

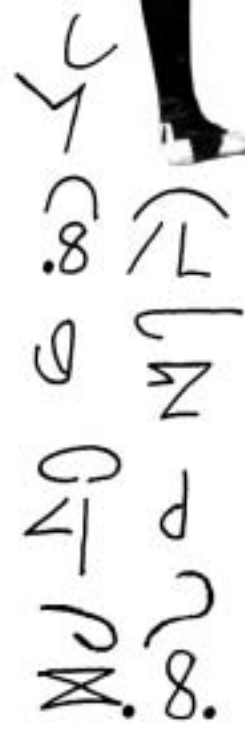


Handwritten shorthand symbols for letters: C, S, G, W, L, T, N, P, R, 8.

Dance Writing[®] Shorthand

**FOR
CLASSICAL
BALLET**

By
Valerie Sutton



Dance Writing[®] Shorthand FOR CLASSICAL BALLET

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**Dance
Writing®
Shorthand**

**FOR
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BALLET**

By
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Valerie J. Sutton

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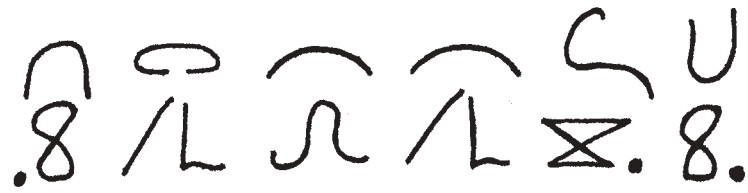
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DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

Table Of Contents

| | | |
|---------------|---|------------|
| Lesson One: | Introduction To DANCE WRITING® Shorthand | page 1-4 |
| Lesson Two: | Careers Enhanced By DANCE WRITING® Shorthand Skills, | page 5-8 |
| Lesson Three: | The Five Elements Used In DANCE WRITING® Shorthand | page 9-12 |
| Lesson Four: | How To Practice DANCE WRITING® Shorthand | page 13-16 |
| Lesson Five: | Basic Symbols For Positions Of The Body | page 17-24 |
| Lesson Six: | Turning Positions Of The Body To Face All Directions | page 25-32 |
| Lesson Seven: | Basic Symbols For Movement | page 33-36 |
| Lesson Eight: | Repeats, Dynamics, Patterns & Contact | page 37-40 |
| Lesson Nine: | Standardized Shortcuts For Classical Ballet | page 41-44 |
| Lesson Ten: | Transcribing Notes From DANCE WRITING® Shorthand To DANCE WRITING® | page 45-58 |

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DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

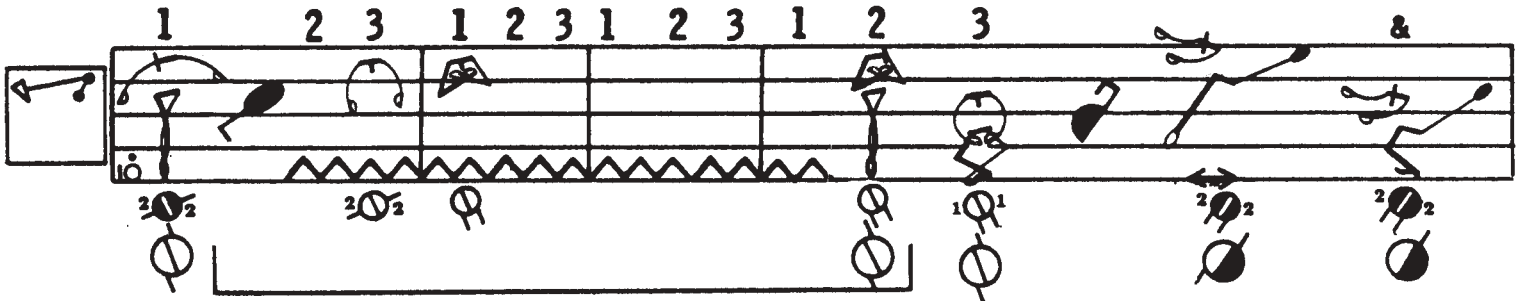
LESSON ONE

Introduction To DANCE WRITING® Shorthand

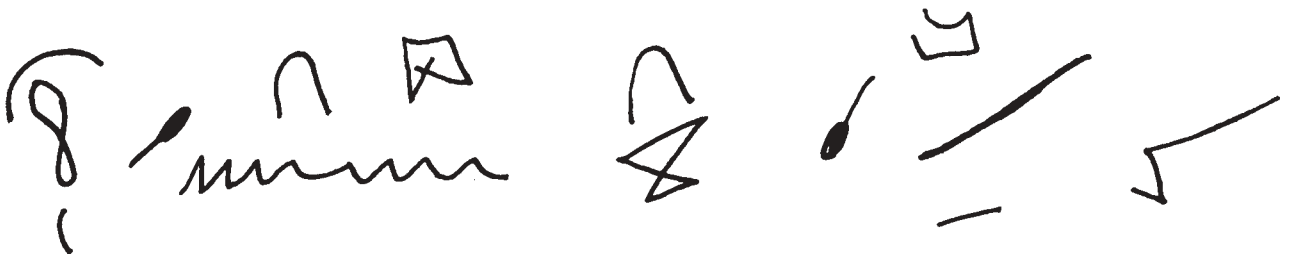
INTRODUCTION TO DANCE WRITING® SHORTHAND

Sutton Movement Writing & Shorthand is a visual script that writes all movement. The system writes all forms of dance, mime, and sign language. The dance section of Sutton Movement Writing is called DANCE WRITING®. The basic textbooks that teach DANCE WRITING® are entitled: DANCE WRITING® FOR CLASSICAL BALLET and DANCE WRITING® FOR MODERN & JAZZ DANCE.

