perspective line.



Leg Level 2: Twenty-five Degrees. The leg, as shown and described above, is now lifted to the twenty-five degree level. The front leg is always darkened-in.

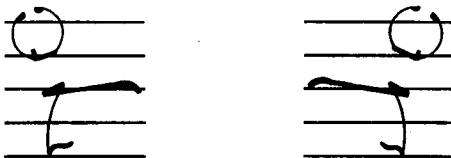


Leg Level 3: Forty-five Degrees. The extended leg *croisé devant* is now lifted to slightly below the knee level. The standing leg is on the imaginary perspective line.



Leg Level 4: Ninety Degrees. The straight leg is lifted forward to hip height, toward the front corner. The front, lifted leg is drawn darker than the standing leg.

When the figure's supporting leg is straight, in Knee Variant 1, the lifted leg reaches the Hip Line on the Movement Staff.



Leg Level 5: Above Ninety Degrees. The front, lifted leg can now be drawn as high as the notator wishes.



CROISÉ DERRIÈRE

(To the Back)

Leg Level 1: *Pointe Tendue à Terre*. The right leg is extended back, directly behind the body, while facing the dancer's right front corner. The left leg is extended back, behind the body, while facing the dancer's left front corner.

The figure stands on its imaginary perspective line. The toes of the supporting leg's foot therefore extend slightly below the Foot Line.

The front leg, the supporting leg, is darkened-in. The extended back leg's toes rest on the Foot Line.



Leg Level 2: Twenty-five Degrees. The extended leg, as shown and described above, is now lifted to the twenty-five degree level.



Leg Level 3: Forty-five Degrees. The extended leg *croisé derrière* is now lifted to slightly below the knee level.



Leg Level 4: Ninety Degrees. The extended back leg is lifted to *arabesque derrière croisé* at hip height. The supporting leg is darkened-in.

Arabesque derrière croisé is notated specially at hip height and above. The extended back leg is now drawn with a slight curve, beginning at the hip line and dipping slightly under the hip line. The curved line stops when it hits the line for the supporting leg. From this point, the lifted leg's line is drawn straight behind the figure.

This small dip in the leg line for *arabesque derrière croisé* clarifies that the leg extends from the hips as always. If the leg line is drawn completely straight at ninety degrees or above, the figure appears to be more tilted than desired.

At Leg Level 4, the toes of the *arabesque* leg reach the Hip Line (when at Normal Level).



Leg Level 5: Above Ninety Degrees. The leg lifted to the back can now be drawn as high as the notator wishes. The small dip in the leg line is employed, as described under Leg Level 4, to give the proper visual effect.



ATTITUDE DEVANT CROISÉ

(To the Front)

Leg Level 2: Twenty-five Degrees. The right leg is lifted forward, bent in *attitude* front, facing the left front corner, or the left leg is lifted forward, in *attitude devant*, facing the right front corner.

The lifted leg is darker than the supporting leg, as it is forward. The leg is bent at the knee so that the toes reach the level of twenty-five degrees. The bend in the knee comes to the middle of Space 2 (when at Normal Level).



Leg Level 3: Forty-five Degrees. *Attitude devant*, as described before, is now lifted to the forty-five degree level. The lifted knee bends a fraction below the Hip Line (when at Normal Level).



Leg Level 4: Ninety Degrees. The knee in *attitude devant* is now lifted to the level of the figure's hips or slightly above. The bend in the lifted knee comes, therefore, directly to the Hip Line or slightly above.

The standing leg is on the imaginary perspective line.



Leg Level 5: Above Ninety Degrees. *Attitude devant* is now drawn as high as the notator wishes. The lifted leg is drawn darker than the supporting leg.



ATTITUDE DERRIÈRE CROISÉ

(To the Back)

Leg Level 2: Twenty-five Degrees. The left leg is lifted to the

back in *attitude*, facing the left front corner, or the right leg is lifted to the back in *attitude*, facing the right front corner.

The supporting leg is drawn darker than the lifted leg, as it is the leg most forward.

One must take care to notate *attitude derrière croisé* properly.

At Leg Level 2, the lifted leg is drawn so that the thigh of the leg extends straight from the hip line, meeting the supporting leg at the Knee Line. The calf and pointed foot then extend straight behind the figure, at an angle, so that the toes of the *attitude* reach the middle of Space 1 (when at Normal Level).



Leg Level 3: Forty-five Degrees. *Attitude derrière croisé*, as described above, is now lifted to the forty-five degree level. The supporting leg is darkened-in.

When standing at Normal Level, the thigh line of the *attitude* leg extends straight from the hip line. The thigh line meets the supporting leg in the middle of Space 2.

The calf and pointed foot then extend straight behind the figure. Because the Leg Level is forty-five degrees, the toes of the *attitude* leg come to just below the Knee Line (when at Normal Level).



Leg Level 4: Ninety Degrees. *Attitude derrière croisé* is now at hip height. The line for the thigh of the lifted leg is drawn extending from the hip line behind the figure. This thigh line is parallel with the Hip Line, ever so slightly above the Hip Line (when at Normal Level).

The line for the calf of the leg is then drawn crossing the Hip Line at an angle. The bend in the lifted leg's knee is slightly above the Hip Line. The toes of *attitude* reach slightly below the Hip Line.



Leg Level 5: Above Ninety Degrees. The line for the thigh of the *attitude* leg extends from the hip line to the middle of Space 3 or slightly above. The line for the calf then extends straight so that the toes of the *attitude* reach the Hip Line, or slightly above (when at Normal Level).



PART II: EFFACÉ

Effacé means shaded in French. In classical ballet, the position *effacé* places the dancer facing one of the front corners of his or her imaginary square. As in *croisé*, one leg must cross in front of the other in *effacé*. *Effacé*, however, differs from *croisé* in that the leg *farthest* from the audience crosses in front. The back leg is closest to the audience.

Effacé is said to be right or left depending on which leg is crossed in front. Right *effacé* crosses the right leg in front while facing the dancer's right front corner. Left *effacé* crosses the left leg in front while facing the dancer's left front corner.

One leg must always cross in front of the other in *effacé*. *Effacé* can be *devant*, to the front, or *derrière*, to the back. *À la seconde*, or to the side, *never* appears in *effacé*, as one leg does not cross in front of the other in this position.

When the leg is extended *devant* or *derrière* in *effacé*, the position is termed right or left depending upon which leg is extended. Right *effacé devant* extends the right leg forward to the right front corner. Right *effacé derrière* extends the right leg back while facing the left front corner. Left *effacé devant* extends the left leg forward to the dancer's left front corner. Left *effacé derrière* extends the left leg back while facing the dancer's right front corner.

In Movement Shorthand the front leg is always darkened-in. This clarifies which leg is forward.

The figure stands on the imaginary perspective line, explained at the beginning of this chapter.

Positions of the Feet

Positions of the feet that cross one foot in front of the other can be placed in *effacé*.

Third Position. The figure stands on an imaginary perspective line. If the figure faces its right front corner, the right leg is forward. If the figure faces its left front corner, the left leg is forward.

The front leg must be darkened-in, or the position could be confused with *croisé*.



Fourth Position. The most commonly used fourth position is the closed, or crossed fourth. The heel of the front foot is in line with the toes of the back foot.

The figure stands on the imaginary perspective line. The front leg is darkened-in.

The knees of the stick figure, in Knee Variant 1, are drawn with slight hyperextension.



Fourth position *ouverte*, the more open fourth position, should be drawn the same as closed, or crossed fourth (shown above), when placed in *effacé*. The Position Symbol* below the figure clarifies whether the fourth position is open or crossed.

Grande, or large fourth position, places the front knee in Knee

*Position Symbols described in Chapter V, page 163.

Variant 3. The upper body lowers with the leg, still at a slight slant.
Both feet are on an imaginary perspective line.



Fifth Position. Fifth position *effacé* stands on its imaginary perspective line as usual. The right leg is crossed in front when facing the right front corner. The left leg is crossed in front when facing the left front corner.

It is very important to remember to darken-in the front leg.



The Arms

The arms, as in *croisé*, are placed on the slightly slanting shoulder line. Any time an arm crosses in front of the other, the front arm is drawn darker than the back arm.

Leg Levels

EFFACÉ DEVANT (To the Front)

Leg Level 1: *Pointe Tendue à Terre*. The right leg is extended forward to the right front corner, or the left leg is extended forward to the left front corner.

The pointed toes rest on the Foot Line. The figure stands on the imaginary perspective line.



Leg Level 2: Twenty-five Degrees. The extended leg *devant*

effacé is now lifted to the twenty-five degree level. The front leg is darkened-in.



Leg Level 3: Forty-five Degrees. The pointed toes of the extended leg are lifted to the level of forty-five degrees. The standing leg is on the imaginary perspective line.



Leg Level 4: Ninety Degrees. The straight leg is now lifted to hip height. The lifted leg is darker than the supporting leg.

When the figure's supporting leg is straight, in Knee Variant 1, the lifted leg reaches the Hip Line on the Movement Staff.



Leg Level 5: Above Ninety Degrees. The extended leg *effacé devant* is notated as high as the notator wishes.



EFFACÉ DERRIÈRE

(To the Back)

Leg Level 1: *Pointe Tendue à Terre*. The right leg is extended

back, directly behind the body, while facing the dancer's left front corner, or the left leg is extended back, behind the body, while facing the dancer's right front corner.

The pointed toes rest on the Foot Line. The figure stands on the imaginary perspective line.

The front leg is always darkened-in. In this case, the front leg is the supporting leg.



Leg Level 2: Twenty-five Degrees. The extended back leg, pointing to the figure's back corner, is raised to the twenty-five degree level.



Leg Level 3: Forty-five Degrees. The extended leg *effacé derrière* is raised so that the toes are in a line with the knee of the supporting leg.



Leg Level 4: Ninety Degrees. The extended back leg is now lifted to *arabesque derrière effacé* at hip height. The leg is drawn extending straight from the hip line, behind the figure.



Leg Level 5: Above Ninety Degrees. The back leg is drawn as high as the notator wishes, straight from the hip line.



ATTITUDE DEVANT EFFACÉ
(To the Front)

Leg Level 2: Twenty-five Degrees. The right leg is lifted forward, bent in *attitude* front, facing the right front corner, or the left leg is lifted forward in *attitude* while facing the left front corner.

The *attitude* leg is darker than the supporting leg, as it is the leg most forward. The leg is bent at the knee so that the toes reach the level of twenty-five degrees. The bend in the knee comes to the middle of Space 2.



Leg Level 3: Forty-five Degrees. *Attitude devant effacé* is now lifted to the forty-five degree level. The lifted knee bends a fraction below the Hip Line (when at Normal Level).



Leg Level 4: Ninety Degrees. The bend in the knee of *attitude devant effacé* at ninety degrees comes directly to the Hip Line or slightly above, when the figure stands at Normal Level. The lifted leg is darkened-in.



Leg Level 5: Above Ninety Degrees. The lifted knee is now drawn above the hip line.



ATTITUDE DERRIÈRE EFFACÉ (To the Back)

Leg Level 2: Twenty-five Degrees. The leg is lifted to the back in *attitude*. The right leg is lifted when the figure stands facing its left front corner, or the left leg is lifted while the figure faces its right front corner.

The supporting leg is drawn darker than the lifted leg, as it is the leg most forward.

At twenty-five degrees, the thigh line is drawn straight from the hip line behind the figure, ending at the Knee Line (when at Normal Level). The calf and pointed foot of the *attitude* then extends at an angle behind the figure. The pointed toes reach the middle of Space 1.



Leg Level 3: Forty-five Degrees. *Attitude derrière effacé* is now lifted to the forty-five degree level. The supporting leg is standing on the imaginary perspective line and is drawn darkened-in.

The thigh of the leg in *attitude* extends straight from the hip line so that the bend in the knee comes a little above the Knee Line

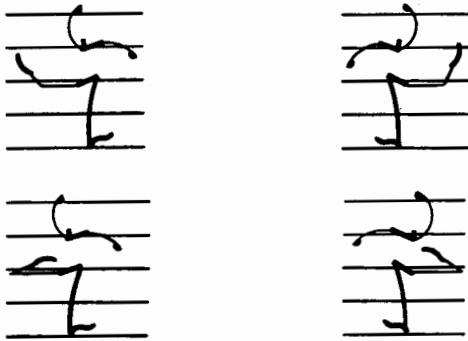
(when at Normal Level). The toes of the *attitude* reach the Knee Line.



Leg Level 4: Ninety Degrees. *Attitude derriere effacé* is now lifted to hip height. The thigh of *attitude* extends from the hip line straight behind the figure, a little below yet parallel to the Hip Line. The calf and pointed foot are then extended at an angle, up from the thigh line.

There are two different styles of *attitude derriere* in classical ballet. Some schools prefer the toes of the *attitude* above the knee, when lifted to ninety degrees. Other schools require that the toes be on the same level as the lifted knee.

Both styles are shown here:



Leg Level 5: Above Ninety Degrees. Both styles of *attitude* are now shown notated above ninety degrees:



Torso Variants

Since *croisé*, *effacé* and *écarté* face the front corner squarely, all

three positions have the same Torso Variants. *Croisé*, *effacé* and *écarté* differ as to the placement of the legs and feet. The upper body is the same in all three positions and will therefore be considered at one time.

Turn to page 88 of this chapter for Torso Variants.

PART III: ÉCARTÉ

Écarté means separated or thrown wide apart in French. The position *écarté* places the dancer in *à la seconde*, with legs to the side, while facing the front corner of his or her imaginary square.

One leg *cannot* cross in front of the other in *écarté*. *Écarté* only carries the leg to the side.

Écarté is said to be right or left depending upon which leg is held to the side. Right *écarté* extends the right leg *à la seconde*, or to the side. Left *écarté* extends the left leg *à la seconde*, or to the side.

If the dancer faces the left front corner, the right leg can be extended to the side, pointing to the right front corner. This position is called right *écarté devant*, as the right leg is extended to the *front* corner.

If the dancer faces the right front corner, the left leg can be extended to the side, pointing to the left front corner. This, then, is left *écarté devant*.

If the dancer faces the left front corner and extends his or her left leg *à la seconde* so that it points to the dancer's left back corner, the position is termed left *écarté derrière*.

The right leg extended to the side to the right back corner while facing the dancer's right front corner is called right *écarté derrière*.

The figure faces the front corner and so therefore stands on an imaginary perspective line.

Positions of the Feet

Positions of the feet that do *not* cross one leg in front of the other can be placed in *écarté*.

First Position. The figure stands on an imaginary perspective line. Heels, knees and thighs touch each other. The legs are completely turned-out from the hips.



Second Position. The figure stands once again on its imaginary perspective line. The legs, from the first position described above, spread apart. There is now about one foot of distance between the heels.

Neither leg is darkened-in, as neither leg is in front of the other.



The Arms

The arms, as in *croisé* and *effacé*, are placed on the slightly slanting shoulder line. Any time an arm crosses in front of the other, the front arm is drawn darker than the back arm.

Although various arm positions may be used in *écarté*, certain arm positions are preferred. The right arm is usually lifted overhead when the right leg is lifted to the side in *écarté* in most schools of training. The left arm is lifted overhead when the left leg is lifted to the side in *écarté*. The other arm is held to the side.

This common *écarté* arm position will be shown in all following diagrams.

Leg Levels

ÉCARTÉ DEVANT (To the Front Corner)

Leg Level 1: *Pointe Tendue à Terre*. The right leg is extended à *la seconde*, pointing to the figure's right front corner, while the figure faces its left front corner. Or the left leg is to the side, à *la seconde*, pointing to the left front corner, while the figure faces its right front corner.

The toes of the extended leg rest on the ground. The figure stands on its imaginary perspective line.

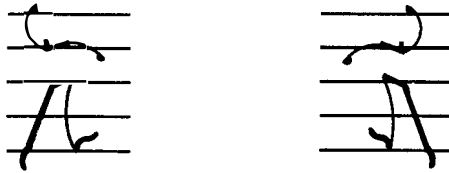
Although no leg crosses in front of the other in *écarté*, one leg is better seen by the audience. The most forward leg to the audience, the leg best seen, is darkened-in to differentiate between the two legs.

In *écarté devant* the most forward leg is the extended leg. The extended leg is drawn darker than the supporting leg.

Écarté is difficult to notate properly. The whole key to success is to remember the imaginary perspective line.

At Leg Level 1, the pointed foot, in *écarté devant*, extends below the Foot Line, placed on the imaginary perspective line. The *écarté* leg line is now out of proportion with the rest of the figure. It is too long.

One of the strongest points of Movement Shorthand is its visuality. The figure must be drawn as the dancer is seen in real life as far as is possible. Occasionally, as in *écarté*, the legs are drawn out of proportion to give the reader the best possible visual picture of the desired position. The legs in *écarté* are seen by the audience, yet at an unusual angle. Out-of-proportion lines give the feeling of this angle.



Leg Level 2: Twenty-five Degrees. The extended leg *devant écarté* is now lifted to the twenty-five degree level. The extended leg is darkened-in.

Careful! This position can be confused with *effacé derrière* if not drawn properly. The Position Symbol underneath the figure will clear up any possible confusion (see Chapter V).

The *écarté* leg is also drawn slightly out of proportion with the rest of the figure. The extended leg's line is drawn straight from the hip line, to the middle of Space 1 on the Movement Staff.

The figure stands on the imaginary perspective line.



Leg Level 3: Forty-five Degrees. The pointed toes of the extended leg are lifted to the forty-five degree level. The *écarté* leg line continues to shorten. As the leg rises higher in *écarté*, more and more of the *écarté* leg becomes hidden from the audience's view. The leg *can* be seen. It simply hits the viewer's eye at an unusual angle. Shortening the leg line as the leg gets higher is a quick way to notate this angle.

At forty-five degrees the lifted toes are in a line even with the knee or slightly below. The *écarté devant* extension is drawn from the hip line to the Knee Line and *stops there*. The lifted leg is darkened-in.



Leg Level 4: Ninety Degrees. The extended leg is now lifted to hip height. The figure stands on the imaginary perspective line as always.

The lifted leg, now at hip level, is shortened to the maximum. It extends slightly above the hip line. This little line really stands for the whole extended leg in *écarté devant*, stretched straight.

The little line, standing for *écarté devant* at ninety degrees, is thickly drawn, as the most forward leg in *écarté* is always darkened-in.



Leg Level 5: Above Ninety Degrees. The extended leg *écarté devant* is notated as high as the notator wishes. The little thick line described above, used for *écarté devant* at ninety degrees, is employed again to notate *écarté devant* above hip height. The little leg line is lengthened to the height the notator wishes the toes of the extended leg to reach.



ÉCARTÉ DERRIÈRE
(To the Back Corner)

Leg Level 1: Pointe Tendue à Terre. The right leg is extended to

the side; pointing to the figure's right back corner, while the figure faces its right front corner. Or the left leg is extended to the side, pointing to the figure's left back corner, while the figure faces the left front corner.

The toes of the extended leg rest on the ground at Leg Level 1. The figure stands on its imaginary perspective line.

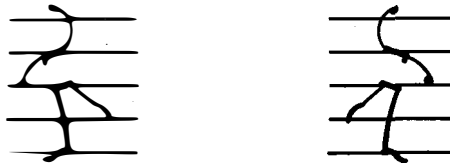
The supporting leg is drawn darker than the extended leg in *écarté derrière*. The supporting leg is the leg best seen from the audience's viewpoint.

Because the imaginary perspective line slants up to the back corner, *écarté derrière*'s extended leg is shortened at Leg Level 1. The *pointe tendue* is placed on the imaginary perspective line. The toes come to the middle of Space 1.



Leg Level 2: Twenty-five Degrees. The extended leg *derrière écarté* is now lifted to the twenty-five degree level. The supporting leg is darkened-in.

The extended leg is short. It extends straight from the hip line to the Knee Line (when at Normal Level).



Leg Level 3: Forty-five Degrees. The extended *écarté* leg is raised to forty-five degrees. The supporting leg is darkened-in. The *écarté* leg is now abnormally short, extending straight from the hip line to the middle of Space 2.



Leg Level 4: Ninety Degrees. *Écarté derrière* is now at hip height. The supporting leg is darkened-in. The *écarté* extension is drawn straight from the hip line to the middle of Space 3.



Leg Level 5: Above Ninety Degrees. The extended leg *écarté derrière* now reaches as high as desired. The supporting leg is darkened-in. *Écarté* above ninety degrees extends from the hip line to the Shoulder Line in the diagrams below.



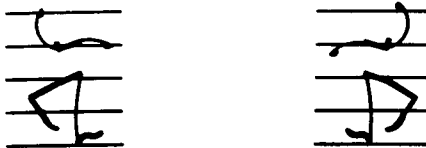
ÉCARTÉ DEVANT EN ATTITUDE

(To the Front Corner)

Leg Level 2: Twenty-five Degrees. The right leg is lifted to the side, bent in *attitude*, while facing the left front corner, or the left leg is lifted to the side, bent in *attitude*, while facing the right front corner.

The figure stands on its imaginary perspective line at all times. The lifted *attitude* leg is darker than the supporting leg, as it is the leg closest to the audience.

At the twenty-five degree level, the thigh of the *écarté* leg extends straight from the hip line to the middle of Space 2 on the Movement Staff. The calf and pointed foot are then drawn down to the middle of Space 1.



Leg Level 3: Forty-five Degrees. The pointed toes of *écarté attitude* now reach slightly below the Knee Line (when at Normal Level).

The line for the lifted thigh extends straight from the hip line to the middle of Space 2. The calf line is shortened so that the toes of the pointed foot reach directly below the Knee Line (when at Normal Level).



Leg Level 4: Ninety Degrees. *Écarté devant en attitude* is now at hip height.

Referring to page 83 of this chapter, *écarté devant* with a straight leg is illustrated. A small, dark line represents the *écarté* leg at ninety degrees.

This small, dark line is again used for *écarté devant en attitude*. The small, dark line now signifies the thigh of the *attitude* leg.

From this small, dark thigh line extends the line for the calf and pointed foot. The toes of the *attitude* leg reach the middle of Space 2. The whole lifted leg is darkened-in.



Leg Level 5: Above Ninety Degrees. The *écarté attitude* is lifted as high as desired.

On page 83 of this chapter, *écarté devant* above ninety degrees is notated. A small dark line extends from the hip line, reaching to the middle of Space 3 or higher.

Écarté devant en attitude employs this small, dark line as the line for the thigh of the lifted leg. The line extends to the middle of Space 3. The calf and pointed foot are then drawn so the toes of the *attitude* reach the Hip Line, or slightly below.



ÉCARTÉ DERRIÈRE EN ATTITUDE
(To the Back Corner)

Leg Level 2: Twenty-five Degrees. The right leg is lifted to the side, bent in *attitude*, while facing the right front corner, or the left leg is lifted to the side in *attitude*, while facing the left front corner.

The figure stands on its imaginary perspective line at all times. The supporting leg is darkened-in as it is closest to the audience.

Because the imaginary perspective line slants up to the back corner, the leg farthest from the audience, the lifted *attitude* leg, looks shorter to the viewers than it actually is. *Attitude* in *écarté derrière* is therefore notated with shorter lines.

Attitude at twenty-five degrees comes to the middle of Space 1 in almost all other positions for *attitude*. This shows the toes in an even line with the ankle of the supporting leg.

In *écarté derrière en attitude* however, the slanting of the perspective line forces the legs to shorten and the Leg Levels to rise slightly.

At twenty-five degrees the *attitude* leg is therefore extended from the hip line so the toes of the lifted leg reach slightly below the Knee Line (when at Normal Level). *This is Leg Level 2.*

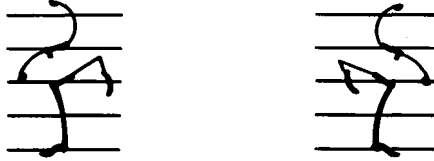


Leg Level 3: Forty-five Degrees. *Écarté derrière en attitude* now draws the thigh line of the lifted leg parallel with the Hip Line, slightly above the Hip Line (when at Normal Level). The calf and pointed foot then extend downwards to the middle of Space 2.



Leg Level 4: Ninety Degrees. The *attitude* is lifted to hip height. The supporting leg is darkened-in.

The thigh line is drawn from the hip line to the middle of Space 3. The calf and pointed foot then extend down to the Hip Line, or a little below.



Leg Level 5: Above Ninety Degrees. *Attitude écarté derrière* is now lifted as high as desired. The line for the thigh of the *attitude* leg extends from the hip line, up to the Shoulder Line (when at Normal Level). The calf and pointed foot reach down to the Hip Line.



PART IV: TORSO VARIANTS

Since *croisé*, *effacé* and *écarté* all face the front corner of the dancer's imaginary square, their Torso Variants are exactly the same.

Torso Variant 1: Standing Erect. Torso Variant 1 places the hip and shoulder lines at a slight slant when the figure faces the front corner. The two lines are parallel with themselves and the imaginary perspective line the figure stands on.



Torso Variant 2: Twisting to the Right. The figure begins by standing in fifth position right *croisé*, erect. The hips remain facing

the figure's left front corner. The upper body twists to the figure's right side.

The shoulder line is placed at an angle to the Shoulder Line (when at Normal Level). The shoulder line slants in the opposite direction to the slight slanting of the hip line.

The two slanting lines state: The hips are facing the left front corner, while the shoulders are facing the figure's right front corner.

Twisting Rule 1, stated on page 20, is applied to Torso Variant 2. The Twisting Arrow is placed to the audience's right of the figure, with the arrowhead down.



Torso Variant 3: Twisting to the Left. Torso Variant 3 is the exact opposite of Torso Variant 2. When the figure stands in left *croisé* and twists to its left side, the figure is drawn opposite to the figure above.

One can also twist to the left while still facing right *croisé*, or the figure's left front corner.

The lower body is placed in fifth position right *croisé*. The upper body twists to the figure's left side, so that the shoulders now face the figure's left *back* corner.

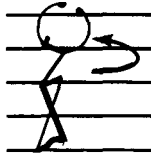
The back of the stick figure is turned to the audience. Notation of the stick figure with the back to the audience is dealt with in Chapter III.

The shoulder line is drawn at a slant to the Shoulder Line. It is opposite to the slant for the hips.

Note that a straight line is drawn from the figure's right shoulder to the figure's right hip. This line tells the reader that the figure's back is *partially* facing the audience. It is *half* of the pair of suspenders, or x, that the figure wears across its torso when facing the back wall (see Chapter III).

When the Twisting Arrow is placed to the right of the figure (audience's right), with the head of the arrow *up* (higher on the page), the figure twists to its left side. (This is Twisting Rule 3.*)

*Twisting Rules 1 and 2 stated page 20.



Torso Variant 4: Bend Side Right. The upper body bends as far side right as possible.

The hip line remains still. The shoulder line is now drawn so it is vertical to the figure's right side, in the middle of Space 3.

The figure is shown below, in Torso Variant 4, standing in both left and right *croisé*.

When the Bending-Side Arrow is placed to the right (audience's right) of the figure, the figure bends to its right side.



Torso Variant 5: Bend Side Left. Torso Variant 5 is the exact opposite of Torso Variant 4. The upper body bends as far to the left side as possible.

The figure is shown below facing both front corners, bending to its left side.

When the Bending-Side Arrow is placed to the audience's left of the figure, the figure bends to its left.



Torso Variant 6: Bending Forward. The lower body is shown below in fifth position *croisé*. The figure bends forward. The shoulder line lowers to the Knee Line. The shoulder line is still placed at a slight slant, parallel with the imaginary perspective line the figure stands on.

A single Bending-Forward Arrow, indicating bending forward, stems from the hips and points to the shoulders.



Torso Variant 7: Bending Back. The lower body is shown in fifth position *croisé*. The figure bends straight back. The shoulder line is placed behind the figure, in the middle of Space 3. The shoulder line is still placed at a slight slant, parallel with the imaginary perspective line the figure stands on.

The Bending-Back Arrow is now curved. It stems from the hips and points to the shoulders.



Intermediate levels of twisting and bending can be notated by placing the shoulder line between official Torso Variants. All Torso Variants *must* have accompanying Twisting or Bending Arrows.

CHAPTER III

THE STICK FIGURE FACING THE SIDE AND BACK WALLS

Movement Shorthand's stick figure has been considered facing the audience *en face*, straight front, and facing the front corner, in *croisé*, *effacé* and *écarté*. Now we will look at the stick figure facing both side walls, the back corners, and the back wall of its imaginary square (imaginary square discussed in the beginning of Chapter II).

PART I: FACING THE SIDE WALL

The dancer faces the side wall while dance steps are in progress. Ballet steps rarely begin facing this direction.

Facing the side wall presents the side of the body to the audience. Notation of the stick figure facing the side wall presents difficulties. An honest drawing of the side of a stick figure is a straight line!

Two Angles or Viewpoints

The stick figure can be notated on two different angles when facing the side wall. Both angles represent the figure facing the side wall squarely. Two angles of placement are used for the sake of visual clarity.

Certain poses can be easily seen when the audience views the side of the stick figure. Such positions are drawn on the Movement Staff as they appear in real life. The figure is placed facing the side wall directly.

Other positions are not seen easily from the side. One leg may hide the other, or a whole part of the body may be hidden from view, behind the figure. Such stick figures are *not* drawn facing the side wall squarely.

When a part of the body is hidden from view while facing the side wall, the figure is notated on a less extreme angle. It is now placed more open to the audience, so that all parts of the body are seen easily. The front of the stick figure essentially faces the midway

point between the figure's front corner and the figure's side wall.

Angle 1, therefore, places the stick figure *squarely* to the side wall.

Angle 2 places the stick figure facing the midway point between the front corner and the side wall.

Both Angles 1 and 2 represent facing the side wall squarely.

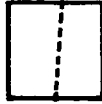
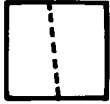
Whenever the notator has difficulty drawing the figure facing the side wall, *use Angle 2*. It is absolutely necessary in some cases to use this temporary open view of the figure, so that no misunderstandings evolve later when the notation is read.

Drawn Perspective

When notating the figure facing its side wall, a perspective line is *drawn-in*. This perspective line is a dotted or broken line that places the figure on a new ground line.

Angle 1's perspective line is drawn almost completely vertical. This gives the figure its new foot line.

FACING THE
RIGHT
SIDE WALL



FACING THE
LEFT
SIDE WALL

Angle 2's perspective line begins at the midway point between one of the front corners of the figure's imaginary square and the center line of the front wall of the square. It then extends straight back to the midway point between the opposite back corner of the figure's imaginary square and the center line of the back wall of the square.

FACING THE
RIGHT
SIDE WALL



FACING THE
LEFT
SIDE WALL

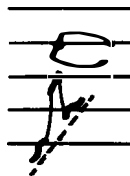
The perspective line is *drawn* when the figure faces the side wall, no matter whether Angle 1 or Angle 2 is used. No longer is the perspective line imaginary, as when the figure faces the front corner.

Every time a perspective line is drawn-in, the figure faces its side wall.

This drawn-in perspective line differentiates facing the side wall from other positions. Angle 2 could be possibly confused with facing the front corner if not drawn properly. The perspective line aids the notator and reader to decipher the difference quickly.

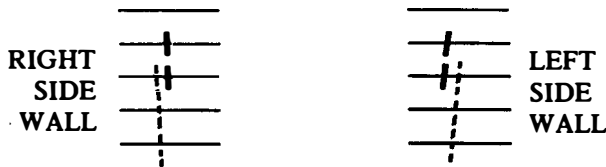
The lines of the Movement Staff remain horizontal as always. They never change. The drawn-in perspective line starts somewhat below the Staff, finishing near the Knee Line. This becomes the line for placement of the feet.

When standing with feet turned out, while facing the side wall, the foot closest to the audience extends down, possibly partially below the Foot Line. The foot farthest from the audience appears to be pointing up slightly:

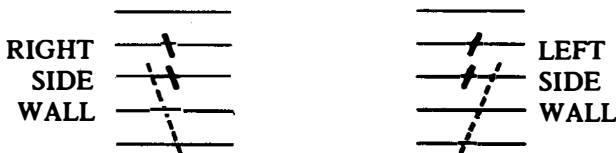


The hip line and shoulder line of the figure facing its side wall are placed on a slant, parallel with the perspective line the figure stands on.

If the figure stands on Angle 1, the hip and shoulder lines are nearly vertical.



If the figure stands on Angle 2, the hip and shoulder lines are placed on a slant, parallel to the slant of Angle 2's perspective line.



There is still exactly one space between the hip line and shoulder

line on the Movement Staff. When standing erect, in Torso Variant 1, the two lines are not only parallel with the perspective line, but also with each other.

When the figure lowers or rises, the hip and shoulder lines lower or rise on this same angle.

In review, facing the side wall requires notation from two angles. Angle 1 and Angle 2. Both angles represent a figure facing the side wall of its imaginary square.

Most important to remember is to always *draw-in* the figure's perspective line.

Positions of the Feet

All five positions of the feet can be placed facing the side wall.

First Position. The figure stands on its perspective line, at Angle 2. The heels, knees and thighs touch each other. The legs are turned-out from the hips.

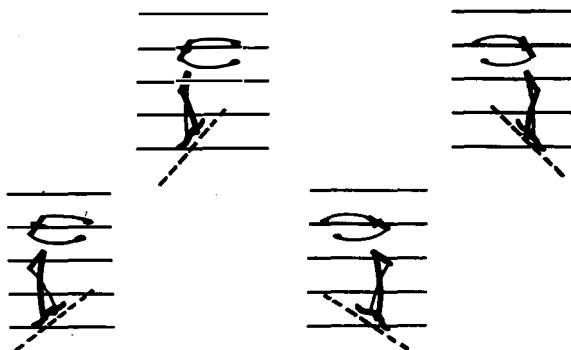


Second Position. The figure stands on its perspective line, once again at Angle 2. The legs, from the first position described previously are spread apart. There is now about one foot of distance between the heels.



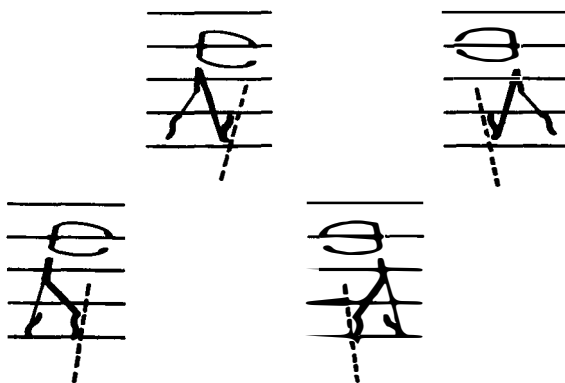
Third Position. The figure stands on its perspective line, at Angle 2. The proper Position Symbol, explained in Chapter V, is placed under the figure to clarify third position to the reader.

The leg that crosses in front is always darkened-in.



Fourth Position. The most commonly used fourth position is the closed, or crossed fourth. The heel of the front foot is in line with the toes of the back foot.

The figure stands on its perspective line, at Angle 1. The front leg is darkened-in at all times.



Fourth position *ouverte*, the more opened fourth position, should be drawn similarly to the closed fourth position diagrammed above. The Position Symbol*, placed below the figure, will differentiate between the two poses.

Grande, or large fourth position, places the front knee in Knee

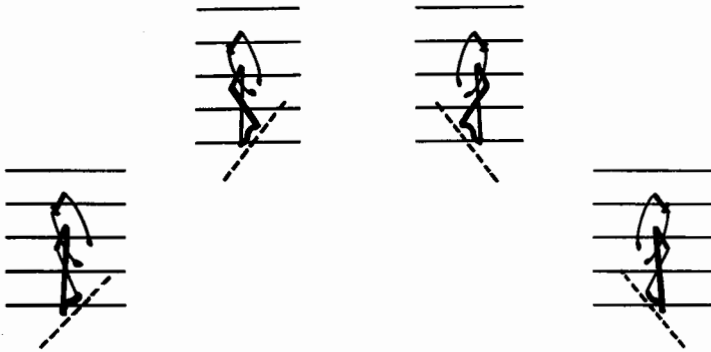
*Position Symbols described in Chapter V, page 163.

Variant 3. The upper body lowers with the leg, at Angle 2. The figure stands on the perspective line corresponding to Angle 2.



Fifth Position. The figure stands on its perspective line, at Angle 2. The leg crossed in front of the other is darkened-in.

The foot closest to the audience extends partially below the Foot Line. The foot farthest from the audience points towards the back wall.



The Arms

The arms extend from the shoulder line at all times.

When facing the side wall the shoulder line is quite slanted. Arm positions become more difficult to notate.

First Position Arms (Cecchetti). The arms are rounded with the fingertips touching the sides of the thighs.



Second Position Arms. Since any limb lifted to the side of the body while facing the side wall is difficult to draw and see, special notation is used. This is explained in detail under Arm Levels, in this section.

Second position arms will be diagrammed under Arm Levels.

Fifth Position En Bas (Cecchetti). The rounded arms are held down, with the backsides of the hands touching the fronts of the dancer's thighs.



Fifth Position En Avant (Cecchetti). The arms are held in a circle in front of the body.

This arm position can cause trouble when the figure faces the side wall. The closest arm to the audience is drawn ever so slightly longer than the back arm.



Fifth Position En Haut (Cecchetti). The arms are held rounded overhead.

Again, the arm closest to the audience is shown slightly longer than the arm farthest from the audience.

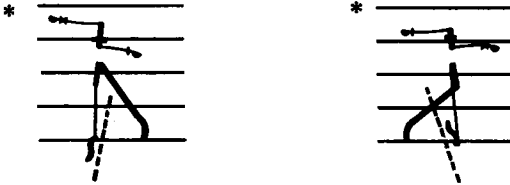


Leg Levels

À LA QUATRIÈME DEVANT
(To the Front)

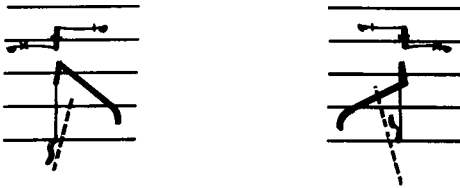
Leg Level 1: *Pointe Tendue à Terre*. The leg is extended forward to the side wall the figure faces. The pointed toes rest on the ground.

The figure stands on its perspective line at Angle 1. The forward leg, the extended leg, is darkened-in.



Leg Level 2: Twenty-five Degrees. The leg is extended forward, as shown above. It is now lifted to the twenty-five degree level.

The lifted toes reach the middle of Space 1. The perspective line is still at Angle 1.



Leg Level 3: Forty-five Degrees. The extended leg forward to the side wall is now lifted so that the toes reach the Knee Line, or slightly below. The lifted leg is darkened-in.

The perspective line is still at Angle 1.



Leg Level 4: Ninety Degrees. The extended leg to the front is raised to hip height. The line for the lifted leg runs along the Hip Line of the Staff (when at Normal Level).

*This small notation on the wrist states Rotated Positions, or turn-out/turn-in. See Chapter IV, page 145 for a detailed explanation.

The perspective line for the figure is still at Angle 1.



Leg Level 5: Above Ninety Degrees. The extended leg is now lifted above the Hip Line as far as the notator wishes. The perspective line is at Angle 1.



À LA QUATRIÈME DERRIÈRE (To the Back)

Leg Level 1: *Pointe Tendue à Terre.* The figure faces its side wall, standing on its perspective line. The angle of the perspective line is Angle 1.

The leg is extended behind the body, straight, with a pointed foot.

The supporting leg is darkened-in, as it is the leg most forward. The pointed toes rest on the Foot Line at Leg Level 1.



Leg Level 2: Twenty-five Degrees. The leg is extended in *arabesque derrière* at twenty-five degrees.

The lifted toes reach the middle of Space 1. The perspective line is still at Angle 1.



Leg Level 3: Forty-five Degrees. The extended leg behind the figure, while facing the side wall, is now lifted so the toes of the leg reach the Knee Line or slightly below.

The supporting leg is darkened-in, standing at Angle 1.



Leg Level 4: Ninety Degrees. *Arabesque derrière* is now raised to hip height. The line for the lifted leg runs along the Hip Line of the Staff (when at Normal Level).

The perspective line is at Angle 1.



Leg Level 5: Above Ninety Degrees. *Arabesque derrière* is now lifted above the Hip Line as far as the notator wishes. The perspective line is at Angle 1.



À LA SECONDE (To the Side)

The figure stands facing the side wall. It stands on its perspective line at Angle 1.

Any section of the stick figure hidden from view is impossible to draw. When the figure extends the leg closest to the audience to the side, while facing its side wall, the toes of the lifted leg point directly to the audience. The lifted leg itself is only partially seen by the viewers, if at all.

All extensions of the leg *à la seconde*, to the side, with the leg closest to the audience, while facing the side wall, are notated by placing a small bowtie-like symbol on the Movement Staff. This little bowtie is drawn by first marking an "x" on the Staff, lying on its side. The two sides of the "x" are then darkened-in.

This bowtie represents the toes of the lifted leg directed to the audience. The supporting leg, the leg farthest from the audience, is drawn-in as always.

The bowtie is placed on the Staff at the Leg Level desired.

An "x" drawn on the Staff in this manner, darkened-in on the sides, stands for a *straight* extension of the leg, to the side, *completely turned-out*, with the foot in *Foot Variant 6*.

An important point to remember is that the bowtie-like symbol is notated slightly *behind* the figure at all times. Although the bowtie stands for a leg lifted directly to the side, the symbol is not read easily if placed directly to the side, on top of the supporting leg line. It is therefore necessary to place the symbol slightly behind the figure. *It always stands for a leg lifted directly to the side.*

Leg Level 1: *Pointe Tendue à Terre*. The supporting leg stands on the perspective line at Angle 1. The leg closest to the audience is stretched to the side with the toes resting on the ground.

The small bowtie, representing the extended leg *à la seconde*, is placed on the Foot Line of the Movement Staff.



Leg Level 2: Twenty-five Degrees. The leg stretched to the side is now lifted to the twenty-five degree level. The standing leg is notated

on Angle 1's perspective line. The bowtie, representing the lifted leg to the side, is placed in the middle of Space 1 on the Staff (when at Normal Level).



Leg Level 3: Forty-five Degrees. At forty-five degrees, the toes of the lifted leg are in line with, or slightly below the Knee Line. The bowtie therefore, standing for the toes (of the lifted leg) seen by the audience, is placed directly below the Knee Line on the Staff.



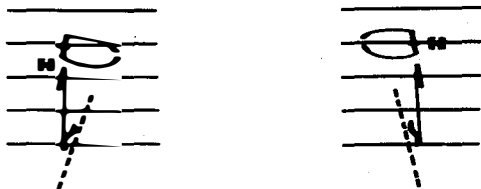
Leg Level 4: Ninety Degrees. The leg *à la seconde* is now lifted to hip height. The standing leg is placed on Angle 1's perspective line as always.

The bowtie, representing the lifted leg to the side, is placed on the Hip Line of the Movement Staff, *behind* the figure, when at Normal Level*.



Leg Level 5: Above Ninety Degrees. The bowtie is now placed above the Hip Line at the level desired:

*If the symbolized leg ever causes confusion with symbolized arms, a slender line is drawn from the hip line of the stick figure to the symbol for the leg. This makes clear that the leg symbol is connected to the hip. The symbol for the arm is left free with no connecting line.



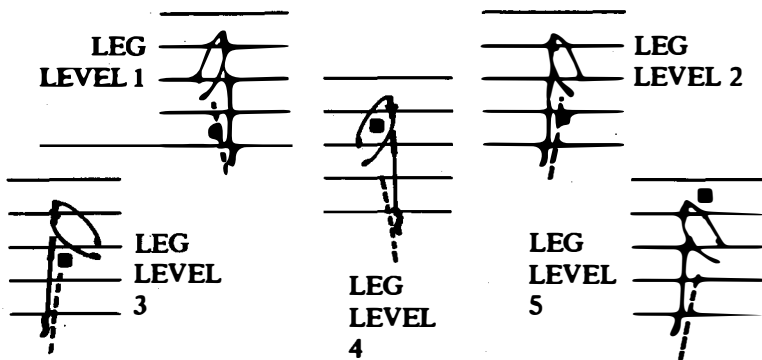
When the figure faces its side wall squarely and lifts the leg *farthest* from the audience *à la seconde*, or to the side, a small, darkened-in square is placed on the Movement Staff representing the lifted leg. This small symbol is placed on the Movement Staff at the level desired.

The supporting leg, the leg closest to the audience, stands on the perspective line at Angle 1 at all Leg Levels.

This darkened-in square stands for a *straight* extension to the side, completely *turned-out*, in *Foot Variant 6*.

The square symbol represents the leg farthest from the audience lifted *directly* to the side, while facing the side wall. The symbol is placed slightly in front of the figure when used in notation. Although it stands for a leg lifted directly to the side, it is better seen slightly *before* the figure.

The small square's Leg Levels are the same as for other symbols:



ATTITUDE DEVANT

(To the Front)

Leg Level 2: Twenty-five Degrees. The figure stands on its perspective line at Angle 1. The supporting leg is completely turned-out. The lifted leg in *attitude devant* is darkened-in at all times as it is the leg in front.

The thigh line of the lifted leg is drawn extending from the hip line to the middle of Space 2 on the Staff (when at Normal Level). The line for the calf and pointed foot then extends down, reaching the middle of Space 1.



Leg Level 3: Forty-five Degrees. The figure stands on Angle 1's perspective line. *Attitude devant* is darkened-in as it is in front of the figure.

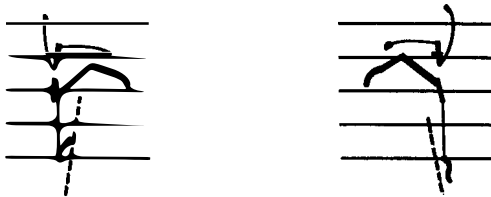
The thigh line of the *attitude* leg extends from the hip line to slightly below the Hip Line of the Staff (when at Normal Level). The calf and foot extend down so that the toes reach the Knee Line or slightly below.



Leg Level 4: Ninety Degrees. *Attitude devant* is now lifted to hip height. The thigh line extends from the hip line to above the Hip Line. The pointed toes of *attitude* reach the Hip Line or a little below.



Leg Level 5: Above Ninety Degrees. The thigh line of the lifted leg now reaches the middle of Space 3 or as high as the notator wishes.



ATTITUDE DERRIÈRE

(To the Back)

Leg Level 2: Twenty-five Degrees. The figure stands on its perspective line at Angle 1. The supporting leg is completely turned-out. The supporting leg is also darkened-in, as it is the leg most forward.

The leg farthest from the audience in *attitude derrière*, while facing the side wall, is more difficult to notate than the leg closest to the audience in *attitude derrière*.

At twenty-five degrees, the leg closest to the audience draws the thigh line from the hip line to the Knee Line on the Movement Staff. The calf and pointed foot then extend to the middle of Space 1 on the Staff.



The farthest leg from the audience draws the thigh line from the hip line, down under the hip line, so that the thigh line and the supporting leg meet at the Knee Line. The calf and pointed foot then extend behind the figure, to the middle of Space 1.



Leg Level 3: Forty-five Degrees. The figure stands on its perspective line at Angle 1. The supporting leg is darkened-in.

The leg closest to the audience draws the thigh line extending from the hip line behind the figure, reaching slightly above the Knee Line of the Staff (when at Normal Level). The calf and toes then extend along the Knee Line, or slightly below.



The leg farthest from the audience in *attitude derrière* draws its thigh line from the hip line, under the hip line, to the supporting leg line in the middle of Space 2 on the Staff. The calf and pointed foot then extend behind the figure so that the toes reach the Knee Line or slightly below.



Leg Level 4: Ninety Degrees. The figure again stands on its perspective line at Angle 1. The standing leg is darkened-in.

When the leg closest to the audience is notated, the thigh line extends from the hip line behind the figure, parallel with the Hip Line. The calf and pointed foot then are directed at an angle, crossing the Hip Line. Two styles of *attitude derrière* are shown below.



The leg farthest from the audience extends the thigh line straight behind the figure also. The line is parallel with the Hip Line, but slightly above the Hip Line. The pointed toes then reach to the middle of Space 2 on the Staff, or slightly above.



Leg Level 5: Above Ninety Degrees. The figure stands on Angle 1's perspective line.

The leg closest to the audience draws the thigh line from the hip line to the Hip Line, behind the figure. The toes then reach up to the middle of Space 3 or higher.



The leg farthest from the audience extends the thigh line from the hip line behind the figure, to the middle of Space 3, or slightly below or above. The calf and pointed foot then come to the middle of Space 2 or slightly above.



ATTITUDE À LA SECONDE

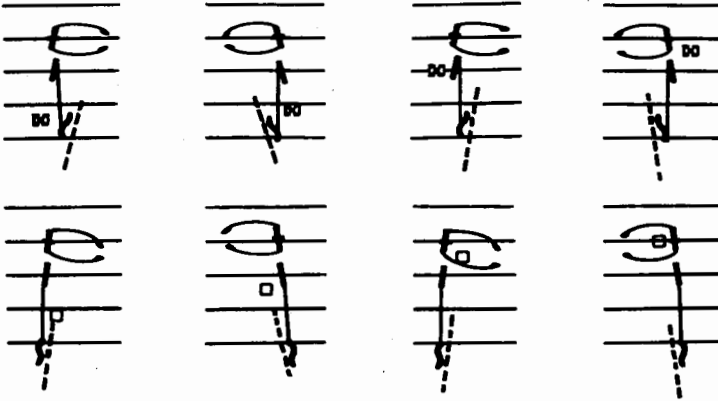
(To the Side)

The left lifted *attitude à la seconde*, to the side, while facing the side wall squarely, is notated similarly to an extended straight leg lifted to the side while facing the side wall. The same bowtie is placed on the Movement Staff when the leg being considered is closest to the audience. The same small square is placed on the Staff when the farthest leg from the audience is lifted *attitude à la seconde*.

The bowtie and small square are darkened-in when representing a *straight leg* lifted *à la seconde* while facing the side wall.

The bowtie and square are both left hollow, unfilled in the center, when symbolizing *attitude à la seconde*, turned-out, in *Foot Variant 6*.

The level of *attitude* is determined by the level of the lifted toes. The Leg Levels are the same as for a straight leg to the side while facing the side wall. Turn to page 102 of this chapter for a detailed explanation.



Arm Levels

À LA SECONDE (To the Side)

A common arm position in classical ballet is second position arms (arms held rounded, lifted to the same level at the sides of the body).

Although a true and correct second position of the arms must employ the rounded arm, Arm Variant 3, three ways of lifting the arm to the side, while facing the side wall, will now be diagrammed.

Arm Variant 2: The Stretched Arm. Any section of the stick figure hidden from view uses symbols to represent the part of the body not seen easily. The arm closest to the audience, while facing the side wall, directs the fingertips *at* the audience when lifting the arm to the side. Similar to an extended leg to the side while facing the side wall, the closest arm to the audience is represented by a darkened-in bowtie symbol on the Staff, standing for the seen fingertips of the lifted arm.

This bowtie represents the arm closest to the audience lifted to

the side *in Arm Variant 2*. See Chapter IV for notation of the Hand Variant.

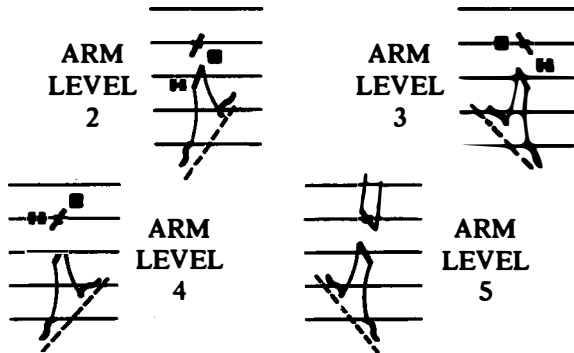
The arm farthest from the audience is represented by a small darkened-in square, placed on the Staff at the Arm Level desired. This square stands for Arm Variant 2, *à la seconde*, while facing the side wall.

The bowtie, representing the arm closest to the audience, is placed slightly *behind* the figure.

The small darkened-in square, representing the arm farthest from the audience, is placed slightly *before* the figure.

Both symbols stand for the two arms held directly to the side. The positioning of their symbols, before and after the figure, keeps the notation from looking muddled.

The Arm Levels would be as follows:



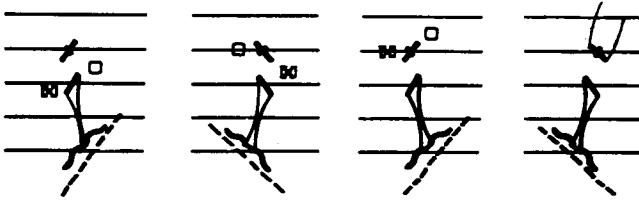
Arm Variant 1: The Relaxed Arm. The arms may also be lifted to the side in a relaxed fashion, while facing the side wall. Classical ballet uses the soft, gently held arm as often as the stretched arm.

Extension of a soft, graceful arm to the side is notated by placing the same bowtie and square (previously used for Arm Variant 2, lifted to the side) on the Staff.

The notable difference is that the bowtie and square, representing Arm Variant 1 lifted to the side while facing the side wall, are left hollow or unfilled in the center. Both symbols are not darkened-in.

See Chapter IV for notation of the Hand Variant.

The Arm Levels for Arm Variant 1 are the same as for other Arm Variants:



Arm Variant 3: The Rounded Arm. A true second position of the arms in classical ballet holds the arms in Arm Variant 3. They are both held to the side in a sweeping line, so that the elbow is slightly lower than the shoulder and the wrist is slightly lower than the elbow.

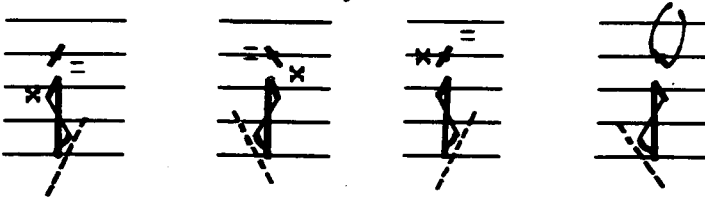
The rounded arm, Arm Variant 3, lifted to the side while facing the side wall, is notated similarly to the soft arm lifted to the side while facing the side wall. The same unfilled bowtie and square are used with one major difference.

The side lines of the bowtie are taken away to form the common "x". This "x," when placed on the Movement Staff at the proper Arm Level, stands for an arm lifted to the side while facing the side wall, in Arm Variant 3. This arm must be the closest arm to the audience. Notation of the Hand Variant is explained on page 153, in Chapter IV.

The farthest arm from the audience uses the small square again, but as the bowtie takes its sides away, so does the small square. The two parallel, horizontal lines that remain represent the arm farthest from the audience being lifted to the side in Arm Variant 3, while facing the side wall.

These two symbols, representing the arms held rounded, classically, to the side, are placed as before. The "x" is situated ever so slightly behind the figure. The two horizontal lines sit slightly before the figure. Both stand for arms held directly to the side.

The Arms Levels are as always:

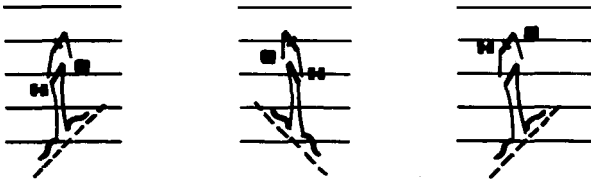


Bent Arm Levels are treated much the same when lifted to the side while facing the side wall as when lifted forward when facing the

audience. Please turn to page 53 of Chapter I for a thorough discussion of this.

When facing the side wall, with the upper arm of the figure down at the sides of the body, and the forearm and hand lifted to the side so that the fingertips of the closest arm to the audience point directly to the audience, the notation is dealt with in the same way as explained in Chapter I, page 53.

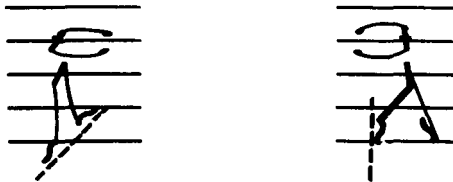
The upper arm line is drawn down at the side of the body. The symbol for the arm, a filled-in bowtie for the closest arm to the audience, and a filled-in square for the farthest arm from the audience, is then placed at the proper Arm Level, showing at which level the lifted fingertips reach.



Please turn to Chapter IV for an explanation of the Hand Variant.

Torso Variants

Torso Variant 1: Standing Erect. Torso Variant 1 places the hips and shoulders on two different angles, or slants, when the figure faces its side wall. The first placement is nearly vertical, corresponding to Angle 1's perspective line. The second placement is at less of an extreme angle, parallel with Angle 2's perspective line. Turn to page 92 of this chapter for a more thorough explanation.



Torso Variant 2: Twisting to the Right. The figure stands on its perspective line at either angle, depending on the position of the legs. The figure twists to its right side.

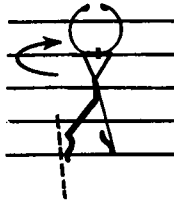
Let's consider the figure facing its right side wall (the notator's

left side). The figure twists so that its back turns to the audience somewhat.

The hips are placed on either Angle 1 or Angle 2's slant. The shoulder line is now drawn horizontally across the Shoulder Line.

A pair of suspenders, or an X, is drawn across the torso, showing that the back is to the audience (see page 116).

When the Twisting Arrow is placed to the left of the figure (audience's left), with the head of the arrow *up* (higher on the page), the figure twists to its right side. (This is Twisting Rule 4*.)



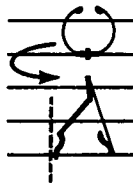
Torso Variant 3: Twisting to the Left. The figure stands on its perspective line at either angle, depending on the position of the legs. The figure twists to its left side.

Let's consider the figure facing its right side wall (the notator's left side). The figure twists so that its hips face the side wall, but the front of the figure faces the audience somewhat.

The hips are placed on either Angle 1 or Angle 2's slant. The shoulder line is now drawn horizontally across the Shoulder Line.

The arms are drawn as they are when facing the audience *en face*.

The Twisting Arrow is placed to the left of the figure (audience's left), with the arrowhead *down*. This is Twisting Rule 2, stated on page 20.



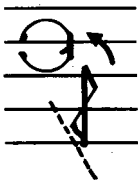
Torso Variant 4: Bend Side Right. Bending to the side while facing the side wall is almost impossible to draw if the hips and shoulders are placed on Angle 1's slant. The figure must stand,

*Twisting Rules 1 and 2 stated page 20. Twisting Rule 3 stated page 89.

therefore, on Angle 2's perspective line when notating bending to the side.

Let's again consider the figure facing its right side wall (the notator's left side). The hips are placed on Angle 2's slant. The shoulder line is now drawn completely vertical across the Shoulder Line. This shoulder line is drawn towards the notator's left side of the figure.

The Bending-Side Arrow is placed on the audience's right of the figure, pointing to the shoulder line.



Torso Variant 5: Bend Side Left. The figure must stand on Angle 2's perspective line when bending to the side while facing the side wall.

Again the figure facing its right side wall (the notator's left) will be considered. The hips are on Angle 2's slant. The shoulder line is now drawn vertical or at the opposite slant to the hip line, across the Hip Line (when at Normal Level). This shoulder line is situated *behind* the figure. Do not allow too much space between the figure and its shoulder line or it will be confused with other positions.

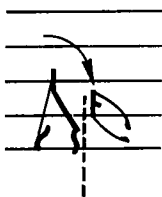
The Bending-Side Arrow is placed to the audience's left side of the figure, pointing to the shoulders.



Torso Variant 6: Bending Forward. The figure can now stand on Angle 1 or Angle 2's perspective line.

The figure bends forward as far as possible. The hips remain in place. The shoulder line is then dropped, on the same slant as the hips, to the Knee Line on the Staff (when at Normal Level).

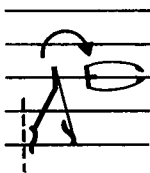
A single Bending-Forward Arrow is drawn pointing to the dropped shoulders.



Torso Variant 7: Bending Back. The figure can again stand on either Angle 1 or Angle 2's perspective line.

The figure bends back as far as possible. The hips remain in place. The shoulder line is then dropped behind the figure, on the same slant as the hips, to the Hip Line or slightly above. There is approximately one space (of the Staff) between the shoulder line and the figure. Be sure not to place the shoulder line too close to the figure, as it can appear to be Torso Variant 5!

A curved Bending-Back Arrow is then drawn pointing to the dropped shoulders.



Intermediate levels of bending can be notated at will.

PART II: FACING THE BACK CORNER

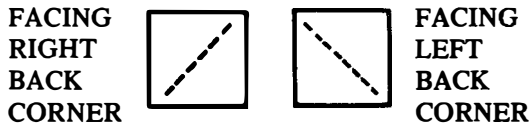
The stick figure faces the back corner of its imaginary square in *croisé*, *effacé*, or *écarté*.

IMAGINARY PERSPECTIVE

The figure stands facing the back corner of its imaginary square. This presents a three-quarter view of the back of the stick figure to the audience.

As when facing the front corner of its imaginary square, the figure is notated on an imaginary perspective line when facing its back corner. This imaginary perspective line extends from the front corner to the back corner. If the figure faces its back right corner (the notator's left side), the imaginary perspective line extends from the figure's right front corner to the figure's left back corner. If the figure faces its back left corner (the notator's right side), the

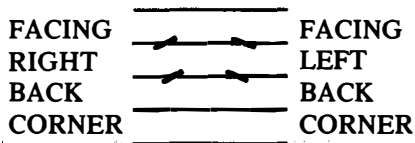
imaginary perspective line extends from the figure's front left corner to the figure's back right corner.



The imaginary perspective line is not drawn-in when notating the figure facing the back corner. The notator must *feel* the line is there.

The imaginary perspective line places the figure at a slight angle. This angle is the same angle used when the figure faces the front corner. The imaginary perspective line becomes the figure's ground line.

The hip and shoulder lines become parallel with this imaginary perspective line. They slant up ever so slightly. If the figure faces its back right corner, the two lines slant up to the right. If the figure faces its back left corner, the hip and shoulder lines slant slightly up to the left.



Four Rules

There are four important rules to remember when notating any figure with its back to the audience.

Rule 1: Suspenders. The figure's torso is left hollow, or untouched when the figure faces the audience, the front corner or the side wall. When the figure's back is turned to the audience, facing its back corner or back wall, the back of the figure is specially notated.

In the ballet classroom or rehearsal room, dancers will often wear unusual looking practice outfits. These unique get-ups seem to vary from dancer to dancer. They are mostly designed for warmth and comfort.

One of the favorite ways to keep up a pair of tights is the use of suspenders. These suspenders are devised from sewn-on bits of elastic, crossing in the back.

Costumes or any other apparel are *never* drawn on the stick figure in Movement Shorthand. The suspender idea is mentioned here without any connection with the notation of costumes. Costumes are discussed in Part IV of Chapter X.

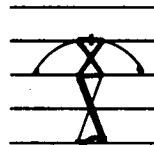
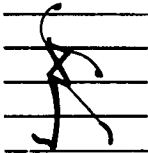
Movement Shorthand places a small pair of crossing suspenders on the back of the stick figure when the figure's back is to the audience. This large "x" fits perfectly between the hip line and shoulder line of the figure. The suspenders are drawn-in very dark, making it clear to the reader that the back of the figure is best seen by the audience.

The suspenders are drawn in the same thickness as the hip and shoulder lines.

Only when the figure's back is to the audience are suspenders placed in the torso region. The torso is otherwise left untouched in the Classical Ballet Key.



Rule 2: Darkened Back Leg. The figure's front leg is darkened-in at all times when the figure faces the audience, the front corner, or the side wall. When the figure faces its back corner or back wall, the *back* leg is darkened-in. This back leg is the leg best seen by the audience. It is back to the figure, but essentially more forward to the audience.



Rule 3: Large Parentheses. Large parentheses, extending from the Top Line of the Movement Staff to the Foot Line, are placed around a group of stick figures with their backs to the audience. All stick figures inside these parentheses must be facing the figure's back wall or back corners. Any Movement Symbols* placed between

*Movement Symbols described in Chapters VI and VII.

these stick figures are, of course, inside the large parentheses also.

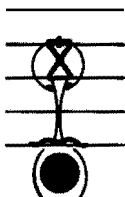


The large parentheses essentially forewarn the reader that the stick figure notation is facing the back corners or back wall. As soon as the notation switches back to facing the audience, the end parentheses is placed and notation continues as usual.

Rule 4: Position Symbol. Although Position Symbols are discussed in detail in Chapter V, it must be explained now that the Position Symbol changes when the figure faces the back corner or back wall.

The Position Symbol is a circle, the size of one space on the Movement Staff. This small circle clarifies the position of the stick figure.

When the Position Symbol stands for a stick figure with its back to the audience, a pair of small parentheses is placed around the Position Symbol. These parentheses fit perfectly around the small circle.



When drawing the stick figure facing its back corner or back wall, draw the figure as if it were *facing the audience*. Then follow the four rules pertaining to notation for facing the back corner and back wall.

Croisé

Croisé facing the back corner of the dancer's imaginary square is thought of and notated like *croisé* facing the front corner. The dancer thinks of the back corner in the same way as the front corner, essentially pretending the back corner *is* the front corner.

Therefore, when the figure faces its right back corner (the notator's left side) in *croisé*, the right leg is crossed in front. When

the figure faces its left back corner, the left leg is crossed in front. The *back* leg is always darkened-in.

POSITIONS OF THE FEET

Third Position. The figure stands on its imaginary perspective line. If the figure faces its right back corner, the right leg is crossed in front. The left leg is darkened-in.

If the figure faces its left back corner, the left leg crosses in front. The right leg is darkened-in.

First of all, the notator draws the figure *exactly* like third position *croisé* facing the *front* corner. The notator then places the pair of suspenders across the torso of the figure.



Fourth Position. The crossed fourth position is shown below. The heel of the front foot is in line with the toes of the back foot.

The figure stands on its imaginary perspective line. The back leg is darkened-in.

If the figure faces its right back corner, the right leg is in front. If the figure faces its left back corner, the left leg is in front.

The notator draws fourth position right *croisé* facing the figure's right back corner *exactly* like fourth position right *croisé* facing the front corner. The four rules for facing the back corner are then followed.



Fourth position *ouverte* is drawn similarly to the crossed fourth position. The proper Position Symbol is then placed under the figure.

Grande, or large fourth position, places the front knee in Knee Variant 3. The back leg is now darkened-in.

Follow the four rules for facing the back corner.



Fifth Position. The figure stands on its imaginary perspective line. The right leg is crossed in front while facing the right back corner, or the left leg is crossed in front while facing the left back corner.

The back leg is darkened-in. The figure is drawn *exactly* like fifth position facing the opposite front corner. The suspenders are then added to the torso area.



THE ARMS

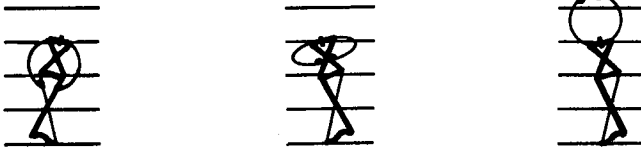
The arms extend from the shoulder line at all times.

When the figure faces its back corner, the arms are drawn similarly to the arms of a figure facing its front corner.

The arms must be drawn *first* when the figure faces its back corner or back wall. The dark suspenders are *then* drawn across the torso.

All five basic positions of the arms (described on page 58 of Chapter I) should be drawn as if the figure were facing its opposite front corner. The *darkened* suspenders placed over the torso make it clear that the arms, which are drawn lighter than the suspenders, are closest to the back wall.





Very rarely is an arm obliterated from view because of the suspenders in the Classical Ballet Key. In such instances, the suspenders can be drawn lighter or narrower, or perhaps slightly off center, to accommodate the problem.

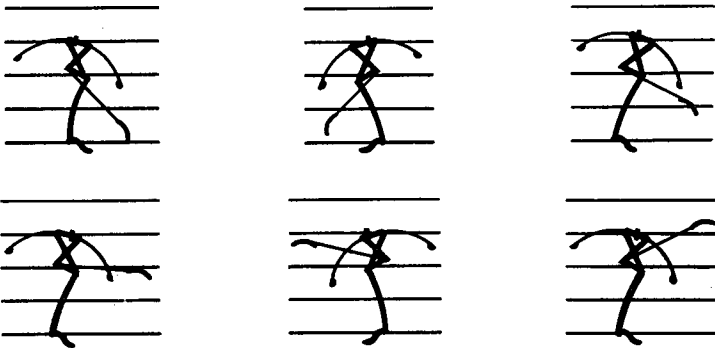
LEG LEVELS

The figure faces its back corner. It stands on its imaginary perspective line.

The figure's front leg (farthest from the audience) is lifted straight forward to the figure's back corner.

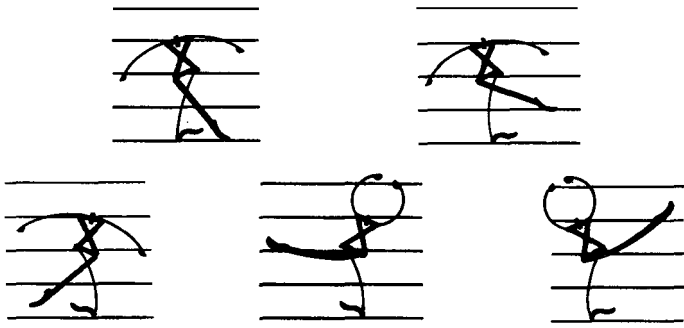
This extension *devant croisé* to the back corner is drawn similarly to an extension *derrière croisé* while facing the opposite front corner.

After the figure is drawn facing its back corner, the suspenders are placed on the torso. All four rules for facing the back corner are followed.



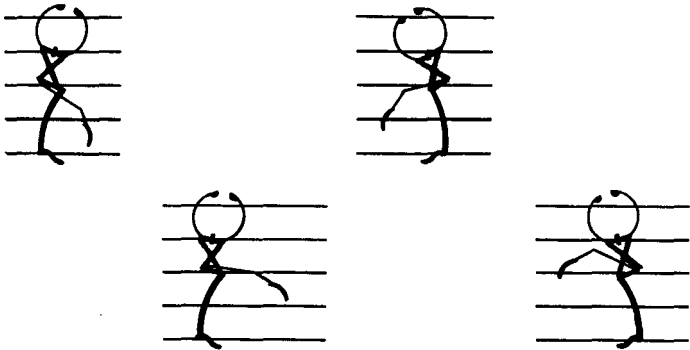
An extension *derrière croisé* while facing the figure's back corner, is drawn similarly to an extension *devant croisé* while facing the opposite front corner.

The four rules applying to the figure facing the back corner are then notated on the figure.



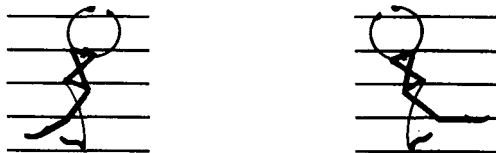
Attitude devant croisé, or *attitude lifted front*, while facing the figure's back corner is drawn similarly to *attitude derrière croisé* while facing the opposite front corner.

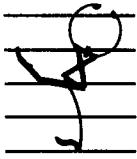
After the figure is drawn facing its back corner, the four rules for facing the back corner are followed.



Attitude derrière croisé while facing the figure's back corner is drawn similarly to *attitude devant croisé* while facing the opposite front corner.

The four rules applying to the figure facing the back corner are then notated on the figure.





Effacé

Effacé facing the back corner of the dancer's imaginary square is thought of and notated like *effacé* facing the front corner. As in *croisé*, the dancer thinks of his or her back corner as the front corner.

When the figure faces its right back corner, the left leg is crossed in front. When the figure faces its left back corner, the right leg is crossed in front.

The *back* leg is always darkened-in.

POSITIONS OF THE FEET

Third Position. The figure stands on its imaginary perspective line. If the figure faces its right back corner, the left leg is crossed in front. The right leg is darkened-in.

If the figure faces its left back corner, the right leg is crossed in front. The left leg is darkened-in.

The notator draws the figure *exactly* like third position *effacé* facing the opposite front corner. The four rules pertaining to the figure facing the back corner are then applied.



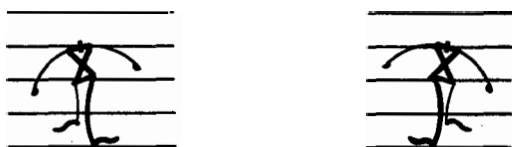
Fourth Position. The crossed fourth position is diagrammed here. The heel of the front foot is in line with the toes of the back foot.

The figure stands on its imaginary perspective line. The back leg is darkened-in.

If the figure faces its right back corner, the left leg is in front. If the figure faces its left back corner, the right leg is in front.

The notator draws fourth position *effacé* facing the figure's right back corner *exactly* like fourth position *effacé* facing the figure's left

front corner. The four rules for facing the back corner are then followed.



Fourth position *ouverte* is drawn similarly to the crossed fourth position, with the proper Position Symbol below.

Grande, or large fourth position, places the knee in Knee Variant 3. The back leg is darkened-in.



Fifth Position. The figure stands on its imaginary perspective line. The left leg is crossed in front while facing the right back corner, or the right leg is crossed in front while facing the left back corner.

The back leg is darkened-in. The figure is drawn *exactly* like fifth position facing the opposite front corner in *effacé*. The four rules pertaining to facing the back corner are then applied.



THE ARMS

Turn to page 120 for a complete explanation of notation of arm positions for a figure facing the back corner.

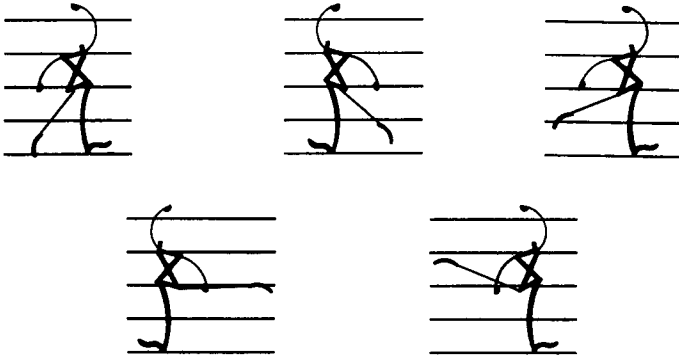
LEG LEVELS

The figure faces its back corner. It stands on its imaginary perspective line.

The figure's front leg (closest to the audience) is lifted straight forward, to the figure's back corner.

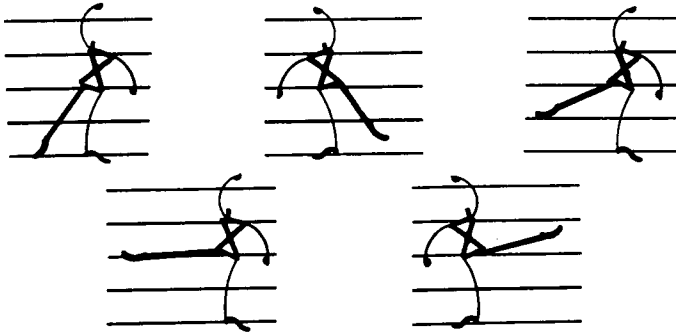
This extension *devant effacé* to the back corner is drawn similarly to an extension *derrière effacé* while facing the opposite front corner.

After the figure is drawn facing its back corner, the suspenders are placed on the torso. All four rules pertaining to facing the back corner are followed.



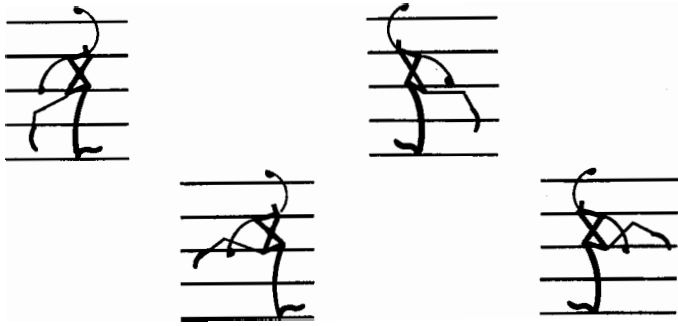
An extension *derrière effacé* while facing the figure's back corner is drawn similarly to an extension *devant effacé* while facing the opposite front corner.

The four rules applying to the figure facing the back corner are notated accordingly.



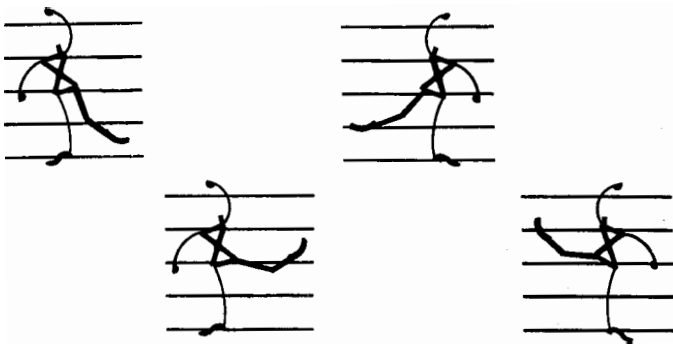
Attitude devant effacé, or *attitude* lifted to the front, while facing the figure's back corner, is drawn similarly to *attitude derrière effacé* while facing the opposite front corner.

After the figure is drawn facing its back corner, the four rules for facing the back corner are followed.



Attitude derrière effacé, while facing the figure's back corner, is drawn similarly to *attitude devant effacé* while facing the opposite front corner.

The four rules applying to the figure facing the back corner are then notated on the figure.



Écarté

Écarté facing the back corner of the dancer's imaginary square is thought of and notated like *écarté* facing the front corner. As in *croisé* and *effacé*, the dancer thinks of his or her back corner as the front corner.

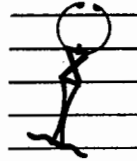
When the figure faces its right back corner, the right leg extends to the side, to the figure's left back corner. When the figure faces its left back corner, the left leg extends to the side, to the right back corner.

The leg closest to the audience is always darkened-in.

POSITIONS OF THE FEET

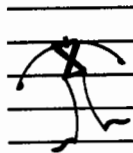
First Position. The figure stands on its imaginary perspective line. The figure faces its back corner squarely.

The notator draws the figure *exactly* like first position facing the opposite front corner. The suspenders are then placed on the torso and the remaining three rules applying to facing the back corner are notated.



Second Position. The figure stands once again on its imaginary perspective line. The legs, from the first position, described above, spread apart. There is now about one foot of distance between the heels.

The notator draws second position facing the opposite front corner. He or she then follows the four rules pertaining to a figure facing the back corner.



THE ARMS

Turn to page 120 for a complete explanation of notation of arm positions for a figure facing the back corner.

LEG LEVELS

The figure faces its back corner. It stands on its imaginary perspective line.

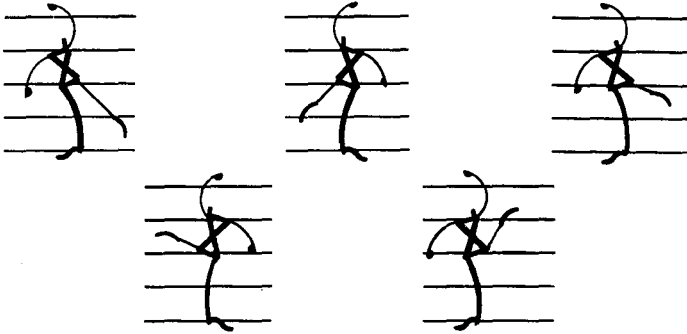
The figure's leg farthest from the audience is lifted straight to the side, pointing to the other back corner.

This is an extension *devant écarté*, while facing the back corner. It is drawn *exactly* like an extension *derrière écarté* while facing the figure's opposite front corner.

An extension *devant right écarté* facing the figure's back right corner, is drawn the same as an extension *derrière left écarté*, facing the figure's front left corner.

The supporting leg is darkened-in.

After the figure is drawn facing its back corner, the suspenders are notated across the torso. All four rules pertaining to facing the back corner must be remembered (see page 116).

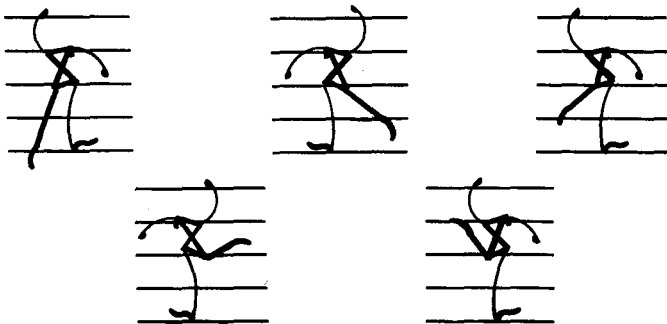


An extension *derrière écarté* while facing the figure's back corner, is drawn *exactly* like an extension *devant écarté* while facing the opposite front corner.

An extension *derrière right écarté*, facing the figure's back left corner is drawn the same as an extension *devant left écarté* facing the figure's front right corner.

The lifted or extended leg is darkened-in.

Remember the four rules for notation of a figure with its back to the audience.

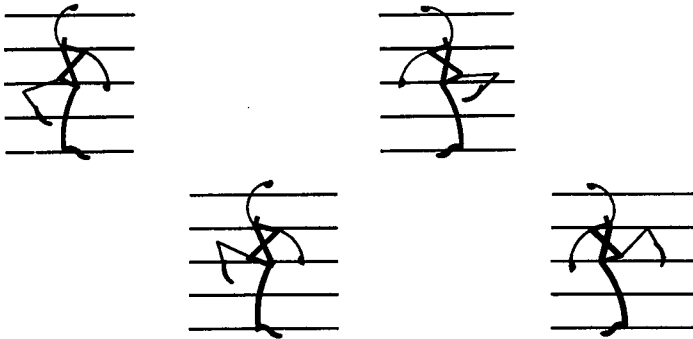


Attitude devant écarté, or a bent leg lifted side in *écarté*, while facing the figure's back corner, is drawn the same as *attitude derrière écarté* while facing the opposite front corner.

Attitude devant right *écarté*, facing the figure's right back corner, is notated like *attitude derrière* left *écarté*, facing the figure's left front corner.

The supporting leg is darkened-in.

After the figure is drawn, the four rules for facing the back corner are applied.

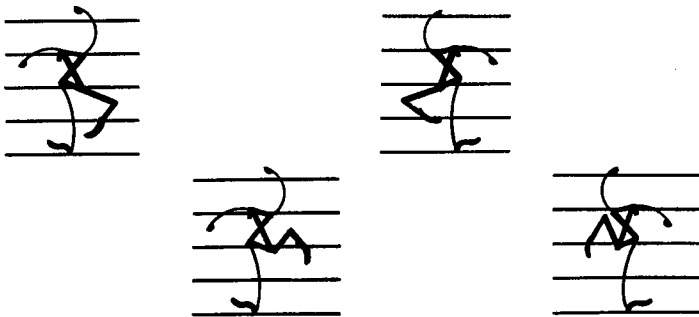


Attitude derrière écarté, while facing the figure's back corner, is drawn *exactly* the same as *attitude devant écarté* while facing the opposite front corner.

Attitude derrière right *écarté*, while facing the figure's back left corner, is drawn the same as *attitude devant* left *écarté*, facing the figure's front right corner.

The lifted *attitude* leg is darkened-in.

The four rules for facing the back corner are then applied.



Torso Variants

Torso Variant 1: Standing Erect. Torso Variant 1 while facing the back corner is the same as Torso Variant 1 facing the opposite front corner. The hip and shoulder lines slant slightly up. The two lines are parallel with themselves and the imaginary perspective line.



Torso Variant 2: Twisting to the Right. The figure is shown standing in first position facing its right back corner. The figure twists to its right side.

The hips remain facing the back corner. The shoulder line is now drawn across the Shoulder Line at the opposite slant, showing the back to the reader.

The suspenders are placed on the torso.

The Twisting Arrow is placed on the audience's left of the figure with the arrowhead up. This is Twisting Rule 4, stated on page 113.



Torso Variant 3: Twisting to the Left. The figure stands facing its right back corner. It twists to its left side.

The hips remain facing the back corner. The shoulder line is now drawn nearly vertical, as the shoulders now face the side wall.

The back is only partially seen by the audience. The suspenders, usually drawn across the torso, are now cut in half. Only one line of the X is drawn from the shoulder to the hip.

The Twisting Arrow is placed on the audience's right of the figure with the arrowhead up. This is Twisting Rule 3, stated on page 89.



Torso Variant 4: Bend Side Right. The figure is shown facing its right back corner. It bends to its right side. The hip line remains on the proper slant. The shoulder line becomes vertical, on the right side of the figure.

The Bending-Side Arrow is placed to the audience's left of the figure when the figure bends to its right, while facing the back corner. (This is the reverse of when facing front.)



Torso Variant 5: Bend Side Left. The figure is shown facing its right back corner. It bends to the left side.

The hip line remains on the proper slant. The shoulder line is vertical, on the left side of the figure.

The Bending-Side Arrow is placed to the audience's right of the figure in Torso Variant 5 when facing the back corner (the reverse of facing front).



Torso Variant 6: Bending Forward. The figure is shown facing its right back corner. It bends as far forward as possible.

The hip line remains on the proper slant. The shoulder line is dropped down to the Knee Line (when at Normal Level).

The legs are drawn darker than usual to show that the legs are seen the best by the audience. The shoulders are then obviously hiding behind the legs.

The suspenders are impossible to draw in this position. All other rules for facing the back corner are followed, however.

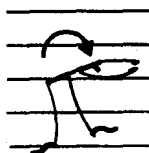
Two Bending-Forward Arrows point to the dropped shoulder line.



Torso Variant 7: Bending Back. The figure is shown facing its right back corner. It bends back as far as possible.

The shoulder line is dropped to the middle of Space 3, behind the figure. One line of the suspenders is drawn, stemming from the shoulders to the hips.

The Bending-Back Arrow is curved, pointing to the shoulder line.



PART III: FACING THE BACK WALL

The stick figure faces the back wall of its imaginary square. The figure faces the back wall *en face*, squarely, so that the back of the figure is directly facing the viewer.

As when facing the audience *en face*, straight front, the figure has no perspective line when facing the back wall. The Movement Staff's horizontal lines place the figure properly. The Foot Line is the figure's ground line once again.

Four Rules

There are four important rules to remember when notating any figure with its back to the audience. These have been stated already in detail on page 116.

Rule 1: Suspenders. An "x," the size of one space on the Staff, is placed in the torso area, representing the back of the figure, when the figure's back is to the audience. This "x" resembles a pair of suspenders.

Rule 2: Darkened Back Leg. The figure's back leg, the leg best seen by the audience, is darkened-in at all times while the figure has its back to the audience.

Rule 3: Large Parentheses. Large parentheses, extending from the Top Line of the Staff to the Foot Line, are placed around a group of stick figures with their backs to the audience.

Rule 4: Position Symbol. The Position Symbol acquires a small pair of parentheses when clarifying a stick figure facing the back wall.

When drawing a stick figure facing its back wall, draw the figure as if it were facing the audience (left and right will reverse). Then follow the four rules pertaining to notation of figures with their backs to the audience.

POSITIONS OF THE FEET

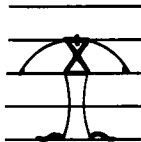
First Position. The figure stands on the Foot Line squarely. The feet are together, heels and legs touching.

The notator draws the figure *exactly* like first position facing the audience *en face*, straight front. The suspenders are then placed on the torso. All four rules pertaining to a figure with its back to the audience are followed.



Second Position. The figure stands firmly on the Foot Line. The legs, from the first position shown above, spread apart. There is now about one foot of distance between the heels.

The notator draws second position facing the audience *en face*. The suspenders are then placed on the torso and the remaining three rules for notating a figure with its back to the audience are followed.



Third Position. The figure stands on the Foot Line squarely.

The notator draws the figure *exactly* like third position facing the audience *en face*. Third position with the right leg crossed in front facing the audience, darkens-in the front right leg. Third position with the right leg crossed in front facing the back wall, darkens-in the back leg. These two positions look exactly the same.

After the figure is drawn the four rules applying to a figure facing the back wall are observed.



Fourth Position. The crossed fourth position is shown here. The heel of the front foot is in line with the toes of the back foot.

The figure stands on the Foot Line squarely. The back leg is darkened-in.

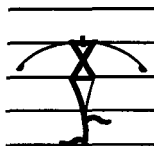
The notator draws the figure *exactly* like fourth position facing the audience *en face*.

Fourth position with the right leg front *en face* becomes fourth position with the right leg front, while facing the back wall.

After the figure is drawn the four rules pertaining to a figure facing the back wall are notated.



Fourth position *ouverte* is drawn like fourth position *ouverte* facing the audience *en face*.



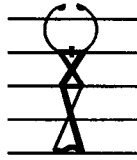
Grande, or large fourth position, places the knee in Knee Variant 3. The back leg is darkened-in.

Follow the four rules for facing the back wall.



Fifth Position. The figure stands squarely on the Foot Line. Fifth position right *en face*, facing the audience, becomes fifth position with the right leg front facing the back wall squarely.

The suspenders are then added to the torso and the remaining three rules for a figure facing the back wall are observed.

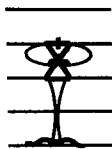


The Arms

The arms extend from the shoulder line at all times.

When the figure faces its back wall, the arms are drawn exactly as if the figure faced its audience. The arms are drawn first. The dark suspenders are then placed on the torso. Notation must be in this order, so that the arms appear to be *behind* the back of the figure.

Remember that right and left sides are now reversed. When the figure faces the audience, the figure's right side is the notator's left side. When the figure faces its back wall, the figure's right side is also the notator's right.



Very rarely is an arm obliterated from view in the Classical Ballet Key. The suspenders can be altered somewhat to accommodate any problems.

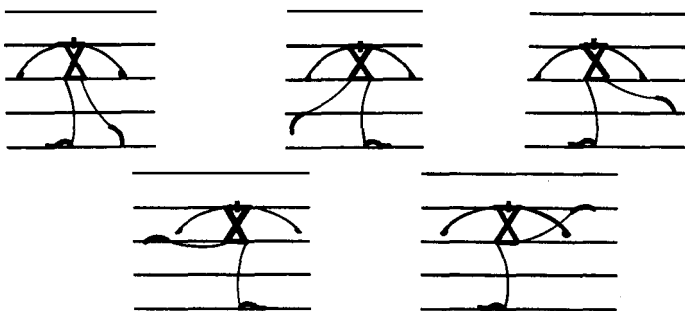
Leg Levels

À LA SECONDE (To the Side)

The figure stands on the Foot Line of the Staff. The leg is lifted straight to the side, while facing the back wall.

An extension *à la seconde*, to the side, with the right leg, while facing the back wall, is drawn *exactly* like an extension *à la seconde* with the left leg while facing the audience *en face*.

The suspenders are then placed on the torso and the remaining three rules, pertaining to a figure with its back to the audience, are followed.



À LA QUATRIÈME DEVANT (Raised Front)

The figure stands on the Foot Line. The leg is lifted straight forward, while facing the back wall. The pointed toes of the lifted leg point directly to the back wall.

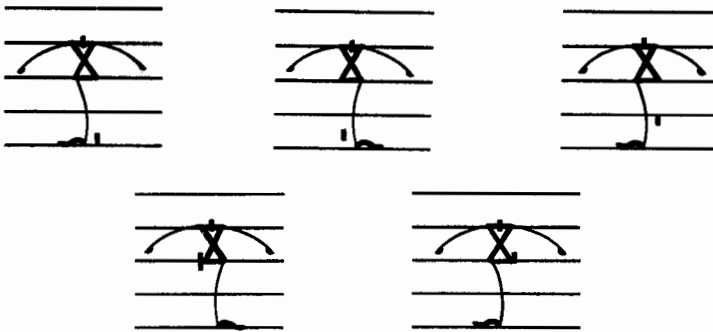
An extension *à la quatrième devant*, straight to the front, while facing the back wall, is drawn or notated *exactly* like an extension *à la quatrième derrière*, straight to the back, while facing the audience *en face*.

On page 42 of Chapter I the leg lifted *à la quatrième derrière*, or to the back, while facing the audience, is explained in detail.

A small vertical line symbolizing a *straight* leg lifted completely *turned-out* to the back wall with the foot in *Foot Variant 6* is placed on the Movement Staff at the proper level.

An extension *devant* to the back wall with the right leg is the same as *arabesque* to the back, facing the audience, with the left leg.

The suspenders are then placed on the figure's torso. The remaining three rules pertaining to a figure facing the back wall are observed.



À LA QUATRIÈME DERRIÈRE (Raised Back)

The figure stands on the Foot Line. The leg is lifted straight behind the figure, while facing the back wall. The pointed toes of the lifted leg point directly to the audience.

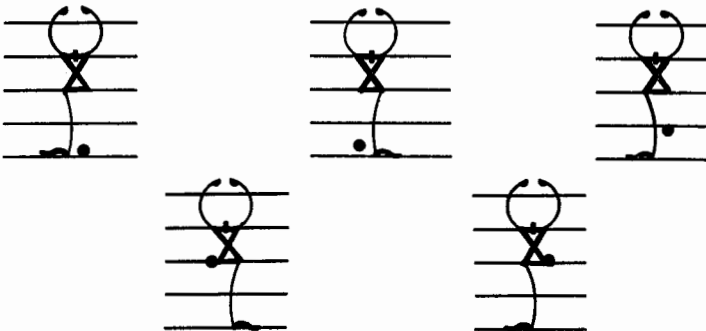
An extension *à la quatrième derrière*, straight to the back, while facing the back wall, is drawn or notated *exactly* like an extension *à la quatrième devant*, straight front, while facing the audience squarely *en face*.

On page 40 of Chapter I, the leg lifted *à la quatrième devant*, or to the front, while facing the audience, is explained in detail.

A small darkened-in dot symbolizing a *straight* leg lifted *turned-out* to the audience in *Foot Variant 6* is placed on the Staff.

An extension *derrrière*, to the back with the right leg while facing the back wall, is the same as an extension *devant*, to the front with the left leg while facing the audience.

The four rules applied to a figure facing its back wall are then followed.



ATTITUDE À LA SECONDE

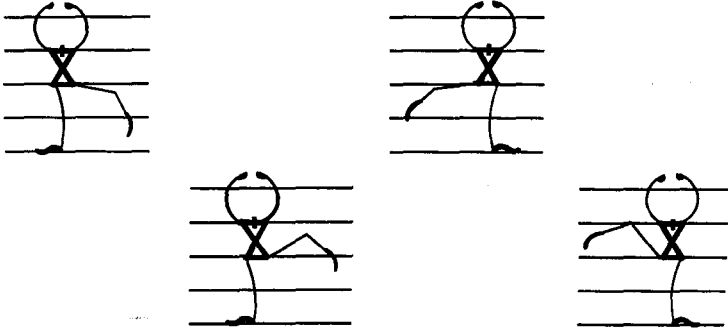
(To the Side)

Attitude à la seconde en face, or the leg lifted in *attitude* (bent) to the side while facing the figure's back wall, is drawn exactly the same as *attitude à la seconde en face* facing the audience squarely.