DANCE WRITING® is a handwriting for dance designed for accurate, visual, recording of all dance forms. It is easy to read because it is based on stick figure drawings that look like the picture of the movement. The stick figure drawings are written from left to right on a five-lined staff. DANCE WRITING® is very accurate because of added symbols for the third dimension that are written below the stick figure drawing. Details of turn-out and turn-in are written beside the 3-D Symbols (also called Position Symbols) with numbers, and movements of the torso, hands, facial expressions, and dynamics can be notated at will. The pattern of movement is written in a Pattern Stage to the left of each staff line, and the dance can be written in collaboration with the music. Below is an example of DANCE WRITING®:



DANCE WRITING® is accurate and easy to read, but it takes time to write. DANCE WRITING® Shorthand is a shortened version of DANCE WRITING®, and can be written very fast. The movements of a solo dancer can be written as fast as they happen with DANCE WRITING® Shorthand. Movement can be written at the speed it occurs. DANCE WRITING® Shorthand uses symbols that are based on the symbols in DANCE WRITING®, but the Shorthand symbols are shortened and less detailed. Below is an example of DANCE WRITING® Shorthand:



A thorough knowledge of DANCE WRITING® is a necessary requirement before learning DANCE WRITING® Shorthand since the two sections are intertwined and inter-related. It takes approximately 40 hours to learn the detailed DANCE WRITING® well, and it then takes approximately 20 hours to learn the symbols in DANCE WRITING® Shorthand. Once learned, Shorthand skills must be practiced daily to keep speed. Shorthand skills must become as automatic as walking, sleeping, typing or driving before movement can be written at the speed it occurs.

Shorthand systems used by secretaries for English (such as Gregg Shorthand, or Pitman Shorthand) must be transcribed into written English very soon after the notes are taken, or the shorthand will be difficult to read later. The Shorthand notes are scribbled very fast, and do not record every detail of every word. The Shorthand is like a memory aid. The secretary can transcribe what was said by the help of her notes and her memory. If too much time elapses between taking the notes and transcription, then the memory is gone, and the notes are not accurate enough by themselves.

Just like secretarial shorthand, DANCE WRITING® Shorthand is written at speed and then is immediately transcribed into the accurate DANCE WRITING®. The Shorthand is written on adding machine rolls of paper so that no time is lost trying to turn a page. Special shorthand tables are placed in the lap, and the DANCE WRITING® stenographer writes with one hand while pulling the paper with the other. The stenographer cannot look at the hands while writing, but must look out at the movement. In time The Center For Sutton Movement Writing hopes to have typing machines that will make DANCE WRITING® Shorthand even faster and more accurate.

To write a Sheet Dance (like sheet music) of a piece of choreography, the DANCE WRITING® stenographer will watch the dance one time, and write the movements at speed in DANCE WRITING® Shorthand. The stenographer then takes the Shorthand notes home and transcribes the notes into the detailed DANCE WRITING®. The stenographer returns to view the dance once more to make certain all is accurate. The Sheet Dance is then completed and ready for publication.

When the dance includes large groups of people the dance must be viewed more than two times. Group dances can be written in DANCE WRITING® Shorthand quickly with a team of stenographers. The stenography team then transcribes the notes together, creating one large Sheet Dance.

This book teaches the basics of DANCE WRITING® Shorthand for classical ballet. It only teaches Shorthand for solo dancers, and does not teach the Shorthand for large groups.

Other books available on DANCE WRITING® Shorthand are: DANCE WRITING® SHORTHAND FOR MODERN & JAZZ DANCE and DANCE WRITING® SHORTHAND FOR GROUP DANCES. Contact The Center For Sutton Movement Writing for information.

Books and literature on other sections of Sutton Movement Writing & Shorthand are also available from the Center. Besides DANCE WRITING® other sections are SIGN WRITING®, MIME WRITING™, SPORTS WRITING™ and SCIENCE WRITING™. See page 4 for a diagram.