On page 48 of Chapter I, the leg lifted in *attitude à la seconde* while facing the audience, is described in detail.

Attitude à la seconde with the right leg while facing the back wall is drawn exactly the same as *attitude à la seconde* with the left leg while facing the audience.

The suspenders are then placed on the torso and the remaining three rules pertaining to a figure facing the back wall are notated.



ATTITUDE DEVANT

(To the Front)

Attitude devant en face, or the leg lifted in *attitude* to the front while facing the figure's back wall, is drawn *exactly* the same as *attitude derrière en face* while facing the audience squarely.

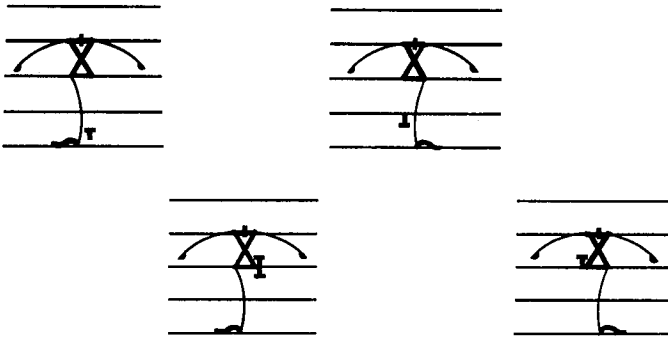
On page 49 of Chapter I, the leg lifted in *attitude derrière* while facing the audience, is described in detail.

The small, vertical line symbolizing an extension to the back wall places a horizontal line either above or below. This symbol stands for *attitude, turned-out*, in *Foot Variant 6*.

Attitude devant with the right leg while facing the back wall, is notated like *attitude derrière* with the left leg, while facing the audience.

The four rules pertaining to a figure with its back to the audience are then followed.

The Leg Levels for *attitude* are as always.



ATTITUDE DERRIÈRE

(To the Back)

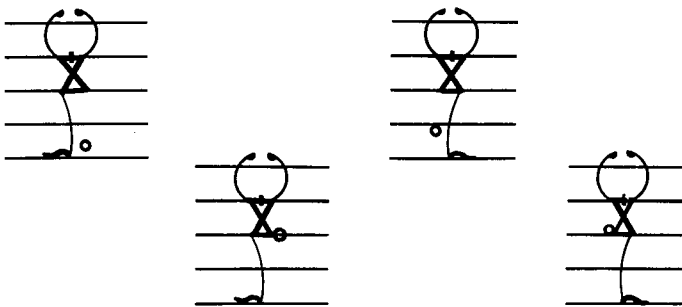
Attitude derrière en face, or the leg lifted in *attitude* to the back while facing the figure's back wall, is notated *exactly* the same as *attitude devant en face* while facing the audience squarely.

On page 49 of Chapter I, the leg lifted in *attitude devant* while facing the audience, is explained in detail.

The hollow dot, symbolizing the lifted toes directed to the audience, represents *attitude* completely turned-out, with the foot in Foot Variant 6.

Attitude derrière with the right leg facing the back wall, is notated like *attitude devant* with the left leg facing the audience.

Place the suspenders on the figure. Follow the remaining three rules for notation of a figure with its back to the audience.



Arm Levels

DEVANT

(To the Front)

The figure stands facing the back wall. Its back is to the

audience. The arm is lifted straight forward, to the back wall.

A straight arm lifted *devant*, to the front while facing the back wall, is notated *exactly* like an arm lifted straight back while facing the audience squarely.

On page 46 of Chapter I, the arm lifted *derrière*, or to the back while facing the audience, is described in detail.

A small vertical line symbolizing a straight arm lifted to the back wall is placed on the Movement Staff at the desired Arm Level.

The suspenders are placed on the torso and the three other rules pertaining to a figure facing the back wall are notated.



DERRIÈRE

(To the Back)

The figure stands facing the back wall. The arm is lifted straight behind the figure, *to* the audience.

A straight arm lifted *derrière* to the back with fingertips directed to the audience, is notated *exactly* like an arm lifted straight front while facing the audience.

On page 45 of Chapter I, the arm lifted *devant*, to the front while facing the audience, is described in detail.

A small filled-in dot is placed on the Staff at the necessary Arm Level.

The four rules for a figure facing the back wall are then applied.



SOFT ARMS

The arm lifted softly forward to the back wall, as the figure stands facing the back wall, is notated *exactly* like a soft, graceful arm lifted behind the figure as it faces the audience.

Turn to page 52 of Chapter I for an explanation of a soft arm lifted to the back, facing the audience.

A vertical line is notated with a small horizontal line above or below, placed on the Staff at the desired Arm Level.

The four rules for facing the back wall are then followed.



The arm lifted softly behind the figure as it faces its back wall, is notated *exactly* like a soft, graceful arm lifted in front of the figure as it faces the audience.

Turn to page 51 of Chapter I for an explanation of a soft arm lifted to the front, facing the audience.

A small unfilled dot is placed on the Staff at the desired Arm Level.

The four rules for facing the back wall are then applied.



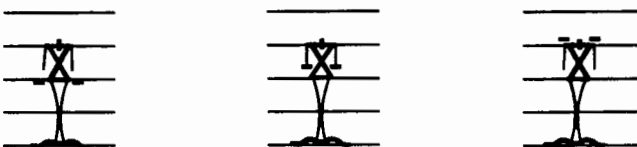
BENT ARMS

Arms bent forward at the elbow (Arm Variants 4, 5, and 6) are notated differently when facing the back wall than when facing the audience.

The upper arm is drawn as a straight line at the side of the body.

When facing the audience a dot is placed at the end of the upper arm line (see page 53).

When facing the back wall, a small horizontal line is placed at the proper Arm Level, symbolizing the lifted forearm, directed to the back wall.



Torso Variants

Torso Variant 1: Standing Erect. Torso Variant 1 while facing the back wall is the same as Torso Variant 1 facing the audience *en face*, squarely. The hip and shoulder lines are drawn horizontally across the Hip and Shoulder Lines (when at Normal Level). The two lines are parallel.



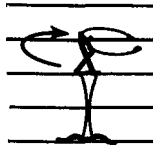
Torso Variant 2: Twisting to the Right. The figure is shown in first position. It faces the back wall, twisting to its right side.

The hips remain horizontal, on the Hip Line.

The figure is drawn similarly to a figure facing the audience, twisting to its right side. The shoulder line crosses the Shoulder Line at an angle, almost vertical.

The suspenders are then placed on the torso as best as possible.

The Twisting Arrow is placed on the left side of the figure (audience's left), with the arrowhead up (Twisting Rule 4).



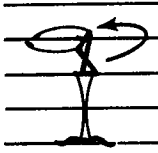
Torso Variant 3: Twisting to the Left. The figure is shown in first position. It faces the back wall, twisting to the left.

The hips remain horizontal on the Hip Line.

The figure is drawn similarly to a figure facing the audience, twisting to its left side. The shoulder line crosses the Shoulder Line at an almost vertical angle.

The suspenders are then placed on the torso as best as possible.

The Twisting Arrow is placed on the right side of the figure (audience's right), with the arrowhead up. This is Twisting Rule 3, also stated on page 89.



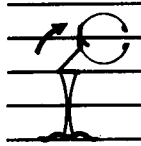
Torso Variant 4: Bend Side Right. The figure stands in first position on the Foot Line. It faces the back wall, bending to the right side.

The hips remain horizontal on the Hip Line.

The figure is drawn *exactly* like a figure facing the audience, bending to its left side. The shoulder line is placed vertically across the Shoulder Line, at the right side of the figure.

One-half of the suspenders, a line from the hip to the shoulder, is drawn across the torso.

The Bending-Side Arrow, on the left of the figure, points to the shoulder line.



Torso Variant 5: Bend Side Left. The figure stands in first position, facing the back wall. It bends to the left side.

The hips remain horizontal on the Hip Line.

The figure is drawn *exactly* like a figure facing the audience, bending to its right side. The shoulder line is placed vertically across the Shoulder Line at the left side of the figure.

One-half of the suspenders, a single line, is drawn across the torso.

The Bending-Side Arrow on the right of the figure points to the shoulder line.



Torso Variant 6: Bending Forward. The figure faces its back wall in first position and bends forward as far as possible.

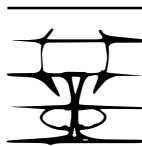
The hip line remains on the Hip Line as usual. The shoulder line is dropped to the Knee Line (when at Normal Level).

The legs are drawn darker than usual to show that the legs are in front of the shoulder line (from the audience's viewpoint). The shoulders are then obviously hiding behind the legs.

The suspenders are impossible to draw in this position. All other rules for facing the back wall are followed, however.

When notating Torso Variant 6 *en face*, facing the back wall, two Bending-Forward Arrows are used.

One arrow is placed on the right side of the figure. One arrow is placed on the left side of the figure. These two arrows curve outwards from the body. They point to the shoulders, at the Knee Line.

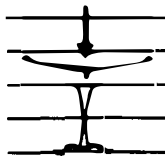


Torso Variant 7: Bending Back. The figure faces its back wall and bends back as far as possible.

The hip line remains on the Hip Line as usual. The shoulder line is dropped to the middle of Space 3, or slightly lower.

One Bending-Back Arrow is used when the figure faces the back wall in Torso Variant 7. It is completely straight, pointing to the dropped shoulder line.

The suspenders cannot be notated on the torso in this exceptional position. The other three rules pertaining to a figure facing the back wall are applied, however.



CHAPTER IV

TURN-OUT/TURN-IN

Movement Shorthand's stick figure has now been described and diagrammed facing the audience *en face*, facing the front corner in *croisé*, *effacé*, and *écarté*, facing the side wall, facing the back corner in *croisé*, *effacé*, and *écarté*, and facing the back wall *en face*. It has been considered facing all official directions in the Classical Ballet Key.

One small but important detail concerning the notation of the stick figure has not yet been mentioned in the first three chapters. Rotated Positions of the legs and arms, more commonly termed turn-out and turn-in must be remembered in Sutton Movement Shorthand. Without this final notation the stick figure is incomplete.

Do not confuse Rotated *Positions* with rotation movements. Rotated Positions, or turn-out and turn-in are the positions of the legs or arms *arrived at* by the motion of rotation.

The motion of rotation (passing from one Rotated Position to the next Rotated Position) is notated through special Movement Symbols, described on page 181 of Chapter VI.

Two Different Keys

In classical ballet one Rotated Position is used constantly: *turn-out*. In the traditional form of classical ballet the legs are turned-out for every step and every pose. Both legs are turned-out as much as possible, from the hip joint.

Turn-in was not in the ballet dancer's vocabulary for generations. Only recently, since the development of modern dance, has turn-in of the legs been incorporated in ballet choreography.

Not only has turn-in crept into present day ballets, but a new style of teaching in the ballet classroom has developed. Turn-in of the legs can occasionally be used to limber the joints and add variety to exercises.

Two separate dance forms, classical ballet and modern dance, are influencing each other. Classical ballet has borrowed turn-in of the legs. Modern dance often uses turn-out of the legs.

To notate *classical* ballet, the Classical Ballet Key is used. The Classical Ballet Key is designed for the traditional *turned-out* form of classical ballet. Notation of turn-in of the legs is therefore not described in this book, Book I.

To notate *modern* ballet using a combination of turn-out and turn-in, the notator should consult the Modern Dance Key. All Rotated Positions of the legs, including turn-in, will be dealt with in Book II, The Modern Dance Key.

In Book I, as mentioned, Rotated Positions of the legs are not described. All Rotated Positions of the *arms* will be explained and diagrammed in detail in this chapter, however. Even though Rotated Positions of the arms are rarely used in classical ballet, the occasion arises often enough to warrant their inclusion in the Classical Ballet Key.

PART I: THE LEGS

The Rotated Position of a standing leg, that is, a leg with the weight of the body upon it, is determined by the way the foot of the standing leg is drawn.

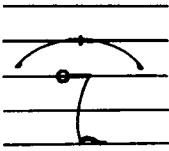
The Rotated Position of a lifted leg, a leg without the weight of the body upon it, is notated by special notation at the ankle or foot of the leg concerned.

In the Classical Ballet Key both standing legs and lifted legs are *turned-out*.

Turned-out standing legs are diagrammed throughout all the chapters in this book. The foot is drawn turned-out and it is *assumed* that the leg as a whole turns out completely *from the hip joint*.



Turned-out lifted legs are also diagrammed throughout this book. *No special notation* is added to a lifted leg that is turned-out completely *with the foot held in Foot Variant 6*.



If the lifted leg is lifted in the natural position, or turned-in, special notation *must* be added to the ankle of the leg. All Rotated Positions of the legs will be listed and explained in detail in Book II, *The Modern Dance Key*.

PART II: THE ARMS

All Rotated Positions of drawn arms and symbolized arms are listed in two charts at the end of this chapter. The text of this section will simply be a detailed description of the information listed on these pages (pages 160 and 161).

Note that the rounded, classical ballet arm, Arm Variant 3, is *exempt* from all Rotated Positions. Please turn to page 162 for an explanation.

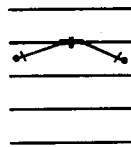
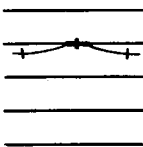
Drawn Arms

There are four Rotated Positions of the arm. When the arm can be drawn, four simple rules must be remembered.

Rule 1: Natural. Neither turned-out nor turned-in. The arm hangs naturally at the side of the body. The palm of the hand faces in to the body.

When the arm is lifted to the side, in this natural position, the palm of the hand faces the ground.

The arm, under Rule 1, slashes a single line across the wrist of the arm concerned.



Rule 2: Partial Turn-Out. The arm is rotated outwards only halfway. Considering the figure facing the audience, the arm is turned so the palm of the hand faces the audience, when the arm is held to the side.

The arm, under Rule 2, places an “x” at the wrist of the arm concerned.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible. Considering an arm held to the side of the body, the palm of the hand faces the ceiling.

The arm, under Rule 3, places no special notation on the arm line. The arm is drawn with its proper Hand Variant. That is all.



Rule 4: Turn-In. The arm is rotated inwards. Considering an arm held to the side of the body, the palm of the hand faces the back wall (when facing the audience).

The arm, under Rule 4, slashes a double vertical line across the wrist of the arm concerned.



These four Rotated Positions evolve from rotation of the shoulder joint. The elbow and wrist lock and turn-out or turn-in with the shoulder, *as a unit*.

Rotated Positions must be notated on all arms at all times. The one exception to this rule is discussed at the end of this chapter.

Drawing of the Hand Variant at the end of the arm line is very important. Hand Variants 2, 3 and 5, in particular, present a visual picture of the Rotated Position. Their notation must take special consideration.

HAND VARIANT 2

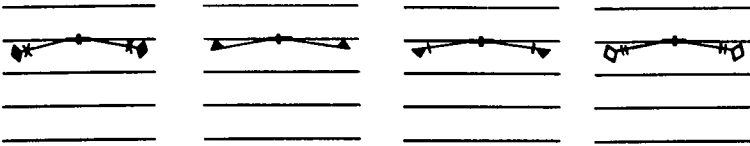
Hand Variant 2 gives the visual effect of turn-out and turn-in by placing a triangular palm on the end of the arm line. This triangular palm points in the direction the palm of the hand faces.

If the palm of the hand faces the ground, the triangle is placed *below* the arm line, pointing down.

If the palm of the hand faces the ceiling, the triangle is placed above the arm line, pointing up.

If the palm of the hand faces directly out from the center of the body, a double triangle is placed on the arm line. One triangle sits on top of the arm line. One triangle sits beneath the arm line. This diamond is darkened-in.

If the palm of the hand faces in to the center of the body, an unfilled or hollow diamond is placed on the end of the arm line.



HAND VARIANT 3

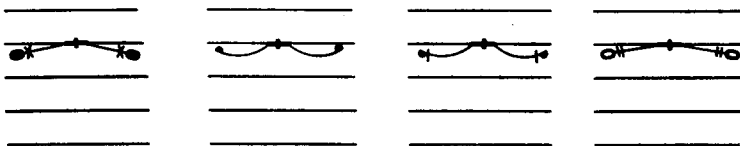
Hand Variant 3 gives the visual effect of turn-out and turn-in by placing an oval palm on the end of the arm line. This oval palm points or is directed in the direction the palm of the hand faces.

If the palm of the hand faces the ground, the oval palm is placed below the arm line, directed down.

If the palm of the hand faces the ceiling, the oval palm is placed above the arm line, directed up.

If the palm of the hand faces out from the center of the body, a double oval palm is placed on the arm line. One oval palm sits on top of the arm line. One oval palm is beneath the arm line. This larger oval is darkened-in.

If the palm of the hand faces in to the center of the body, a hollow, larger oval is placed at the end of the arm line.



The basic arm positions in classical ballet employ the rounded, classical arm, Arm Variant 3. The classical ballet hand, Hand Variant 3 is placed on this rounded line, adhering to the previously stated rules.

One exception to these rules must be made in the Classical Ballet Key. It is the *only* exception made regarding placement of the oval palm.

The arm position fifth *en avant* (Cecchetti), also called first position (Vaganova), is described and diagrammed on page 59 of Chapter I. The arms are held curved in front of the body.

In this one (and only!) instance, the dark oval palm is placed *above* the arm line, even though the palms of the hands actually face into the center of the body. This is for a *visual effect*.

The arms are curved fairly low, so that the reader views the arms from an unusual perspective. The palms, though above, appear to be facing *in* to the figure.

All other arm positions take the hollow, oval palm when the hands face in.



HAND VARIANT 5

Hand Variant 5, the flexed hand, places the hand in one of the other four Hand Variants. The wrist then flexes either up or down.

Hand Variant 5 is actually not a Variant of the Hand but a Variant of the Wrist. The wrists bends or changes. The hand must follow. It is listed as a Hand Variant in Movement Shorthand only because the dancer usually thinks of the hand and wrist as a unit.

Hand Variant 5 therefore has two parts: Flexed Up and Flexed Down.

Hand Variant 5 must be thought of differently than other Hand Variants. Hand Variants 1, 2, 3, and 4 have symbols representing them. These symbols, along with their Rotated Positions, remain the same no matter where the figure faces.

Hand Variant 5, however, must also show whether the hand flexes up or down. A vertical line stemming from the end of the arm line represents the flexed hand. It is directed in the direction the fingers of the flexed hand point.

The symbol for the Hand Variant is then placed on this small vertical line. Hand Variant 5 therefore shows the *Hand Variant* used and the *direction* of flexing.

Notation of Rotated Positions is *extremely* important for Hand Variant 5. Turn-out and turn-in saves confusion when the vertical line could easily represent either flexed up or flexed down.

FLEXED UP

Hand Variant 1, the natural hand, places a thickly drawn vertical line at the end of the arm line, when in Hand Variant 5.



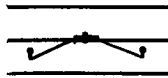
Hand Variant 2, the flat hand, places its triangular palm onto this vertical line. It points out.



Hand Variant 3, the classical ballet hand, places its oval palm on this vertical line at the end of the arm. It also directs out from the center.



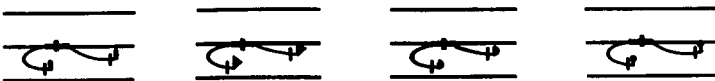
Hand Variant 4, the fist, draws a thinner, shorter vertical line at the end of the arm line. On top of the vertical line is placed a small dot for the fist.



The four rules governing Rotated Positions of the arm are then applied to the flexed hand's wrist.

Rule 1: Natural. Neither turned-out nor turned-in.

The arm, in Hand Variant 5, under Rule 1, slashes a single line across the wrist of the arm concerned.



Rule 2: Partial Turn-Out. The arm is rotated outwards only halfway.

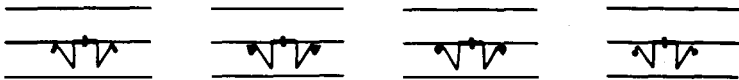
The arm, in Hand Variant 5, under Rule 2, places a small "x" at the wrist of the arm concerned.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

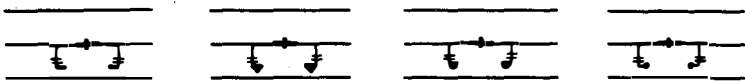
The arm, in Hand Variant 5, under Rule 3, places no special notation on the arm line. The hand is drawn flexed up at the wrist. That is all.

When the arm is completely turned-out, the fingers are directed down.



Rule 4: Turn-In. The arm is rotated inwards.

The arm, in Hand Variant 5, under Rule 4, slashes a double vertical line across the wrist of the arm concerned.

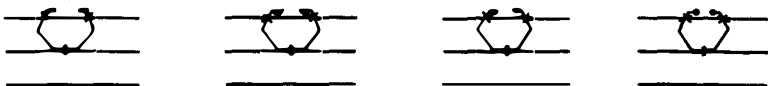


FLEXED DOWN

The flexed hand is now directed in the opposite direction. If the arm is held to the side naturally, the fingers of the flexed hand will point downward. This position is governed by Rule 1, Natural.



Rule 2: Partial Turn-Out, takes an "x" at the wrist of the arm. Draw the direction of the flexing as seen.



Rule 3: Complete Turn-Out, places no special notation on the arm line. The fingers point to the ceiling when the arm is held to the side.



*This position will be given special consideration in Book II. The Modern Dance Key.

Rule 4: Turn-In, places a double vertical line across the wrist concerned.

When drawing turn-in with the hand flexed downwards, complications in drawing arise. In Book II, *The Modern Dance Key*, these details will be explained fully.

Symbolized Arms

Any arm lifted so that it disappears from view is represented by a symbol, placed on the Movement Staff.

The four rules pertaining to Rotated Positions of the arm, as described on pages 147 and 148 can be applied to all arms *actually drawn* by the notator.

These four rules are adapted specially when the arm is represented by a symbol.

The Hand Variant of the symbolized arm is the determining factor for the kind of notation used to show Rotated Positions.

HAND VARIANT 1

Rule 1: Natural. Neither turned-out nor turned-in.

When a symbol represents the arm, a tiny, vertical line is placed on the outside of the symbol.



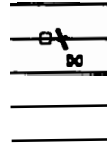
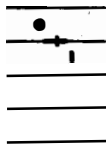
Rule 2: Partial Turn-Out. The arm is rotated outwards only halfway.

When the arm is symbolized, a tiny "x" is placed on the outside of the symbol.



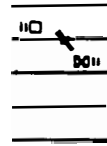
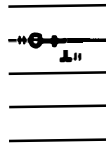
Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

When a symbol represents the arm, again no special notation is added to the symbol. The symbol stands alone.



Rule 4: Turn-In. The arm is rotated inwards.

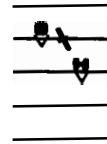
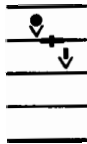
When the arm is symbolized, two tiny vertical lines are placed on the outside of the symbol.



HAND VARIANT 2

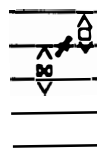
Rule 1: Natural. Neither turned-out nor turned-in.

When a symbol represents the arm, a small, sharply pointed line looking like the letter “v” is placed *under* the symbol concerned. The point of this “v” points downward as the palm faces downward.



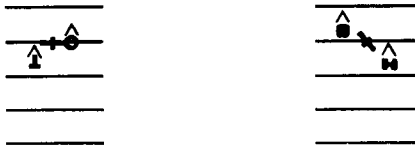
Rule 2: Partial Turn-Out. The arm is rotated outwards only halfway.

When the arm is symbolized, a small, sharply pointed letter “v” is placed both above and below the symbol concerned.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

When a symbol represents the arm, a sharply pointed letter “v” is placed *above* the symbol concerned.



Rule 4: Turn-In. The arm is rotated inwards.

When the arm is symbolized, the sharply pointed letter “v” is placed on the outside of the symbol, pointing out from the body.



HAND VARIANT 3

Rule 1: Natural. Neither turned-out nor turned-in.

When the arm is symbolized, a small, curved line representing an oval is placed *under* the symbol concerned. The arc of the curved line is directed downward, as the palm faces downward.



Rule 2: Partial Turn-Out. The arm is rotated outwards, only halfway.

When the arm is symbolized, a small, curved line is placed both above and below the symbol concerned.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

When the arm is symbolized, a small, curved line is placed *above* the symbol concerned.



Rule 4: Turn-In. The arm is rotated inwards.

When the arm is symbolized, the small, curved line is placed on the outside of the symbol. The arc of the curve is directed out from the center line of the body.



HAND VARIANT 4

Rule 1: Natural. Neither turned-out nor turned-in.

When a symbol represents the arm, a tiny dot is set *beneath* the symbol. This dot represents the fist.



Rule 2: Partial Turn-Out. The arm is rotated outwards only halfway.

When the arm is symbolized, a tiny dot is placed both above and below the symbol concerned.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

When a symbol represents the arm, the small dot, representing the fist, is placed *above* the symbol concerned.



Rule 4: Turn-In. The arm is rotated inwards.

When the arm is symbolized, the dot standing for the fist is placed on the outside of the symbol.



Notation of Rotated Positions of an arm in Hand Variant 4 applies not only for the fisted hand, but also for the hand with fingers held in Finger Positions 3, 4, and 5.

When the arm is drawn by the notator these finger positions are notated as described on pages 27 and 28 of Chapter I.

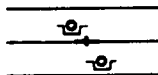
When the arm is symbolized, the arm is notated as described above. The number for the finger held up is then placed neatly beside this notation. It is up to the notator to place this little number as well as possible under the circumstances.



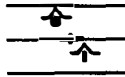
HAND VARIANT 5

When the arms is symbolized the flexed-up hands take different forms.

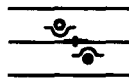
Hand Variant 1, the natural hand, is represented by a small, three-sided box with two horizontal lines, one on each end of the box. The horizontal lines stand for *flexing up*.



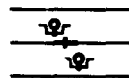
Hand Variant 2, the flat hand, is represented by a small letter “v” with two horizontal lines, one on each end of the “v”. Once again, the two horizontal lines stand for *flexing up*.



Hand Variant 3, the classical ballet hand, is represented by a small curved line with two horizontal lines, one on each end of the curve. The horizontal lines stand for *flexing up*.



Hand Variant 4, the fist, is represented by a tiny ball standing for the fist. From the ball are drawn two lines to the side. These two lines then change direction, forming a three-sided box. Two horizontal lines, standing for *flexing up*, are then placed at the ends.



These four rules for Rotated Positions are then followed:

Rule 1: Natural. Neither turned-out nor turned-in.

The symbolized arm places the notation for Hand Variant 5 *under* the symbol.



Rule 2: Partial Turn-out. The arm is rotated outwards only halfway.

The symbolized arm places the notation for Hand Variant 5 both above and below the symbol, when under Rule 2.



Rule 3: Complete Turn-Out. The arm is rotated outwards as far as humanly possible.

The symbolized arm places the notation for Hand Variant 5 *above* the symbol concerned when under Rule 3.

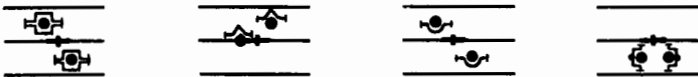


Rule 4: Turn-In. The arm is rotated inwards.

The symbolized arm places the notation for Hand Variant 5 on the *outside* of the symbol.



The flexed-down hand uses the same symbols to show Rotated Positions of symbolized arms as the flexed-up hand. A tiny, vertical line is then drawn at both ends of the symbol. This small line stands for flexing *down*.

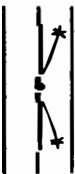


Turn-out/turn-in is the most difficult notation in all of Movement Shorthand. Most of the Rotated Positions are rarely used. Those used frequently will be learned quickly.

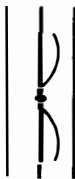
For your convenience Rotated Positions of the arms have been listed on the following two pages.

**ROTATED POSITIONS
OF
DRAWN ARMS**

**PARTIAL
TURN-OUT**



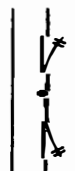
**COMPLETE
TURN-OUT**



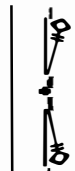
NATURAL



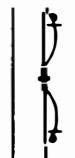
TURN-IN



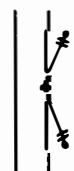
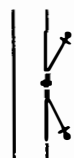
HAND VARIANT 1



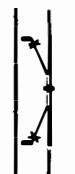
HAND VARIANT 2



HAND VARIANT 3



HAND VARIANT 4



HAND VARIANT 5

* This position will be given special consideration in Book II, The Modern Dance Key.

**ROTATED POSITIONS
OF
SYMBOLIZED ARMS**

ROTATED POSITIONS OF SYMBOLIZED ARMS	PARTIAL TURN-OUT	COMPLETE TURN-OUT	NATURAL	TURN-IN
HAND VARIANT 1				
HAND VARIANT 2				
HAND VARIANT 3				
HAND VARIANT 4				
HAND VARIANT 5 (Flexed Up Only)				

PART III: AN EXCEPTION — ARM VARIANT 3

Arm Variant 3, the rounded, classical ballet arm, described on page 23 of Chapter I is the most commonly used Arm Variant in the Classical Ballet Key. It is the only Arm Variant in Sutton Movement Shorthand that *does not* have Rotated Positions.

From Arm Variant 1, the natural or relaxed arm, the upper arm muscles are employed to project the elbow out to the side. The arm does *not* rotate in the shoulder socket to do this. It remains natural, or unrotated.

The lower arm then rotates outwards, from the elbow joint. The combination of an unturned-out shoulder joint and a slightly turned-out elbow joint creates the rounded arm, Arm Variant 3.

Notation of Rotated Positions, or turn-out/turn-in, is designed for all Arm Variants that can remain relatively *unchanged* while rotating. Turn-out and turn-in stems from the shoulder joint. The rest of the arm essentially locks, remaining in the same position.

Arm Variant 3, however, has difficulty remaining rounded if the upper arm is allowed to turn-out or turn-in. The placement of the rounded arm is destroyed by rotation of the shoulder joint.

Arm Variant 3, therefore, does not have Rotated Positions. It has no need for them. The upper arm remains natural. The lower arm turns-out slightly from the elbow. This rounding is represented by a circular line.

No Rotated Position notation is placed on this circular arm line. The oval palm, Hand Variant 3, is placed on the arm line in the direction the palm of the hand faces. That is all.

Arm Variant 3 is an exception. *All other Arm Variants must notate turn-out/turn-in at all times.*

Arm Variant 3 is used in the basic arm positions of classical ballet, as diagrammed on page 58 of Chapter I, and page 97 of Chapter III.



CHAPTER V

POSITION SYMBOLS

Sutton Movement Shorthand consists of stick figures and symbols written on the Movement Staff. The stick figure represents positions, or poses. Many symbols represent movement, described in Chapters VI and VII.

The Position Symbol, however, does not represent movement. On the contrary, the Position Symbol clarifies the *position* of the stick figure.

Position Symbols are placed directly underneath the Foot Line, directly under the stick figure they describe or clarify.

Every stick figure requires one Position Symbol. Every Position Symbol is related to one or more stick figures. Neither stand alone.

A Position Symbol can belong to more than one stick figure or pose. There are some Position Symbols that belong to many stick figures. Most Position Symbols describe only a few positions, however.

The Position Symbol is a circle the size of one space on the Movement Staff. It is placed directly underneath the stick figure it describes. It clarifies the stick figure for the reader, in the event of misunderstandings through careless notation.

The stick figure is still the important part of Movement Shorthand. The Position Symbol does not say nearly as much as the figure. The Position Symbol simply states in which direction the figure is facing, which foot is in front, or which leg is the working leg. It is a double check, a double clarification.

Reading Movement Shorthand

Sutton Movement Shorthand can be read in different ways.

If the notation of the stick figure is drawn clearly, with Notator's Aids (see Introduction or Chapter IX), then the reader may choose to read the stick figure only, ignoring the Position Symbols below. Although this approach may be quick and easy to use, it has its dangers in that mistakes can be made.

Once fluent in Movement Shorthand, the reader will be able to read the stick figure, plus glance quickly down at the Position Symbol, with little time lost.

The Position Symbol is designed visually, matching with the *legs* of the figure concerned. This visual design makes it possible for the reader to see the Position Symbol and stick figure *as a unit*. Rote memorization of Position Symbols is therefore unnecessary.

THE CLASSICAL BALLET KEY

In the Classical Ballet Key the Position Symbols are classified under the official directions the stick figure faces. These are: *En Face*; *Croisé*; *Effacé*; *Écarté*; Facing the Right Side Wall; Facing the Left Side Wall; Facing the Back Wall (Back to the Audience).

PART I: EN FACE

The Position Symbol is a circle the size of one space on the Movement Staff.

When representing positions placed *en face*, facing the audience squarely, this circle is cut down the center with a straight line (corresponding with the center line of the dancer's body).

Half of the circle can be filled-in and half of the circle can be left blank. This depends on which leg is in front of the other, or which leg is the working leg.

When notating the five positions of the feet in classical ballet, or any position with both feet firmly on the ground, the side of the Position Symbol corresponding to the leg crossed *in front* of the other is darkened-in. If the figure's right leg is in front, the notator's left side of the circle is dark.














The working leg of the dancer is the leg foremost in the mind of the notator. When a leg is lifted off the ground, the side of the Position Symbol corresponding to that lifted leg is darkened-in.

When the legs are to the side of each other, both working or supporting equally, as for example first or second positions, the Position Symbol has both sides (or the whole circle) darkened-in. Both sides are being used.

POSITION SYMBOLS *EN FACE*

1. Both legs to the side, equally used: 1 ● 2 ●

2. Right leg *à la seconde* (side): ●

3. Left leg *à la seconde* (side): 
4. Right leg *devant* (front): 
5. Left leg *devant* (front): 
6. Right leg *derrière* (back): 
7. Left leg *derrière* (back): 
8. Fifth position right *en face*: 
9. Fifth position left *en face*: 
10. Third position right *en face*: 3 
11. Third position left *en face*: 3 
12. Fourth position right (crossed): 4 
13. Fourth position left (crossed): 4 
14. Fourth position right (open): 4 
15. Fourth position left (open): 4 

Grande, or the large fourth position uses numbers 12 and 13 (above).

When the line dividing the circle in half extends partially below the circle, the leg is to the front (downstage). When this dividing line extends above the circle, the leg is back (upstage).

In the leg positions, positions with one leg in front of the other have this division line extending both below and above the circle, indicating that there is one leg in front and one leg in back. The side of the front leg is darkened-in.

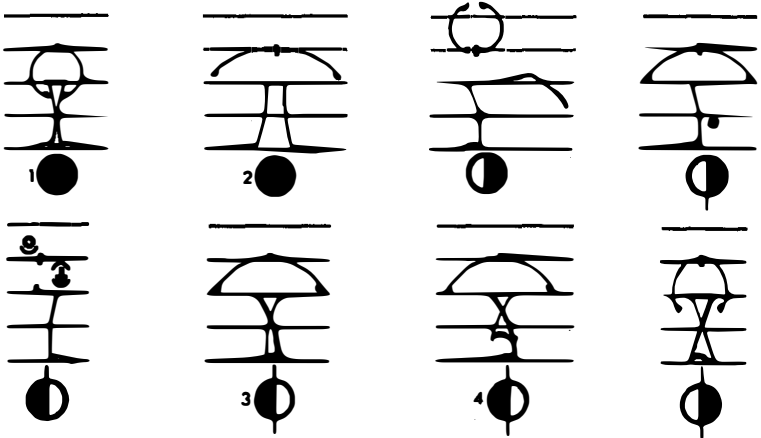
Note that first, second, third, and fourth positions place a small number to the notator's left side of the Position Symbol. These numbers identify each position.

Number 1 stands for first position. Number 2 stands for second position, etc.

If the notator does not wish to differentiate between first and second positions, he or she is not required to do so.

The crossed fourth position is represented by the number 4 at the left of the Position Symbol. A small dark dot is placed to the left of the number 4 when the fourth position is open, or *ouverte*.

Some examples of stick figures with their Position Symbols:



PART II: CROISÉ

The Position Symbol is cut in the center with a vertical line and a horizontal line, dividing the circle into four quarters when symbolizing *croisé*.

This four sectioned circle provides a visual picture of *croisé*. The lower right section and the upper left section constitutes right *croisé*. The lower left section and the upper right section stand for left *croisé*.













RIGHT
CROISÉ 

LEFT
CROISÉ 

If the front leg is the working leg while facing the front corner in *croisé*, then the lower section of the circle is darkened-in. If the back leg is the working leg in *croisé*, then the upper section is darkened-in. (Lower two sections are downstage, upper two sections are upstage.)

If both legs are stood upon in *croisé*, then both sections are darkened-in.

POSITION SYMBOLS *CROISÉ*

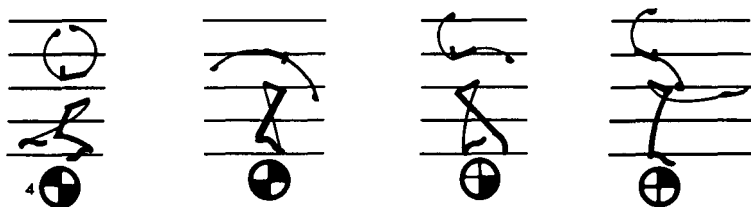
1. Right *croisé devant*: 
2. Left *croisé devant*: 
3. Right *croisé derrière*: 
4. Left *croisé derrière*: 
5. Fifth position right *croisé*: 
6. Fifth position left *croisé*: 
7. Third position right *croisé*: 3 
8. Third position left *croisé*: 3 
9. Fourth position right (crossed): 4 
10. Fourth position left (crossed): 4 
11. Fourth position right (open): •4 
12. Fourth position left (open): •4 

Grande, or the large fourth position uses numbers 9 and 10 (above).

Think of the Position Symbol visually. The four quarters of the Position Symbol represent the four corners of the dancer's imaginary square. The darkened-in section corresponds to the corner the working leg points to (the corner foremost in the mind of the dancer).

Third and fourth positions place a small number to the left of their Position Symbol. The number three stands for third position. The number four stands for fourth position. A small dark dot is placed to the left of the number four when the fourth position is open.

Some examples of stick figures with their Position Symbols *croisé*:



PART III: EFFACÉ

The Position Symbol is cut diagonally with a straight line, when clarifying the position *effacé*.

It is impossible to create a circle with corners! Yet if the reader imagines the four corners of the dancer's imaginary square, this diagonal line cutting the Position Symbol is directed toward the corner to which the *effacé* leg points.





The diagonal line extends beyond the circle in the direction desired.

When this line extends below the circle, the leg is front or downstage. When the diagonal line extends above the circle, the leg is back or upstage.

When the diagonal line extends both above and below the circle, both legs are being used equally, one in front of the other (such as fifth position, etc.).

POSITION SYMBOLS *EFFACÉ*

1. Right *effacé devant*:
2. Left *effacé devant*:
3. Right *effacé derrière*:
4. Left *effacé derrière*:
5. Fifth position right *effacé*:
6. Fifth position left *effacé*:
7. Third position right *effacé*:
8. Third position left *effacé*:

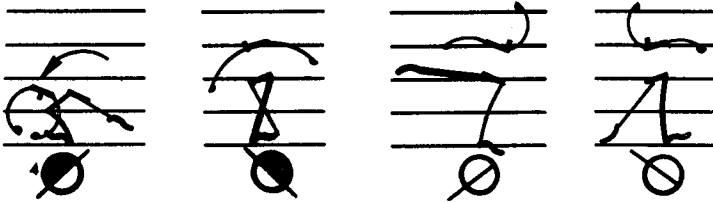
9. Fourth position right (crossed): 4 
10. Fourth position left (crossed): 4 
11. Fourth position right (open): •4 
12. Fourth position left (open): •4 

Grande, or the large fourth position, uses numbers 9 and 10 (above).

Third and fourth positions place a small number to the left of the Position Symbol as always. The dot again represents the opened fourth position.

When representing the positions of the feet, the side of the symbol corresponding to the leg crossed in front is darkened-in.

Here are some examples of stick figures with their Position Symbols in *effacé*:




PART IV: ÉCARTÉ

The Position Symbol is divided into four sections once again when representing the direction *écarté*.

Croisé's Position Symbol is cut into quarters by two straight lines, one vertical and one horizontal.

Écarté's Position Symbol is not cut into quarters by *lines*. The section involved is darkened-in without the division of lines.

CROISÉ 





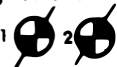

 ÉCARTÉ

In *écarté*, the stick figure faces one of the front corners of its imaginary square, with one leg extended to the side to the opposite corner.

The section of the circle darkened-in, in *écarté's* Position Symbol, represents the corner to which the *écarté* leg extends.

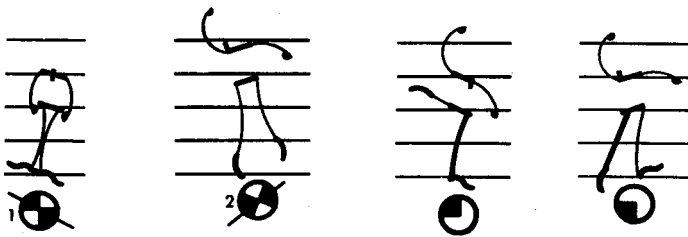
When both legs are to the side, equally used, in *écarté*, as in first and second positions, both opposing sections of the circle are darkened. A straight, diagonal line, is then drawn across the two sections, representing the imaginary perspective line the figure stands on.

POSITION SYMBOLS *ÉCARTÉ*

1. Right *écarté devant*: 
2. Left *écarté devant*: 
3. Right *écarté derrière*: 
4. Left *écarté derrière*: 
5. Both legs to the side, equally used, facing the figure's left front corner: 
6. Both legs to the side, equally used, facing the figure's right front corner: 

The small numbers 1 and 2 can be placed to the left of Position Symbols 5 and 6 to differentiate between first and second positions, if so desired.

Here are some examples of *écarté* with their corresponding Position Symbols:

















PART V: FACING THE RIGHT SIDE WALL

When the Position Symbol represents the stick figure facing the *figure's* right side wall, the circle has varying lines crossing it.

POSITION SYMBOLS FACING THE RIGHT SIDE WALL

1. Right leg *derrière* (back): 

2. Left leg *derrière* (back): 
3. Right leg *devant* (front): 
4. Left leg *devant* (front): 
5. Right leg *à la seconde* (side): 
6. Left leg *à la seconde* (side): 
7. Both legs to the side, equally used: 
8. Fifth position right: 
9. Fifth position left: 
10. Third position right: 
11. Third position left: 
12. Fourth position right (crossed): 
13. Fourth position left (crossed): 
14. Fourth position right (open): 
15. Fourth position left (open): 

The Position Symbol for *grande* or the large fourth position usually uses numbers 12 and 13 (above).

The leg lifted to the back, while facing the right side wall, draws a horizontal line across the circle, extending beyond the circle in the direction of the extension. The side of the circle darkened-in corresponds with the side of the lifted or working leg.

The leg lifted front, while facing the right side wall, draws the horizontal line from the center of the circle to beyond the circle in the direction of the extension. The right leg fills in the dot in the center of the circle. The left leg leaves the dot unfilled.

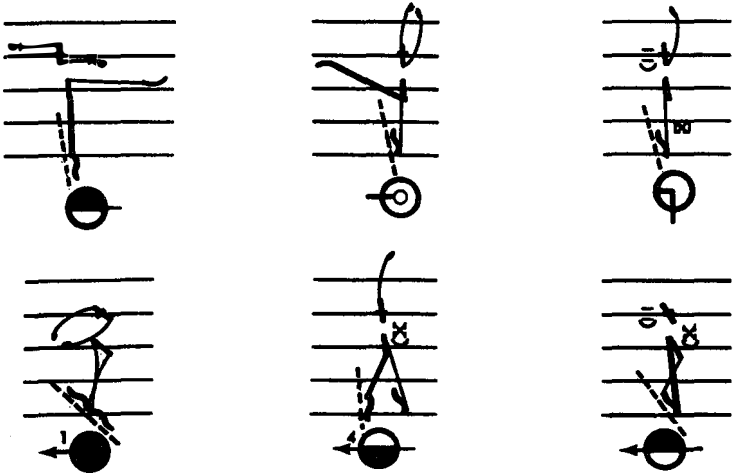
The leg lifted *à la seconde*, or to the side, while facing the right side wall, draws a horizontal line to the center of the circle. A vertical line is then extended beyond the circle in the direction of the

extension. The horizontal line gives a visual picture that the figure faces the right side wall.

Both legs to the side, equally used, facing the right side wall, is shown by an arrow crossing the circle pointing to the right side wall. The numbers 1 and 2 can be placed to the left of the Position Symbol if the notator wishes to differentiate between first and second positions.

Third and fourth positions also place their small numbers to the side of the Position Symbol. These are set above the arrow. The side of the circle corresponding to the leg crossed in front is darkened-in.

Here are some examples:















PART VI: FACING THE LEFT SIDE WALL

Position Symbols clarifying figures facing the left side wall are simply the opposite or the reverse of Position Symbols representing figures facing the right side wall.

POSITION SYMBOLS FACING THE LEFT SIDE WALL

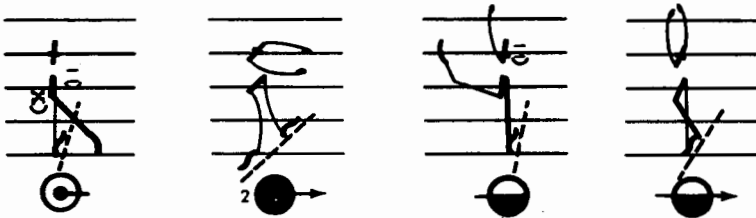
1. Right leg *derrière* (back):
2. Left leg *derrière* (back):
3. Right leg *devant* (front):

4. Left leg *devant* (front): 
5. Right leg *à la seconde* (side): 
6. Left leg *à la seconde* (side): 
7. Both legs to the side, equally used: 
8. Fifth position right: 
9. Fifth position left: 
10. Third position right: 
11. Third position left: 
12. Fourth position right (crossed): 
13. Fourth position left (crossed): 
14. Fourth position right (open): 
15. Fourth position left (open): 

All arrows and lines are now directed to the figure's left side wall.

Grande, or large fourth position usually uses numbers 12 and 13 (above).

Some examples of figures facing the left side wall:



PART VII: BACK TO THE AUDIENCE

As explained in Chapter III, all stick figures with their backs to the audience have large parentheses placed around them. These













large parentheses are not drawn around each individual stick figure, but around the figures as a group.

Position Symbols, clarifying figures with their backs to the audience, also have parentheses. These small parentheses are placed around each, *individual* Position Symbol (see Chapter III, page 118).













The actual construction of the Position Symbol remains the same. The symbol is still divided by lines, the same as for Position Symbols clarifying figures facing the audience.

Many Position Symbols with parentheses around them are drawn the *exact* same way as for facing the audience. Many are the exact reverse.





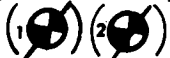
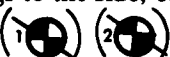
POSITION SYMBOLS *CROISÉ* FACING THE BACK CORNERS

1. Right *croisé devant*: 
2. Left *croisé devant*: 
3. Right *croisé derrière*: 
4. Left *croisé derrière*: 
5. Fifth position right *croisé*: 
6. Fifth position left *croisé*: 
7. Third position right *croisé*: 
8. Third position left *croisé*: 
9. Fourth position right (crossed): 
10. Fourth position left (crossed): 
11. Fourth position right (open): 
12. Fourth position left (open): 

POSITION SYMBOLS *EFFACÉ*
FACING THE BACK CORNERS

1. Right *effacé devant*: 
2. Left *effacé devant*: 
3. Right *effacé derrière*: 
4. Left *effacé derrière*: 
5. Fifth position right *effacé*: 
6. Fifth position left *effacé*: 
7. Third position right *effacé*: 
8. Third position left *effacé*: 
9. Fourth position right (crossed): 
10. Fourth position left (crossed): 
11. Fourth position right (open): 
12. Fourth position left (open): 

POSITION SYMBOLS *ÉCARTÉ*
FACING THE BACK CORNERS

1. Right *écarté devant*: 
2. Left *écarté devant*: 
3. Right *écarté derrière*: 
4. Left *écarté derrière*: 
5. Both legs to the side, equally used, facing the figure's right back corner: 
6. Both legs to the side, equally used, facing the figure's left back corner: 

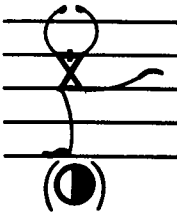
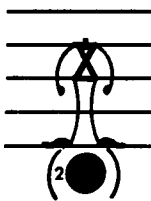
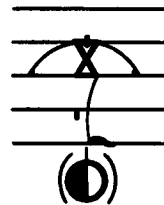
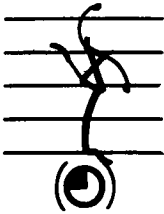
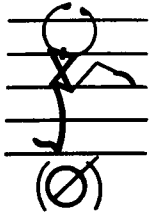
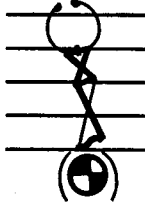
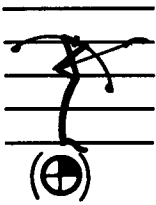
POSITION SYMBOLS *EN FACE*
FACING THE BACK WALL

1. Both legs to the side, equally used: (1 ●) (2 ●)
2. Right leg *à la seconde* (side): (●|)
3. Left leg *à la seconde* (side): (|●)
4. Right leg *devant* (front): (●|)
5. Left leg *devant* (front): (|●)
6. Right leg *derrière* (back): (●|)
7. Left leg *derrière* (back): (|●)
8. Fifth position right: (●|)
9. Fifth position left: (|●)
10. Third position right: (3 ●|)
11. Third position left: (3 |●)
12. Fourth position right (crossed): (4 ●|)
13. Fourth position left (crossed): (4 |●)
14. Fourth position right (open): (4 ●|)
15. Fourth position left (open): (4 |●)

Remember that the Position Symbol is designed visually. Whenever a line cuts the circle, extending over the line of the circle, think of the leg extending in that direction. The side darkened-in always corresponds to the working leg, or the leg foremost in the mind of the dancer. Parentheses are always placed around any Position Symbol denoting facing the back wall or back corners.

Most important, read the stick figure and Position Symbol as a unit.





Here are some examples of stick figures facing the back wall, or back corners, with their Position Symbols.











PART VIII: RARELY USED POSITION SYMBOLS

Certain Position Symbols rarely occur in the Classical Ballet Key. These unusual symbols will be listed here for those instances when they are needed.









EN FACE

1. Both legs front, equally used: 
2. Both legs to *one* side:  
3. Both legs back, equally used: 

FACING THE FRONT CORNER

1. Both legs front, equally used:  
2. Both legs to *one* side:    
3. Both legs back, equally used:  

FACING THE SIDE WALL

1. Both legs front, equally used:  
2. Both legs to *one* side:    
3. Both legs back, equally used:  

A small pair of parentheses is placed around the above-listed Position Symbols when the figure faces the back corners or the back wall. The symbol itself simply reverses.

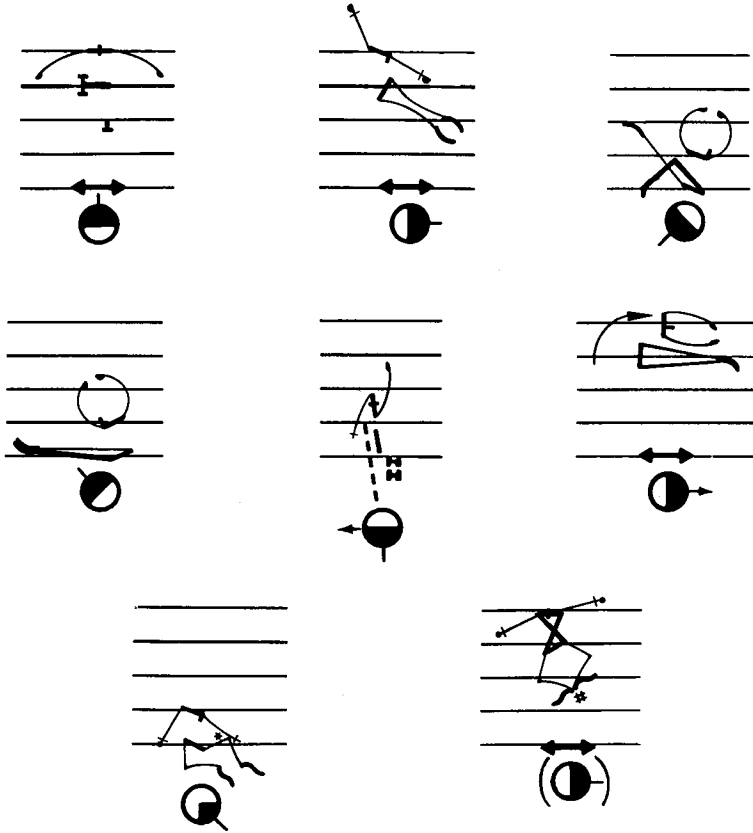
Again, think of the Position Symbol visually. The legs are directed toward the darkened-in section of each symbol. The small line stemming from this darkened area is directed in the direction of the extension.

The extensions of these particular Position Symbols are all made with *two* legs, not one.

When facing the side wall, an arrowhead is placed on the Position Symbol, pointing to the side wall faced.

These rarely used Position Symbols are used during jumps and in certain positions on the floor. For example, *both legs front, equally used* would apply to sitting on the ground with both legs stretched forward. *Pas de basque*, diagrammed on page 277 of Chapter IX, also uses this Position Symbol while in the air.

Here are other examples of stick figures employing rarely used Position Symbols:



These last two stick figures use Contact Stars, explained in Chapter VIII, page 247.

CHAPTER VI

MOVEMENT SYMBOLS

GROUP I

Movement Symbols are placed on the Movement Staff at varying levels. They encompass a wide range of movements.

Movement Symbols are divided into ten categories in the Classical Ballet Key. These categories are: Rotary Movements; Swinging Movements; Turning Movements; Jumping Movements; Smooth or Connected Movements; Unusually Accented Movements; Traveling Movements; Running, Walking, and *Bourrée*; Falling Movements; and Miscellaneous Movements.

This chapter will deal with the first four categories.

Proper Sequence

Movement Shorthand is made up of two components: stick figures and Movement Symbols. The stick figures represent positions. The Movement Symbols represent motion.

The stick figures and Movement Symbols are placed on the Movement Staff in a logical progression, in the sequence in which they occur.

The first stick figure, in the beginning pose, is drawn on the Movement Staff. A Movement Symbol is then notated to the right of this first figure. Another stick figure is then drawn to the right of the Movement Symbol and so on.

The reader of Sutton Movement Shorthand reads the first pose or stick figure. The figure can then be seen *moving* or passing from that first position to the following finishing position (of the movement).

In Chapter IX writing procedures are discussed in detail.

PART I: ROTARY MOVEMENTS

Rotary Movements have been divided into three categories in the Classical Ballet Key.

The first category deals with rotation of the legs or arms in the hip or shoulder sockets to a turned-out or turned-in position. Symbols that describe the motion of rotation, *leading to Rotated Positions of the legs and arms* (Chapter IV), are called Rotation Symbols.

The second category of rotary movement deals with *circular* rotation of the legs and arms. The limb is already placed in a Rotated Position. It moves in the hip or shoulder socket with a sweeping motion, in complete or half circles, from front to back or back to front.

These circular motions are notated with Circular Motion Symbols. In the Classical Ballet Key these Circular Motion Symbols notate *rond de jambe* of the legs, circles done with a turned-out leg.

The third category of rotary movement discussed in this section will be a special form of circular rotation taken from the knee or elbow joints only. The upper limb remains quiet as the lower limb describes a circle in the air. In classical ballet, *rond de jambe en l'air* will take this special notation.

Rotary movements of the wrist and ankle joints will be dealt with in detail in Book II, The Modern Dance Key.

Rotation Symbols

There are two Rotation Symbols. One turns a joint in. One turns a joint out.

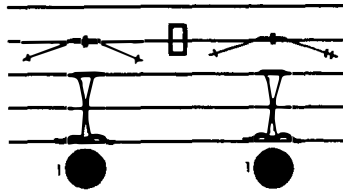
The Rotation Symbol is always placed on the Shoulder Line or Hip Line of the Movement Staff. When the arm rotates as a *unit*, from the shoulder joint, the Rotation Symbol is placed on the Shoulder Line of the Movement Staff. When the leg rotates as a *unit*, from the hip joint, the Rotation Symbol is placed on the Hip Line of the Movement Staff.

This rotation movement takes place from the upper joints only. The lower joints (knee, elbow, ankle, wrist) lock, turning the limb out or in as a whole.

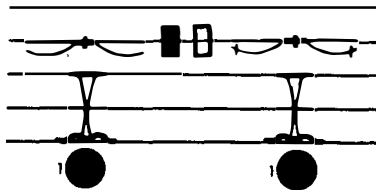
INWARD ROTATION

Inward rotation's Rotation Symbol is a rectangle. If the right limb of the figure rotates, this rectangle is darkened, or filled-in in the center. If the left limb of the figure rotates, the rectangle is left hollow, or unfilled in the center.

The rectangle is placed across the Hip or Shoulder Lines so that half of it extends above the line and half below.



If only one limb rotates, then only that corresponding Rotation Symbol is placed to the right of the figure concerned. If two limbs rotate simultaneously, both being legs or both being arms, then the two corresponding Rotation Symbols are placed side by side. The symbol for the figure's right limb is placed to the notator's left. The symbol for the figure's left limb is placed to the notator's right (when the figure faces *en face*).

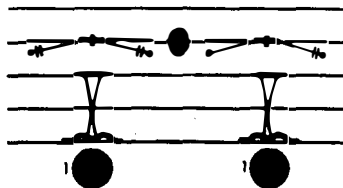


For English speaking notators, inward rotation's rectangle can be remembered by thinking of a capital "I" standing for Inward rotation. The "I" looks similar to a rectangle.

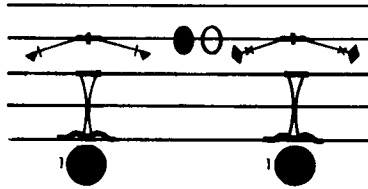
OUTWARD ROTATION

Outward rotation's Rotation Symbol is an oval. If the right limb of the figure rotates, this oval is darkened, or filled-in in the center. If the left limb of the figure rotates, the oval is left hollow, or unfilled in the center.

The oval is placed across the Hip or Shoulder Lines, so that half of it extends above the line, and half below.



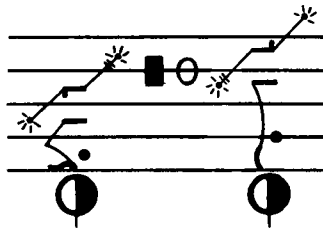
If only one limb rotates, then only that corresponding Rotation Symbol is placed to the right of the figure concerned. If two limbs rotate simultaneously then the two symbols are placed side by side.



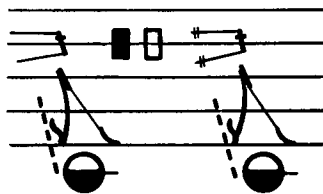
For English speaking notators, outward rotation's oval can be remembered by thinking of a capital "O", standing for Outward rotation.

The Rotation Symbols are *always* placed crossing the Hip Line of the Movement Staff when notating rotation of the leg, *no matter what the level of the stick figure.*

The Rotation Symbols are *always* placed crossing the Shoulder Line of the Movement Staff when notating rotation of the arm, *no matter what the level of the stick figure.*



The Rotation Symbols remain in the same placement on the Movement Staff no matter where the figure faces.



Circular Motion Symbols

Circular motions of the legs or arms involve the whole leg or arm as a unit. In ballet such movements are designed to loosen the joints. The limb revolves in its hip or shoulder socket, describing a circle, or half circle, in the air.

In classical ballet circular motions of the legs are called *rond de jambe*. *Rond de jambe* means circle of the leg in French.

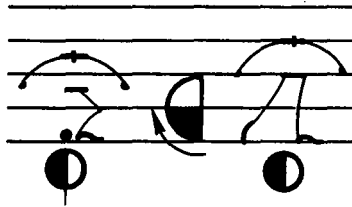
En dehors is another French term meaning outwards. A *rond de jambe* is done *en dehors*, or outwards, when the leg moves from the front to the back.

En dedans means inward in French. A *rond de jambe* is done inwards, or *en dedans*, when the leg moves from the back to the front.

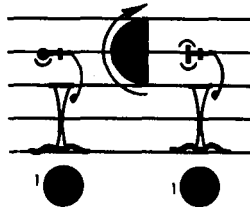
En dehors opens out from the center of the body. *En dedans* closes in to the center of the body.

The Circular Motion Symbol is constructed like a circle, the size of two spaces on the Movement Staff. This circle is then cut up into sections, depending upon the pattern of the circular motion.

Circular Motion Symbols are placed between the Foot Line and the Hip Line of the Staff when corresponding to circular motions of the legs. No matter what the level of the stick figure, the Circular Motion Symbol is *always* placed between these two lines when corresponding to leg movements.

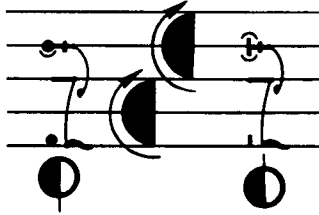


When notating circular motions of the arms, the Circular Motion Symbol is placed between the Hip Line and the Top Line. No matter what the level of the arms, the Circular Motion Symbol is placed there at all times.



Arrows, around the Circular Motion Symbols, explain *en dehors* and *en dedans* to the reader. When both arms and legs execute circular rotation simultaneously, the two symbols cannot be placed directly on top of each other on the Staff because of these arrows.

To avoid collision of the arrows the Circular Motion Symbol for the legs is drawn first on the Staff. The symbol for the arms is then placed to the right of the symbol for the legs.

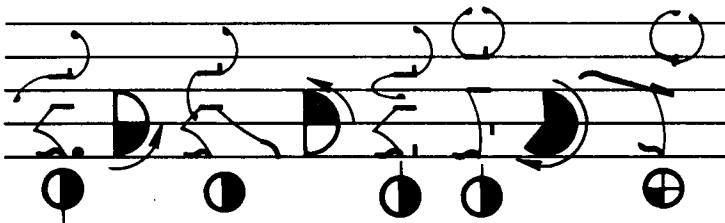


The Circular Motion Symbol is constructed visually. The reader views the symbol as if from above. The darkened-in part of the symbol represents the pattern of the circular motion.

The limb starts the circular motion at one end of the darkened-in section of the circle. The limb is then carried, at the level notated by the previous stick figure, to the other end of the darkened-in section.














Which end is the starting point and which end is the finishing point is determined by the arrow around the symbol. The beginning point is marked by the stem of the arrow. The arrow points in the direction of the finishing end.














The lower section of the circle denotes the leg or arm extended downstage (to the front when facing the audience *en face*). The upper part of the circle stands for the leg or arm extended upstage (or to the back when facing the audience *en face*).





The stick figure preceding the Circular Motion Symbol shows the beginning level of the leg. The stick figure after the symbol notates the ending or finishing level of the rotated leg.


EN FACE
(Facing the Audience)


1. From front to the side, right: 
2. From front to the side, left: 
3. From side to the back, right: 
4. From side to the back, left: 
5. From back to the side, right: 
6. From back to the side, left: 
7. From side to the front, right: 
8. From side to the front, left: 
9. From front to the back, right: 
10. From front to the back, left: 
11. From back to the front, right: 
12. From back to the front, left: 
13. From the front right corner to the back right corner: 

14. From the front left corner to the back left corner: 
15. From the back right corner to the front right corner: 
16. From the back left corner to the front left corner: 
17. From straight front to the front right corner: 
18. From straight front to the front left corner: 
19. From straight back to the back right corner: 
20. From straight back to the back left corner: 
21. From straight front right to the left back corner: 
22. From straight front left to the right back corner: 
23. From the front right corner to the front left corner: 
24. From the front left corner to the front right corner: 
25. From side right to the left front corner: 
26. From side left to the right front corner: 

27. From straight front right to the right back corner: 

28. From straight front left to the left back corner: 

29. From straight back right to the right front corner: 

30. From straight back left to the left front corner: 

As you can see, there are an infinite number of Circular Motion Symbols. Those listed above are simply examples of commonly used symbols in the Classical Ballet Key.

The Circular Motion Symbol describes the pattern of the circular motion. The notator can therefore develop his or her own Circular Motion Symbol at will. The half of the circle on the notator's right side represents the figure's left leg. The half on the notator's left side represents the figure's right leg (when the figure faces *en face*).

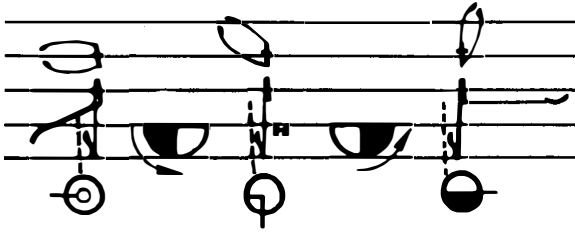
The notator then fills in the pattern of the circular motion and places the arrow, indicating the direction of the motion.

The preceding list of Circular Motion Symbols are shown *en face*. When the figure faces the front corner of its imaginary square, the same Circular Motion Symbol, with no change to the symbol itself, is placed at an angle on the Movement Staff.

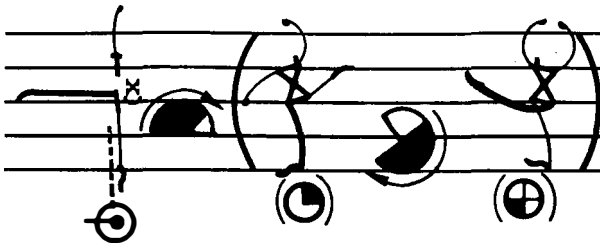
This shows that the pattern of the circular motion originates from the corner.



When the figure faces its side wall the Circular Motion Symbol is placed on its side. The symbol now coordinates with circular motions beginning and ending facing the side wall.



When the figure has its back to the audience the Circular Motion Symbol simply reverses.



The straight side of the half circle (the diameter) corresponds with the center line of the dancer's body.

Think of the Circular Motion Symbol visually and no problems will result.

Knee-Elbow Circular Rotation

Rond de jambe en l'air has special notation in Sutton Movement Shorthand. *Rond de jambe en l'air* means a circle of the leg in the air, in French.

Rond de jambe en l'air is a special ballet term for the leg held to the side, while the lower leg describes circles in the air. The rotation takes place from the *knee joint*, not from the hip joint.

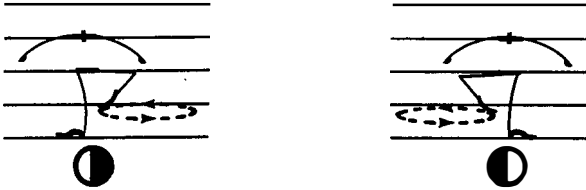
Rond de jambe en l'air does not use the Circular Motion Symbol, therefore. Circular Motion Symbols apply to circular motions from the hip and shoulder socket only. The limb is held as a unit.

In *rond de jambe en l'air* the upper leg is held still, while the lower leg makes circles, either *en dedans* or *en dehors*.

To notate *rond de jambe en l'air*, the circle, drawn in the air by the pointed toes of the working leg, is drawn-in on the Movement Staff with a dotted or broken line. Tiny arrowheads are then placed

on this circular dotted line, showing the direction of the circular motion.

When drawing this dotted line the notator really draws an oval. The leg itself is placed in an open *retiré*, bent and lifted, to the side. The oval is drawn stemming from the pointed toes. The reader can then see the pattern of the circular motion from the knee joint.

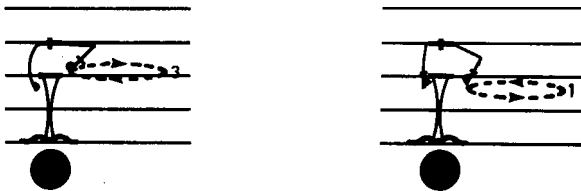


A small number is placed at the far side of the dotted oval. This number stands for the amount of circular rotations executed. Oftentimes *rond de jambe en l'air* is done with doubles or triples. A number 2 is placed at the far side of the circle when doubles are executed. A number 3 stands for triples. A number 1 stands for singles.



Although there is no special term for circular motions of the arm that rotate from the elbow joint (in classical ballet), elbow rotation can be notated in the same way as described above.

When the notation applies to the leg, the dotted oval stems from the pointed toes. When the notation applies to the arm, the dotted oval stems from the fingertips (no matter at what level).



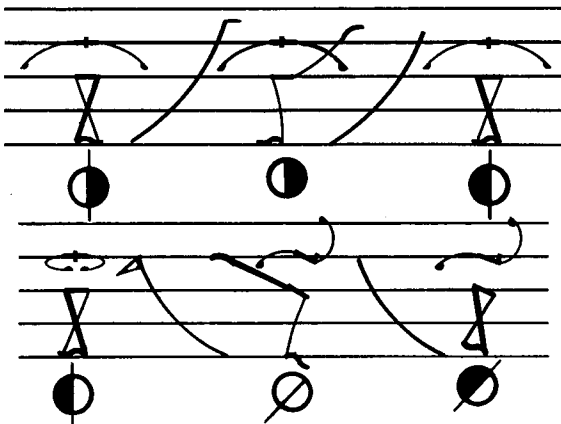
PART II: SWINGING MOVEMENTS

Swinging or kicking movements of the legs or arms, are notated with a Swinging Symbol on the Movement Staff.

The stick figure is first drawn in the starting pose. The Rising Swinging Symbol is then placed on the Staff, showing in which direction the swing is made. The next stick figure is then drawn, notating the position at the height of the swing. The Lowering Swinging Symbol is then drawn to the right. The next stick figure, denoting the finishing pose is drawn on the Staff.

Grand battement, meaning a large beating in French, is the term applied to a large kick in ballet.

An example of *grand battement* will be shown here. The first example is to the side, *en face*. The second example is to the front, *effacé*.



As you can see, the Swinging Symbol is a line tracing the pattern of the swing in the air. The Rising Swinging Symbol traces the swing up. The Lowering Swinging Symbol traces the swing down.

The Rising Swinging Symbol places a special piece of notation on the end of its line. This notation tells the reader in which direction the swing is made.

The Lowering Swinging Symbol takes the same curve as the Rising Swinging Symbol. The Lowering Swinging Symbol does not have any special notation on its end. The leg is simply lowered in that pattern.

The Swinging Symbol's line extends to the exact height of the swing. The stick figure, after the symbol, must have its leg or arm at

that exact level on the Movement Staff. The Lowering Swinging Symbol must also be of that same height, as the leg lowers from the top of the line to the Foot Line.

It is possible to swing up without lowering the leg immediately after. In this case, only the Rising Swinging Symbol is placed on the Staff.

The Swinging Symbols have been designed visually. The special notation placed on top of the line points in the direction of the swing.

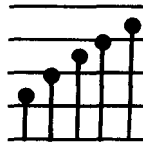
All Rising Swinging Symbols belonging to the Classical Ballet Key are listed here (at various levels).

SWINGING SYMBOLS

1. *Devant En Face*: Front to the audience. The swing is straight to the audience. The swing line is drawn straight and vertical to the height desired. A filled-in dot is placed on the end of the swing line. The dot, as you remember, is the symbol standing for a lifted leg front to the audience. When this dot appears on the top of the Rising Swinging Symbol it always means a swing straight front to the audience.

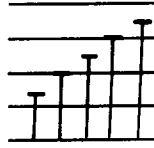
The Swinging Symbol does not clarify whether the leg is bent or straight, while swinging. Such positions are shown through the stick figure, before and after the Swinging Symbol.

The dot on top of Swinging Symbol #1 therefore, can *never* be unfilled in the center.



2. *Derrière En Face*: Back, while facing the audience. The swing is straight behind the figure, while facing the audience. The swing line is drawn straight and vertical to the height desired. A horizontal line is then placed across the top of the swing line, symbolizing that the leg is behind the figure.

A very small vertical line placed on the Movement Staff represents a leg lifted behind the figure *en face*. This little line is simply turned over, becoming horizontal, when placed on the Swinging Symbol.

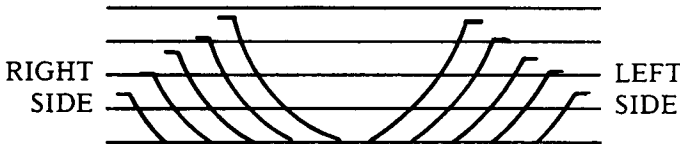


3. *À La Seconde En Face: Side*, while facing the audience. The swing is now directly to the side of the body while facing the audience.

The swing line takes a curved look now, tracing the pattern made by the pointed toes of the swung leg. It reaches to the height desired.

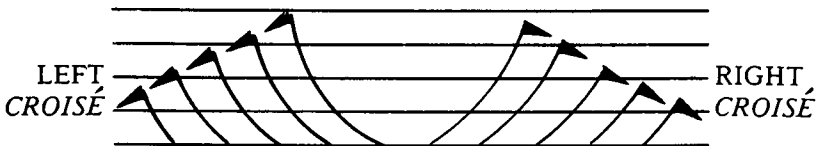
If the swing is with the right leg, the line begins at the notator's right side and extends up to the notator's left side. If the swing is with the left leg, the line begins at the notator's left side and extends up to the notator's right side.

A small horizontal line is then drawn on the end of the swing line. This horizontal line essentially points to the side, where the swing is directed.



4. *Devant Croisé: Front*, to the front corner, in *croisé*. The swing is front with the leg closest to the audience swung to the front corner.

The Swinging Symbol is drawn with a slight curve. An arrow is placed on the end of the Rising Swinging Symbol, pointing down to the front corner (downstage), at an angle. The arrowhead is darkened-in.



5. *Derrière Croisé: Back*, to the back corner, in *croisé*. The swing is back with the leg farthest from the audience, while facing the front corner.

The Swinging Symbol is drawn with a slight curve. An arrow is placed on the end of the Rising Swinging Symbol, pointing up to the back corner (upstage), at an angle. The arrowhead is darkened-in.



6. *Devant Effacé*: Front, to the front corner, in *effacé*. The swing is front with the leg farthest from the audience, while facing the front corner.

The Swinging Symbol is drawn with a slight curve. An arrow is placed on the end of the Rising Swinging Symbol, pointing down to the front corner (downstage), at an angle. The arrowhead is left unfilled in the center.



7. *Derrière Effacé*: Back, to the back corner, in *effacé*. The swing is back with the leg closest to the audience, while facing the front corner.

The Swinging Symbol is drawn with a slight curve. An arrow is placed on the end of the Rising Swinging Symbol, pointing to the back corner. It points up, at an angle. The arrowhead is left unfilled in the center, hollow.

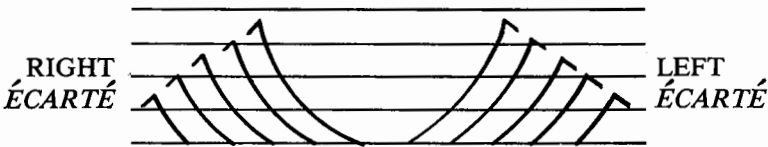


8. *Devant Écarté*: Side, while facing the front corner. The figure faces the front corner and swings the leg closest to the audience to the side, to the opposite front corner.

The Swinging Symbol is drawn with a slight curve. A small straight line is placed on the end of the swing line, pointing or

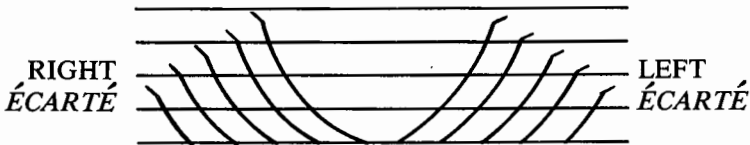
directed down at an angle, to the front corner. The small line points to the corner toward which the *écarté* leg extends.

Be sure to make this small line at a definite angle. It could be confused with a swing *à la seconde en face*, if not notated well.



9. *Derrière Écarté*: Side, while facing the front corner. The figure faces the front corner and swings the leg farthest from the audience to the side, to the back corner.

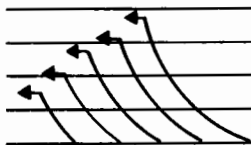
The Swinging Symbol is drawn with a slight curve. A small, straight line is placed on the end of the swing line, pointing to the back corner. It is directed up, at an angle. The line points to the corner to which the *écarté* leg swings.



10. *Devant Right Facing the Right Side Wall*: Swinging front to the right side wall. The figure faces its right side wall and swings front.

The Swinging Symbol is drawn with a slight curve. It begins at the notator's right side and extends up to the left. A small horizontal line is placed at the end of the swing line, with a small arrowhead on the end. The arrow points to the figure's right side wall.

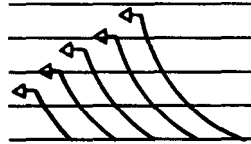
The arrowhead is darkened-in to denote the right leg swinging front.



11. *Devant Left Facing the Right Side Wall*: Swinging front to the right side wall.

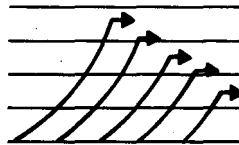
The Swinging Symbol is drawn with a slight curve. It curves from the notator's right side, up to the notator's left. A small horizontal line is then drawn at the end of the swing line, with an arrowhead on the end. The small arrowhead points towards the figure's right side wall.

The arrowhead is left blank in the center, hollow, standing for the left leg.



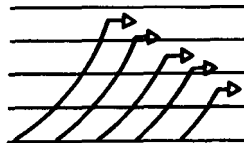
12. *Devant* Right Facing the Left Side Wall: Swinging front to the left side wall.

This Swinging Symbol is exactly like Swinging Symbol #10, only pointing to the figure's left side wall, the opposite direction.



13. *Devant* Left Facing the Left Side Wall: Swinging front to the left side wall.

This Swinging Symbol is exactly like Swinging Symbol #11, only directed to the figure's left side wall, the opposite direction.



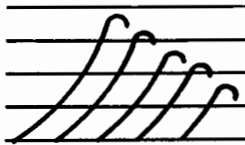
14. *Derrière* Right Facing the Right Side Wall: Swinging back while facing the right side wall.

The Swinging Symbol is drawn with a slight curve. It curves from the notator's left side, up to the notator's right side. A small hook, or curved line, resembling a half circle, is drawn at the end of the swing line. The arc of the half circle faces down.



15. *Derrière* Left Facing the Right Side Wall: Swinging back while facing the right side wall.

The Swinging Symbol is drawn with a slight curve. It curves from the notator's left side, up to the notator's right side. A small hook or curved line, resembling a half circle, is drawn on the end of the swing line. The arc of the half circle faces up.



16. *Derrière* Right Facing the Left Side Wall: Swinging back facing the left side wall.

This Swinging Symbol is exactly like Swinging Symbol #14, only drawn in the opposite direction.



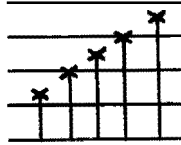
17. *Derrière* Left Facing the Left Side Wall: Swinging back facing the left side wall.

Swinging Symbol #17 is the exact reverse of Swinging Symbol #15.



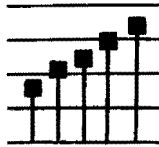
18. *À La Seconde*: Facing the Side Wall, with the leg *closest* to the audience. A swing to the side, while facing the side wall.

The swing is straight to the audience. The swing line is drawn straight and vertical to the height desired. On top of this swing line is placed an "x", symbolizing a swung leg or arm to the side while facing the side wall. The limb must be the *closest* to the audience.



19. *À La Seconde*: Facing the Side Wall, with the leg farthest from the audience. A swing to the side, while facing the side wall.

The swing line is drawn straight and vertical to the height desired. On top of this swing line is drawn a small, filled-in square.



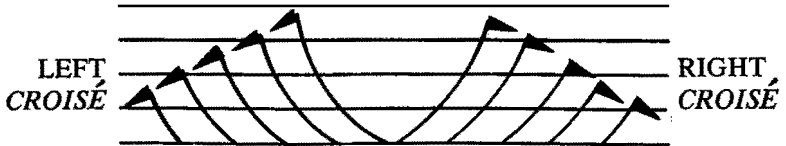
20. *Devant Croisé* Facing the Back Corner. The swing is front, in *croisé*, to the back corner, while facing the back corner.

Swinging Symbol #20 is exactly the same as Swinging Symbol #5.



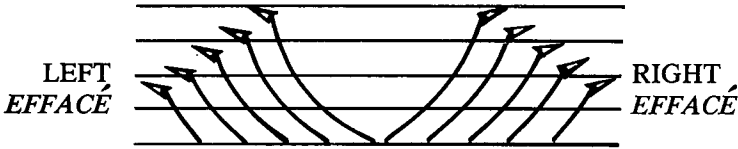
21. *Derrière Croisé* Facing the Back Corner. The swing is back, in *croisé*, to the front corner, while facing the back corner.

Swinging Symbol #21 is exactly the same as Swinging Symbol #4.



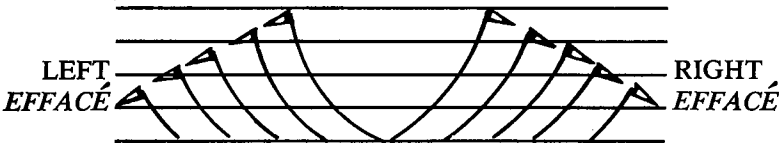
22. *Effacé Devant* Facing the Back Corner. The swing is front, in *effacé*, to the back corner, while facing the back corner.

Swinging Symbol #22 is exactly the same as Swinging Symbol #7.



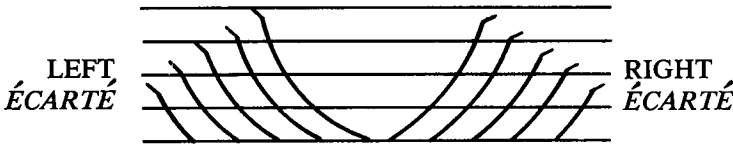
23. *Effacé Derrière* Facing the Back Corner. The swing is back, in *effacé*, to the front corner, while facing the back corner.

Swinging Symbol #23 is the same as Swinging Symbol #6.



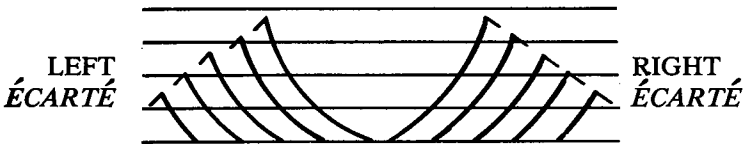
24. *Écarté Devant* Facing the Back Corner. The swing is side to the back corner, while facing the opposite back corner.

Swinging Symbol #24 is exactly the same as Swinging Symbol #9.



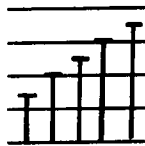
25. *Écarté Derrière* Facing the Back Corner. The swing is side to the front corner, while facing the back corner.

Swinging Symbol #25 is the same as Swinging Symbol #8.



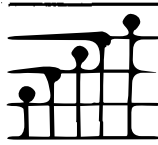
26. *Devant En Face* Facing the Back Wall. The swing is straight front to the back wall, while facing the back wall.

Swinging Symbol #26 is exactly the same as Swinging Symbol #2.



27. *Derrière En Face* Facing the Back Wall. The swing is straight back to the audience, while facing the back wall.

Swinging Symbol #27 is exactly the same as Swinging Symbol #1.



28. *À La Seconde* Facing the Back Wall. The swing is straight to the side while facing the back wall.

Swinging Symbol #28 is the same as Swinging Symbol #3.



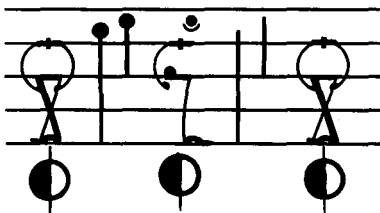
This completes the list of Swinging Symbols for the Classical Ballet Key.

The Swinging Symbol using a straight swing line for rising also uses a straight swing line for lowering.

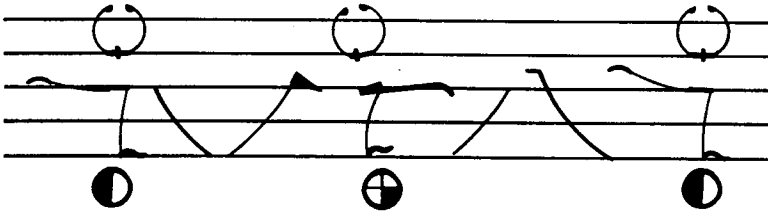
The Swinging Symbol employing a curved swing line when rising uses a curved swing line for lowering.

The Swinging Symbol originates from the level of the leg or arm that swings. At Normal Level the Swinging Symbol for the leg will begin at the Foot Line. The Swinging Symbol for the arm will begin at the Hip Line.

When both limbs swing simultaneously, the Swinging Symbol for the leg is drawn first. The arm symbol follows to the right.



Swinging movements crossing the center line of the body are notated as all other swinging motions. The Swinging Symbol simply describes the pattern of the swing, in the proper direction.



Remember that the Swinging Symbol represents a swinging movement executed in one fell swoop, quickly, sweepingly. A slower raised extension of a limb is notated by drawing the stick figure at varying levels of rising and lowering. Many stick figures would be notated for one rising or lowering motion.

PART III: TURNING MOVEMENTS

Turning movements are termed *pirouettes* in ballet, meaning whirl or spin in French. The Classical Ballet Key notates turning movements with *Pirouette Symbols* and *Promenade Symbols*.

Promenade, meaning "in a walk" in French, is a very slow turn.

Pirouette Symbols

Pirouette Symbols are designed like the musical note. A straight line is drawn stemming from the Shoulder Line of the Movement Staff to the Knee Line of the Staff. On this vertical line is drawn a half circle the exact size of one space on the Staff.

The *Pirouette Symbol* encompasses all *pirouettes* and turns in classical ballet, except *promenade*.



Pirouettes are said to be *en dehors* or *en dedans* depending on which direction the turn is made. *En dehors pirouettes* open out from the center line of the body. The turn is made in the direction of the *raised leg*.

En dedans pirouettes turn in toward the center line of the body. The turn is made in the direction of the supporting leg.

Pirouette Symbols describe the turn as being *en dehors* or *en dedans*.

There are therefore four *Pirouette Symbols* in the Classical Ballet Key.

PIROUETTE SYMBOLS EN FACE

1. *Pirouette en dehors*, right: 
2. *Pirouette en dehors*, left: 

3. *Pirouette en dedans*, right: P

4. *Pirouette en dedans*, left: Q

The half circle attached to the stem line is *never* darkened-in.

The *Pirouette* Symbol is designed visually. The stem line stands for the center line of the body. The half circle shows the direction of the turn.

The half circle is placed in Space 2 of the Movement Staff when denoting a *pirouette en dehors en face*.

The half circle is placed in Space 3 of the Staff when notating a *pirouette en dedans en face*.

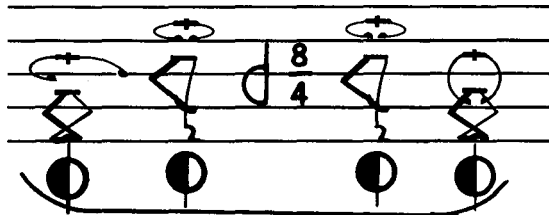
EN DEHORS

The stem line, representing the center line of the body, is drawn vertically on the Staff. The lower part, or section of the stem line stands for downstage, or the front of the body. The upper section of the stem line represents upstage, or the back of the body.

En dehors pirouettes pick up one leg and turn in the direction of the lifted leg. If the right leg is lifted, the dancer turns to his right. If the left leg is lifted, the dancer turns to his left.

When the figure faces the audience and executes a *pirouette* to the right, the half circle is placed to the notator's left of the stem line. This shows that the figure's right leg is lifted. The half circle describes the pattern of the turn. In an *en dehors pirouette* the pattern begins at the bottom of the stem line, downstage, and continues to turn *out* from the center line.

The leg comes back to the center line of the body, the stem line, when the turn is completed.



A *pirouette en dehors* to the left is notated exactly opposite to this description.

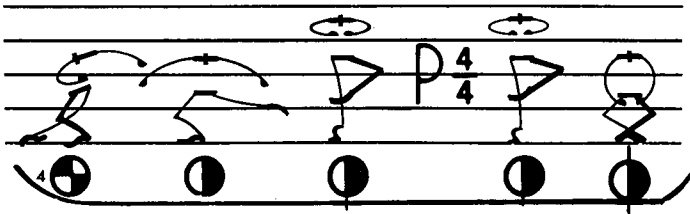
EN DEDANS

The stem line, representing the center line of the body is drawn vertically on the Staff. The lower section of the stem line stands for downstage (front when *en face*). The upper section of the stem line stands for upstage (or back when *en face*).

En dedans pirouettes pick up one leg and turn in the direction of the supporting leg. If the right leg is lifted, the dancer turns to his left. If the left leg is lifted, the dancer turns to his right.

When the *pirouette* is executed to the right, the half circle is drawn on the notator's right side of the stem line. Thinking of the top of the stem line as upstage, the half circle describes the left leg lifted, from the back. The figure turns toward the right, and finishes at the center line of the body again.

A *pirouette en dedans* to the left is notated exactly opposite to this description.



ALL DIRECTIONS

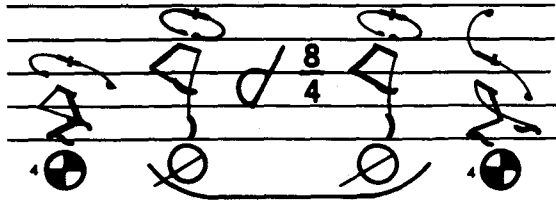
The *Pirouette* Symbol, up to this point, has been shown with figures facing the audience squarely *en face*.

The *Pirouette* Symbol never changes no matter where the figure faces. The basic construction of the symbol remains the same at all times.

The stem line, however, representing the center line of the body, must change directions as the figure changes direction.

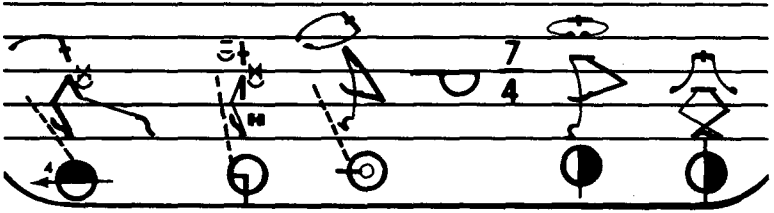
When the figure faces the audience squarely *en face*, the stem line is drawn vertically, stemming from the Shoulder Line to the Knee Line on the Movement Staff.

When the figure faces its front corner, no matter what the position, the stem line is drawn at a slight angle, directed to the front corner.



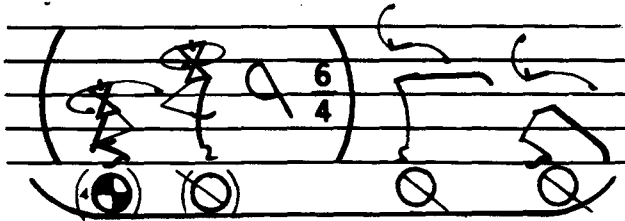
When the figure faces its side wall, no matter what the position, the stem line is drawn straight but horizontal, on the Movement Staff. The horizontal stem line is notated along the Hip Line of the Staff.

When the figure faces its right side wall, the notator's left side of the stem line is the front section. When the figure faces its left side wall, the notator's right side of the stem line is the front section.



When the figure faces its back corner, no matter what the position, the stem line is drawn at the same angle as for facing the front corner.

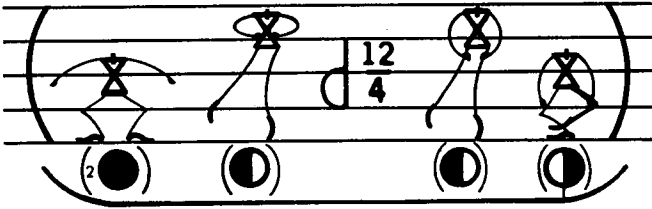
Back and front reverse. The upper section of the stem line is now the front of the body. The lower section of the stem line is the back of the body.



When the figure faces its back wall squarely, no matter what the position, the stem line is again drawn completely vertical. It stems from the Shoulder Line to the Knee Line on the Staff.

Back and front reverse. The upper section of the stem line is now

the front of the body. The lower section of the stem line is now the back of the body.



Think of the *Pirouette* Symbol visually and no confusion should occur.

PROPER SEQUENCE

A proper sequence of notation must be followed when notating *pirouettes*. There are seven stages of the *Pirouette* Sequence:

1. Notate the Preparation Position.
2. Notate Turning Position #1.
3. Place the *Pirouette* Symbol.
4. Notate the number of turns.
5. Notate Turning Position #2.
6. Notate the Finishing Position.
7. Draw the Connecting Line.

First, the notator must draw the Preparation Position for the turn. The Preparation Position is the position of the dancer before the turn is made. In this position the dancer can push off from the ground properly, giving force.

Turning Position #1 is the position held while turning. The most common *pirouette* in classical ballet holds one leg in *passé*, or *retiré* while turning. This is a bent knee held at the supporting leg. The supporting leg's foot is often in Foot Variant 3, 4 or 5. *Turning Position #1* notates the direction the figure faces at the start of the turn.

Next, the *Pirouette* Symbol described earlier, is placed on the Staff at the proper angle.

After the *Pirouette* Symbol, a number, divided into fractions, is placed on the Staff. The dividing line for the fraction is set on the Hip Line of the Staff. The numbers are small.

This fraction describes how many turns are made in Turning Position #1 before completing the turn. The base for the fraction is

number 4, dividing each turn into quarters. In this way the notator can specify whether a turn is three-quarters long, one-quarter long, or eight-quarters long. Eight-quarters would of course be a double *pirouette*. Four quarters is a single *pirouette*, etc.

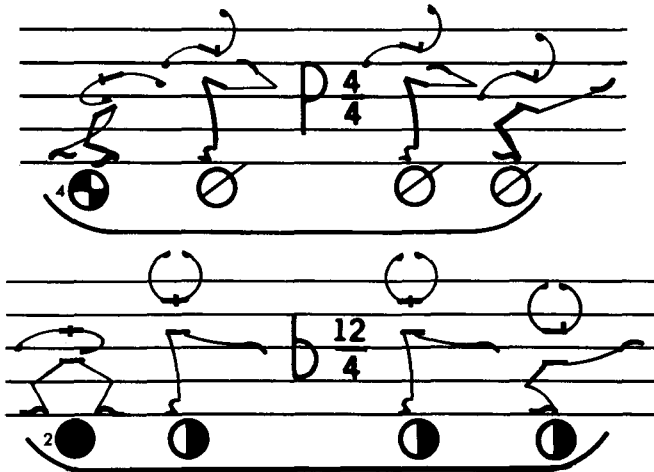
Next, Turning Position #2 is notated on the Staff. Turning Position #2 is the position held at the finish of the turn, *before* the lifted leg is set on the ground again. Usually, Turning Position #1 is the same as Turning Position #2. There are times, however, when positions can change while turning. In such instances, Turning Position #2 clarifies the last turning pose.