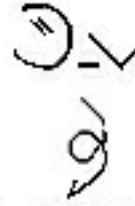
SUTTON MOVEMENT WRITING®

SUTTON SIGN WRITING®

Goldilocks



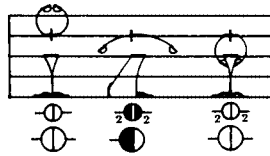
Sign Writing
Printing



Sign Writing
Shorthand

SUTTON DANCE WRITING®

Dance Writing®

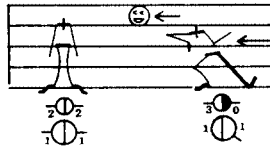


Dance Writing™
Shorthand

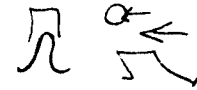


SUTTON MIME WRITING™

Mime Writing™

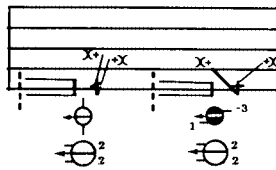


Mime Writing®
Shorthand



SUTTON SCIENCE WRITING™

Science Writing™

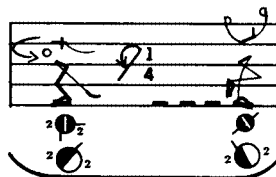


Science Writing™
Shorthand

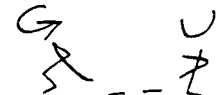


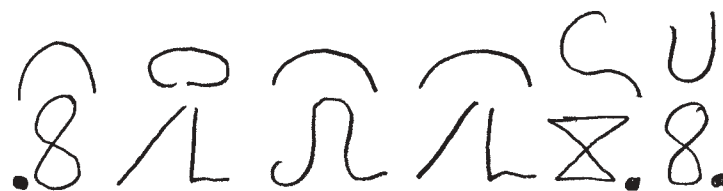
SUTTON SPORTS WRITING™

Sports Writing™



Sports Writing™
Shorthand





DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON TWO

Careers Enhanced By DANCE WRITING® Shorthand Skills

CAREERS ENHANCED BY DANCE WRITING® SHORTHAND SKILLS

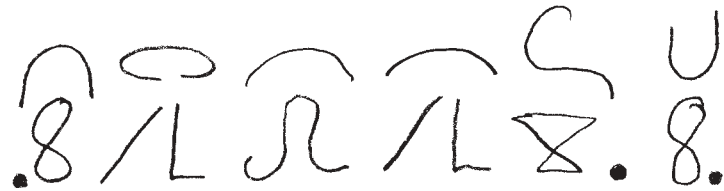
DANCE WRITING® Shorthand skills can make jobs easier for dancers and all those who work in the dance field. Developing good Shorthand skills can be a great advantage if you are working in the areas of:

1. Professional Performing
2. Choreography
3. Dance Research,
4. Dance Instruction
5. Dance Therapy
6. Dance Management
7. Dance Journalism

Performing dancers can learn roles quickly by jotting the steps down with the Shorthand between rehearsals. Choreographers can jot down new choreographic ideas before they are forgotten. Dance researchers can use DANCE WRITING® Shorthand to record historic dances and one of the most obvious applications for the Shorthand is to aid teachers of dance. Teachers are always creating new choreography for their classes, and what better way to remember new barre routines or solos than to jot them down quickly before class. In the same way the Shorthand benefits dance therapists, directors of dance companies, and dance critics.

New careers are also developing in the field of dance notation. As DANCE WRITING® becomes more known, more jobs for DANCE WRITING® stenographers will open. A career in dance notation for a company is similar to a specialized secretary in English. The dance stenographer attends rehearsals and performances of the company which he/she works for and records the repertoire with DANCE WRITING® Shorthand. The stenographer then transcribes all the notes into the detailed DANCE WRITING® for others to read. When the company is ready, the manuscripts can be published as Sheet Dance and the company build a library of notated works. The DANCE WRITING® stenographer becomes a “published” notator and has contributed to the preservation of dance for generations to come.

For further information about careers that use DANCE WRITING® Shorthand, contact The Center For Sutton Movement Writing, P.O. Box 517, La Jolla, CA 92038, 858-456-0098 voice www.dancewriting.org, • sutton@dancewriting.org



DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON THREE

The Five Elements Used In DANCE WRITING® Shorthand

THE FIVE ELEMENTS USED IN DANCE WRITING® SHORTHAND

There are five basic elements used when writing in DANCE WRITING® Shorthand. The five elements are:

1. Prior knowledge of dance and DANCE WRITING®.
2. The Shorthand Table.
3. The Memory.
4. Good Visual Perception.
5. Relaxation.

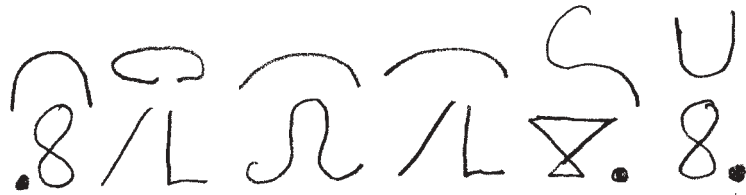
Prior knowledge of dance and DANCE WRITING® is necessary. Many details are left out of DANCE WRITING® Shorthand, and it would be impossible to transcribe the writing into DANCE WRITING® without a knowledge of dance and its written form. It is suggested that a new student of DANCE WRITING® Shorthand is at least at the intermediate dance level, and it is a pre-requisite that a new student has completed DANCE WRITING® Workshops/Courses One and Two.