The Finishing Position is then drawn on the Staff. The figure is now shown in the landing position, after the *pirouette* is completely finished.

After these six important steps are taken, the Connecting Line is drawn under the Staff, stemming from the Preparation Position to the Finishing Position.

Connecting Lines are discussed in detail in Chapter VII of this book. They are lines equivalent to the slur in music notation. The Connecting Line underneath all these figures tells the reader that the movement should be done smoothly, all in one.

Here are examples of the *Pirouette* Sequence:



CHANGES IN POSITION

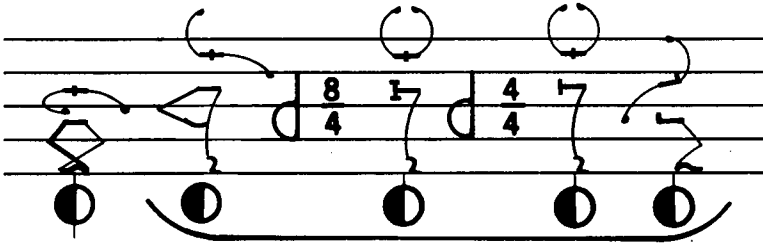
If the dancer changes position only once during a *pirouette* the beginning position is notated through Turning Position #1 and the

change in position is notated through Turning Position #2. The normal *Pirouette* Sequence is followed (stated on page 205).

If the dancer changes position *more than once* during a *pirouette* then the *pirouette* has as many Turning Positions as required. The *Pirouette* Sequence follows the same format but is now longer than when no change occurred:

1. Notate the Preparation Position.
2. Notate Turning Position #1.
3. Place the *Pirouette* Symbol.
4. Notate the number of turns executed in Turning Position #1.
5. Notate Turning Position #2.
6. Place the *Pirouette* Symbol.
7. Notate the number of turns executed in Turning Position #2.
8. Notate Turning Position #3.
9. Notate the Finishing Position.
10. Draw the Connecting Line.

The *Pirouette* Sequence just stated involves only two changes in position during a *pirouette*. In the diagrammed example below the dancer executes a triple *pirouette* with two position changes.



As you can see, the *pirouette* is essentially broken down into parts so that the change in position can be notated. Turning Position #1 starts the turn. Turning Position #2 is notated facing the direction the dancer faces when the change in position occurs. Turning Position #3 ends the *pirouette*.

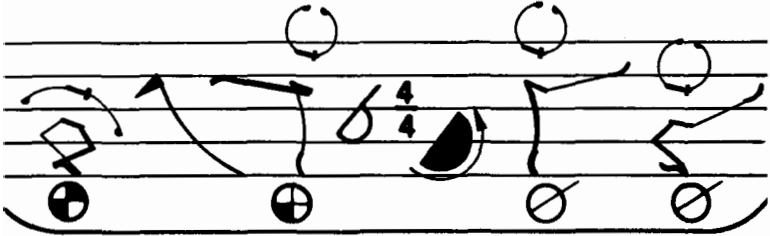
More changes in position during a *pirouette* are notated in the exact same way, but with a longer *Pirouette* Sequence.

The Connecting Line beneath the *pirouette* specifies that the *pirouette* is done smoothly, *with no pause*.

MOVEMENT WHILE TURNING

The usual *pirouette* holds its Turning Position rigid, or completely still, while turning. There are rare occasions, however,

when actual movement occurs during a *pirouette*. A good example of this is a *pirouette* executed while the lifted leg does a *grand rond de jambe en l'air* (a large circle with the lifted leg).



The Movement Symbol describing the movement occurring during the *pirouette* is placed directly after the *Pirouette* Symbol and accompanying fraction of turns. Since this Movement Symbol is notated *before* Turning Position #2, the movement *must* occur during the *pirouette* (before the *pirouette* has ended). The center line of the Movement Symbol always coordinates with Turning Position #1.

SPECIAL TURNS

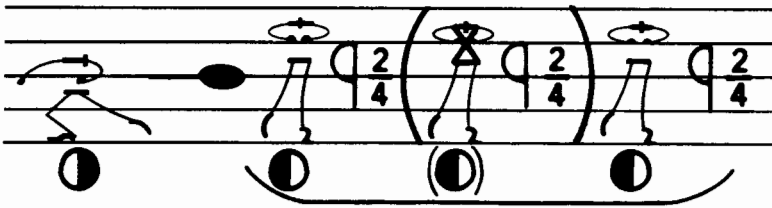
Two turns shall take special consideration at this time. They are done on two legs, instead of one.

Chainés turns, also termed *déboulés* turns, are turns done with a chain-like pattern across the floor. The leg steps to the side, on *demi-pointe*, or on full point, turning a half turn. This half turn is done *en dedans* toward the side of the supporting leg. The other leg then steps in the same direction turning a half turn *en dehors*.

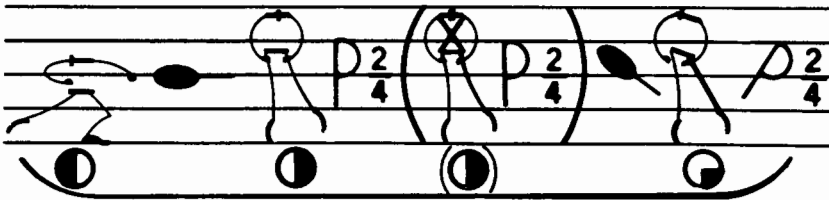
Chainés or *déboulés* turns are done frequently in classical ballet.

To notate them, a logical sequence is followed.

The Preparation Position is placed on the Staff. A Direction Symbol, explained in Chapter VII, indicating the direction of travel, is then set on the Staff. Turning Position #1 is next notated. The *Pirouette* Symbol showing a turn *en dedans*, is then placed on the Staff. The fraction for two quarters is set beside the *Pirouette* Symbol, showing that the turn is only a half. Turning Position #1 of the *next* half turn is then notated. This has the back to the audience. The *Pirouette* Symbol, showing *en dehors* is then drawn, with two-quarters beside it. This sequence of notation is continued until the *chainés* turns are completed.

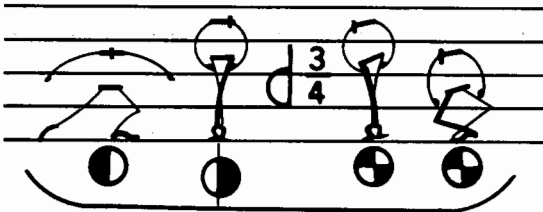


If the *chainés* turns change direction abruptly while turning, the Direction Symbol can be placed in between the notation sequence at will.



If a great many turns are required, a repeat sign can be placed on the Movement Staff. Turn to Chapter VIII for an explanation.

Assemblé soutenu en tournant, or commonly called *soutenu* turns are turns done on two feet. The usual *Pirouette* Sequence is followed.



Promenade Symbols

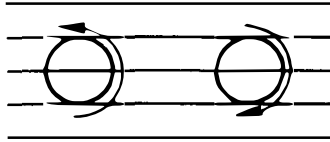
Promenade means in a walk in French. In classical ballet the term is applied to a very slow, gradual turn done on one foot, in one place. One leg is held in a very, definite pose, such as *arabesque derrière*, *attitude*, or *à la seconde*, while the supporting foot, remaining flat, inches slowly around. *Promenade* can be done both *en dehors* and *en dedans*.

The *Promenade* Symbol is a complete circle the size of two spaces on the Movement Staff. This circle is placed between the Shoulder Line and Knee Line of the Staff at all times.

The *Promenade* Symbol is never darkened-in. The circle is always left hollow.

A circular arrow is placed around the circle, indicating *en dehors* and *en dedans*.

There are, therefore, only two *Promenade* Symbols, one circle with the arrow directed in one direction, one circle with the arrow directed in the opposite direction.

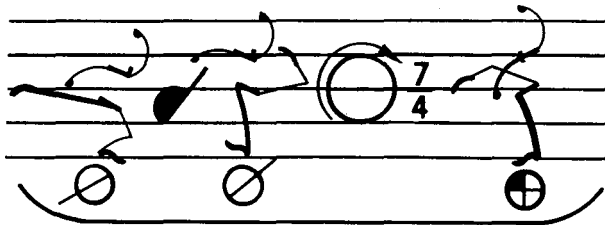


The proper *Promenade* Sequence must be adhered to at all times:

1. Notate *Promenade* Position #1.
2. Place the *Promenade* Symbol.
3. Notate the number of *promenades*.
4. Notate *Promenade* Position #2.
5. Draw the Connecting Line.

As you can see, a *promenade* is notated in the same sequence as a *pirouette*.

Here is one example of *promenade*:



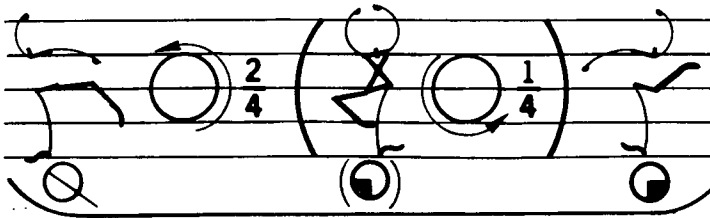
It is impossible to divide a circle into corners, yet try to imagine that each section of the *Promenade* Symbol corresponds to the corners of the dancer's imaginary square. The stem of the arrow around the *Promenade* Symbol *begins* at the section of the circle corresponding to the corner the dancer faces, when *beginning* the *promenade*.

The arrow around the *Promenade* Symbol is *always* the same length.

Changes in position during a *promenade* are notated similarly to changes in position during *pirouettes*, described on page 206.

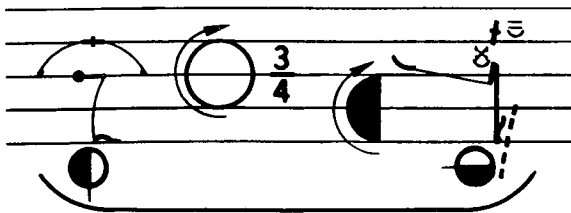
If the dancer changes position once during a *promenade* the beginning position is notated through *Promenade Position #1* and the change in position is notated through *Promenade Position #2*. The normal *Promenade Sequence* is followed.

If the dancer changes position *more than once* during a *promenade* then the *promenade* has as many *Promenade Positions* as required. The *promenade* is broken into sections so that each change in position can be notated.



Each *Promenade Position* is notated facing the direction the dancer faces when the change in position occurs.

There are occasions when actual movement occurs during a *promenade*. In such instances, the Movement Symbol describing the movement is placed directly after the *Promenade Symbol* and accompanying fraction. The Movement Symbol's center line coordinates with *Promenade Position #1*.



PART IV: JUMPING MOVEMENTS

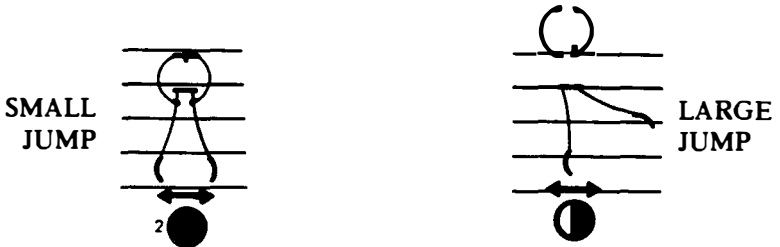
Dance in general contains many jumping movements.

Movement Shorthand notates jumps simply. The stick figure is drawn in the proper position in the air, at the proper level on the Movement Staff. A small arrow, with an arrowhead on both ends of the stem line, is then placed under the figure, on the Foot Line. This arrow tells the reader that the figure's feet are off the ground.

There are two official levels of jumping in Movement Shorthand. On page 37 of Chapter I they are described under Hip Levels.

The large jump, encompassing all jumps done at maximum height, places the stick figure exactly one whole space higher on the Movement Staff.

The small jump, used to exercise the feet, places the stick figure a little more than three-quarters of a space above Normal Level. The hip line will then be notated slightly under the Shoulder Line, between Hip Levels 9 and 10.



All jumping movements have the feet pointed in Foot Variant 6, in the Classical Ballet Key.

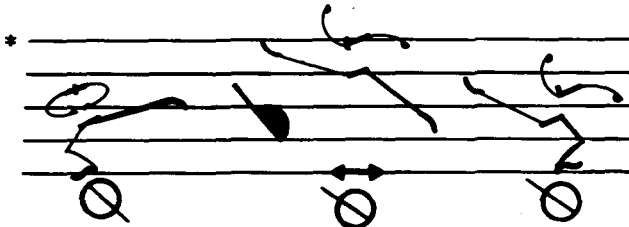
When notating jumps, the proper Jumping Sequence must be remembered:

1. Notate the Push-Off Position.
2. Notate the Jumping Position.
3. Place the Jumping Arrow.
4. Notate the Landing Position.

The Push-Off Position is the preparatory pose, before the jump. The dancer pushes off from the ground.

The Jumping Position is placed at one of the two jumping levels.

The Landing Position is the finishing pose, after the jump. The dancer has landed on the ground.



*The second symbol on the Staff is a Direction Symbol, described on page 221.

DESSUS / DESSOUS

There are certain jumps in classical ballet, the most common being *assemblé* and *jeté*, that pass one leg in front or in back of the other while in the air. The French terms *dessus* and *dessous* are used to describe such jumps.

Dessus means over in French. When the working leg starts behind and passes to the front in mid-air, the jump is said to be *dessus*, or *over*.

Dessous means under in French. When the working leg starts in front and passes to the back in mid-air, the jump is said to be *dessous*, or *under*.

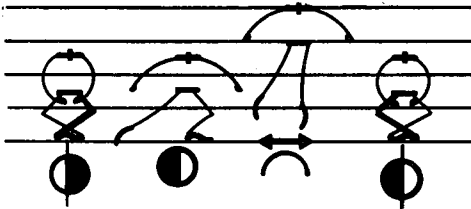
To notate *dessus/dessous* during a jump, the proper Jumping Sequence is followed as usual. The Jumping Arrow is placed on the Foot Line.

Under the Foot Line, directly under the figure in the Jumping Position, is placed a fairly large half circle.

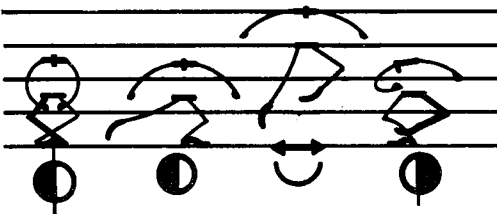
This half circle is a visual picture of *dessus/dessous*. The lower part of the symbol stands for downstage. The upper part of the symbol stands for upstage.

Think of the arc of the half circle as the starting position of the leg. *The leg is carried in the direction of the two open ends of the half circle.*

The jump is *dessus* (when facing *en face*) when the two open ends of the half circle point downstage. The leg begins at the arc of the symbol and is carried to the front.



When the two ends of the half circle are directed up, upstage, the jump is *dessous* (when the figure faces *en face*). The leg is carried from downstage to upstage.

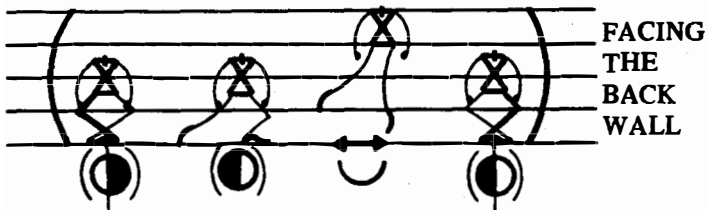
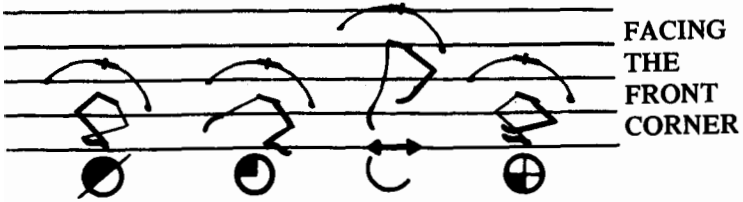


The *Dessus/Dessous* Symbol is placed in the exact position of a Position Symbol, below the Movement Staff. *It becomes the Position Symbol for the Jumping Position.*

The *Dessus/Dessous* Symbol in the preceding two diagrams has been diagrammed for a figure facing the audience squarely *en face*. If the *dessus/dessous* jump begins and ends facing another direction, the *Dessus/Dessous* Symbol faces this new direction also.

Imagine an imaginary line cutting the *Dessus/Dessous* Symbol down the center. The imaginary line corresponds with the center line of the dancer's body.

As the figure turns to face other directions the *Dessus/Dessous* Symbol turns also, coordinating its imaginary center line with the figure's center line.



The jump is *always* made in the direction of the two open ends of the half circle.

Beats

In classical ballet many jumps are done with the legs beating against each other. Notation of jumps with beats requires a logical notation sequence.

Beats from fifth position are called *entrechat* in ballet. *Entrechat* means interweaving or braiding in French.

Entrechat is counted from three to ten beats, according to the number of crossings of the legs.

An *entrechat quatre* is an *entrechat* with four beats. Both out and in are considered a beat. The dancer begins in fifth position *demi-plié*. He or she jumps, opening the legs to first position in the air. The legs beat in fifth position in the air (the opposite fifth). The legs open to the first position in the air. The feet land in fifth position.

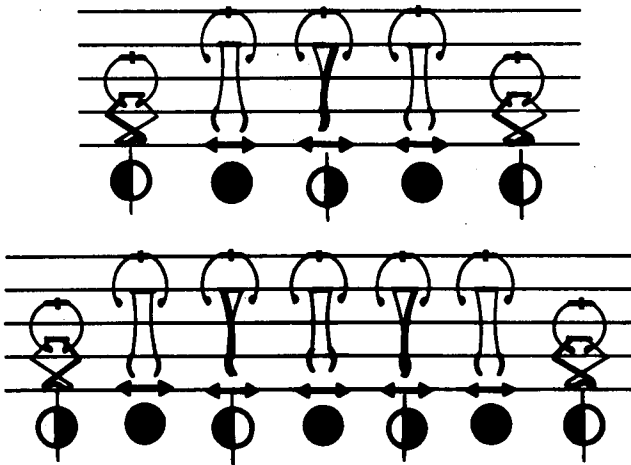
To notate this, Movement Shorthand follows this Beating Sequence:

1. Notate the Push-Off Position.
2. Notate Beating Position #1.
3. Notate Beating Position #2.
4. Notate Beating Position #3.
5. Notate the Landing Position.

All Beating Positions have the Jumping Arrow underneath, on the Foot Line.

The number of Beating Positions corresponds to the number of beats in the jump.

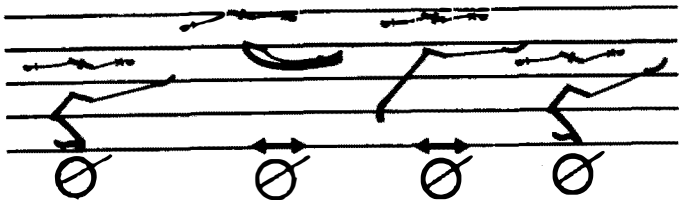
Here is *entrechat quatre* and *entrechat six* diagrammed:



Other kinds of beats, taken from one leg, are notated in a similar way.

Cabriole, started from one leg, is a jump beating the two legs together in the air, either in *arabesque derrière*, *arabesque devant*, or *à la seconde*.

Cabriole follows this Beating Sequence:

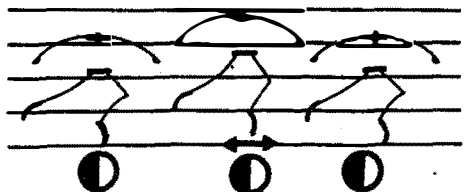
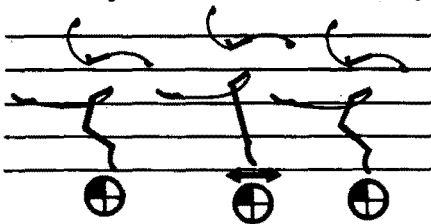


Double beats in *cabriole* are notated exactly like a single *cabriole*. A small number 2 is placed beside the feet, in the Jumping Position, stating that the legs beat twice.



Hops on Point

Hops on full point, on the tips of the toes, are notated as any other jump. The Push-Off Position is now on full point. The Jumping Position may possibly be with a bent knee. The Jumping Arrow is placed underneath as always.



CHAPTER VII

MOVEMENT SYMBOLS

GROUP II

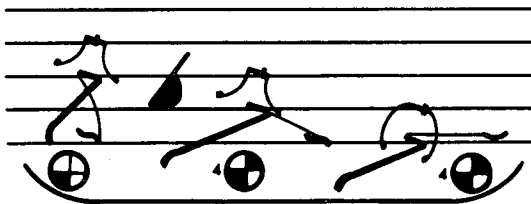
Six categories of Movement Symbols will be discussed in this chapter.

PART I: CONNECTED MOVEMENTS

In music notation, a curved line called a slur groups certain musical notes together. This sweeping line indicates that in performance these notes are to be joined together *smoothly*. They are played in one stroke, sung in one breath, etc.

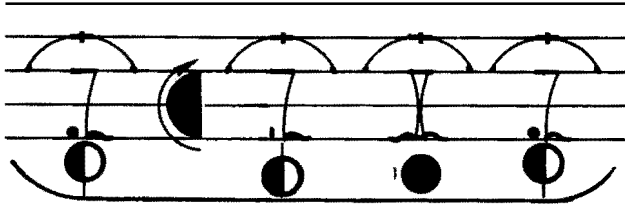
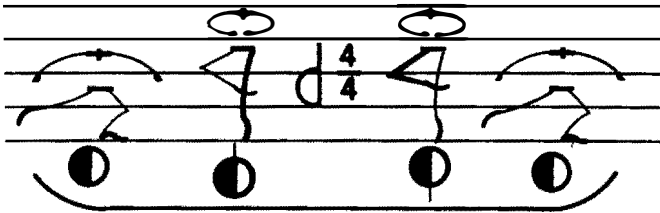
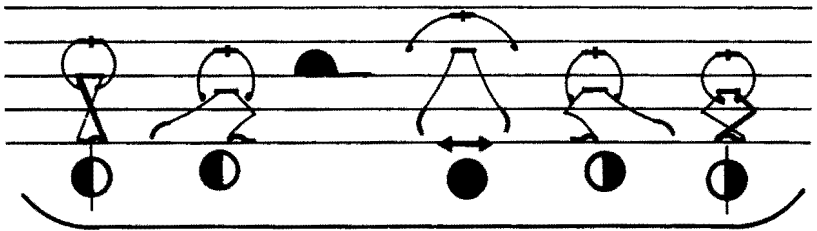
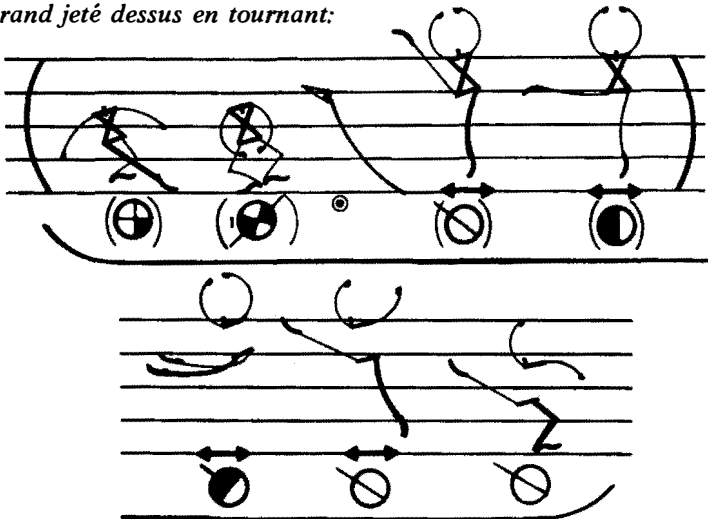
Movement Shorthand, as in music notation, uses a sweeping curved line to group certain movements together. This line, called the Connecting Line, groups symbols and positions meant to be executed in one smooth connected motion.

The Connecting Line is drawn *underneath* the Movement Staff. It stems from the first symbol or stick figure involved, to the last symbol or stick figure involved. The Connecting Line is *always* placed beneath the Staff.



The Connecting Line joins certain notation sequences together. It states that the stick figures and symbols between the ends of the line are executed as a unit, flowing together, molding as one.

There are certain steps in the Classical Ballet Key that *must* use the Connecting Line. Some of them will be notated here for your convenience.

Rond de jambe par terre:*Fouettés:**Glissade:**Grand jeté dessus en tournant:*

PART II: UNUSUALLY ACCENTED MOVEMENTS

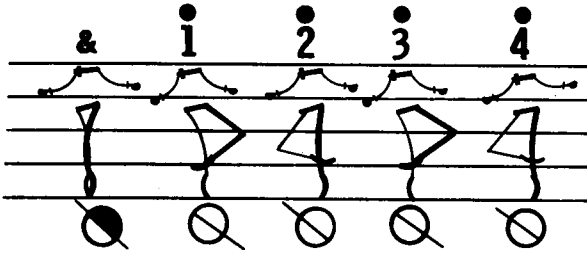
Unusually accented movements add variety and color to dance. They are notated with Movement Symbols derived from comparable symbols used in music notation.

Staccato Movements

Music notation places a dot over a note that is to be played shorter or quicker than usual. This note is held less than its normal duration. It is a spirited, vivacious sound called *staccato*.

In dancing, one particular movement may be executed more quickly or sharply than the preceding and following movements. This *staccato* movement is notated by placing a darkened dot *above* the Movement Staff, above the notation it concerns.

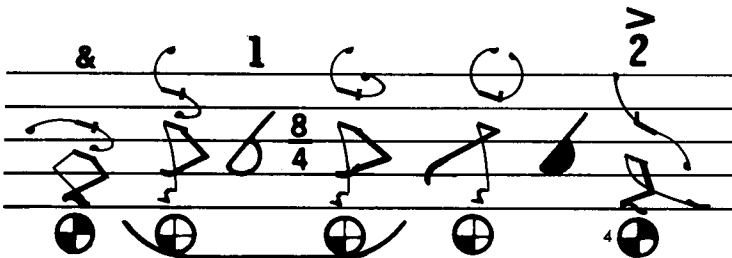
The dot is placed above the count, or beat, belonging to the notation.



Accented Movements

Music notation places an accent over any note that should be played with extra strength or stress. A small "v", placed on its side, is drawn above the note concerned.

Movement Shorthand also uses this accent mark to single out movements or positions executed with extra strength or stress. The accent mark is drawn *above* the Movement Staff, above the notation concerned.



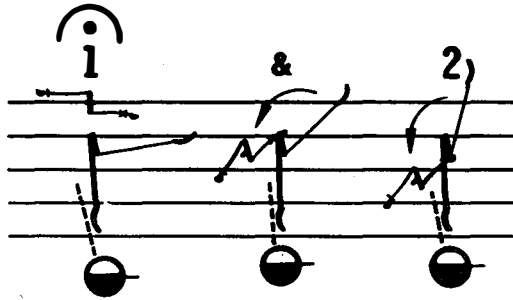
Drawn-Out Movements

Music notation uses the *Fermata*, a pause, or hold, to indicate that a particular note should be held longer than its normal duration. It is shaped like a half circle with a dot drawn in the center.

The *Fermata* can also be used in Movement Shorthand when the notator wishes to indicate that a particular movement or position is held longer than the surrounding movements. The *Fermata* tells the reader that the movement concerned is drawn-out ever so slightly more than the music really allows.

In the dance world certain movements or positions are said to "breathe". These positions breathe because the dancer chooses to emphasize them with a unique pausing quality. The dancer for one sustained moment is suspended in space.

The *Fermata* is used to notate such drawn-out positions. It is placed *above* the Movement Staff, above the notation concerned.



Grace Movements or Positions

Music notation draws a tiny, smaller than normal note, called a grace note, next to and slightly higher than a larger note. This means that both notes are to be played in an uneven rhythm, like ta-TA. The accent is on the larger note. The grace note is almost played on the same count as the larger note.

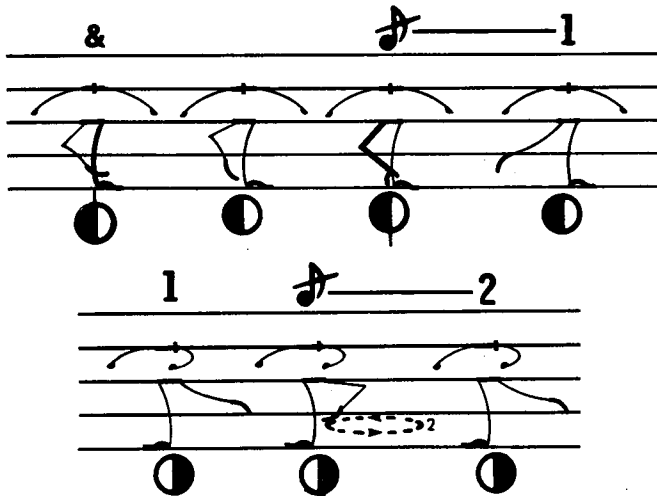
Movement Shorthand uses the same idea to notate unevenly counted movements or positions. There are instances when two movements are to be executed on the exact same beat or count in dancing. Although it is humanly impossible to actually manage both movements on the exact count, the dancer tries as well as possible. One movement becomes quick and less accented than the other, done to the rhythm of ta-TA.

There are definite steps in ballet that use these Grace Movements

or Grace Positions. One exercise at the *barre*, for example, *petit battement sur le cou-de-pied*, uses this fast ta-TA counted movement frequently. Double beated *frappés* and double *rond de jambe en l'air* would also take the same notation.

Grace Movements or Positions are notated by drawing the two movements or positions in question in their normal sequence. Above the quicker unaccented movement is placed a small musical note, looking exactly like a little grace note.

A straight horizontal line then extends to the right, above the Staff, reaching from the Grace Movement or Position (with the grace note above) to the more accented position or movement. The reader reads this two movements as one, counting ta-TA.



PART III: TRAVELING MOVEMENTS

Traveling movements are notated with Direction Symbols. Direction Symbols indicate the direction of travel.

Direction Symbols resemble the musical note. Each symbol has a stem line, with a corresponding half circle attached to it. No matter where the Direction Symbol points this half circle is *always* dark in the center.

The Direction Symbol is designed visually. The stem line represents the line, or direction of travel. The attached half circle is the visual picture of the area, or space the figure reaches toward when traveling.

The half circle also helps to differentiate between *croisé*, *effacé*, *écarté*, etc.

En avant, meaning forward in French, is a term applied to any ballet step traveling forward.

En arrière, meaning behind or backwards in French, is a term applied to any ballet step moving backwards.

De côté, meaning sideways in French, is a term applied to any ballet step executed to the side.

In the Classical Ballet Key the Direction Symbols have been divided into categories. These categories correspond to the different directions one can face in classical ballet.

En Face

The figure faces the audience squarely, *en face*. The Direction Symbol's stem line is drawn vertically, extending from the Shoulder Line to the Knee Line on the Movement Staff, when the traveling is forward or backward.

The Direction Symbol's stem line is drawn horizontally, along the Hip Line of the Staff, when the traveling is sideways, while facing the audience.

The lower section of the vertical stem line represents downstage (in front of the figure when *en face*).

The upper section of the vertical stem line represents upstage (or behind the figure when *en face*).

The half circle is therefore placed on the lower part of the vertical stem line when the figure moves forward *en face*. The half circle is drawn on the upper part of the stem line when the figure moves backwards *en face*.

The half circle is placed to the notator's left side of the vertical stem line, when the figure reaches with its right leg. The half circle is placed on the notator's right side of the stem line when the figure reaches with its left leg.













If both legs reach forward or backward equally, at the same pace, an oval is placed at the very end of the stem line, indicating that *both* sides are reaching simultaneously.

When the Direction Symbol's stem line is placed horizontally the traveling movement is to the side, while the hips remain *en face*, facing the audience. The half circle is placed to the notator's left side of the horizontal line when the figure moves to the right side. The half circle is placed to the notator's right side of the stem line when the figure moves to its left side.

The half circle is placed *under* the horizontal stem line when the leg leading the traveling to the side finishes the movement *in front* of the other leg. The half circle is placed *above* the horizontal stem line when the leg leading the traveling to the side finishes *in back* of the other leg.

When both legs move to the side equally, while the hips remain *en face*, facing the audience, an oval is placed at the proper end of the stem line, showing that the traveling is done with both legs at the same time.

DIRECTION SYMBOLS *EN FACE*

1. *En avant*; right leg leading: 
2. *En avant*; left leg leading: 
3. *En avant*; both legs equal: 
4. *En arrière*; right leg leading: 
5. *En arrière*; left leg leading: 
6. *En arrière*; both legs equal: 
7. *De côté* right; right leg front: 
8. *De côté* right; right leg back: 
9. *De côté* right; both legs equal: 
10. *De côté* left; left leg front: 
11. *De côté* left; left leg back: 
12. *De côté* left; both legs equal: 

Croisé

While traveling in the position *croisé* the front or back leg must lead the traveling forward or backwards. *Croisé* cannot travel to the side as *croisé* has only front and back.

The stem line of the Direction Symbol is now slanted toward the front corner. It is still situated between the Shoulder Line and Knee Line of the Staff.

The half circle is placed in Space 2 of the Staff when the figure travels forward in *croisé*. The half circle is placed in Space 3 of the Staff when the figure travels backwards in *croisé*.

When the dancer moves forward in *croisé*, the leg closest to the audience reaches to the front corner. The half circle is therefore placed on the inside of the slanted stem line, in Space 2, when the figure travels forward.

When the dancer moves backward in *croisé*, the leg farthest from the audience reaches to the back corner. The half circle is therefore placed on the outside of the stem line in Space 3, when the figure travels backward.

Think of the stem line as the center line of the dancer's body. The half circle corresponds with the side of the reaching leg.

DIRECTION SYMBOLS CROISÉ

1. *En avant*; right *croisé*:



2. *En avant*; left *croisé*:



3. *En arrière*; right *croisé*:



4. *En arrière*; left *croisé*:



Effacé

While traveling in the position *effacé* the front or back leg must lead the traveling forward or backwards. *Effacé* cannot travel to the side, as *effacé* has only front and back.





The stem line of the Direction Symbol is now slanted toward the front corner. The slant is the same as for the Direction Symbol in *croisé*.

The half circle is again placed in Space 2 when the figure travels forward in *effacé*. The half circle is placed in Space 3 of the Staff when the figure travels backwards in *effacé*.

When the dancer moves forward in *effacé*, the leg farthest from the audience reaches to the front corner. The half circle is therefore placed on the outside of the slanted stem line, in Space 2, when the figure travels forward (opposite to *croisé*).

When the dancer moves backward in *effacé*, the leg closest to the audience reaches back to the back corner. The half circle is placed on the inside of the stem line, in Space 3, when the figure travels backward (opposite to *croisé*).

DIRECTION SYMBOLS *EFFACÉ*

1. *En avant*: right *effacé*: 
2. *En avant*: left *effacé*: 
3. *En arrière*: right *effacé*: 
4. *En arrière*: left *effacé*: 

Écarté

The figure faces the front corner. It travels to the side to the opposite front corner or back corner.



The stem line of the Direction Symbol is now slanted toward the front corner at the same slant as *croisé* and *effacé*. The stem line points to the corner to which the *écarté* traveling is directed.


Écarté's Direction Symbol deviates from the normal design of all other Direction Symbols.


A circle, darkened in the center, is placed at the end of the stem line. This circle is not as large as the half circles of the other Direction Symbols.

When this smaller circle is placed at the lower end of the stem line, the traveling is done in *écarté en avant*, or to the front corner. When this smaller circle is placed at the upper end of the stem line the traveling is done to the back corner, or *écarté en arrière*.

DIRECTION SYMBOLS *ÉCARTÉ*


1. *Écarté en avant*: right: 
2. *Écarté en avant*: left: 


3. *Écarté en arrière*; right: 


4. *Écarté en arrière*; left: 


Miscellaneous


Other Direction Symbols for facing the front corner are:


1. *En avant*; both legs equal; right front corner: 

2. *En avant*; both legs equal, left front corner: 

3. *En arrière*; both legs equal; facing the right front corner: 

4. *En arrière*; both legs equal; facing the left front corner: 

5. *De côté*; both legs equal; facing the right front corner: 

6. *De côté*; both legs equal; facing the left front corner: 

These Direction Symbols seldom come up in the Classical Ballet Key.


Facing the Side Walls

The Direction Symbols for traveling done while facing the side wall add a small flag, or line, on the end of the stem line. This little line points to the side wall faced.











Otherwise the Direction Symbols for facing the side wall are built on the same principle as others.

Think of the symbol visually. The stem line is now horizontal for forward and backward traveling. The stem line is vertical for sideways movement. The small flag on the end of the stem line tells the reader which side wall is faced.









DIRECTION SYMBOLS FACING THE RIGHT SIDE WALL





1. *En avant*; right leg leading: 

2. *En avant*; left leg leading: 

3. *En avant*; both legs equal: 
4. *En arrière*; right leg leading: 
5. *En arrière*; left leg leading: 
6. *En arrière*; both legs equal: 
7. *De côté* right; right leg front: 
8. *De côté* right; right leg back: 
9. *De côté* right; both legs equal: 
10. *De côté* left; left leg front: 
11. *De côté* left; left leg back: 
12. *De côté* left; both legs equal: 

DIRECTION SYMBOLS FACING THE LEFT SIDE WALL

1. *En avant*; right leg leading: 
2. *En avant*; left leg leading: 
3. *En avant*; both legs equal: 
4. *En arrière*; right leg leading: 
5. *En arrière*; left leg leading: 
6. *En arrière*; both legs equal: 
7. *De côté* right; right leg front: 
8. *De côté* right; right leg back: 










9. *De côté* right; both legs equal: 
10. *De côté* left; left leg front: 
11. *De côté* left; left leg back: 
12. *De côté* left; both legs equal: 

Facing the Back Corners

Direction Symbols used while facing the back corner are the exact reverse of Direction Symbols used while facing the front corner.

The stem line of the Direction Symbol is placed at the same slant, directed to the corner. Traveling forward to the back corner places the half circle on the upper part of the stem line. Traveling backward, while facing the back corner, places the half circle on the lower part of the stem line.

DIRECTION SYMBOLS FACING THE BACK CORNERS

1. *Croisé en avant*: 
2. *Croisé en arrière*: 
3. *Effacé en avant*: 
4. *Effacé en arrière*: 
5. *Écarté en avant*: 
6. *Écarté en arrière*: 
7. *En avant*; both legs equal: 
8. *En arrière*; both legs equal: 
9. *De côté*; both legs equal: 

Facing the Back Wall

Direction Symbols used while facing the back wall, are the exact reverse of Direction Symbols used while facing the audience *en face*.





The stem line of the Direction Symbol is again placed vertically on the Staff, when representing traveling done forward and backward. The stem line becomes horizontal, *even* with the Hip Line, when the traveling is done to the side.

All symbols reverse. When the traveling is forward, the half circle is placed on the upper part of the stem line. When the traveling is backward while facing the back wall, the half circle is placed on the lower part of the stem line.

The foot leading traveling to the side is closed in front when the half circle is placed on the upper side of the horizontal stem line. The leading foot is closed in back when the half circle appears on the lower side of the horizontal stem line.

Think of the symbol visually, coordinating it with the legs of the figure.

DIRECTION SYMBOLS FACING THE BACK WALL

1. *En avant*: 
2. *En arrière*: 
3. *De côté right*: 
4. *De côté left*: 

Traveling Sequence

The Direction Symbol must be placed properly between the stick figures and other symbols. A proper Traveling Sequence of notation must be followed:

1. Notate the Take-Off Position.
2. Place the Direction Symbol.
3. Notate the Traveling Position.
4. Notate the Finishing Position.

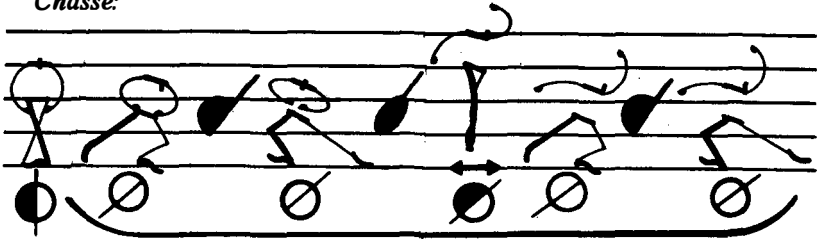
The Take-Off Position is the starting position of the traveling movement. It is the pose directly before travel.

The Traveling Position is almost always off the ground. It is the position held while moving.

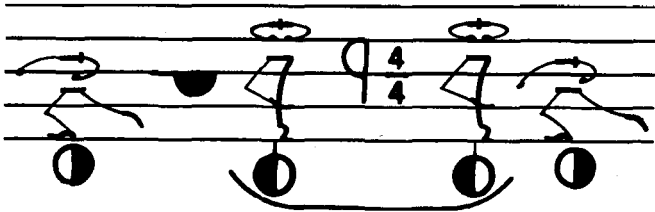
The Finishing Position is the landing, or ending position of the traveling movement.

Here are some examples of steps that travel:

Chassé:



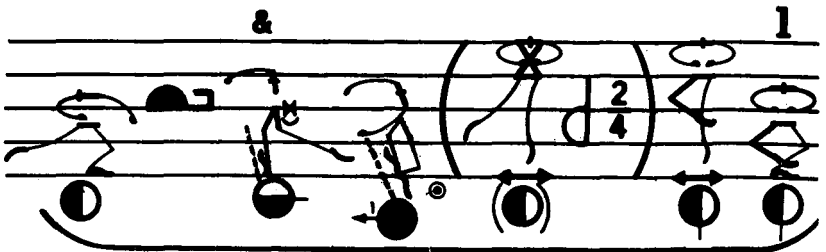
Piqué Turns:

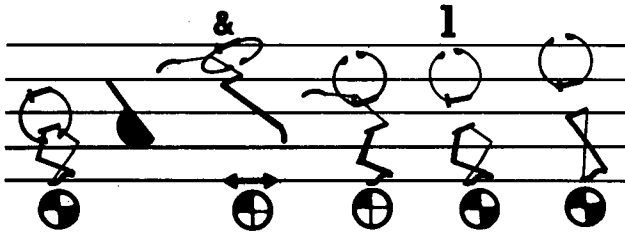


Tombé Pas de Bourrée:



Saut de Basque Turn:



Sissonne Fermée En Avant:**PART IV: WALKING, RUNNING, BOURRÉE**

Although it is possible to notate walking, running and *bourrée* with stick figures and Movement Symbols, Movement Shorthand has developed an extremely quick, practical method of showing these movements. A true shorthand method makes notation simple and less space consuming.

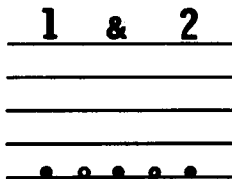
Walking

Walking is notated by a series of dots placed in a row. These dots do not have any line connecting them.

Each dot represents one walking step taken by the figure. If two dots appear on the Staff, two walking steps are taken, etc.

The dot is dark in the center if the step taken is with the right leg. The dot is hollow in the center if the step is made with the left leg.

The Walking Dots are placed on the Foot Line of the Staff, indicating that the steps are taken on the ground. They read from left to right. Each dot is drawn directly under the beat or count with which it coordinates.



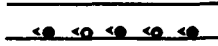
A Direction Symbol, discussed in the last section, is placed before the Walking Dots begin. This tells the reader in which direction the walking will take place.

The pattern of the walking is shown in the Individual Stage to the left of the Staff, explained in Chapter VIII.

If the walking step is taken with a straight leg, a tiny vertical line is notated to the left of the Walking Dot.



If the walking step is taken in *demi-plié*, on a deeply bent leg, a small bent line is placed to the left of the Walking Dot.



If the walking step is done on a natural, flat foot, no special notation is added to the Walking Dots.

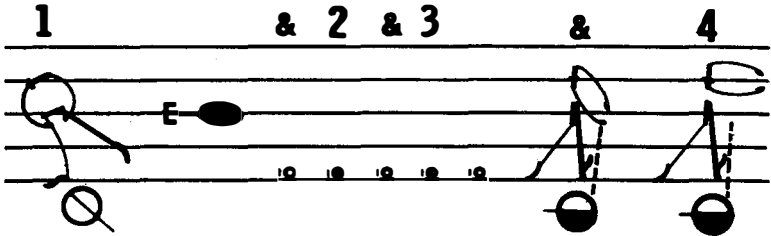
If the walking step is done on *demi-pointe*, or half toe, a small curved line is placed above the dot.



If the walking step is taken on full point, *sur la pointe*, a tiny dot is placed above the dot concerned.

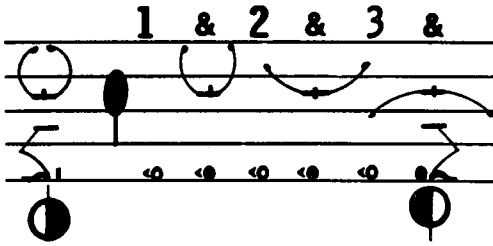


If more complicated walking is done it is best to notate it with stick figures and Movement Symbols.

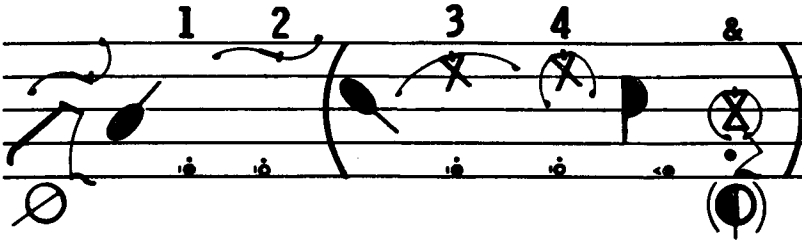


Occasionally the upper body's position changes while walking takes place. In such instances the Walking Dots are notated on the Foot Line as usual. The shoulder line, head and arms of the stick figure are then notated above the Walking Dot where the change in position occurs. The Walking Dots must be spaced far enough apart to allow room for the above positions.

The rhythm or beat of the walking is notated above the Staff in numbers (explained in Chapter IX). Be sure to notate the changed arm position directly under the correct count.



When changes of arm positions are notated above Walking Dots (or Running Dots explained on page 234), the shoulder line must be at the *proper level* on the Movement Staff. If the walking is on a natural foot the shoulder line is at Normal Level (at the Shoulder Line). If the walking is on full point, the shoulder line is raised three-quarters of a space on the Staff (see page 36). If the walking is done in *demi-plié* the shoulder line is lowered to the middle of Space 3, etc.



If no change of arms is indicated above the Walking Dots, the arms are assumed to be held the same throughout the walk.

The sequence for notation of walking is, therefore:

1. Notate the Starting Position.
2. Place the Direction Symbol.
3. Place the Walking Dots.
4. Notate the counts or rhythm above.
5. Notate changing arm positions.
6. Notate the Finishing Position.

The Starting and Finishing Positions are stick figures. If the legs of these two stick figures are notated *turned-out*, the walk in between is *assumed to be turned-out also*. Walking naturally, without turn-out, will be discussed in Book II.

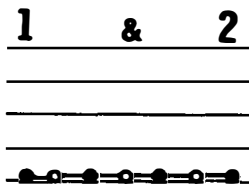
Walking around oneself *in one place* places the *Promenade* Symbol above the Walking Dots. See diagram and footnote page 285 of Chapter X.