Shorthand Tables are available from The Center For Sutton Movement Writing. The Shorthand Table places a roll of adding machine paper on a roller on one side of a small lap table. The paper is stripped across this lap table so that the writer can write across the paper. The roller keeps the roll of paper in place as the writer writes. The writer writes with one hand while feeding the paper onto the floor with the other hand. The paper starts to pile up on the floor beside the writer as the writing gets faster and faster. Although this is an inconvenience, the writer never has to stop to turn the page and disturb the flow of writing.

Future plans by The Center For Sutton Movement Writing schedule, when funding permits, the manufacturing of new and better devices for DANCE WRITING® Shorthand. In time there will be electronic or computerized typing machines for writing dance at dancing speeds. Such machines will add to speed and accuracy and will aid the writer with transcription into DANCE WRITING®. Contact the Center for information on.

The memory is an essential part of taking shorthand. In all shorthand systems, the notes help the memory and the memory helps the notes. The two work together, and without one or the other the note taking would be impossible. When the writer watches and writes the movements, two things happen simultaneously: 1)The hand records what the eyes see. 2)The brain (memory) records what the eyes see too. Later, when transcribing the notes, the memory helps the writer with the transcription. So far it is our experience that when the memory and notes are in conflict, the notes are usually right, and the memory failed.

Good visual perception is developed through DANCE WRITING® Shorthand training. You do not have to be born with it to be a good Shorthand note taker. Good training as a note taker requires relaxation. Visual perception seems to improve when a person is relaxed, and lets the hand and mind flow.



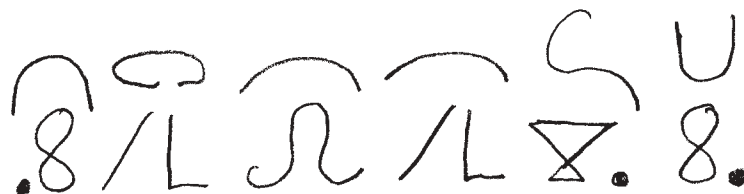
DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON FOUR

How To Practice DANCE WRITING® Shorthand

HOW TO PRACTICE DANCE WRITING® SHORTHAND

1. Place the Shorthand Table on your lap or on the table in front of you.
2. If you are right handed, place the roll of paper anchored on the Shorthand Table on your right side.
3. If you are left handed, place the roll of paper anchored on the Shorthand Table on your left side.
4. If you are right handed, you will write with your right hand and feed the paper onto the floor with your left hand.
5. If you are left handed, you will write with your left hand and feed the paper onto the floor with your right hand.
6. The hand that you write with must rest against the little piece of wood (short stick) that is near the roll of paper. The hand that you write with never moves from side to side in DANCE WRITING® Shorthand. In DANCE WRITING® Shorthand it is the paper that moves, while the writing hand stays in one place. That is why it is important that the hand rests against the little piece of wood. It teaches the hand that it cannot move while writing.
7. Use a well-sharpened pencil or an ink pen that will definitely not run out of ink while writing. Pencil usually is safer.
8. Learn to relax with DANCE WRITING® Shorthand. DANCE WRITING® Shorthand becomes automatic, like typing or driving, with training. If one tenses or tries too hard it is easy to freeze the hand rather than write at speed. If you just “let it happen without thinking” you will find it quite easy and enjoyable. There are some who have almost immediate skill for DANCE WRITING® Shorthand because they relax-and let it flow. Others find it at first nerve racking. To develop a good technique in DANCE WRITING® Shorthand takes relaxation and patience with oneself.
9. Never look down when you write. Always watch the person who is moving. If you think you have made a mistake - never look down to see! You will only make more mistakes and will miss other movements. When a mistake is made just go right on writing as if nothing happened. All people make some mistakes when writing Shorthand. Be patient with yourself while learning the skill and allow the writing to occur.
10. Practice. Practice. And more practice. Practice everyday for at least a half hour, if not many hours. No matter how skilled you may be in DANCE WRITING® Shorthand, you will lose speed and accuracy if you do not write it everyday. This is true for all shorthand systems. If you have to stop and think even for a split second about a symbol in the system when you are writing, then you will lose accuracy. So, if you go on a vacation, and come back to the Shorthand a month later, you will need to practice to regain speed and efficiency.
11. Establish a routine for practicing. Begin with the Basic Symbol’s for the body. Continue on to other symbols (Movement Symbols) and then begin writing complete dance sequences. Video tapes may be available from The Center For Sutton Movement Writing for practicing DANCE WRITING® Shorthand. Contact the Center.



DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON FIVE

Basic Symbols For Position Of The Body








BASIC SYMBOLS FOR POSITIONS OF THE BODY

The following symbols are the Basic Symbols for the legs and arms in classical ballet positions.

Write a long row of each symbol without looking at your hands. Practice many times until the hand writes the symbols faster and faster. Your instructor or others should clap faster and faster, and you should try to write at that speed, no matter how fast.

Notice there is a rhythm for writing each symbol. For example, if a symbol has three lines to it, the rhythm of writing will be 1, 2, 3. If you think 1, 2, 3, every time you write the symbol you will find yourself writing faster. In time your hand will write in this rhythm automatically, without thinking. The rhythm is written in parentheses after each symbol below.

The Legs

- | | | |
|-----------------------------------|---|--|
| 1. One straight leg: |  | (hip, leg, foot or foot, leg, hip) (1,2,3) |
| 2. Other straight leg: |  | (foot, leg, hip or hip, leg, foot) (1,2 3) |
| 3. First Position Straight Legs: |  | (hip, leg, leg: 1,2,3) |
| 4. One bent leg: |  | (elongated hip, calf, foot or foot, calf, elongated hip: 1,2,3) |
| 5. Other bent leg: |  | (foot, calf, elongated hip or elongated hip, calf, foot : 1,2,3) |
| 6. First Position bent legs: |  | (elongated hip, leg, leg) (1,2,3) |
| 7. Second Position straight legs: |  | (foot, leg, hip, leg, foot) |

*Note: Most straight legs in DANCE WRITING® Shorthand are drawn with curves, blending the hips and legs together in one quick stroke. Most bent legs in DANCE WRITING® Shorthand are drawn, with a squared-off elongated hip. The elongated hip represents the hip and thigh lines blending together.

8. Second Position bent legs:



(foot, calf, elongated hip, calf,
foot:1,2,3,4,5)

9. Fourth Position straight legs:



(foot, short leg, hip, long leg,
foot, or foot, long leg, hip, short
leg, foot : &1)

*Note: Make this symbol in a curve - in one stroke.

10. Fourth positions bent legs:



(foot, calf, elongated hip, calf
foot:1,2,3,4,5)

*Note: Fourth Position is similar to second position. The difference between the symbols is that second position writes the feet at the same level (no third dimension) but fourth position writes the feet in a third dimensional fashion. The leg closest, -to the notator is written longer and the leg farthest from the notator is written extremely short. It is important to write the shorter leg extremely short, because when writing at speed without looking at your hands, there is the danger that second position and fourth position can look the same. Practice writing fourth position with one long, long leg and one short, short leg so that confusion can never occur.

11. Fourth Position with the front leg bent and the back leg straight, both feet squarely on the ground:



(foot, calf, elongated hip, short back
leg, space, foot drawn on ground :
1,2,3,4,5)

12. Fifth Position Straight legs@ Version One:



(number 8, with dot)
(1,2)

*Note: Version One of Fifth Position places the dot, representing which leg is in front of the other leg, on the side of the leg that is in front. The notator must write the dot first and then the figure 8 if the leg that is in front is seen first, when writing from left to right (right to left for left handed people). The figure 8 is written first with the dot written after the figure 8 when the position is in reverse.

13. Fifth Position Straight legs, Version Two:



(Capital S, slash)
(1,2)

*Note: Version Two of Fifth Position writes the capital S and then slashes a line over the S. The slash represents the leg that is in front of the other leg.

14. Fifth Position straight legs, Version Three:



(Straight line, curves)
(1,2)

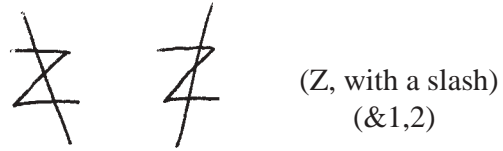
*Note: The straight line is written first, representing the leg that is in front, and then the curves follow quickly, in one stroke.

15. Fifth Position Bent Legs, Version One:



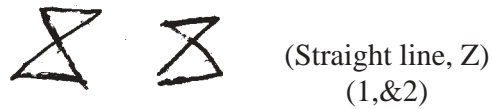
*Note: If you decide to use Version One for straight legs in fifth position, then it is advised to use Version One for bent legs in fifth position. The squared figure 8 represents the elongated hip, leg, feet, leg (this order is good).

16. Fifth Position bent legs, Version Two:



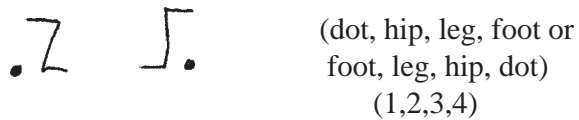
*Note: Just like Version Two for fifth position with straight legs, the hand is lifted to draw a slash for the leg that is in front.

17. Fifth Position bent legs, Version Three:



*Note: Just like Version Three for fifth position with straight legs, the straight line is written first, and the Z is then written without lifting the pencil from the paper.