Running

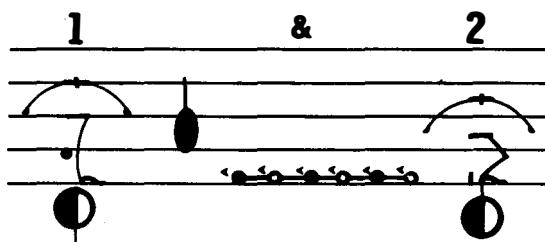
Running is notated in nearly the same way as walking. The same dots are placed on the Foot Line. The dot is dark in the center when the right leg takes a running step. The dot is hollow in the center when the left leg takes a running step.

A straight, horizontal line is drawn from dot to dot when running takes place. This horizontal line connects all dots concerned.

Again, each dot is drawn directly under the beat or count with which it coordinates.



The Direction Symbol is placed before the Running Dots. The same tiny notation indicating straight knees, bent knees, *demi-pointe* and full point in walking notation is used again in running notation.



There are two rules to remember when notating running:

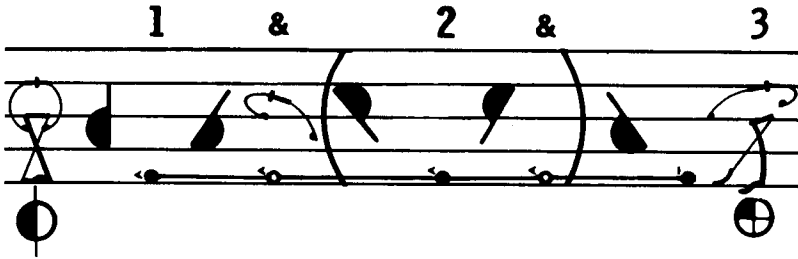
Running Rule 1: When running is done on a natural foot, notation for straight or bent knees is placed to the left of the Running Dots, *slightly above* the connecting line between the Running Dots.

Running Rule 2: When running is executed on *demi-pointe* or full point, notation for straight or bent knees *crosses* the connecting line to the left of each Running Dot.

Turn to page 260, 287, 291, 294 and 308 for diagrammed examples of these two Running Rules. The two diagrams in this section adhere to Running Rule 1.

The sequence for notation of running is the same as the sequence for notation of walking.

Change of arms or upper body positions are notated, as with walking, above the Running Dot in question. The connecting, horizontal line may be lengthened in such cases.



Bourrée

Music notation uses a wiggly line to notate what musicians call a trill. A trill is when two notes are played very rapidly, alternating constantly, as fast as possible.

A comparable movement to a trill in classical ballet is the *bourrée*. A *bourrée* is a delicate step, usually done on point. The feet, held close together, alternate weight rapidly, traveling across the stage or remaining in one place.

The wiggly line, used in music notation to signify a trill, is borrowed by Movement Shorthand to represent *bourrée*.

This wiggly line is now accentuated, becoming sharp, pointed, zigzagged. It is easier to read and draw in this manner.

The *Bourrée* Line reads from left to right. It is placed in Space 1 of the Movement Staff, sitting on the Foot Line.

The number of steps taken during *bourrée* is *not* notated. The feet alternate rapidly, and counting becomes impossible. The *Bourrée* Line is placed on the Staff, extending from the beginning count of the *bourrée*, to the ending count of the *bourrée*, in the corresponding music or rhythm.

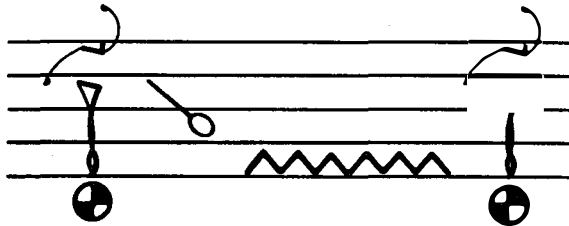
The pattern of the *bourrée* movement is shown in the Individual Stage to the left of the Staff, described in Chapter VIII.

A Direction Symbol, explained in the last section, indicates in which direction the *bourrée* travels. It is placed *before* the *Bourrée* Line on the Movement Staff. This is only used when the *bourrée* travels.

When no Direction Symbol appears on the Staff before the *Bourrée* Line, the *bourrée* does *not* travel, but stays in one place.

To notate *bourrée*, the proper notation sequence must be followed:

1. Notate *Bourrée* Position #1.
2. Place the Direction Symbol.
3. Draw the *Bourrée* Line.
4. Notate *Bourrée* Position #2.

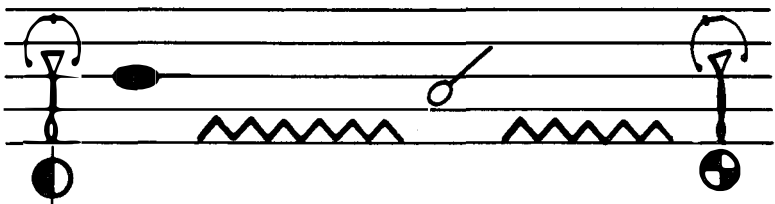


Bourrée Position #1 is the position held throughout the *bourrée*. The *bourrée* begins in this position.

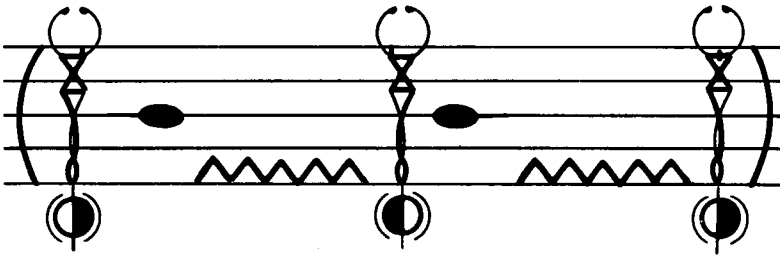
Bourrée Position #2 usually is the same as *Bourrée* Position #1. It is the ending position of the *bourrée* sequence.

If the *bourrée* movement suddenly changes direction, a new Direction Symbol is placed on the Staff. This new Direction Symbol indicates the new change in direction of the *bourrée*. The *Bourrée* Line is temporarily broken to make room for this new symbol.

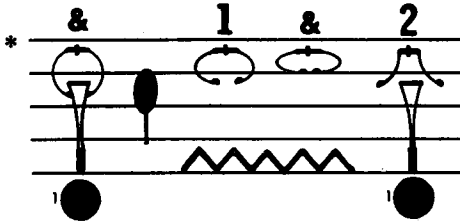
No new *Bourrée* Position is drawn when the *Bourrée* Line is broken for this reason. The *Bourrée* Line is drawn. The new Direction Symbol is placed. The *Bourrée* Line continues. *Bourrée* Position #2 finishes the sequence.



If the dancer changes *position* during *bourrée* with no definite pause, *Bourrée* Position #2 of the first *bourrée* movement becomes *Bourrée* Position #1 of the second *bourrée* movement (in the new position).

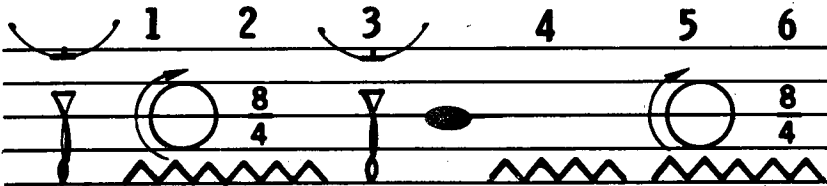


If the upper body's position changes during *bourrée*, the shoulder line, arms and head of the stick figure are notated above the *Bourrée* Line. The change in arm position must be notated directly underneath the count or beat, above the Staff, with which it coordinates.



Bourrée turning in one place notates the turn by placing the *Promenade* Symbol, described on page 209, above the *Bourrée* Line, with the number of turns beside it in fractions. No *Direction* Symbol is used, as the turning remains in one place.

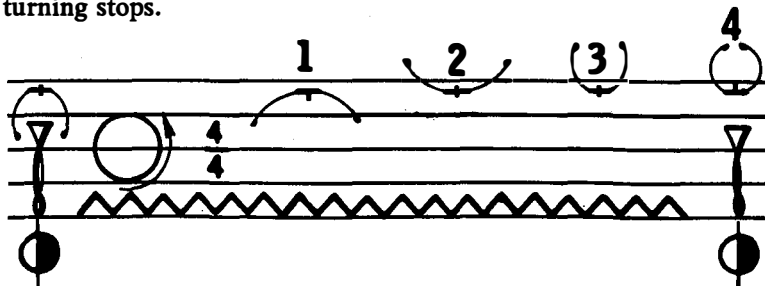
If the *bourrée* travels, and suddenly turns, the *Bourrée* Line breaks at the count the traveling ends and the turn begins. The *Bourrée* Line then continues with the *Promenade* Symbol, indicating turning, placed above. When the turning is completed, the *Bourrée* Line breaks again, under the proper count or beat.



*This figure is on point in a natural first position (not turned-out). See Book II, The Modern Dance Key, for detailed explanation.

When change of arm positions occur during a turning *bourrée*, the *Bourrée* Line is notated as usual, with the *Promenade* Symbol and fraction above. The *Bourrée* Line continues with no break, *after* the *Promenade* Symbol. The counts or rhythm of the turning *bourrée* are notated above the Staff, *after* the *Promenade* Symbol. Changing arm positions are placed under the proper count.

The piece of the *Bourrée* Line occurring after the *Promenade* Symbol is a *turning bourrée*. When the *Bourrée* Line breaks, the turning stops.



PART V: FALLING MOVEMENTS

Falling Movements will be touched on briefly in this section. For more detailed notation of falling, future Movement Keys may be consulted.

Falling movements are divided into two categories: falling in place and falling out from the center of the body.

Falling in Place

Falling in place is notated in the following notation sequence:

1. Notate the Preceding Erect Position.
2. Draw the Zigzagged Falling Line.
3. Notate the Fallen Position.



The Erect Position is the pose directly preceding the fall.

The Zigzagged Falling Line (*Bourrée* Line turned vertical!) is a Movement Symbol stating that the figure, from the Erect Position,

falls or crumbles *in place*. The next stick figure is shown in the Fallen Position, usually on the Foot Line, the ground.

The Zigzagged Falling Line stems from the level of the shoulders of the Preceding Erect Position and continues down (vertically) to the level of the Fallen Position's hips. This usually is the ground, although not always.

The zigzagged corners of the Falling Line present a visual picture of a *relaxed fall, in place*. Falling in place must be a complete relaxation from the Preceding Erect Position to the Fallen Position.

Falling Out

Falling out from the center line of the body is rarely a relaxed fall. The dancer projects himself out and down in one of many directions. The fall is pre-thought, or determined.

Falling out is notated in the following notation sequence:

1. Notate the Preceding Erect Position.
2. Place the Direction Symbol.
3. Draw the Falling-Out Line.
4. Notate the Fallen Position.

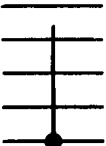
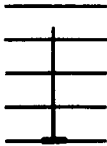


The Erect Position is again the pose directly before the fall.

The Direction Symbol states in which direction the fall is made.

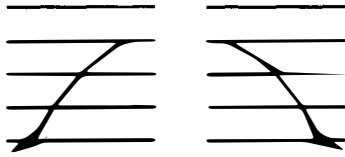
The Falling-Out Line is a Movement Symbol describing the pattern of the fall in the air. It resembles the Swinging Symbols, described on page 191 of Chapter VI, turned upside down.

The Falling-Out Line stems from the level of the Preceding Erect Position's shoulders and continues down, straight or curved, to the level of the Fallen Position's hips. At the end (bottom) of the Falling-Out Line is placed a small symbol, stating in which direction the fall is made. These symbols are very similar to those used at the top of the Swinging Symbols.

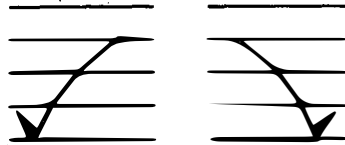
The Falling-Out Lines for the Classical Ballet Key will be listed here for your convenience.

1. <i>En Avant</i> <i>En Face</i>	2. <i>En Arrière</i> <i>En Face</i>	3. <i>De Côté</i> <i>En Face</i> Right	4. <i>De Côté</i> <i>En Face</i> Left
			

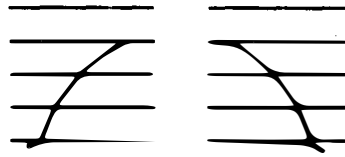
5. *En Avant*
To the
Front
Corner



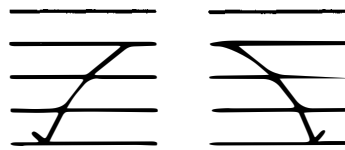
6. *En Arrière*
To the
Back
Corner



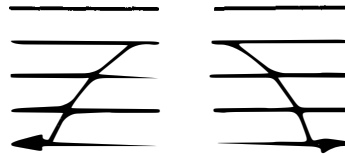
7. *De Côté*
To the
Front
Corner



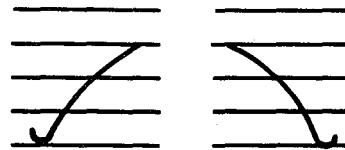
8. *De Côté*
To the
Back
Corner



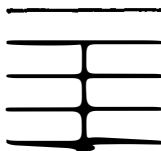
9. *En Avant*
To the
Side Wall



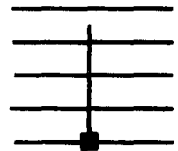
10. *En Arrière*
To the
Side Wall



11. *De Côté*
Facing the
Side Wall;
To the
Audience



12. *De Côté*
Facing the
Side Wall;
Away From
the Audience





Another excellent example of falling out from the center line of the body is shown on page 291 of Chapter X (top diagram).

The Falling-Out Lines are the same when the figure falls while facing the back corners or back wall. The symbols simply reverse.

PART VI: MISCELLANEOUS MOVEMENTS

Miscellaneous movements occur in the Classical Ballet Key when character work is done. Basic, classical movements have already been shown.

Character dancing employs all the Movement Keys of the Movement Keyboard. When the Modern Dance, the Theatrical Dance, the Ethnic Dance and the Pantomime Keys are complete, the notator of character dancing will have a wide range of movement to choose from.

For now, two miscellaneous movements will be shown here.

Trembling

To notate trembling, a tiny wiggly line is placed next to the part of the body that trembles. This tremulous line, or Trembling Line, can be lengthened or shortened at the notator's will.

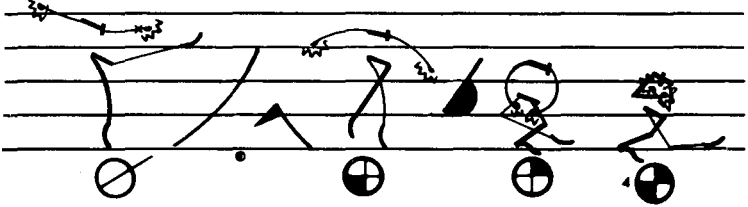
When the whole body trembles, from head to toe, the stick figure is notated on the Movement Staff in the position that the trembling occurs. The Trembling Line is then drawn on both sides of the figure.



The Trembling Line must appear beside each figure that trembles.

In classical ballet the Trembling Line is often used to show fluttering bird's wings. A good example of this is in the Blue Bird Pas De Deux, from the third act of the ballet *The Sleeping Beauty*. The Blue Bird, in this beautiful *pas de deux*, allows his hands to tremble quickly, nervously, like a bird's wings while suspended in air.

In this instance, the arms and hands of the figure are notated in their correct position. The Trembling Line is then placed around the hand.

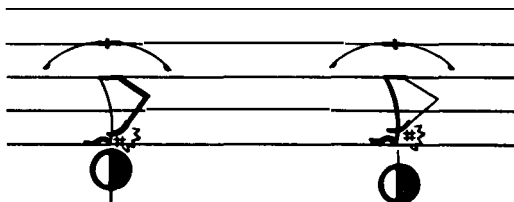


A Special Case

Petit battement sur le talon, or commonly called *battement battu*, is a frequent exercise executed in the classical ballet class. The working leg is placed, bent, with a pointed foot, either in front or in back of the supporting leg's ankle. The working leg then *trembles*, beating against the supporting leg's ankle rapidly, as quickly as possible.

This rapid succession of beats is notated, in Movement Shorthand, by drawing the stick figure with the working leg either in front or in back of the supporting leg. The pointed toes touch the ankle of the supporting leg.

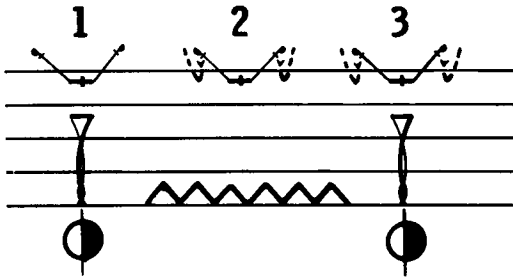
The Trembling Line is then placed next to the beating foot, showing that the lower part of the working leg is moving back and forth rapidly. The Striking Contact Star is placed inside the Trembling Line to show that the foot strikes the ankle as it trembles (see Chapter VIII for an explanation of Contact Stars).



Classical Waving Arms

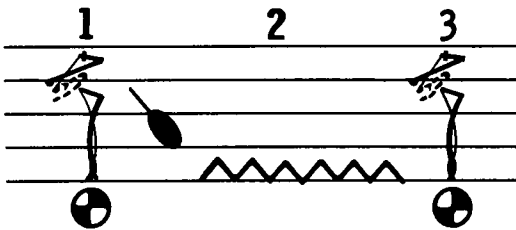
In many classical ballets, such as *Swan Lake*, *Giselle*, and *Les Sylphides*, the arms portray swans or sylphs through classical, waving motions. Movement Shorthand notates such waving motions through a small, dotted line, describing the pattern of the waving motion in the air.

The Waving Line is placed next to the arm or arms that wave. The line starts near the palm of the hand, with a tiny arrowhead. The arrow points in the direction the waving movement begins. The reader follows the dotted line after the arrowhead. The dotted line is drawn in the exact pattern of the wave.



The previous diagram shows Swan Arms. The arms begin held to the side in the natural position. The palms of the hands then follow the pattern of the Waving Line (in the direction the arrow points). This waving, bird-like motion is done on one count, notated above the Movement Staff.

Occasionally two arms may wave as a *unit*. This happens when these two arms touch each other. The Waving Line describes the pattern of the wave for *both* arms, in such cases.

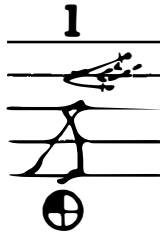


When the arms wave while held in third position *arabesque* arms (described on page 61, Chapter I), the Waving Line appears beneath

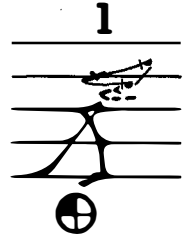
the arm that waves. If both arms wave together, a short, straight line is *temporarily* drawn between the two arms. This line states that the two arms wave as a *unit*.



LOWER
ARM



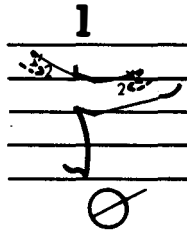
UPPER
ARM



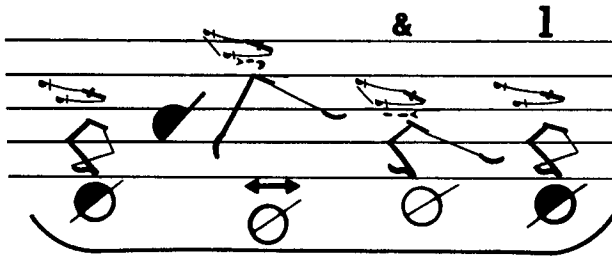
BOTH
ARMS

The Waving Lines shown in the previous diagrams represent *one* waving motion. This single wave is done on one beat, notated above the Staff.

If more than one wave is done on a single beat, a small number 2 is placed near the Waving Line. This states that two waves are made.

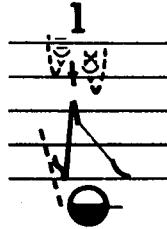
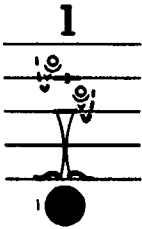


If one waving motion is drawn-out over many counts and stick figures, the Waving Line is broken into pieces. The first figure beginning the wave starts the Waving Line near the palms of the hands. The Waving Line stops at the point in the air the waving motion stops, for that particular figure. The next stick figure shows this same Waving Line continuing where the previous Waving Line left off. An arrowhead is *always* placed before each section of the Waving Line.



SYMBOLIZED ARMS

When the arm and hand are symbolized the Waving Line is notated *under* and to the *outside* of the symbol. The section of the Waving Line under the symbol represents *into* the body. The section of the Waving Line to the outside of the symbolized arm represents *away* from the body.



CHAPTER VIII

MISCELLANEOUS NOTATION

Breathing Symbols; Contact Stars; At the *Barre*; Individual Patterns; Tempo; Dynamics and Repeats will be discussed in this chapter.

PART I: BREATHING SYMBOLS

Notation of breathing is far from mandatory in Sutton Movement Shorthand. Some dance teachers, however, stress proper breathing and may wish to notate this fine point. In such cases, Breathing Symbols are used.

Sheet music written specially for singers sometimes employs a tiny breathing mark to indicate when inhaling should take place. This breathing mark resembles an apostrophe. The ball is on the top with a curved stem below.

Movement Shorthand uses this same symbol to notate inhaling. The exact same symbol, turned upside-down, is used to notate exhaling.

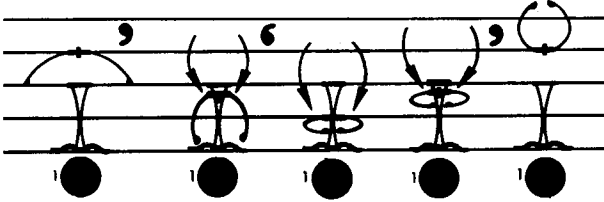
These two Breathing Symbols are placed in Space 4 of the Movement Staff, to the notator's right of the figure concerned.



The Breathing Symbol notates the *beginning*, or starting point of inhaling or exhaling. The breathing begins with the stick figure having the Breathing Symbol beside it. The breathing, either inhaling or exhaling, then continues in the following stick figures, even though these figures do *not* have Breathing Symbols beside them. This inhaling or exhaling finally ends when the next Breathing Symbol appears on the Staff.

It is therefore absolutely necessary to continue the notation for breathing throughout a dance once the breathing notation is begun. Otherwise a figure may be left inhaling or exhaling for eternity!

The Breathing Symbol must, of course, alternate each time. The Inhaling Symbol must follow after the Exhaling Symbol and so on.



Notating breathing is a fine point unnecessary in most notation sequences.

PART II: CONTACT STARS

The Contact Star is a small sign placed near a section of the figure's body that comes in contact with another object. This object can be another part of the body, another dancer, a prop, or in some rare instances, the floor.

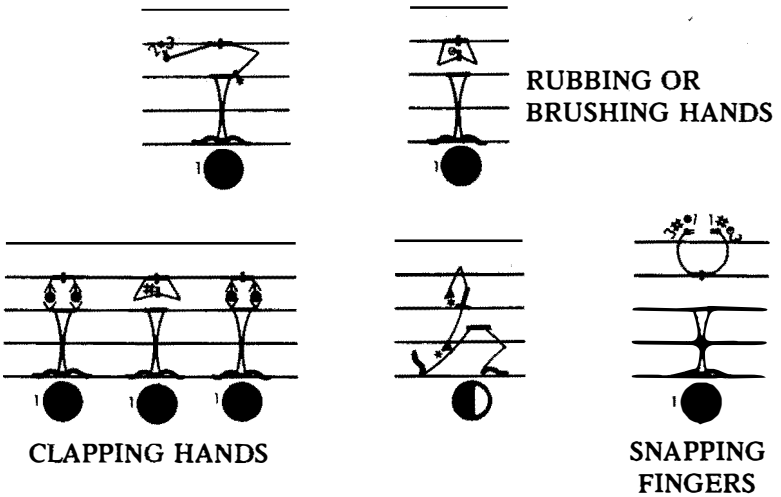
The Contact Stars used in the Classical Ballet Key are listed here:

1. Touching Contact Star: * * * *
2. Holding Contact Star: + +
3. Striking Contact Star: * *
4. Brushing Contact Star: ⊙ ⊙ ⊙
5. Pushing Contact Star: ~ ~ ~ ~
6. Receiving Contact Star: ★ ★ ★ ★

The part of the body *transmitting* the contact takes the special forms of Contact Star, for example, holding, striking, etc. The part of the body *receiving* contact takes the Receiving Contact Star.

The Contact Star is placed as near to the place of contact as possible. The exact positioning of the symbol is left to the notator's good judgement. The Contact Stars should never obstruct the view of other important notation.

When the figure touches another part of its own body, the Touching, Holding, Striking, Brushing or Pushing Contact Star is used, *without* the Receiving Contact Star.

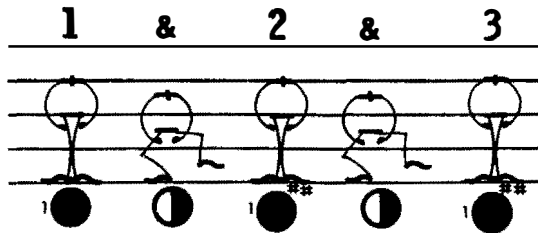


When two dancers contact each other, the dancer creating the contact takes the Touching, Striking, Holding, Brushing or Pushing Contact Star. The dancer receiving the contact, whatever it may be, takes the Receiving Contact Star. The two dancer's movements are notated on separate lines of Movement Staff. Please turn to Chapter X for a thorough explanation.

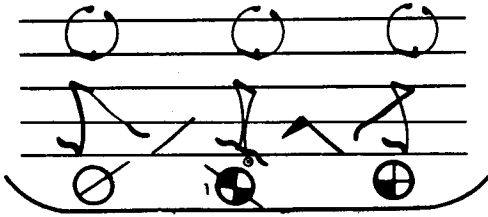
Props, also explained in Chapter X, are diagrammed to the left of the Staff. The dancer holding the prop has the Holding Contact Star notated next to his or her hand.

Tap dancing and folk dancing stamp the floor with the heel and/or toe. Contact Stars are used to notate this special contact with the floor. In the Classical Ballet Key, contact with the floor is *assumed* without the use of Contact Stars (see exception page 249).

When the foot stamps on the floor, just for an example, the Striking Contact Star is employed.



When the foot brushes the floor the Brushing Contact Star is used.



PART III: AT THE BARRE

Exercices à la barre, or exercises at the *barre*, are a series of daily exercises practiced by every ballet dancer. They are executed while holding onto a wooden or metal bar, running across the walls of the ballet classroom.

Barre exercises are designed to warm the muscles and limber the tendons before dancing more strenuously in the center of the room. Every ballet lesson begins with this routine. *Barre* work lasts from twenty to fifty minutes, depending on the dancer, or teacher.

Notation of exercises done at the *barre*, in Sutton Movement Shorthand, includes the *barre* on the Movement Staff. It is the only time a prop is drawn on the Staff.

Notation of the stick figure will now be demonstrated holding on to the *barre* in three different ways.

One Hand

The most common method of holding the *barre* in classical ballet is with one hand. The side of the dancer is to the *barre*.

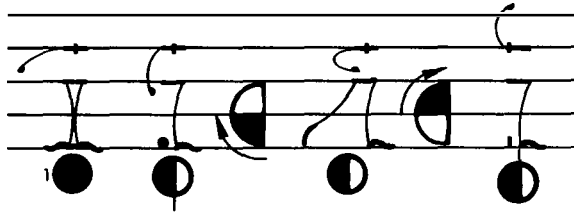
When the left hand holds the *barre*, the right leg and arm execute the exercise. When the right hand holds the *barre*, the left leg and arm execute the exercise.

In Movement Shorthand the figure faces the reader (the audience) squarely *en face* when holding the *barre* with one hand.

The *barre* in this only instance is *not* drawn-in. The arm and hand of the figure *holding* the *barre* are also *not* notated. When the figure appears with only one arm, it is understood that the figure holds the *barre* with the arm not seen.

If the figure lacks the right arm it holds onto the *barre* with the right arm.

If the figure lacks the left arm it holds onto the *barre* with the left arm.



Facing the Barre

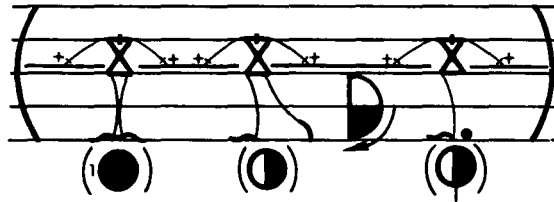
There are occasions when the dancer faces the *barre*, holding onto it with both hands.

When facing the *barre* the figure turns its back to the audience, or reader. The figure is notated like any figure facing the back wall squarely, *en face*.

The *barre* itself is *drawn-in* on the Movement Staff. It is notated by a straight, horizontal line running parallel to, and slightly above, the Hip Line of the Staff. This horizontal *Barre Line* is cut off whenever the stick figure (or Movement Symbol) comes into view.

The figure is drawn with both arms holding onto this *Barre Line*. The arm is in Arm Variant 1, the natural, relaxed arm. The hand is in Hand Variant 1, the natural hand. The arm is held naturally, with a small slash across the wrist.

The Holding Contact Star is placed beside the hand. This indicates that the hands hold the *barre*. If the notator wishes to have the dancer lightly touch the *barre* instead of holding it, the Touching Contact Star may also be used.



Back to the Barre

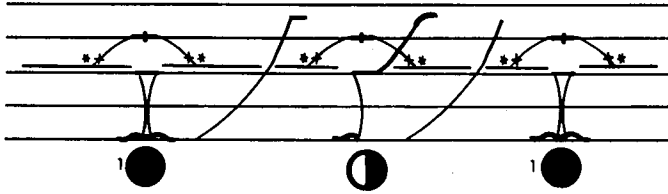
There are rare instances when the dancer is asked to place his or her back to the *barre*, holding on with both hands.

The figure is notated facing the audience, or reader *en face*, straight front.

The *barre* is *drawn-in*. The *Barre Line* appears horizontal again, parallel with and slightly above the Hip Line of the Movement Staff.

This *Barre Line* is cut off whenever the stick figure (or Movement Symbol) comes into view.

The figure is drawn with both arms holding onto the *barre*, partially turned-out. The Holding or Touching Contact Star is then placed near the hands.



Stretches at the Barre

Stretching exercises are often included during exercises at the *barre*. The dancer places one leg on the *barre* and bends forward, to the side, or to the back.

Stretching exercises at the *barre* are not difficult to notate in Sutton Movement Shorthand. They are, in most cases, notated as they appear in real life. One leg of the figure is drawn resting on the horizontal *Barre Line*. The figure then bends to and away from the leg.

Notation of stretching exercises at the *barre* involves many Contact Stars and the most difficult of Torso Variants (review bending forward and backward *en face*). Because of this, some commonly used stretches at the *barre* will be diagrammed here, serving as a guideline for those who wish to notate dance classes.

1. In this diagram the dancer places the right leg on the *barre* in *effacé*. The dancer then bends forward, straightens, bends backwards, and straightens. See Diagram 1, page 252.

Notice that the Touching Contact Star is used to show the leg resting on the *barre* (placed near the foot or ankle).

2. The dancer now turns so that he or she faces the *barre* squarely *en face* with the leg *à la seconde* (to the side). In this diagram the dancer bends in a circle; to the right side, to the back, to the left side, and straightens. See Diagram 2, page 252.

3. The dancer now turns so that the right leg is in *arabesque derrière croisé*, resting on the *barre*. The figure bends forward, lifts the *arabesque* leg to *penchée* (as high as possible), then places the leg back on the *barre* again and straightens. See Diagram 3, page 252.

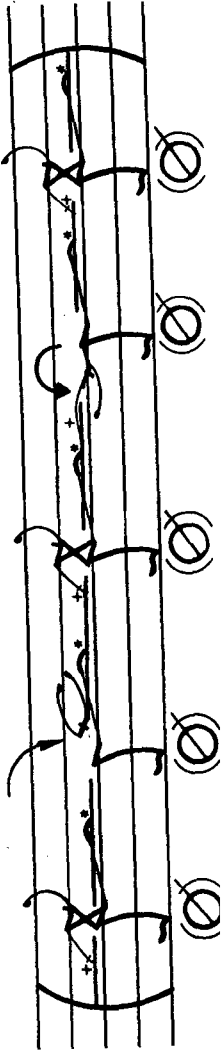


DIAGRAM 1

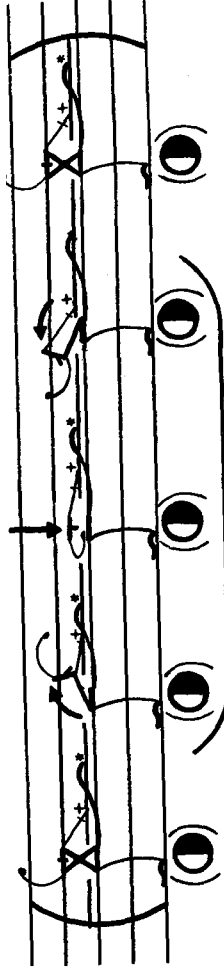


DIAGRAM 2

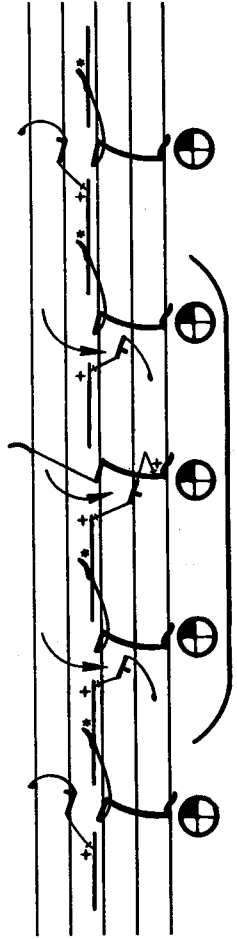
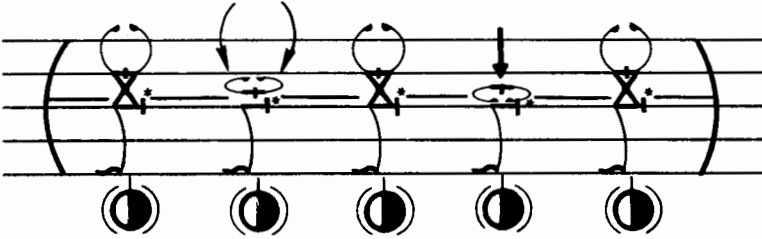
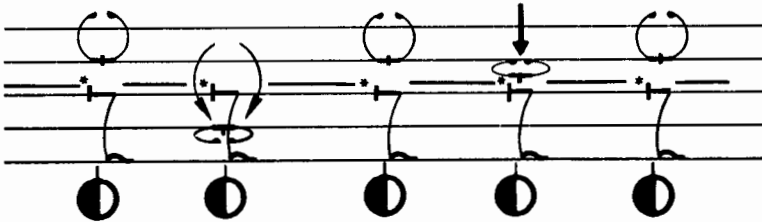


DIAGRAM 3

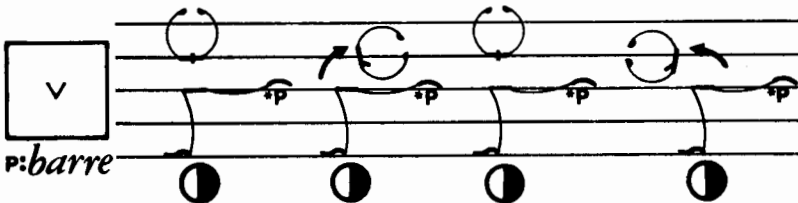
4. The dancer now faces the *barre* without holding onto the *barre*. He or she extends the right leg forward so that the foot or ankle rests on the *barre*. The dancer then bends forward and backward with arms overhead.



5. The dancer now has the back to the *barre* with the right leg extending to the back in *arabesque derrière*. The ankle or foot of the *arabesque* leg rests on the *barre* behind the dancer. The dancer then bends forward and backward.



6. The dancer now has his or her side to the *barre* with the left leg extended *à la seconde*. The ankle of the lifted leg rests on the *barre*. In this one exceptional case the *barre* is notated like a normal prop. Turn to page 305 for a detailed explanation of notation of props.



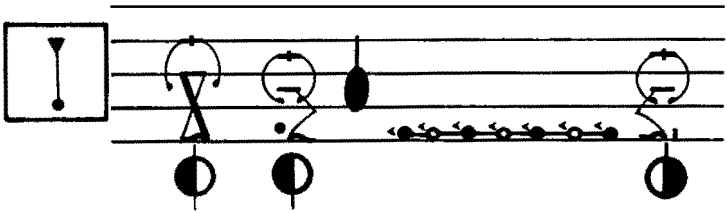
These six diagrams of stretching exercises at the *barre* are only examples from many possible stretching combinations.

PART IV: INDIVIDUAL PATTERNS

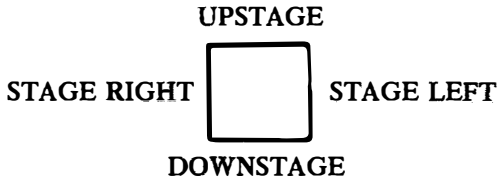
Patterns of individual movement are notated in small squares, or stages, in Movement Shorthand. Each little square represents the stage or room in which the movements in question take place.

Inside this square is drawn the pattern of movement. Every line of Movement Staff has one square or stage to the left of the Staff, in the left hand margin. This is called the Individual Stage.

The Individual Stage pertains to the pattern made by the notation to its right. It is not concerned with any other patterns made by other lines of Movement Staff*.



The bottom, or lower line of the Individual Stage represents downstage, or the audience. The notator's left side line of the Individual Stage represents the figure's right side wall. The notator's right side line of the square stands for the figure's left side wall. The top line of the Individual Stage represents upstage, or the figure's back wall.



Inside this Individual Stage is placed a symbol, standing for the dancer whose movements are notated to the right on the Movement Staff.

The dancer is represented by a small, darkened-in triangle if male. The dancer is shown through the same triangle, left unfilled, or hollow, if female.

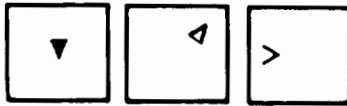
If the notator does not wish to differentiate between male and female, the dancer in general is symbolized by a triangle, unfilled, with no base line. It becomes like the letter "v".

*All dance patterns have to be adapted to the size of the stage or classroom being used.

The triangle determines the beginning or starting position of the pattern. The triangle is placed in the exact location on stage (or in the classroom), where the individual pattern starts. This is called the Starting Position.

The triangle states the sex of the dancer and the placement on stage of the Starting Position. It also states the direction the figure faces when in the Starting Position. If the point of the triangle is directed toward the bottom line of the Individual Stage, the dancer starts facing the audience. If the point of the triangle is directed toward the left upper corner of the Individual Stage, then the dancer begins facing that back corner, etc.

The point of the triangle, then, points in the direction faced.



The two side lines of the triangle should be somewhat longer than the base line so the reader can see in which direction the triangle points. The sides of the unfilled triangle (the female dancer) are darkened slightly, to accentuate the point of the triangle.

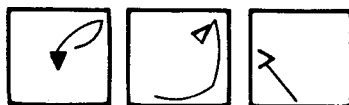
If the dancer starts the pattern from offstage, then no Starting Position exists for that particular pattern. The Pattern Line is drawn from the side of the stage the dancer enters from. After this first Stage, however, all following Individual Stages must have a Starting Position. *Whenever the dancer can be seen, there is a Starting Position.*

Once the Starting Position is placed in the Individual Stage, it is best to next notate the dance movements, to the right of the Stage, on the Movement Staff. The notator cannot be certain of the individual pattern until the notation of the dance sequence (to the right, on the Staff) is complete.

When the Staff Line is notated in full the notator goes back to the Individual Stage to draw the Pattern Line.

The Pattern Line is a slender dark line stemming from the triangle or Starting Position. The Pattern Line stems from the point of the triangle if the movement is led with the front of the body. The Pattern Line stems from the side of the triangle if the movement is led with the side of the body. The Pattern Line stems from the back of the triangle if the movement is led with the back of the body.

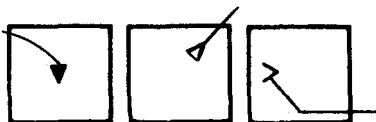
The Pattern Line describes the exact pattern of the dance sequence notated on the Staff to the right.



After the Pattern Line has described the pattern, the Ending Position is notated. A small filled-in dot is placed at the end of the Pattern Line indicating the exact location on stage of the finish of the pattern.



If the dancer runs offstage, out of view of the audience, then no Ending Position exists for that particular Individual Stage.



A dance will have a great number of Individual Stages.

The Ending Position of the first Stage becomes the Starting Position of the second Stage, etc. Each new Individual Stage begins its pattern where the previous Individual Stage left off.

Each Individual Stage deals with little movement, as it represents the pattern of movements of only *one* line of Movement Staff.

If the figure stands in one place, during the movements on the line of Staff to the right, then the figure makes no pattern. The Starting Position, the triangle, is placed on the Stage at the proper location. That is all.

It is possible for the dancer to change direction of facing, while still remaining in one place. He or she begins facing one direction, and ends facing another, in the same spot.

To notate this a tight, little circle is drawn around the triangle. The Ending Position is then placed on this small circle, showing where the figure faces when finishing the change in direction.

A tiny arrowhead on the circle indicates in which direction the figure turns.



The Individual Stage encompasses the pattern of all notation to its right on the Movement Staff. When repeat signs occur (explained on page 262), the Stage draws the *entire* pattern of the repeated movement*.

Patterns for groups of people are explained in Chapter X. Patterns shown in this section have only pertained to the *individual* dancer.

PART V: TEMPO

Tempo, or pace, is written with words in music notation. These words are in Italian because music terminology is based on the Italian language.

Music is an integral part of ballet. Although classical ballet terminology is in French, Tempo Words stemming from music are written in Italian (in Movement Shorthand).

Tempo Words are capitalized. They are placed at the beginning of a piece of music. They state the tempo or pace of the music and dance.

When Movement Shorthand is notated under written music, Tempo Words are seen in the written music above. They are not repeated in the Movement Shorthand below.

When Movement Shorthand is notated without accompanying music, but with counts or beats placed above the Staff (explained in detail in Chapter IX), Tempo Words are written at the beginning of the dance sequence. The Tempo Word is placed above the Time Signature (explained in Chapter IX).

The Tempo Word is important to the reader of Movement Shorthand as it declares the pace of the dance.

A few Tempo Words are listed here. This list is far from complete.

*See *The Lilac Fairy*, page 311 for a good example of Individual Stages that describe the pattern of repeated dance sequences.

TEMPO WORDS

Adagio — Slow, a slow dance.

Allegro — Lively, a lively dance.

Valse — A waltz, done in three-quarter time.

Mazurka — A dance done in three-quarter or three-eighth time.

Polka — A dance done in two-quarter time.

Marcia — March, done in four-quarter, two-quarter, or six-eighth time.

Polonaise — A dance done in three-quarter time.

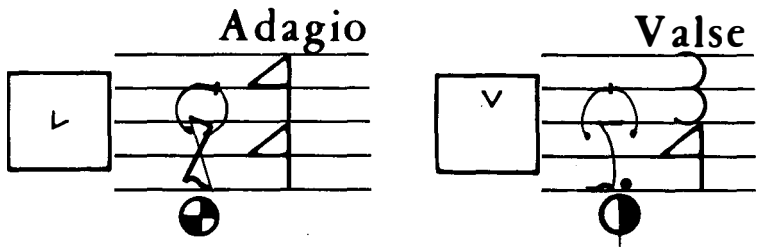
Allegretto — A little *allegro*. Not quite as lively as *Allegro*.

Andante — At a walking pace. At a moderate speed.

Moderato — At a moderate pace.

For a better knowledge and longer list of Tempo Words, please consult a musical dictionary.

The Tempo Words used in Movement Shorthand should always be the same as the Tempo Word stated in the corresponding music.



PART VI: DYNAMICS

In music terminology the word dynamics means the gradation of loudness and softness.

In dance, dynamics pertains to the energy, or force, behind motion.

The dancer projects personality, style, and artistry through dynamics. Dynamics is the dancer's tool in communicating with his or her audience.

The dancer can choose to approach the given choreography with forcefulness and determination, or with tenderness and ease. Different degrees of attack create excitement and color.

Gentle and Forceful

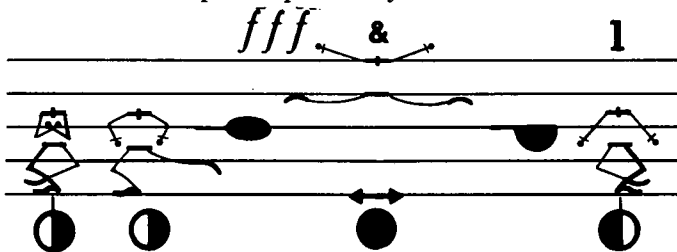
*For*te means loud in Italian. The letter "f" is placed on the musical staff, standing for the word *forte*, when the music must be

played louder than before. A double letter “f” signifies doubly loud. A triple letter “f” stands for the loudest possible.

Coincidentally, the letter “f” can also stand for the word *forceful* in English. Movement Shorthand places the letter “f” on the Movement Staff when the movement involved must be done forcefully, or with extra energy or drive.

A double letter “f” on the Movement Staff stands for doubly forceful. A triple letter “f” appearing on the Staff tells the dancer to put as much drive, or forcefulness, behind the movement as possible.

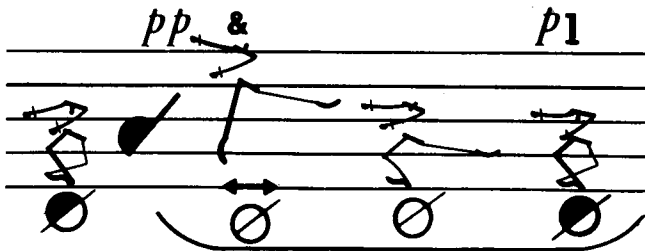
These letters are placed preferably above the Movement Staff.



Piano means soft in Italian. The letter “p” is placed on the musical staff, standing for the word *piano*, when music must be played softer than before. A double letter “p” signifies doubly soft. A triple letter “p” stands for the softest possible.

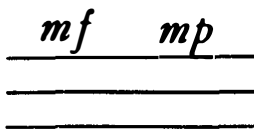
Movement Shorthand places the letter “p” on the Movement Staff when the movement involved must be done subdued, *gently*, softly.

A double letter “p” stands for doubly gentle. A triple letter “p” tells the dancer to be as gentle and tender with the step as possible.



Mezzo means half in Italian. The letter “m” is placed before the letters “f” and “p” to mean moderately loud, or moderately soft.

Movement Shorthand once again borrows music's terminology. An "m" is placed before the letter "f" to mean a step executed with moderate force. The letter "p" has an "m" before it when the step in question should be done with moderate softness or gentleness.