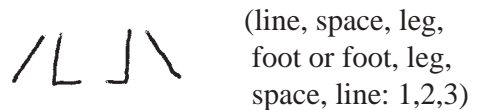
18. Leg extended to the audience



19. Leg extended to the audience at different levels:

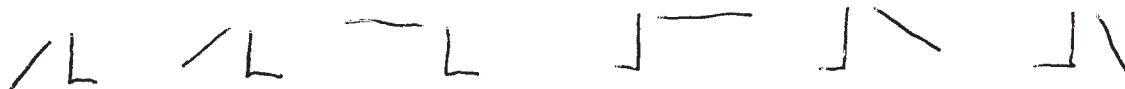


20. Leg extended to the side, while facing front:

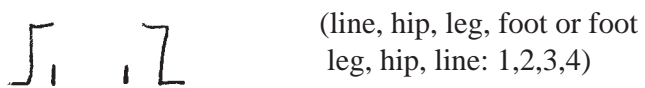


*Note: All legs to the side of the body, no matter where the figure faces, will always have a space between the leg to the side and the hip of the body. Many times the hip is eliminated completely, but there absolutely must be a space at all times when the leg is to the side. Legs without a space, connected to the body, mean legs to the front or back of the body.

21. Leg extended to the side, while facing front, at different levels:



22. Leg extended to the back wall:



23. Leg extended to the back wall, at different levels:



24. Attitude to the front turned out:



(foot, leg, hip, curlicue, leg or in the reverse)
(1,2,3,4,5)

*Note: The curlicue represents the hollow dot for the knee projecting to the front wall (the audience). The curlicue is used in DANCE WRITING® Shorthand for the bent knee (the thigh) projecting on the Sagittal Plane.

25. Attitude to the back, turned out:



(Foot, leg, hip, leg)

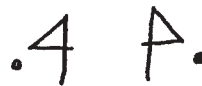
*Note: The horizontal crease in the knee usually used for the leg projecting to the back wall is not used in this instance.

26. Attitude to the side of the body, turned out:



(Foot, leg, space, thigh, calf: 1,2,3,4)

27. Passé leg to the front of the standing leg:



(Number 4, with dot)
(1,2,3,4)

*Note: Because the leg is in front, there is no space between leg and hip, the legs and hips connect. The dot is placed on the side of the passé leg, stating that this passé has the foot in front of the other leg. If the dot isn't written the symbol can be confused with passe to the back.

28. Passé leg to the side of the standing leg:



(V On its side, line)
(1,2,3)

*Note: Notice this passé has a space between the hip and passé leg. The hip isn't even written. The space states that the foot of the passé leg is to the side of the standing leg.

29. Passé leg to the back of the standing leg:



(Number 4, with line)
(1,2,3,4)

*Note: The little line placed next to the passé leg states that the foot of the passé leg is behind the standing leg. The passé does not have a space at all.

30. Sur Le Cou De Pied:



Front



Side

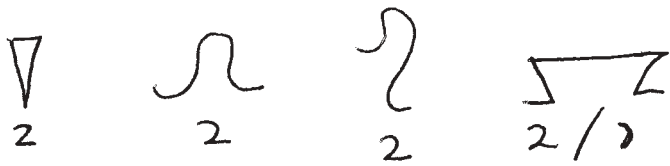
(Passé Notation Above, plus little line for flexed foot)



Back

31. Leg Positions on Half Toe:

(write leg position on flat foot, write half toe symbol below, like number 2)



*Note: Only write one half toe symbol unless one foot is on half toe and other isn't. One half toe symbol below will represent both feet on half toe. When one foot is different than other, then write the left foot, write a slash, and then write the right foot.

32. On Pointe:



(Hook) (&l)

*Note: Placed beneath the figure, just as the half toe symbol is.

The Arms

Always write the legs of the body first. If something happens too fast and a part of the body is not written it is better that the legs are written no matter what, since they are the foundation for the body. The arms can be filled in later easier than the legs, since without the legs it is almost impossible to write the first rough draft of the transcription.

Write the legs first, and then, without pulling your paper, write the arms by moving the hand directly up. The arm symbols are placed up above the leg symbols. Then pull the paper after you have written the arm symbol, and move your hand down to write the legs again. The sequence then is: legs, arms, pull paper, move hand.

1. Two arms rounded to the side:



(Long curve: 1)

2. Two arms rounded, held down:



(Horseshoe curve, 1)

3. Two arms rounded, held up:



(Horseshoe curve: 1)

4. Two arms rounded, curved in front of the chest:



(oval: &l)

5. Two arms held straight to the side:









(Straight line: 1)

6. Two arms straight, held down:






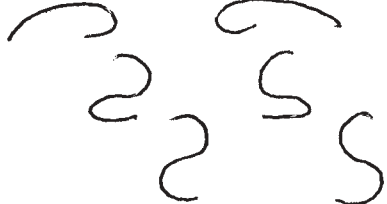
(arm, shoulder, arm)
(1,2,3)

*Note: Straight arms are written with square looking symbols, rounded classical ballet arms are notated with curves,

- 7. Two arms straight, held up.  (arm, shoulder, arm)
- 8. Two arms straight front to the audience:  (1,2,3)
(dot, shoulder, dot)
(1,2,3)
- 9. Two arms straight to the back wall:  (line, shoulder, line)
(1,2,3)
- 10. Two arms relaxed to the audience:  (circle, shoulder, circle)
- 11. Two arms relaxed to the back wall:  (1,2,3)
(line, shoulder, line)
(1,2,3)
- 12. Two arms relaxed to the side of the body:  (curve, shoulder,
curve: 1,2,3)

*Note: The rule that states that all legs to the side of the body must write a space between the leg and the hip only applies to the legs. Notation for the arms always connects the arms no matter what.

Here are some examples:

- 13. One arm overhead, one arm side: 
- 14. One arm in front of chest, one side: 
- 15. One arm overhead, one in front of chest: 
- 16. One arm overhead, one arm curved down: 

The Torso

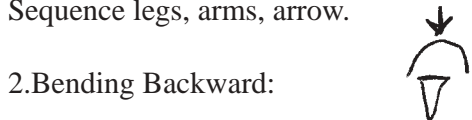
Bending or twisting of the torso can be written in two different ways in DANCE WRITING® Shorthand.

The first way is to write the whole body standing erect, with a bending or twisting arrow written near the figure. The actual picture of the bend or twist is not written with the figure. When the stenographer transcribes the Shorthand notes, he/she will write the real positions of the bend or twist.

in the detailed DANCE WRITING®. In the Shorthand the only indication of the bend or twist is in the little arrow near the drawing:



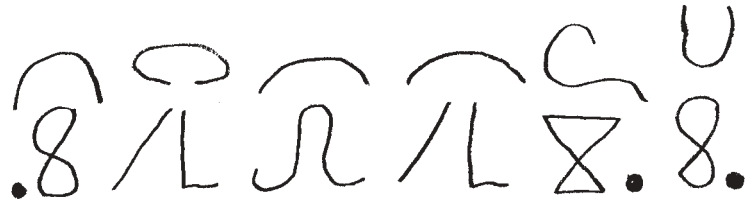
*Note: Draw figure completely, as if it is standing straight. Place the arrow over the figure. Sequence legs, arms, arrow.



*Note: Do not show the above figures twisting or bending. Draw them standing en face, facing the audience, and then simply place the arrows.

The second way is, to write the position as it really looks, with the upper body at the proper slant to indicate the twist or bend. In these cases it is rare that the bending or twisting arrow is written too. The stenographer writes exactly what is seen, including the slant and angle of the shoulders.





DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON SIX

Turning Positions Of The Body To Face All Directions

TURNING POSITIONS OF THE BODY TO FACE ALL DIRECTIONS

The basic symbols for positions of the body were introduced in Lesson Five. The symbols were shown facing the audience squarely en face. Now, in Lesson Six, we will turn these basic symbols to face other directions in the room.

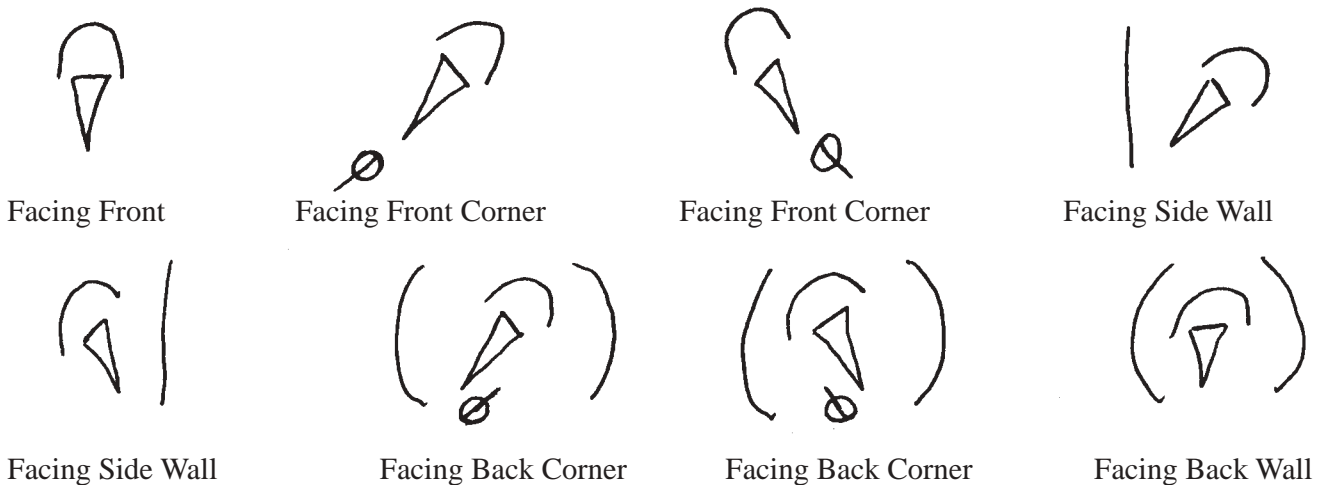
Rule 1: When the figure faces the audience squarely en face the symbol for the part of the body is written without any other symbol or angle.






Rule 2: When the figure faces the front corner of the room, the symbol for the part of the body is written on a slant and only if there is time, a 3-D Symbol (Position Symbol) showing the direction of facing is written below the figure.

Rule 3: When the figure faces the side wall of the room, the symbol for the part of the body is written on the same slant as when the figure faces the front corner (not necessary to write it at more of a slant than facing the corner) and most important, a large vertical line is slashed across the page. The vertical line represents the dotted line that is used in DANCE WRITING™ for the side wall the figure faces. Dotted lines take too long to write, so a large slash is used instead.