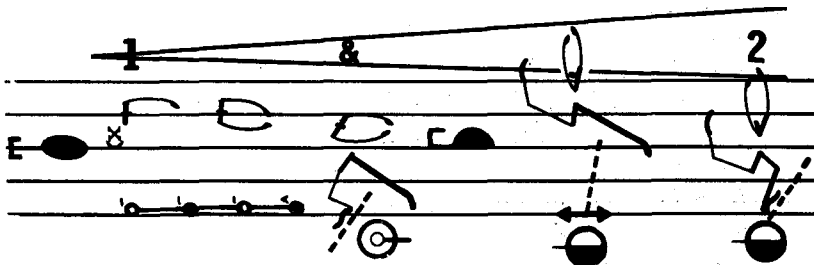
Gradual Dynamics

Crescendo means increasing in loudness in music terminology. It is shown, in music, by two lines meeting each other at their left ends.

Crescendo indicates that certain musical notes are to increase in loudness gradually.

Movement Shorthand has borrowed the *crescendo* symbol to imply that certain movements increase in forcefulness, gradually, at a slow, but even rate.

The two lines of the *crescendo* mark extend from the beginning of the movement concerned to the end of the movement. These lines can be quite short, or quite long. They are placed above the Staff. The counts or beats above the Staff fit inside the *crescendo* symbol.

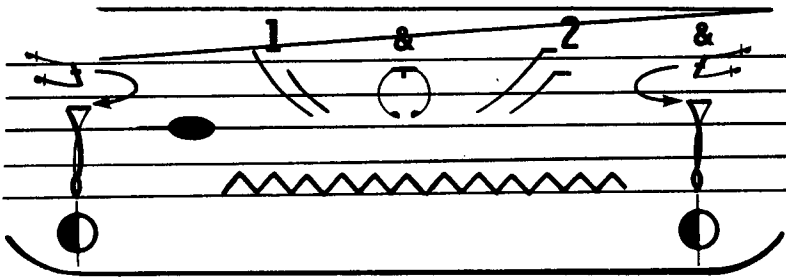


Decrescendo means decreasing in loudness, or getting softer, in music terminology. It is notated with two lines meeting at the right ends.

Decrescendo indicates that the music is to become soft, gradually.

Movement Shorthand uses the *decrescendo* symbol to imply that certain movements decrease in forcefulness gradually, becoming tamer, gentler.

The counts, or beats above the Movement Staff, fit inside of the *decrescendo* mark. It extends the full length of the movement involved.



Dynamics Through Words

Certain musical terms, stemming from Italian, are used in Movement Shorthand to state a particular style or approach to a dance.

Dynamic Words mean the same in Movement Shorthand as they do in music notation. They are placed above the Movement Staff at the notator's will.

Dynamic Words are never capitalized. They are written in italics. They are placed at random throughout a dance.

Here is a short, incomplete list of some existing Dynamic Words.

DYNAMIC WORDS

- largo* — broad
- lento* — slow
- grave* — slow tempo
- ad libitum* — to be performed as the performer wishes
- a tempo* — return to the previous speed
- legato* — smoothly
- accelerando* — quickening the pace
- animato* — animated
- con spirito* — with spirit
- presto* — fast
- marcato* — marked
- grazioso* — gracefully
- vigoroso* — vigorously
- staccato* — detached
- vivace* — lively
- agitato* — agitated, restless
- ritardando* — becoming slower
- grandioso* — grandly
- dolce* — sweetly
- vivo* — lively

Two small words, *poco* and *pui*, can be placed before the Dynamic Words. *Poco* means little. *Pui* means more.

Dynamic Words do not change in meaning from music terminology, yet they *pertain to dance* instead of music when used in Movement Shorthand. Dynamic Words add additional dynamics to the movement notation. They have nothing to do with how the accompanying music is performed.



PART VII: REPEATS

Dance sequences that repeat many times may be notated only once, with accompanying repeat signs.

Repeat signs in Movement Shorthand are similar to repeat signs in music notation.

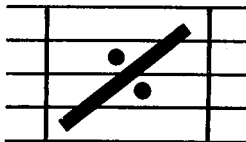
Measure Repeats

Music notation is divided into sections called measures (or bars). Measures are determined by counts, or the beat of the music.

Sutton Movement Shorthand also divides its dance notation into measures. This is thoroughly explained in Chapter IX, page 272.

In music notation one measure of music can be repeated again, exactly the same in the following measure, without rewriting the music. A repeat sign is placed in the following, empty measure.

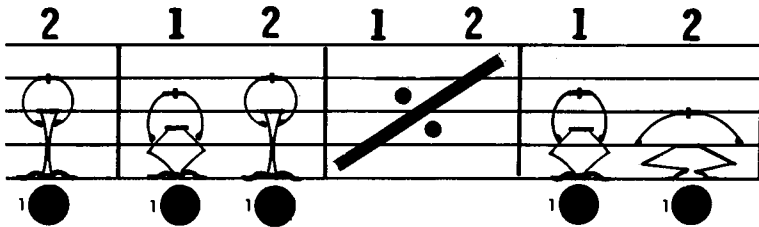
This sign is a diagonal line drawn from the upper right corner of the measure to the lower left corner. Two dots are placed in the center of the measure, one on each side of this diagonal line.



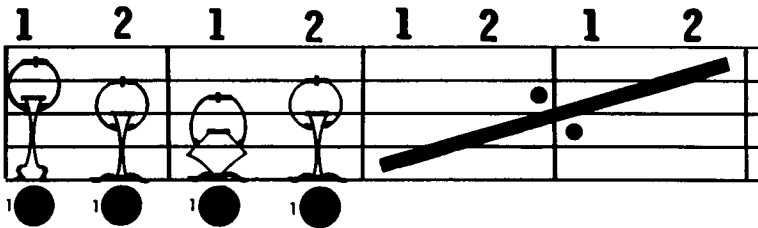
Movement Shorthand uses this same measure repeat sign to repeat a dance measure. When a measure in Movement Shorthand

repeats itself *exactly* in the next measure, the notator draws the same diagonal line just described, with two dots in the center. The measure with the repeat sign is no more than an inch wide.

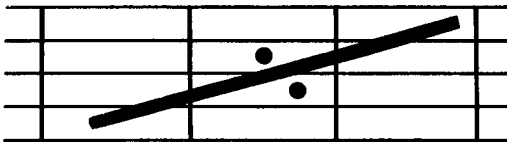
The reader reads the first dance measure. He or she then sees the measure repeat sign in the following measure and repeats the first measure one more time.



If more than one dance measure is repeated, the measure repeat sign extends over the amount of measures to be repeated. If two measures repeat *exactly* as is, then the diagonal line extends from the upper right corner of the second empty measure to the lower left corner of the first empty measure. This states that the preceding two measures are repeated exactly.



When three measures must repeat, the diagonal line extends over three empty measures.



It is best not to use the measure repeat sign when more than three measures must repeat. Such large repeats can be shown through other methods.

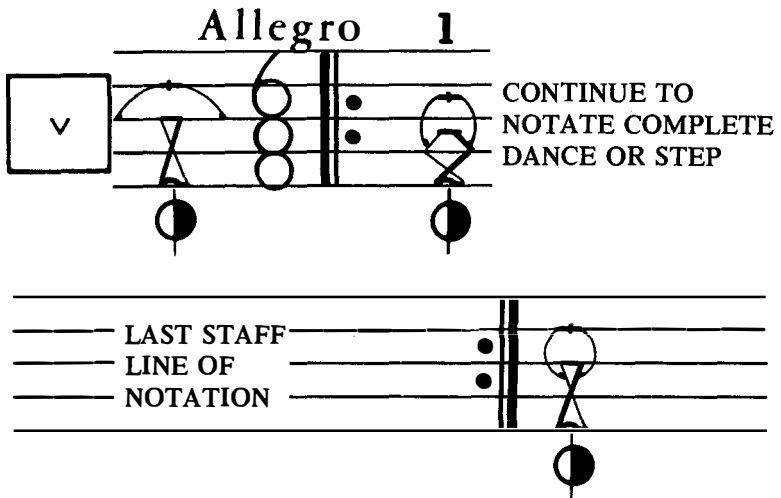
Regular Repeats

When a complete piece of music, or a large section of a piece, is to be repeated in its entirety from beginning to end, a double vertical line is placed on both ends of the music. Two dots, one above the other, are placed beside the double vertical lines, facing into the music notation. The musician plays the whole piece through until he comes to the ending double, vertical lines. He then goes back to the beginning and plays the whole piece through once more.

The same repeat sign is used in Movement Shorthand. When a whole dance, or large portion of a dance is to be repeated again in its entirety from beginning to end, the same double vertical lines are drawn at the beginning and end of the dance sequence.

The outer vertical line is thicker than the inner vertical line, both stemming from the Top Line to the Foot Line on the Movement Staff. The two dots face in to the notation.

The reader reads the notation through to the end. When the reader comes to the final vertical lines, he or she goes back to the beginning, where the first two vertical lines appear, and repeats the whole, as is, to the finish.



There are times, when notating movement, that a sequence of steps may be repeated exactly as is, but with the *opposite* leg. This happens often when notating exercises from the ballet classroom.

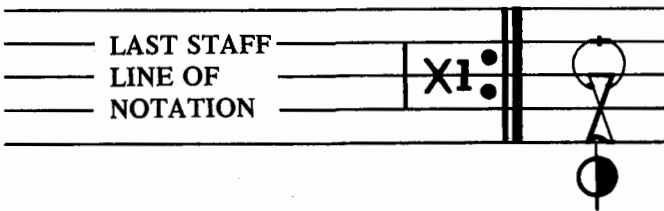
In such cases, the double vertical lines are drawn at the

beginning of the piece as always. The two dots, one above the other, are placed facing into the notation.

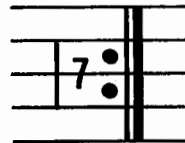
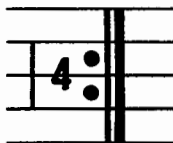
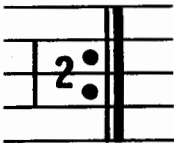
A short, vertical line, stemming from the Knee Line to the Shoulder Line of the Staff, is drawn at the end of the sequence of steps. Next is written "X1." The letter "X" stands for "the opposite leg." The number 1 stands for the number of times repeated with the opposite leg. If more times are needed, a larger number is written in place of the number 1.

Next, the normal sized vertical lines are placed on the Staff, at the end of the dance sequence, as usual. The two dots, one above the other, face in to the notation.

The reader reads the whole step through to the end. He or she then sees that it must be repeated with the opposite leg, once. The reader goes back to the beginning, repeats with the opposite leg, to the finish.



There are times when a dance sequence must be repeated exactly as is *more than once*. In these cases the same shorter vertical line, stemming from the Knee Line to the Shoulder Line, is drawn at the end of the sequence to be repeated. The number of times to be repeated is then written to the right. The longer vertical lines, with the two dots, are then drawn.



Oftentimes a dance sequence must repeat in more than one way. In these cases, the different ways of repeating the sequence are placed at the end of the notation.

Let's look at two examples.

Example 1: A sequence of steps is notated with the right leg working. The sequence is then repeated with the left leg working. The sequence is then repeated with the right and left legs again.

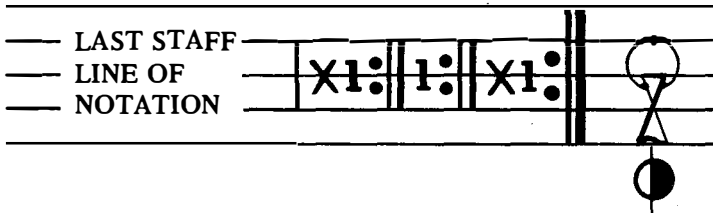
The sequence begins with the double vertical lines. The two dots face into the notation.

At the end of the sequence, a short vertical line is drawn from the Knee Line to the Shoulder Line. To the right of this shorter line is written X1, stating that the sequence is to repeat with the opposite leg once.

A double, *short* vertical line is again placed to the right. Two dots, one above the other, are set to the left of this double vertical line. One repeat sign is now completed.

To the right, in the next repeat sign, the number 1 is written. This states that the sequence notated should be repeated exactly as is once. The double vertical lines, still short, are set to the right with the two dots facing into the number 1.

To the right again is set X1, with the normal sized double vertical lines, and two dots.



This reads: Repeat the whole once with the opposite leg. Then repeat the whole again as notated. Then repeat the whole once with the opposite leg and finish.

Notice that the second of the two vertical lines, the one to the right, is always drawn darker, or thicker, than the one to the left.

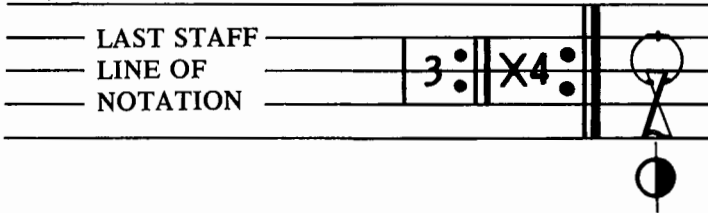
Example 2: A sequence of steps is notated with the right leg working. The sequence is then repeated three more times with the right leg working. The whole sequence is then repeated four times with the left leg.

The double vertical lines are placed before the piece begins, as usual. At the end of the piece a short, vertical line is drawn. To the right of it is written the number 3.

After the number 3, a short double vertical line is drawn, with two dots facing into the number 3.

To the right of this repeat sign is placed X4. To the right are drawn the normal sized double vertical lines, with the dots to the left.

This reads: "Repeat the sequence as is three more times. Then repeat the whole four times with the opposite leg."



Any number of repeats can be added to the end of a dance sequence.

Different Endings

There are occasions when a *repeated* sequence of steps may end differently than the original notation. In such cases, different endings can be added at the end.

The sequence of steps is notated as usual. The repeat signs are placed at the end, as usual.

A square cornered bracket is drawn above the first ending, in the *original* sequence of steps. It extends from the beginning of the first ending, to the end. In its left upper corner, the number 1 appears, followed by a period.

Next come all repeat signs for the sequence. After all the repeat signs are drawn, the second ending is notated. This notation is to be danced in place of ending number 1. Above it appears the sharp cornered bracket with a small number 2 in the left upper corner.

Normally there are only two endings, but there are occasions when three or more occur. In such instances, the third ending is next notated to the right of the second ending, and so on. The number of the ending appears in the upper left corner of the bracket above.

Small numbers are placed above the repeat signs. These numbers correspond with one of the endings notated. The little number above the repeat sign states which ending that particular repeat will take.

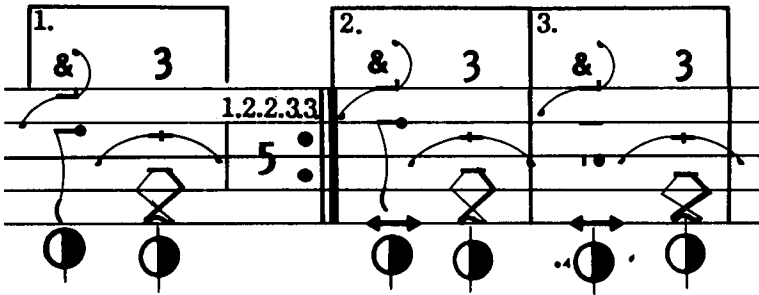
The image shows two examples of musical notation on a five-line staff. The first example features a first ending box labeled '1.' with a measure containing an ampersand (&) and the number 4. This is followed by a repeat sign with a double bar line. Above the repeat sign are three endings: '1.', '1.', and '2.'. The second ending box is labeled '2.' with an ampersand (&) and the number 4. The second example features a first ending box labeled '1.' with an ampersand (&) and the number 8. This is followed by a repeat sign with a double bar line. Above the repeat sign are three endings: '2.', '3.', and '3.'. The second ending box is labeled '2.' with an ampersand (&) and the number 8. The third ending box is labeled '3.' with an ampersand (&) and the number 8. Below the staff, there are diagrams of a hand holding a stringed instrument, with arrows indicating finger positions and movements.

When a repeat sign encompasses more than one repeat, as illustrated on pages 265 and 267, the ending used for *each* repeat must be clarified for the reader.

If all repeats take the same ending, then the number of that ending appears above the repeat sign *once*.

If each repeat takes a different ending, then each ending must be recorded above the repeat sign by number, in their proper order.

The image shows a musical notation example on a five-line staff. It features a first ending box labeled '1.' with a measure containing a circled number 6. This is followed by a repeat sign with a double bar line. Above the repeat sign are three endings: '1.', '1.1.2.2.', and '3.'. The second ending box is labeled '2.' with a circled number 6. Below the staff, there are diagrams of a hand holding a stringed instrument, with arrows indicating finger positions and movements.



The reader reads the notated dance sequence, dancing the first ending. He or she then reads the next repeat sign and glances above it to see which ending will be used. The reader then goes back to the beginning of the sequence of steps and dances from the beginning.

When the reader comes to the first ending under the brackets, he or she skips over it and dances the ending belonging to the repeat sign. The next repeat is read, etc.

Excellent examples of repeats appear throughout *The Lilac Fairy* on pages 311 through 317.

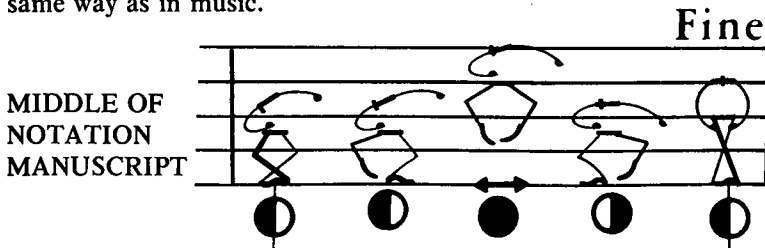
Miscellaneous Repeats

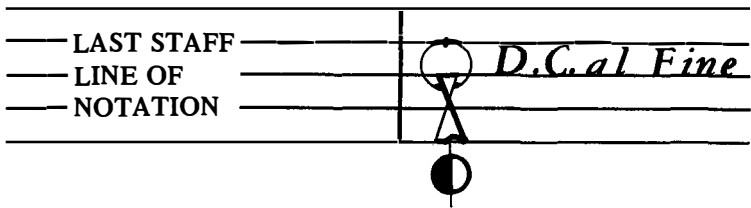
Fine means end in Italian. *Da capo al Fine* is a musical term implying that the reader must repeat from the beginning until the word *Fine* appears.


D.C. al Fine is placed at the end of a piece of music instead of the regular repeat signs. The reader plays the whole piece through, seeing the *D.C. al Fine* sign at the end. He or she then goes back to the beginning of the piece, and plays the whole piece again until the word *Fine* appears. At the word *Fine* the reader stops and ends the music.


Fine allows the notator to stop a repeat in the middle of the sequence.

Movement Shorthand uses the *D.C. al Fine* notation in the exact same way as in music.






Dal segno, abbreviated D.S. in music notation, means “to the sign” in Italian. D.S.  is a repeat sign used in music to repeat from the middle of the piece of music just played to the finish.

D.S.  is therefore the opposite repeat to *D.C. al Fine*.

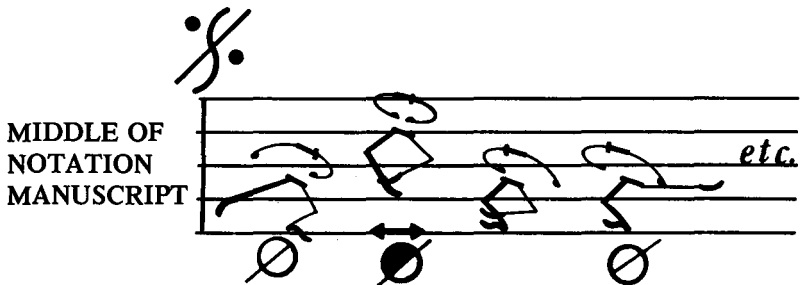
D.C. al Fine repeats from the beginning of the notation, to the middle of the piece, ending when the word *Fine* appears. *Dal segno* repeats somewhere in the middle of the notation, starting where the

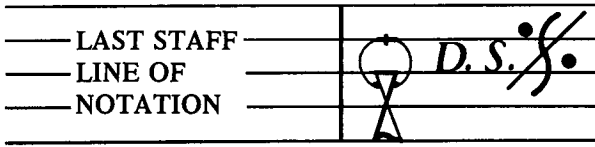
sign  appears, to the finish.

The sign can be placed anywhere *above* the Movement Staff. The reader reads the Movement Shorthand through to the end. He or she

then notices the D.S.  at the end of the notation. The reader

then looks back at the manuscript, finding the sign. The notation is now read again, beginning at the sign and continuing to the finish of the piece.





UNISON REPEATS

Unison Repeat Signs are used only when two or more dancers are notated at one time. To fully understand such notation, please refer to Chapter X, dealing with *pas de deux* and group dances.

Unison Repeat Signs are explained in detail in Chapter X, page 301.

CHAPTER IX

WRITING PROCEDURES

Sutton Movement Shorthand offers the notator two methods or ways to notate. Notation can be written directly under enlarged written music, or the beat of the dance can be placed above the Movement Staff with numbers.

Notating under written music may be necessary for complete dance manuscripts or scores. Notation of both music and dance on one page is a thorough and complete way to notate a dance. The movement is seen in coordination with the music to which it belongs. Every piece of information needed is seen on one page.

Notating under written music is best for the *final* notation or *preservation* of a dance. On-the-spot notation, used in the rehearsal room or classroom, employs counts written above the Staff, explained in Part II. This is the usual method of notation, as no knowledge of music is required.

PART I: UNDER WRITTEN MUSIC

Music notation is divided into measures, or bars. Measures are determined by rhythm, marked on the musical staff with vertical lines. If there are four beats to a measure, every four beats are enclosed by vertical lines.

Movement Shorthand's Staff is also divided into measures, in the same way as in music notation. The goal of notating under written music is to *coordinate the musical measures with the measures of Movement Shorthand*.

This goal is not as easy to accomplish as it may seem. There are two difficulties.

The first problem is spacing. Movement can oftentimes take more space on the Movement Staff than its coordinating music takes on the musical staff. The notator's biggest job, when notating under written music, is to *space the movement so that the measures fit with each other*.

It is also necessary for the notator to read and understand music notation. Notating under written music is reserved for those who have a basic knowledge of music. Finished dance scores, with both music and dance on the same page, are most likely to be written by choreographers or notators who have had some musical training.

For those who cannot read music, don't worry! Part II of this chapter is especially for you.

Two Staves

The standard Staff size for Movement Shorthand is illustrated throughout this book. As you can see, this size is larger than most musical staves.

Andantino

The image displays a musical score for 'Andantino' in 2/4 time, marked *pp staccato*. The score is written on two staves: a treble clef staff and a bass clef staff. The treble staff contains a single note on the second line. The bass staff contains a quarter note on the second line, followed by a dotted quarter note on the second line, and a quarter note on the first line. Below the musical staves is a dance notation staff. It begins with a square box containing a triangle symbol. This is followed by three dance figures, each with a circular arrow above it, indicating movement directions. The first figure is a simple stick figure with arms and legs. The second figure is a more complex stick figure with a circular arrow above it. The third figure is a stick figure with a circular arrow above it and a small starburst at the end of its arm.

Stick figures and Movement Symbols are best seen in standard Staff size. Although the Staff can be made smaller, it is best to *enlarge the musical staff* to coordinate with the Movement Staff.

Special paper can be ordered for this purpose from the Movement Shorthand Society. Movement Staff paper is included in all Notator's Kits.

When notating under written music, the music notation is written above, across the first two lines of staff. The Movement Shorthand is written directly under this music, in the third line of staff.

A straight, vertical line is drawn to the left of the staves. This line extends from the top line of the first musical staff to the Top Line of the Movement Staff. It joins the three staves together.

Notice that the treble and base clefs of the music are also joined together by a musical bracket, to the left of the vertical line. This bracket belongs to the music notation only and should not extend below the musical staves.

When notating it is probably best to notate the dance, through Movement Shorthand, on the third line of staff, *first*. The notator then goes back and notates the music notation in the above staves with one of two Notator's Aids, described in Part IV of this chapter (and also in the Introduction).

If at all possible, each stick figure and Movement Symbol of Movement Shorthand should be written directly under its coordinating musical note. In this way, the reader understands the rhythm, or beat of the movement.

Notating the movements first and the music second makes notating fairly easy, as the musical notes can be placed above their respective stick figures at will.

There may be times when the notator will be forced to stretch the musical notation out a little, to coordinate with the Movement Shorthand. This may be necessary because of Transitory Positions or Movements, explained in detail in Part II of this chapter.

If the notator wishes to write the melody of the music only, then only *one* line of staff is needed for the music. The musical staff and the Movement Staff are joined, to the left, by a straight, vertical line, stemming from the top line of the first staff, to the Top Line of the Movement Staff.

The most important point to remember, when notating under written music, is to coordinate each musical measure with each dance measure.

PART II: UNDER BEATS OR RHYTHM

Movement Shorthand is designed so that it can be written *without* corresponding music. Rhythm and duration of movement can be notated by placing numbers above the Movement Staff, representing counts or beats.

The notator is not required to have a detailed knowledge of music. He or she is only required to understand the movement's rhythm.

The numbers, representing the beats of the dance, rarely exceed the number eight. They are placed above the Movement Staff, directly over the stick figure or symbol to which they correspond.

Movement Shorthand is still divided into measures, determined by the Time Signature placed at the beginning of the dance sequence.

The Time Signature is composed of two large numbers, one on top of the other. The upper number fits between the Top Line and Hip Line of the Movement Staff. The lower number fits between the Hip Line and Foot Line of the Staff.

The top number stands for how many beats there are to the measure. The lower number stands for the duration of the beat, symbolized by different kinds of notes in music notation.

The Time Signature must be the same as the Time Signature of the music fitting with the dance, even if the notator does not know the music to be used. The reader sees, for example, that the Time Signature of the dance is four-four time. He or she then knows that music with a four-four-time Time Signature will fit with the Movement Shorthand.

The reader also knows (in the above example) that there are four beats to the measure. Every four counts has a vertical line dividing them from the next four counts. The numbers above the Staff never exceed the number four.

Some common Time Signatures are: three-quarter time; two-quarter time; four-quarter time; six-eight time; three-eight time; four-eight time; etc.

When there is exactly one count or beat for every position and movement on the Movement Staff, notation is quite simple. Each stick figure has one number, placed directly above.

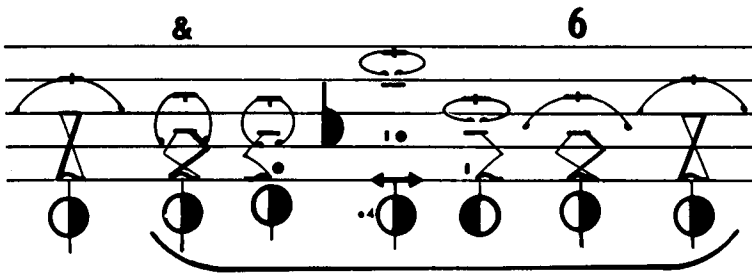
movements traveled through in order to reach the Definite Positions or Movements.

Transitory Positions or Movements are necessary units of steps. They are movements or positions passed through with little recognition. Yet steps are built upon them.

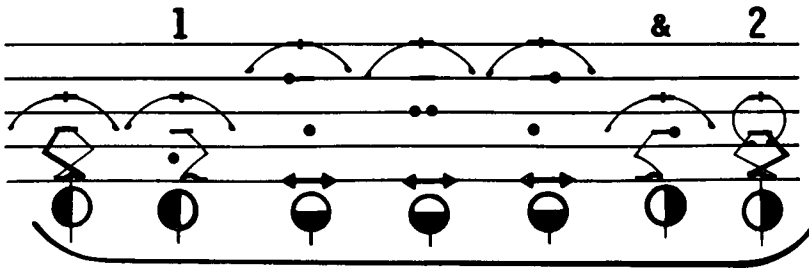
Although having no actual beat or count, the Transitory Movement or Position is executed at an even pace. An unevenly executed position or movement having no count or beat is called a Grace Position or Movement.

Here are a few examples of Transitory Positions and Movements:

Glissade En Avant En Face



Pas de Basque



As you can see, Transitory Positions are the components of a cartoon. Movement Shorthand uses only enough to give a *quick*, visual effect (as few as possible).

PART III: BEGINNING TO NOTATE

There are ten basic steps in notating Movement Shorthand that must be remembered every time notation is begun.

1. Place the Individual Stage in the left hand margin.
2. Notate the Starting Position in the Individual Stage.
3. Notate the Starting Position in the actual stick figure, on the Movement Staff (with its Position Symbol).
4. Place the proper Time Signature to the right of the Starting Position (#3).
5. Place the proper Tempo Word above the Time Signature.
6. If the dance sequence shall repeat, notate a double vertical line, with two dots, facing into the notation (to the right).
7. When each line of Movement Staff is completed, draw the Pattern Line in the Individual Stage to the left.
8. When the whole dance is complete, place any necessary repeat signs at the end.
9. Notate the Ending Position of the dance, after all repeat signs and endings.
10. Place the Ending Line (very thick) after the Ending Position (#9), with the word FINE above.

Step number 3 notates the stick figure in the position held before the music begins. It is therefore placed *before* the Time Signature.

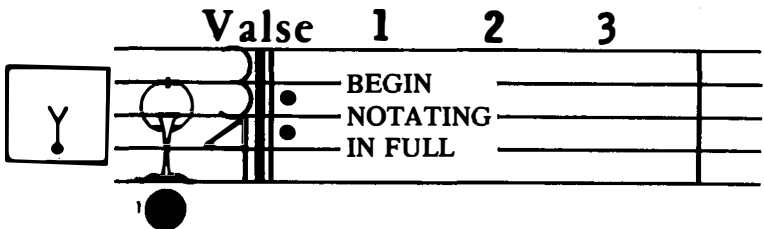
If the dancer begins the dance offstage, out of view, no Starting Position is notated. The Time Signature is written at the beginning of the piece and the stick figure appears when the dancer runs out on stage.

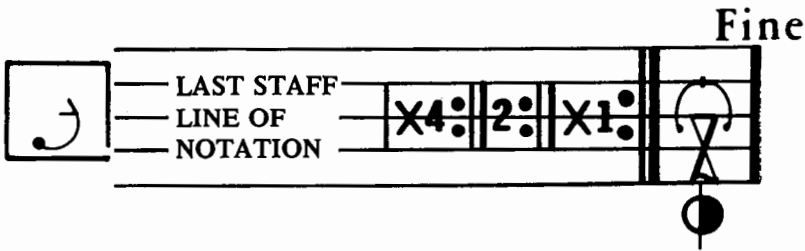
When notating under written music, numbers 4 and 5 are excluded. A vertical line is drawn from the Top Line to the Foot Line of the Movement Staff, to the right of the Starting Position.

Numbers 6 and 8 are optional, depending on the dance sequence notated.

The Ending Position is the finishing pose of the dance. If the dancer ends offstage, out of view, there is no Ending Position.

The thick Ending Line, with the word FINE above, concludes the notation.





PART IV: NOTATOR'S AIDS

Many notators have found it practical and time saving to notate a dance in three phases or drafts. The final two drafts use the popular Notator's Aids described in detail in the Introduction of this book.

First Draft — Freehand

When time is pressing, choreographers and notators need to notate as quickly as possible, jotting down choreographic ideas *before they are forgotten*. The first draft of a notated dance work can therefore be done freehand, without the use of Notator's Aids. At such pressured moments, the notator needs complete freedom of the hand for maximum speed*.

This first freehand-draft is usually difficult for others to read. As soon as the choreographer or notator has a spare moment, the second draft, using a Notator's Aid, is started, so that all details are remembered and so that others can read the dance.

Note: The first freehand draft is often skipped over entirely. Many notators begin immediately with the second draft, described below.

Second Draft — The Template

The template, described in the Introduction of this book, is a clear plastic stencil that helps the notator draw perfect stick figures and symbols. The notator places this stencil over the Movement Staff, and with a pen or pencil, traces symbols through the cut-out designs.

Template I — Basic Symbols, has all symbols required to notate a complete classical ballet score. It is designed for speed in notating. Its design places related symbols side by side, so that the notator

*The template used for the second draft, trains the hand in drawing stick figures so that freehand notation can improve with practice.

does a minimum of moving the template back and forth. (An explanation chart, naming all symbols on the template, is included in the Notator's Kit.)

When mapping out the second draft of the dance work with Template I, it is often wise to notate with a pencil rather than a pen. This second draft is actually the first *official* notation of the dance, and there are chances that mistakes will be made. Oftentimes, after notating a whole section of a dance, the notator will suddenly remember a detail forgotten earlier. It is therefore important to have the freedom to erase when necessary.

When the notated dance is perfectly recorded through this second draft, the notator may *not* choose to continue on to the third draft. Notating with the template is *perfectly adequate* for home and studio use. If the notator wishes to *publish* the dance work, then draft three is recommended.

Third Draft — The Transfer Sheet

The transfer sheet, described in the Introduction of this book, is a piece of clear paper that has the symbols of Movement Shorthand imprinted on it with a synthetic black wax. The notator places the transfer sheet down on the Movement Staff with the black wax symbols facing the Staff. With a burnisher, or hard point, the notator presses over the desired symbol, transferring the symbol to the page below.

Transfer Sheet I has all symbols needed to notate a complete classical ballet score. Finished notation appears to have been done by a professional artist using India ink. (An explanation sheet, describing the design of Transfer Sheet I is included in the Notator's Kit.)

When notating the final draft for publication, the transfer sheet is ideal. The notator simply copies the notated dance as previously mapped out with the template. This saves the notator time as mistakes take longer to correct with the transfer sheet.

If mistakes are made — don't worry! Take a sharp point (the end of a pair of scissors or small knife) and scratch off the unwanted symbol. Liquid Paper, a liquid white paint used by typists, will erase any remaining smudges. (Water soluble white paints used by artists may also work well.) Then continue to notate directly over the dried white paint.

After each page of the dance manuscript is finished, apply a fixative spray to the wax notation. This spray adheres the wax

symbols to the page so that they will not rub easily. The notation will last longer with this protection (recommendations as to which spray to use are included in the Notator's Kit).

When each manuscript is ready for publication, you are invited to send it to The Movement Shorthand Society where it will be considered for Sheet Dance publication and placement in the Society's library.

CHAPTER X

THE BALLET SCORE

To notate a complete ballet score one must have knowledge of *pas de deux*, group dances, props, costumes and decor.

PART I: PAS DE DEUX

Pas de deux means step for two in French. *Pas de deux* is a dance for two people.

There are two forms of *pas de deux* in classical ballet. A simple *pas de deux* includes any two dancers, no matter what sex or position (rank) in the ballet company.

Grand pas de deux is a special *pas de deux* designed for a man and woman. It is a romantic, yet technically difficult variation, usually reserved for the principle dancers of a ballet troupe.

Grand pas de deux developed before the turn of the twentieth century with the choreography of the old classical ballets. It offered the prima ballerina the chance to display technical feats.

As a general rule, *grand pas de deux* has five parts: *Entrée* (entering); *Adage* (slow romantic dance together); variation for the *danseuse* (solo for the female dancer); variation for the *danseur* (solo for the male dancer); and the *Coda*, or finish.

There are many famous *grand pas de deux* in classical ballet. These hopefully will be available in Sheet Dance from the Movement Shorthand Society in the near future.

Two Dancers

Notating *pas de deux* under written music divides the paper into four staves. The first staff is for the treble clef of the written music. The second staff is for the base clef of the written music. The third staff is for the Movement Shorthand of the female dancer, Dancer #1. The fourth staff is for the Movement Shorthand of the male dancer, or Dancer #2.

The first two musical staves are joined, to the left, by a musical bracket. A straight, vertical line is also drawn to the left, joining the four staves together.

Valse

The image shows a musical score for a waltz. At the top, the word "Valse" is written. Below it are two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music consists of a few notes in each staff, with a dynamic marking of *mf* (mezzo-forte) between the staves. Below the piano part are two dance diagrams, labeled "1" and "2". Each diagram consists of two staves. The top staff of each diagram shows a stylized figure of a dancer with arrows indicating movement. The bottom staff shows footwork symbols: a circle with a plus sign for a step forward, a circle with a minus sign for a step back, and a circle with a half-shaded for a pivot or turn. Diagram 1 shows a sequence of four steps: forward, back, forward, and pivot. Diagram 2 shows a similar sequence but with a different pivot movement.

When *pas de deux* is notated under numbers representing the count or beat of the dance, then only two Staves are joined together. A vertical line stems from the Foot Line of the first Staff to the Top Line of the second Staff, on the left hand side.

The first Staff writes the numbers of the beat above. The notation of the second Staff follows the same counts of the first Staff.

Staff #1 notates the movements of Dancer #1, the female.

Staff #2 notates the movements of Dancer #2, the male.

Individual Stages are placed to the left of the Staff as usual. A small number is placed above the Individual Stage. This small number stands for the number of the dancer whose movements are notated to the right of the Stage.

The number 1 is therefore placed above the Individual Stage to the left of Staff #1, standing for Dancer #1. A number 2 is placed above the Individual Stage to the left of Staff #2, standing for Dancer #2.

The image shows two staves of musical notation. The top staff is labeled '1' and the bottom staff is labeled '2'. Both staves are titled 'Adagio 1' and '&'. Each staff has a box on the left containing a stylized figure of a dancer. The notation consists of a series of lines representing movement paths, with arrows indicating direction. Below the lines are circular symbols, some solid black and some white with a black outline, representing specific movement stages or beats. The notation is arranged in a grid-like fashion, with the two staves sharing a common horizontal axis.

The movements of each dancer are notated individually across an individual line of Movement Staff. In real life the dancers dance together, touching, interacting constantly. In Sutton Movement Shorthand their movements are separated so that the individual's role may be read and learned.

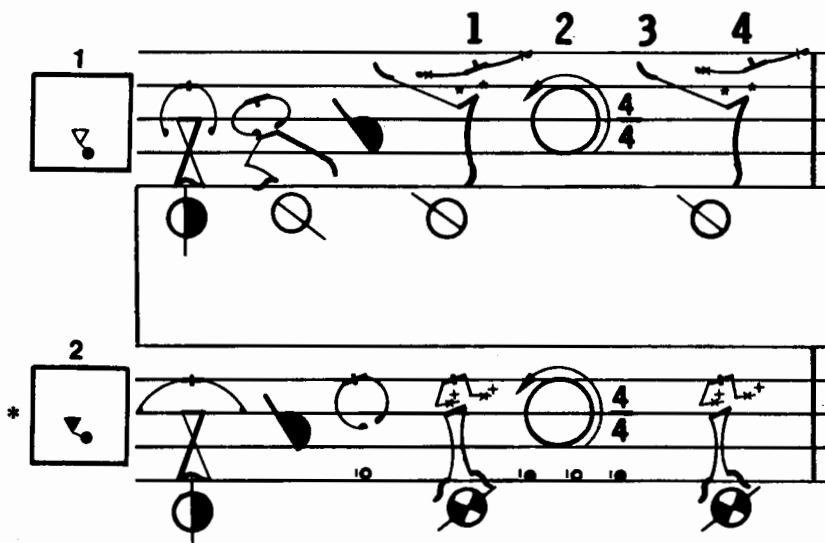
When the lines of Movement Staff finish, a new section of four-staffs or two-staffs is started.

Contact Stars

Pas de deux involves contact between two people. Contact Stars, notating touch, described in detail in Chapter VIII, Part II, must be employed when notating *pas de deux*.

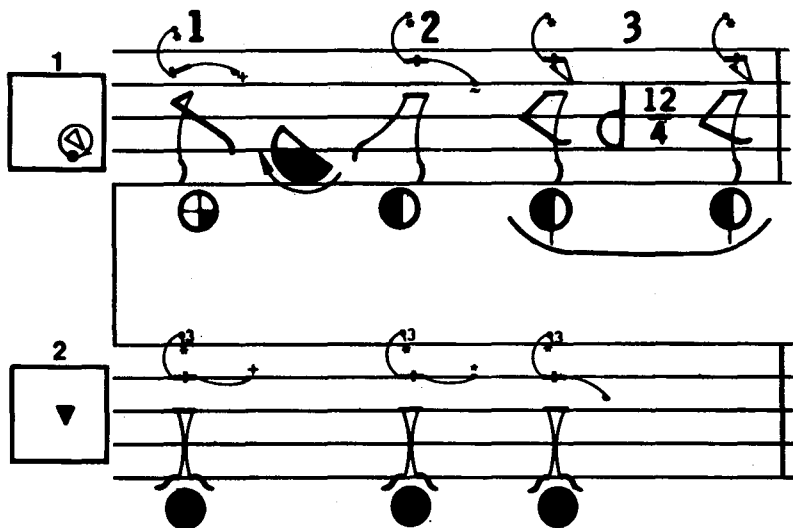
The Contact Star is a small symbol placed near a section of the figure's body that comes in contact with another object. In *pas de deux* this object is the other dancer, or partner.

In *grand pas de deux*, the female dancer usually (but of course, not always) takes the Receiving Contact Star, while the male dancer would use the Holding Contact Star. The Holding Contact Star shows that the male dancer supports the female dancer, in *adage* and lifts, etc.

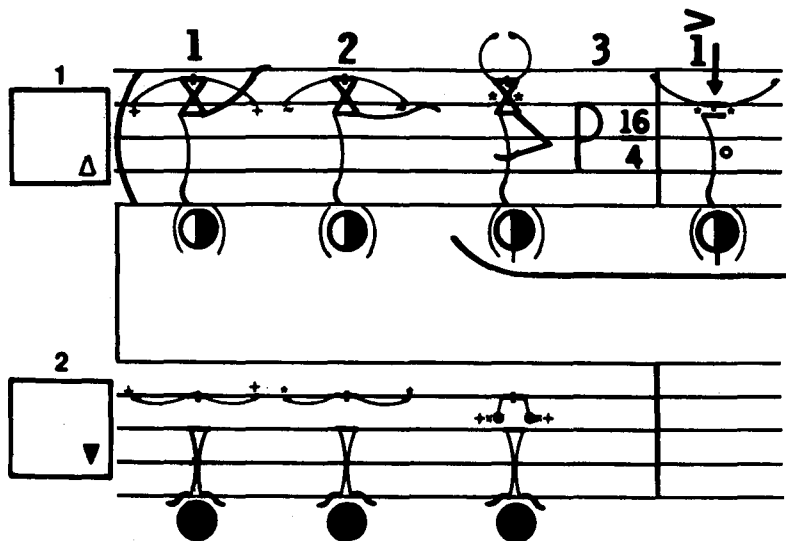


When both dancers merely touch, both have Touching Contact Stars near the area touched.

*Walking Dots placed directly beneath the *Promenade* Symbol notate walking in a circle around oneself, *in one place*. The walk *does not travel*.



If one dancer pushes against the other, the Pushing Contact Star is set next to the dancer doing the pushing. The dancer receiving the push takes the Receiving Contact Star.



Coordination

Every movement of the dancer in the upper Movement Staff must coordinate with the movements of the dancer in the lower Movement Staff. The two dancers dance *together* in *pas de deux*. They dance to the same rhythm, or music.

The measures in Staff #1 *must match* the measures of Staff #2. In this way, the reader sees clearly how the two dancers dance together.

Pattern for Two

Individual patterns are shown to the left of each line of Movement Staff through the Individual Stage. Notation of Individual Patterns is mandatory in Movement Shorthand.

Patterns for two people in *pas de deux* may be notated in a special Pattern-For-Two Stage if the notator so desires. Notation of patterns for two people is not mandatory, but oftentimes a very necessary addition.

The Pattern-For-Two Stage is a square the same size as the Individual Stage. It is placed to the left of the two Staffs linked together for *pas de deux*, in between the two Individual Stages. The square represents the stage danced on, in the same way as the Individual Stage.

Polonaise 1 2 3

The image displays a musical score for a Polonaise in Movement Shorthand. It consists of two horizontal staves, labeled 1 and 2, and a central square area representing a stage. The top staff (Staff #1) has a square box to its left containing a pattern of a dot with a line extending upwards and to the right. The bottom staff (Staff #2) has a square box to its left containing a pattern of a dot with a line extending upwards and to the left. The central square area contains a circle with a plus sign inside. The musical notation on the staves includes various symbols such as dots, lines, and curved arrows, indicating specific movements or rhythms. The word 'Polonaise' is written above the staves, and the numbers 1, 2, and 3 are placed above the staves to indicate measures or sections.

The Pattern-For-Two Stage, to the left of the Staffs, represents the patterns of movements of both dancers on Staffs 1 and 2. When the two dancers dance steps entirely different from each other, the Pattern-For-Two Stage helps to clarify for the reader the way in which their two different patterns intertwine.

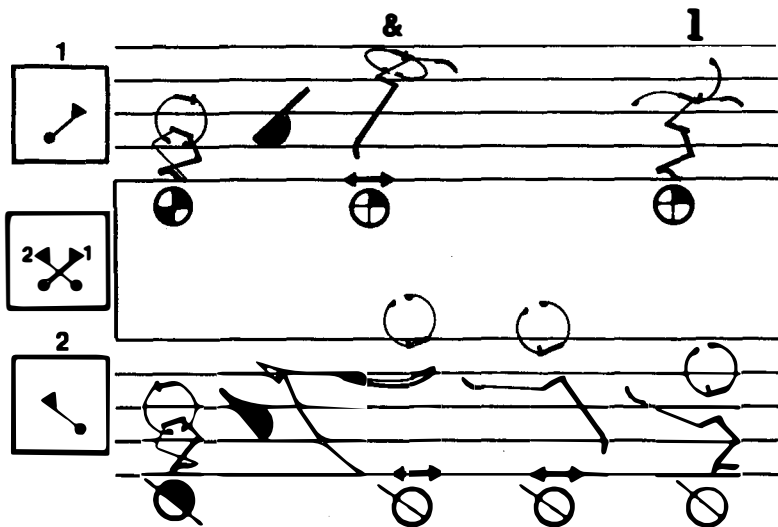
Notation of patterns for two people is exactly the same as for the individual. The male dancer is represented by a filled-in triangle. The female dancer is represented by an unfilled triangle.

These are placed in the Starting Position, shown also in the Individual Stages above and below. The point of the triangle is directed in the direction faced.

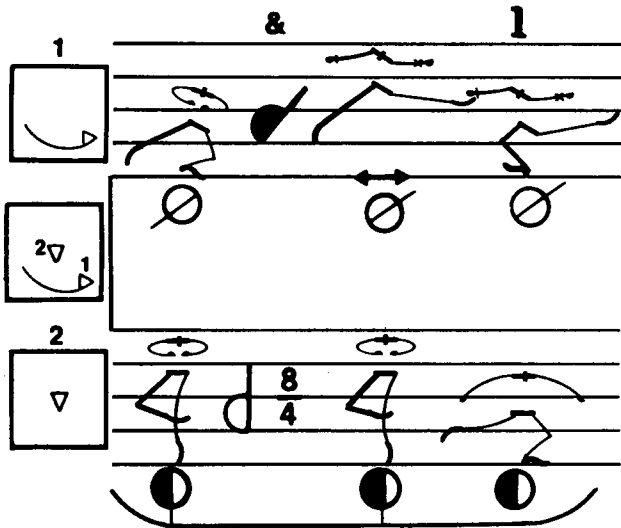
The Pattern Line is drawn from both triangles. One Pattern Line is exactly the same as the Pattern Line in the Individual Stage above. One Pattern Line is exactly the same as the Pattern Line in the Individual Stage below.

The Pattern-For-Two Stage notates the pattern for only two single lines of Movement Staff. When the next two lines of Staff start, a new Pattern-For-Two Stage starts also.

When one dancer's pattern crosses in front of the other dancer's pattern the Pattern Line crossing *in front* is drawn darker than the other.



Occasionally simple *pas de deux* is notated. It is a dance for two, not necessarily between male and female. If two dancers of the same sex dance together, the Pattern-For-Two Stage places the number of the dancer beside its triangle in the Starting Position. This is to differentiate between the two dancers.



Lifts

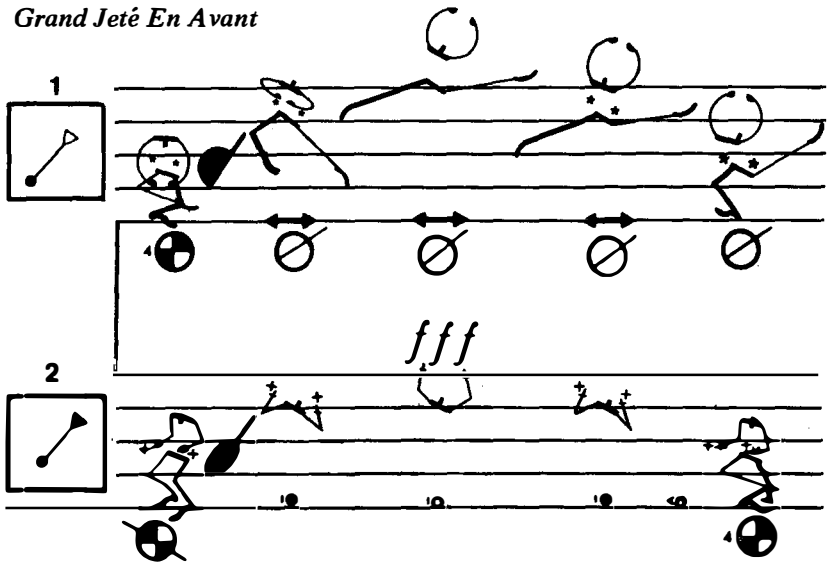
The male dancer often lifts the female dancer in *pas de deux*. In such cases, the male is shown exactly in the position he holds the dancer with the Holding Contact Stars near his hands.

The female dancer is also shown in the exact position held while lifted. Receiving Contact Stars are set next to the parts of her body being held by the male.

The important thing to realize when notating lifts is that the *level* of the female dancer is *raised*.

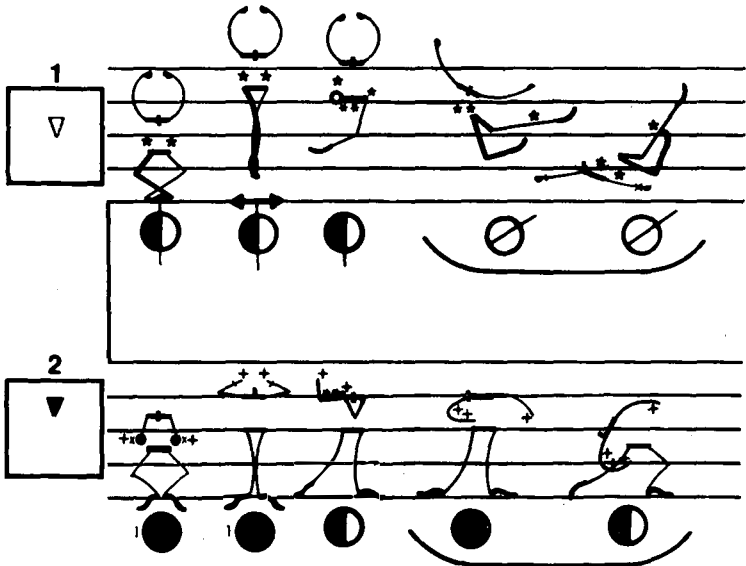
In the following diagram the female is lifted, thrown above the male's head, then caught again, and lowered.

Grand Jeté En Avant

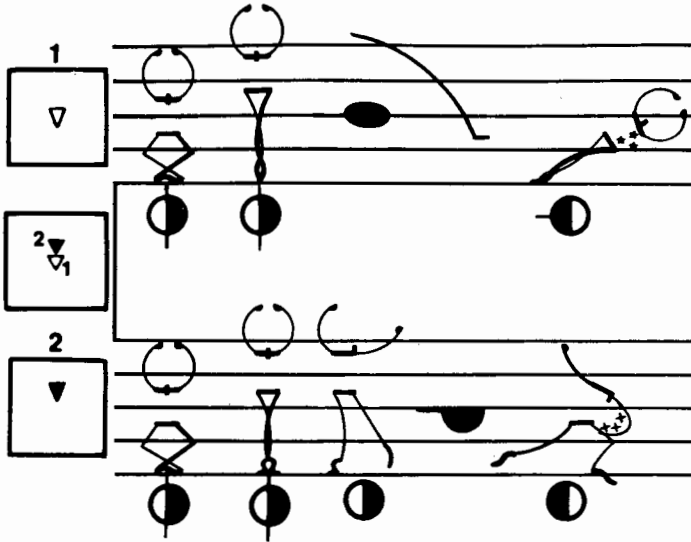


When the female dancer sits on the male dancer's shoulder, or on his bent knee, the stick figure is shown at the Shoulder Line or Knee Line respectively.

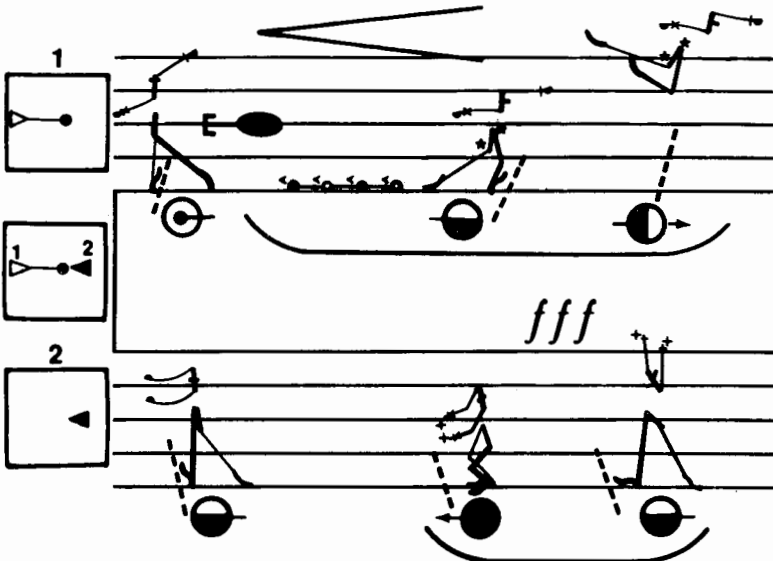
Shoulder Lift to Fish



Fall or Lunge Onto the Knee



Some lifts raise the figure to the Top Line or above the Movement Staff.



Unison Repeat Signs

Unison Repeat Signs give the notator a method of quickly rewriting any repeated steps in *pas de deux*. They are thoroughly described under Group Dances in the following section.

PART II: GROUP DANCES

Group dances are notated similarly to *pas de deux*. More dancers are involved so more lines of Movement Staff are linked together. The Staffs are joined by the same vertical line, stemming from the Foot Line of each upper Staff to the Top Line of each lower Staff, at the left side of the page.

Adagio

The score consists of three staves, each representing a dancer. Each staff begins with a square box containing a number (1, 2, or 3) and a symbol (an upward-pointing triangle for 1 and 3, and a downward-pointing triangle for 2). The notation is a form of shorthand dance notation, using circles, lines, and zig-zags to represent steps. Vertical lines connect the staves, indicating shared or repeated movements. A double bar line is placed in the middle of each staff. A circled '1)' is written above the first staff.

GROUP PATTERNS

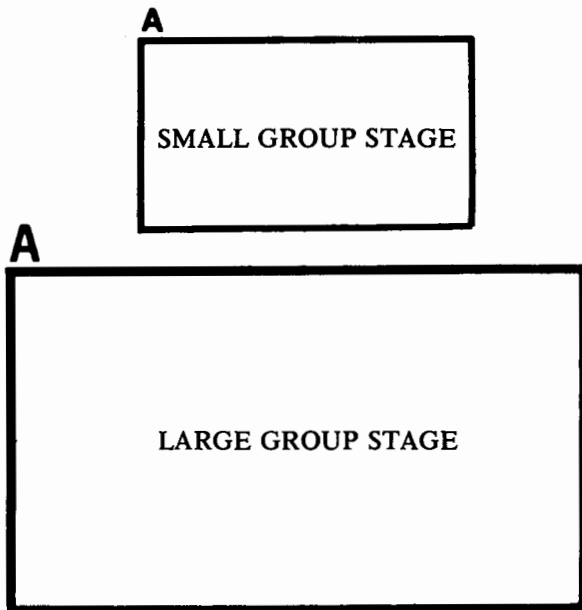
Individual patterns are always notated to the left of each line of Movement Staff, in the Individual Stage. Group patterns are treated differently.

Only the Individual Stages appear to the left of the Movement Staffs when groups are notated. The overall pattern, made by the group as a whole, is notated in the Group Stage, situated at the bottom of the page or the end of the entire ballet score.

A capital letter of the alphabet is then placed above each Group Stage, to the left. This capital letter identifies, or names, the Stage.

When the group is under eleven people or so, the stage is termed the Small Group Stage. When the group is quite a bit larger, the stage is termed the Large Group Stage.

The capital letter, naming the Group Stage, is rather small when naming the Small Group Stage. The capital letter is larger when naming a Large Group Stage.



Small Groups

The usual small group has from three to ten dancers. Group dancers in a small group are considered or notated individually,

away from the group to which they belong, on an individual line of Movement Staff.

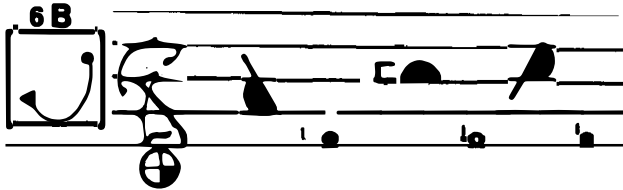
Each group dancer is given a number. Dancer #1's movements are notated on the first line of Movement Staff. Dancer #2's movements are notated on the second line of Movement Staff. Dancer #3's movements are notated on the third line of Movement Staff, etc.

The dancer's number is placed above his or her Individual Stage to the left of the Staff line. In this way each line of Movement Staff is identified. (Turn to page 292 for an illustration.)

Below, at the bottom of the page of Movement Shorthand, or at the end of the whole manuscript, is placed the corresponding Small Group Stage.

Above the Small Group Stage is placed a capital letter, for identification.

The small, capital letter naming the Small Group Stage is now written above each individual dancer's Individual Stage, next to the dancer's number. This tells the reader that the Individual Stage, along with the Movement Shorthand following, fits into the Small Group Stage named. The reader reads: this Individual Stage belongs to dancer number such and such and the movements notated to the right fit into Small Group Stage such and such.

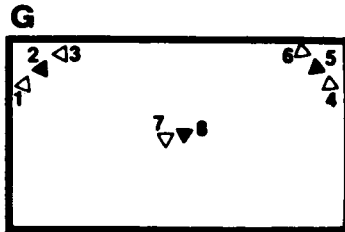


The reader reads the notation of the individual dancer on the Movement Staff. The reader then looks down at the Small Group Stage to see how these individual movements blend with the group as a whole.

Just as in the Individual Stages, a triangle is placed in the Small Group Stage to show the Starting Position of the dancer. The darkened-in triangle stands for a male dancer. The unfilled triangle represents the female dancer.

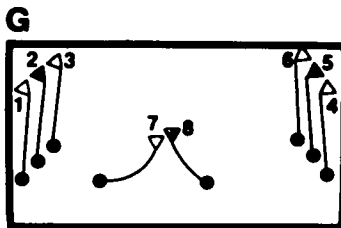
The Starting Position of each Small Group Pattern is notated by placing these triangles, representing all the dancers in the group, in their proper positions on stage. The points of the triangles point in the direction each individual dancer faces.

Next to these triangles are placed tiny numbers. These little numbers name the dancer. There is one number for each triangle. This number is the same number appearing above the dancer's Individual Stage, to the left of the Staff. The number must be placed so that it does not interfere with Pattern Lines.



After the notator has notated the Starting Positions of all the dancers in the small group, the notator should go back and notate the dance through the individual dancers on the Movement Staff. The pattern of the group dance cannot be determined properly until the dance notation is completed.

When the group dance is finished, the notator then returns to the Small Group Stages and draws the Pattern Lines. Just as in Individual Stages, the Ending Position of each Pattern Line is notated by a dot at the end of the line.



The group pattern, shown on *one* Small Group Stage, encompasses as many lines of Movement Staff as the notator chooses. Once the notator has chosen how many lines of Staff are represented by the Small Group Stage, this chosen number of lines should be used by *all* Small Group Stages throughout the dance.

Small groups are notated *individually* so that the reader can learn one dancer's role without learning every role in the whole group.

Occasionally a group dances entirely in unison. In such cases the group's movements are notated on *one* line of Movement Staff, treated like an individual dancer. One dancer is essentially taken from the group, representing the whole group's movements. The Individual Stage to the left is still used. Above the Stage is set the numbers of the dancers executing the step*.

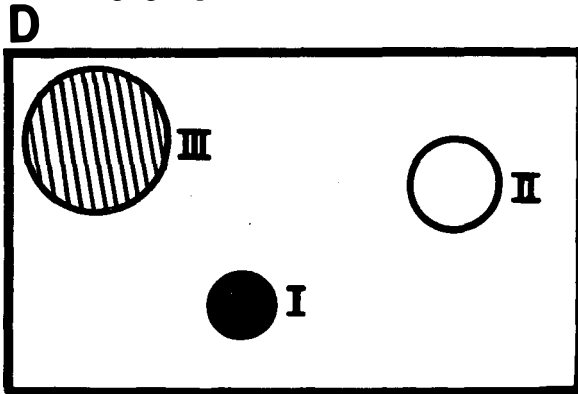
Large Groups

When groups are very large, placing masses of people on stage, the individual dancer's movements become difficult to notate.

Groups now can be shown in big lumps, or masses. Their pattern of movement is notated in the Large Group Stages at the bottom of the page or at the end of the manuscript.

The Large Group Stage is identified by a large capital letter to the left, above the Stage.

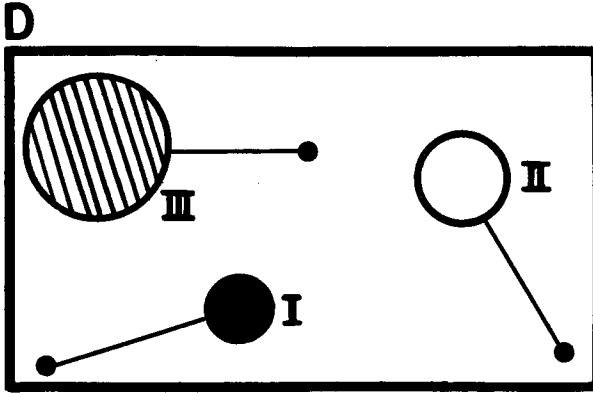
The large groups are represented by circles, fairly large, placed in the Large Group Stage, at the Starting Position desired. This large group, or circle is darkened in the center if consisting of all male dancers. The circle is left unfilled in the center if only female dancers make up the group. The circle is both light and dark, striped, if the large group has both male and female dancers.



The large groups are now given identification numbers. These numbers are Roman numerals (individual dancers in the Small Group Stages take cardinal numbers).

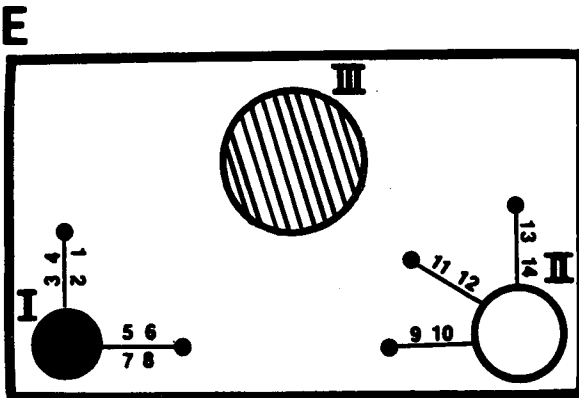
*The dance of the Four Little Swans from Act II of the ballet, *Swan Lake* (scheduled for publication in *Sheet Dance* by the Movement Shorthand Society) is a good example of a dance executed in unison, notated through one dancer, on the Movement Staff. Because each girl holds a different arm position throughout the number, all four dancers have a separate Starting Position, before the music begins. Turn to the back inside-flap of this book for notated example.

Large Group Stages do not use pattern lines as much as Small Group Stages. Pattern Lines can stem from the large group's circle if the group as a whole moves in one particular direction.

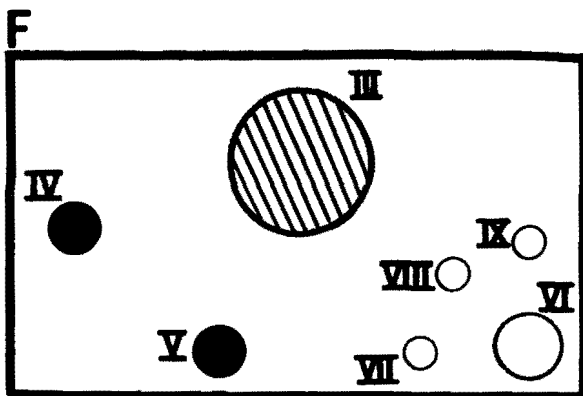


Dots are placed at the end of the Pattern Lines, as usual, showing the Ending Position.

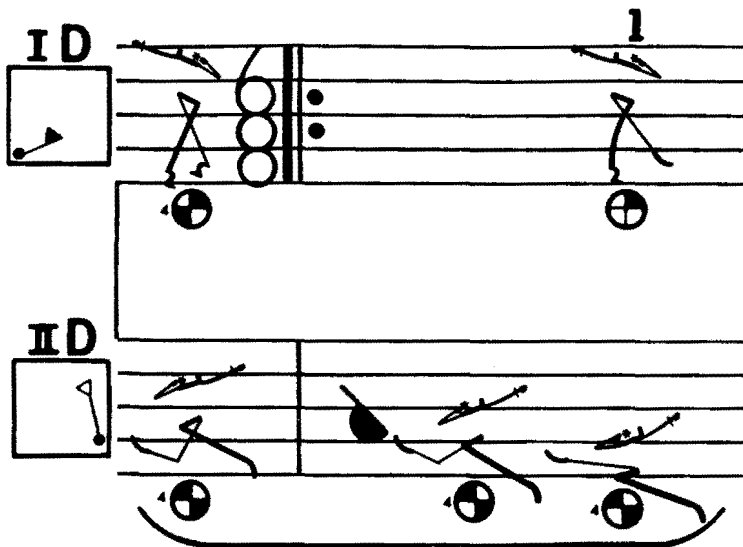
If the large group scatters its pattern, with many of its members traveling in different directions, then sprouting Pattern Lines are drawn stemming from the large circle. These sprouting Pattern Lines are directed in the pattern of movement of the individual dancers. If the notator wishes to specify which dancers are traveling where, the cardinal numbers, naming the dancers concerned, are placed beside their Pattern Line.



When the next Large Group Stage appears, new large groups may very well have formed in the area of the previous Ending Positions. If entirely new groups have formed, these new groups take new Roman numeral numbers.



If the group dances in unison, executing the exact same steps together, the group's movements are notated on *one* line of Movement Staff, treated like an individual dancer. One dancer is essentially taken from the group, representing the whole group's movements. The Individual Stage to the left of the Staff is still used, as the individual pattern line will be the same for all in the group.

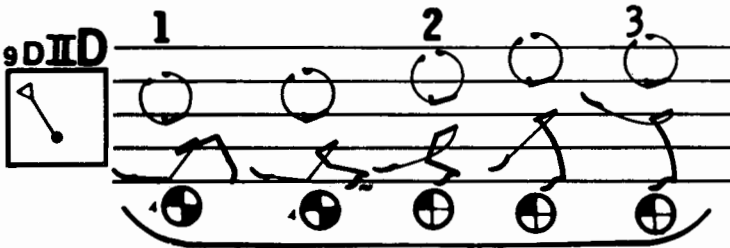


The number of the group, in Roman numerals, is placed above the Individual Stage to the left of its notation. Beside the Roman numeral is placed the large capital letter, standing for the Large Group Stage to which the movement and pattern belongs.

If this large group has many dancers dancing different steps, each dancer dancing individually must be treated individually. The individual dancer is taken from the group and his or her movements are notated on an individual line of Movement Staff.

In cases like this both the Large Group Stage and the Small Group Stage are employed. Each large group from the Large Group Stage is considered separately, as a small group, having its own Small Group Stage.

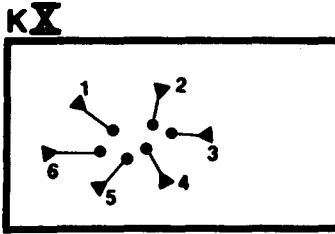
The individual dancer's cardinal number *must* remain the same throughout the manuscript. Above its Individual Stage, to the left of the Staff, appears its cardinal identification number; the small capital letter, naming the Small Group Stage to which it belongs; its Roman numeral, naming the large group to which it belongs; and the large capital letter, naming the Large Group Stage to which it belongs.



The reader reads the Movement Shorthand of the individual dancer on the line of Movement Staff. He or she then looks down at the Small Group Stage to see the individual dancer's relationship with others in its group. The reader then looks over at the Large Group Stage to understand the positioning of this smaller group in relationship to other groups on stage.

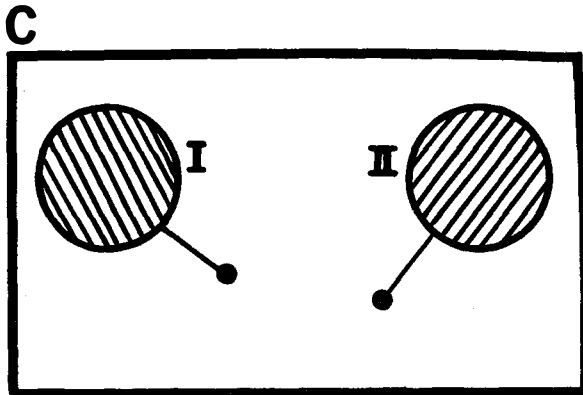
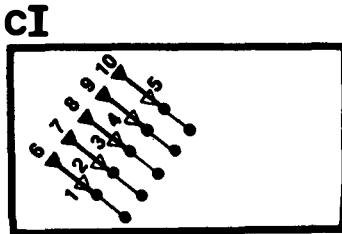
The Small Group Stages must now coordinate properly with the Large Group Stages. If the Large Group Stage draws the pattern of movement of two lines of Movement Staff, so must the Small Group Stage, etc.

The Small Group Stage now takes a Roman numeral beside its identifying capital letter. The Roman numeral stands for the large group the Small Group Stage is describing.



The Small Group Stage's capital letter must be the same as the Large Group Stage's capital letter *at all times*. The two stages must always coordinate with each other.

When there is more than one large group in the Large Group Stage that must be diagrammed by a Small Group Stage, there will be *many* Small Group Stages with the *same* identifying capital letter. The Roman numeral naming the large group diagrammed must be set beside the capital letter at all times.



Spacing

Group dances are notated on many lines of Movement Staff, all linked together by vertical lines to the left of the Staffs (diagrammed pages 292 and 304).

In *pas de deux* and group dances it is extremely important to remember to notate the different dancers' lines of Movement Staff in coordination with each other. The dancers dance to the same music or rhythm. The designated beats or counts are notated above the first line of Movement Staff (Dancer #1's Staff). The dancers underneath the first Staff must coordinate with that rhythm. All dance measures must jibe. The measure lines must fall in line with each other.

It is unnecessary and practically impossible for all *movements* to coordinate. Each dancer dances separate steps. These steps have different components. It is solely the dance measure that must be the same length.

The notator thinks before starting notation: which dancer will be dancing steps with the most Transitory Positions? Which notation requires the longest measures? The notator then notates this dancer's Staff line first. The other Staff lines are then coordinated with it.

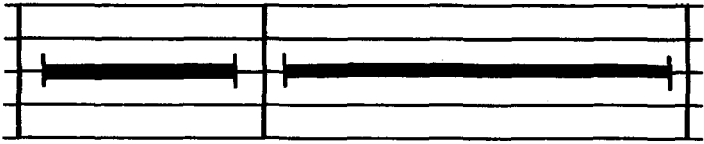
Unison Repeat Signs

When two or more dancer's movements are notated on coordinating lines of Movement Staff, one above the other, Unison Repeat Signs may be used.

When each individual dancer dances differently, notation is individual on each line of Staff. Occasionally dancers may dance in unison. In such cases a Unison Repeat Sign can be placed in the lower dancer's measure, stating that the lower dancer dances the same steps as the upper dancer.

The Unison Repeat Sign is a horizontal bar drawn across the dance measure to be danced in unison. It extends along the Hip Line of the Movement Staff. A short, vertical line is placed at each end of the horizontal bar.

The Unison Repeat Sign can only extend across one dance measure. If the movement to be done in unison lasts for more than one measure, the Unison Repeat Sign is repeated again and again in all measures concerned. The horizontal bar *never* crosses a measure line.



Directly above the horizontal bar, in Space 3 of the Movement Staff, is written the cardinal number of the dancer above whose movements are being followed. The upper dancer's movements are *always* notated in full. It is the lower dancer's line of Movement Staff that is allowed to use the Unison Repeat Sign.

The Unison Repeat Sign is only used when the dancers involved dance in unison *occasionally*. It saves the notator from repeating the same notation twice. The reader comes to the Unison Repeat Sign and immediately glances up to the line of Movement Staff belonging to the dancer whose number appears in the Unison Repeat Sign. The reader follows the upper notation for as many measures as the

Unison Repeat Sign appears. The reader then goes back to the lower line of Movement Staff and continues.

When using the Unison Repeat Sign the notator must be careful to make all measures the same width as the measures above. All measures must coordinate in Movement Shorthand. For this reason the horizontal bar of the Unison Repeat Sign may change lengths from measure to measure.

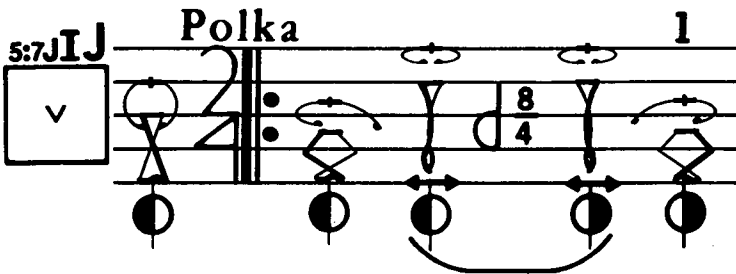
A Unison Repeat Sign cannot stop in the middle of a measure. If the start of a dance sequence (to be danced in unison) begins in the *middle* of a measure, then the notator must notate that measure *in full* until the beginning of the next new measure. The Unison Repeat Sign is then placed in the *new* measure.

If the dance sequence danced in unison *ends* in the middle of a measure, the notator is required to notate the last measure in full.

The line of Movement Staff using the Unison Repeat Sign does not have to be *directly* underneath the line of Movement Staff being followed. Other lines of Movement Staff belonging to other dancers who do not dance in unison can be placed in between. The number in the Unison Repeat Sign will refer the reader to the correct line of Staff.

The Unison Repeat Sign is only used occasionally. If two dancers dance in unison throughout a *whole* dance, then only *one* of the dancer's movements is notated. Above the dancer's Individual Stage, to the left of the notation, appear *both* dancer's numbers, stating that both dancers dance the same. Their positioning in the Small and Large Group Stage will of course be different.

Here is an example of two dancers dancing in unison, notated on *one* line of Movement Staff.



Contact Stars

Contact Stars are used when dancers in groups touch each other. A tiny identification number is placed next to the Contact Star, identifying the dancer touched.

The diagram illustrates four Contact Stars, each represented by a musical staff with a square box containing a contact star symbol and a tiny identification number. The staves are labeled 7N, 8N, 9N, and 10N. Above the notes, the sequence '1 & 2 1 & 2' is written. The contact star symbols are placed on the notes, and the identification numbers are placed next to them. The notes are connected by curved lines, and there are rests indicated by horizontal lines with vertical stems.

7N **1 & 2 1 & 2**
 The first staff shows a contact star symbol in a box. The notes are connected by curved lines. The identification number '7' is placed next to the first contact star. The sequence '1 & 2 1 & 2' is written above the notes.

8N
 The second staff shows a contact star symbol in a box. The notes are connected by curved lines. The identification number '8' is placed next to the first contact star. The sequence '1 & 2 1 & 2' is written above the notes.

9N
 The third staff shows a contact star symbol in a box. The notes are connected by curved lines. The identification number '9' is placed next to the first contact star. The sequence '1 & 2 1 & 2' is written above the notes.

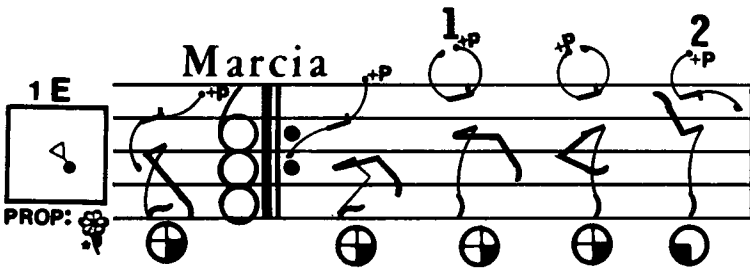
10N
 The fourth staff shows a contact star symbol in a box. The notes are connected by curved lines. The identification number '10' is placed next to the first contact star. The sequence '1 & 2 1 & 2' is written above the notes.

PART III: PROPS

Props are used in dance productions to add authenticity to the scenery and dance characters. A prop held in the hand, or contacted during movement, may be notated.

The prop itself never appears with the actual stick figure on the Movement Staff. It is either drawn freehand or written in words before the dance begins. This picture of the prop, or descriptive word, such as Doll, or Tennis Racket, etc., is placed *below* the Individual Stage in the left hand margin.

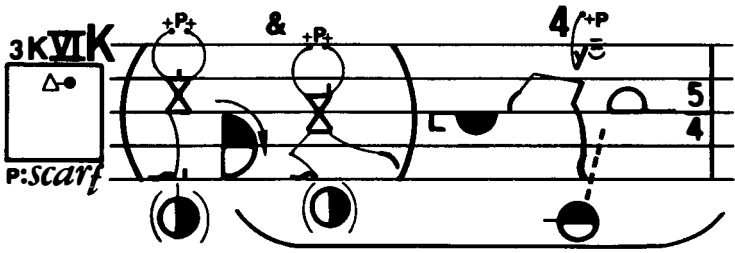
If the notator feels capable of drawing a picture of the prop freehand, the word PROP: is placed beneath the Individual Stage to the left. The drawing is done after the word PROP.



As shown in the previous diagram, the stick figure is then notated to the right, on the Movement Staff. When the figure comes in contact with the prop identified before the Staff, the proper Contact Star is placed near the part of the figure coming in contact with the prop. Next to the Contact Star is placed a small letter "p", standing for PROP.

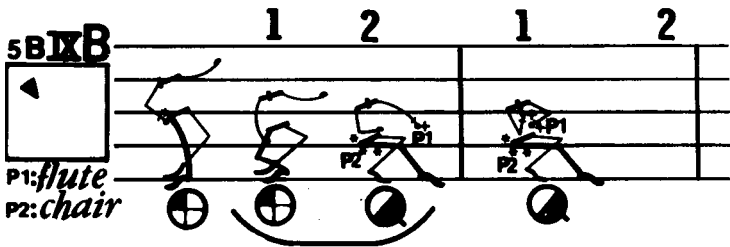
If the notator wishes to show in what area the prop itself is contacted, a Receiving Contact Star may be set next to the picture of the prop, at the left of the Staff.

If the notator has difficulty drawing a picture of the prop, then the prop may be identified in words. In such cases, a capital letter "P" is set under the Individual Stage, to the left of the Staff, with the written, descriptive word following. Contact notation within the Movement Staff is treated the same as when a drawing is used.



The identified prop usually pertains to only *one* line of Movement Staff. Each new line of Movement Shorthand should re-identify its prop in the left margin.

On rare occasions one line of Movement Shorthand will deal with more than one prop. When this occurs the props are listed, one above the other, under the Individual Stage in the left hand margin. The props are now given tiny numbers. These numbers are used within the Movement Shorthand, indicating which prop is being contacted.



PART IV: THE FINISHED MANUSCRIPT

Costumes

Costumes are *never* shown on the stick figure. They never appear inside the Movement Staff.

Design of costumes may be of importance to certain pieces of choreography, and choreographers may wish to include information on them. If so, the notator may wish to show sketches of costumes at the end of the ballet score.

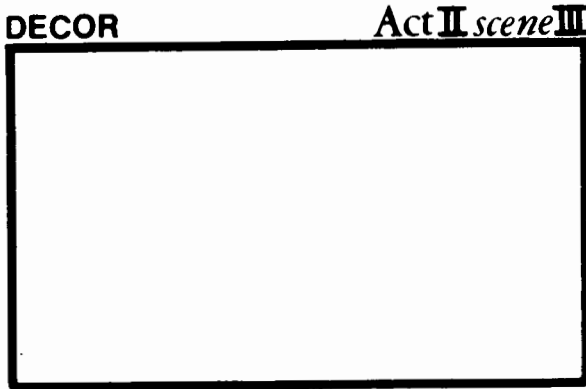
The notator should list each costume sketch by the dancer's identification number, used throughout the manuscript.

Decor

Decor, or the design of scenery, is another important contributing factor to the success of the ballet as a whole. Decor is also impossible to show on the Movement Staff.

Once again, if the notator so wishes, the decor can be sketched at the end of the ballet score. The large box, previously used for Large Group Stages, can now be used as a Decor Stage. The Decor Stage should be placed *after* the Large Group Stages at the end of the ballet score.

The word DECOR is written in the upper left hand corner above the Stage. The Act and Scene of the ballet from which the decor stems is then written in the upper right hand corner, above the Stage. Inside the Decor Stage the notator draws the set design by hand.



If more than one Decor Stage is needed during a Scene in the ballet then the Decor Stages should be numbered. The number is set beside the word DECOR, to the left.

Memos

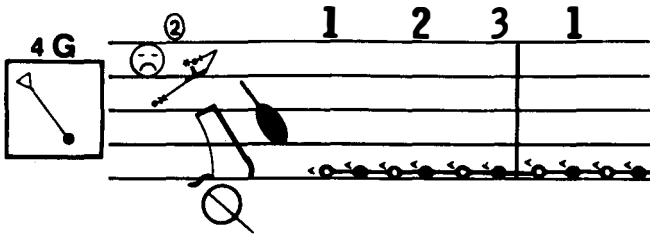
Occasionally the notator may wish to remind the reader of fine points in the ballet score, difficult to, or impossible to notate through Movement Shorthand alone. Any time the notator wishes to write a note or memo to the reader in words, the Memo Sign is used.

The Memo Sign is a small number placed inside a small oval. It is set *above* the Movement Staff, directly above the area of notation to which the memo refers.

At the bottom of the same page of Movement Shorthand, or at

the end of the dance or entire ballet score are listed all Memo Signs appearing earlier in the manuscript. Beside each Memo Sign is the written note to the reader.

When the reader comes to the Memo Sign during the notation, he or she immediately refers to the bottom of the page or to the end of the score to read the notator's memo.



At the end of the score:

- ① He is very angry.
- ② This is an exaggerated motion.
- ③ This dance is choreographed for a large opera house stage.

A circle is often drawn around the number *instead* of an oval when Memo Signs are listed at the *end* of a notated score.

Beginning and End

In Sheet Dance, as in sheet music, essential information is written at the beginning of each manuscript. Dance notation therefore begins in the upper middle section of the first page, allowing room for titling above.

The Movement Shorthand Society has a preferred format for setting up notated Sheet Dance titling. If a ballet class is notated, the usual format for titling is to place **BALLET CLASS** in the center. Directly above, in smaller capital letters, the training level (advancement) of the class is recorded, for example: Intermediate, Beginning, etc. The date the class was taught and the place are then written above this titling.

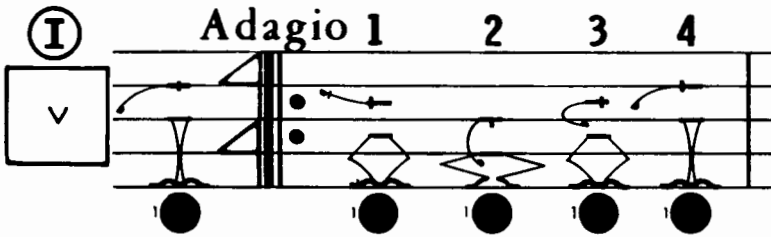
July 10, 1973
Los Angeles, California

PROFESSIONAL
TRAINING LEVEL

BALLET CLASS

The name of the teacher of the class is written in the upper left hand corner and to the far right, the name of the notator.

Each new ballet exercise within the manuscript is numbered. A large Roman numeral with a circle around it is placed above the Individual Stage in the left hand margin. In this way all dance steps are listed so that exercises may be referred to easily.



As you can see, a triangle with no base, representing the dancer in general, is placed in all Individual Stages when notating dance classes. Only when a dance class is specifically for one sex (for example, point classes for girls or elevation classes for men) will the darkened and undarkened triangles be used in the Individual Stage.

Notated dance classes will only have individual patterns. No Small or Large Group Stages will appear at the end of the score. Memos may, however, be listed after the dance class is complete.

The Society's format for titling choreographic works places the complete title of the ballet (from which the notated dance stems) at the top of the first page, center, in small capital letters. The Act and Scene of the ballet are often included.

THE SLEEPING BEAUTY
Act III, Scene I

Next, directly under this title is written the name of the dance or variation, usually in larger capital letters, or perhaps underlined.

BLUEBIRD *PAS DE DEUX*

The name of the composer of the music is placed in the upper left hand corner. Directly under this appears the name of the choreographer of the dance work.

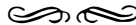
To the right of the page, in the upper right corner, is written the name of the notator of the manuscript.

At the end of the manuscript the Small Group Stages are notated in rows, with the Large Group Stages. Decor Stages and costume designs may follow if the notator wishes. After all other notation is finished, the Memos are written for the reader.

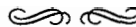
The ballet score should now be complete!!

THE
SLEEPING BEAUTY

Prologue



Pas De Six
Variation VI



The Lilac Fairy

MUSIC PETER TSCHAIKOVSKY

CHOREOGRAPHY MARIUS PETIPA

AS TAUGHT BY MME. IRINA KOSMOVSKA
FORMER SOLOIST WITH THE ORIGINAL BALLET RUSSE DE MONTE CARLO
FOUNDER AND DIRECTOR OF THE LOS ANGELES JUNIOR BALLET COMPANY

NOTATED BY VALERIE SUTTON
ORIGINATOR OF SUTTON MOVEMENT SHORTHAND

THIS NOTATED VERSION OF THE DANCE OF THE LILAC FAIRY WAS COORDINATED WITH THE WRITTEN MUSIC OF THE BALLET THE SLEEPING BEAUTY, ARRANGED BY ALEXANDER SILOTI, PUBLISHED BY THE TSCHAIKOVSKY FOUNDATION 1950; AND ALSO WITH SIDE 2 - BAND 4 OF THE RECORD, BALLET MUSIC FOR TOE VARIATIONS, SUPERVISED BY MARY ELLEN MOYLAN, PUT OUT BY DANCE RECORDS, INC. - WALDWICK, N.J. U.S.A.

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PRINTED
IN
U.S.A.

Music:
Peter Tschaikovsky

THE
SLEEPING BEAUTY
Prologue

As Taught By:
Mme. Irina Kosmowska

The Lilac Fairy

Choreography:
Marius Petipa

Notated By:
Valerie Sutton

① Valse ② 1 2 3 1 2 3 1 2 3

②

③

③

1. 1 2 3

2. 1 2 3

1.1.2. 3.

1

2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3 4

1

2 3 2 1

2 3 1

1

+

2 3 2 1

2 3 1

1

+

2 3 2 1

2 3 1

1

+

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles with dots, arrows, and curved lines. The staff is divided into three measures by vertical bar lines. Above the staff, the numbers 1, 2, 3, 1, 2, 3 are written in sequence. Below the staff, there are three rectangular boxes containing the numbers 4, 2, and 2 respectively.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles with dots, arrows, and curved lines. The staff is divided into three measures by vertical bar lines. Above the staff, the numbers 3, 1, 2, 3, 2, 1 are written in sequence. Below the staff, there are three rectangular boxes containing the numbers 4, 2, and 2 respectively. The word "Fine" is written at the end of the staff.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles with dots, arrows, and curved lines. The staff is divided into three measures by vertical bar lines. Above the staff, the numbers 1, 2, 3, 1, 2, 3 are written in sequence. Below the staff, there are three rectangular boxes containing the numbers 4, 2, and 2 respectively. The word "Fine" is written at the end of the staff.

MEMOS

- ① The dance of *The Lilac Fairy* is choreographed for a large opera house stage. Use the *whote* stage to its fullest.
- ② Every count in this dance corresponds with the counts in the written music. The first two measures of the dance correspond with the introduction (preparation) in the music. The count "1" of the *firs/* measure, is a *rest* in the music and is therefore not heard. Count two is heard. The dancer begins on count 3 (the second played note).
- ③ This Individual Stage incorporates the pattern of *all* repeats written on the Staff Line to its right. See page 257, in *Book I, The Classical Ballet Key*.
- ④ This measure notates *assemblé en tournant en dedans* ($\frac{1}{2}$ turn).
- ⑤ The music switches to $\frac{2}{4}$ time. The following 2 measures will therefore have only 2 beats to a measure.

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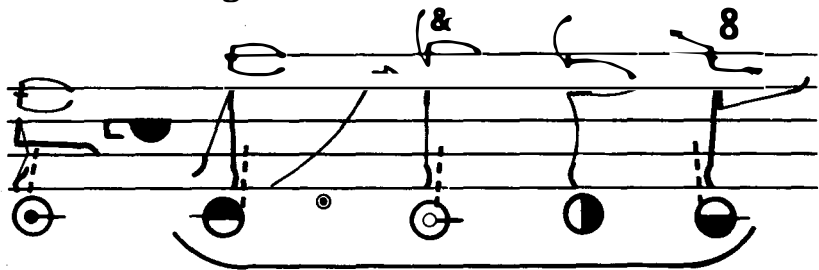
The Movement Shorthand Society publishes manuscripts notated in Sutton Movement Shorthand. It also maintains a library of published and unpublished notated works, as well as a list of competent notators and a list of active members. Full information can be obtained by writing The Movement Shorthand Society, P. O. Box 4949, Irvine, California 92664.

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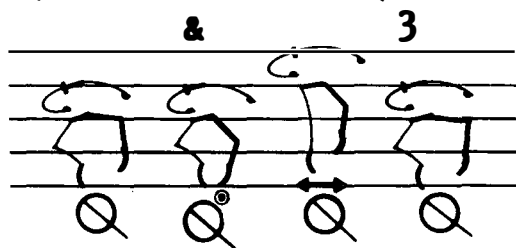
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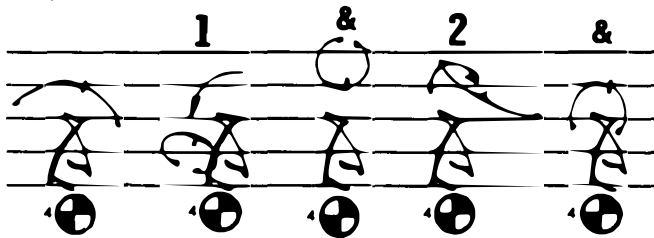
Grand Fouetté en Tournant



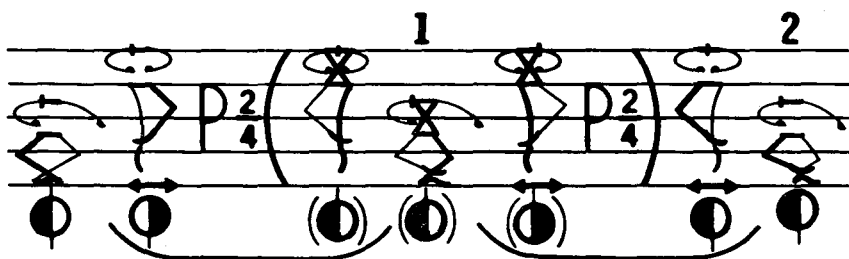
Pas de Cheval Sur la Pointe



Port de Bras in Fourth Position Croisé



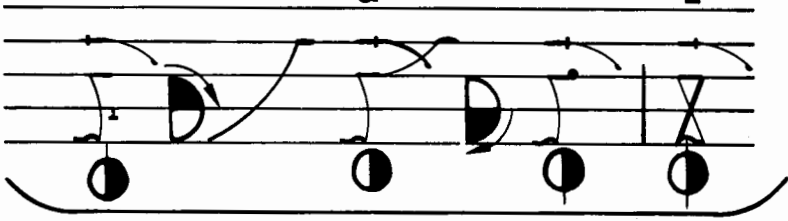
Emboîté en Tournant



Grand Rond de Jambe Jeté En Dedans

&

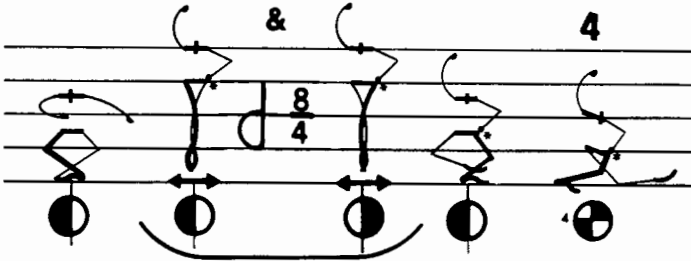
2



Tour en l'air to the Knee

&

4



Brisé Dessus (Traveling)

&

4



Starting Position for Four Little Swans

1:2

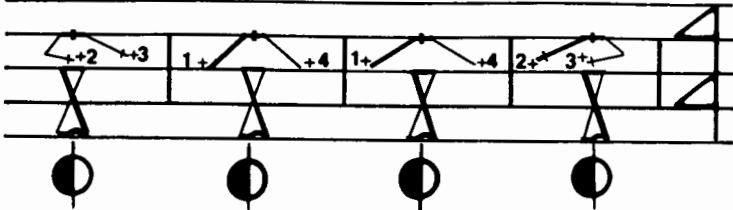
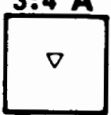
3:4 A

1

2

3

4



SUTTON MOVEMENT SHORTHAND

*A quick visual
easy-to-learn
method of recording
dance movement*



VALERIE SUTTON, now 22, a classical ballet dancer and dance researcher, is the originator of Sutton Movement Shorthand. While seeking out older forms of ballet in Denmark, 1970-72, she became aware of the pressing need for a quick, accurate method of recording dance movement.

She returned to the United States to perfect her invention, Sutton Movement Shorthand, a comprehensive system of clearly-seen stick-figure dance notation.

After more than a year of experimentation and development, Book I, The Classical Ballet Key is now a reality.

Here it is — the easy-to-use dance shorthand system her professional friends on both sides of the Atlantic have been asking for. A boon to choreographers, teachers, students, performers, dance lovers, now at last, dance has a visual written language even laymen can understand.

Valerie Sutton is now notating Sheet Dance for the Movement Shorthand Society and is available for lecture-demonstrations.

“The Sutton system of dance notation is a valuable contribution to the world of dance. It’s efficient, makes sense and is comprehensive without being complex.”

Ron Poindexter
Choreographer

“Sutton Movement Shorthand is a viable and vastly practical new system of dance notation.”

John Dougherty
Dance News