Rule 4: When the figure faces the back corner of the room, the symbol for the part of the body is written on a slant, similar as when facing the front corner, and parentheses are written around the figure. If there is time, also place a 3-D Symbol (Position Symbol) under the figure.

Rule 5: When the figure faces the back wall squarely, write the symbol for the part of the body straight, as if facing the front wall. Then write parentheses around the figure.



- | | | |
|---|--|---------------------|
| 1. The Position Symbols En Face: |  | (Line, circle :1,2) |
| 2. The Position Symbols, Front Corners: |  | (Line, circle: 1,2) |
| 3. The Position Symbols, Side Wall: |  | (Line, circle: 1,2) |
| 4. The Position Symbols, Back Corners: |  | (Line, circle: 1,2) |
| 5. The Position Symbols, Back Wall: |  | (Line, circle: 1,2) |

*Note: All 3-D Symbols (Position Symbols) are simply a line and a circle in DANCE WRITING® Shorthand, and they only show direction of facing. They are never darkened-in and they do not show degrees of depth as they do in the detailed DANCE WRITING®.

The 3-D Symbols (Position Symbols) are rarely written in DANCE WRITING® Shorthand while the actual notating is happening, since the dance is written so fast there is seldom time to place them below the figure. The 3-D Symbols (Position Symbols) are usually written-in when the notating is completed. The stenographer writes the movements in Shorthand, and then immediately goes back and writes the 3-D Symbols under the figures while the memory is fresh. The 3-D Symbols can help clarify figures during transcription.

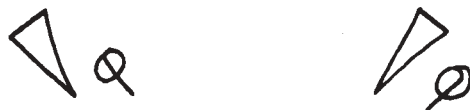
Always write the line of the 3-D Symbol (Position Symbol) first and the circle second. Place your pencil in the direction on the paper you want the figure to face, and then draw the line away from the point you began and then draw the circle:



It is better to write the line first and the circle second because at speed problems can arise if the circle is written first. Oftentimes the circle can get written first and the line is forgotten or too short to read properly. Without the direction line, the symbol has no meaning.

Other rules to remember when turning figures:

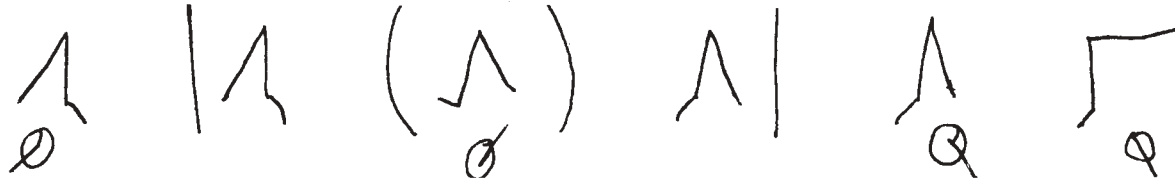
Rule 6: When writing the figure facing the front corners, write the hips at the top corner of the page, with the feet projecting to the front corner the figure is facing.



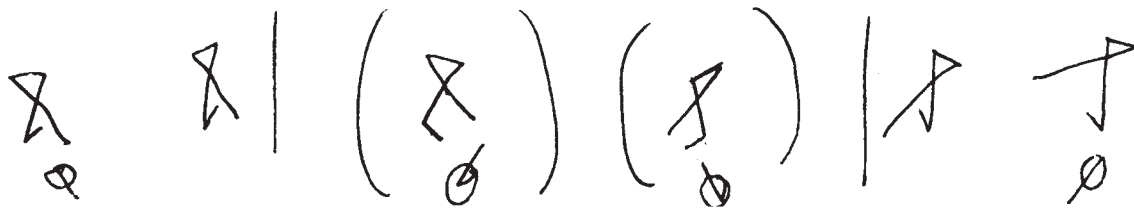
Rule 7: When writing the figure facing the back corners, write the hips at the top corner of the page, with the feet projecting away from the corner the figure is facing.



Rule 8: Whenever the legs are in an *éffacé* position (when the body faces the corner or side wall with the leg furthest from the audience in front of the other) do not write a hip line. Instead, simply write the foot and standing leg, and the other leg connected at the top with a point. This gives an open feeling to the position:



Rule 9: Whenever the legs are in a *croisé* position (when the body faces the corner or side wall with the leg closest to the audience in front of the other) the hip line is always drawn-in. The writing of the lower body takes the rhythm of 1, 2, 3, 4.: foot, leg, hip, leg:



These *croisé* and *éffacé* positions can occur when facing the front corner, side wall, or back corner. It takes a trained eye to see quickly whether the position is an *éffacé* or *croisé* position. This comes in time with practice. It is very important that these rules are followed, since it is the only way we can see which leg is in front or back. The legs to the side of the body always have a space for the hip, no matter where the figure faces.

Here are some examples of notation with the figure turning in all directions:



Rule 10: When more than one figure faces the back wall and back corners, only put parentheses around the first and last figures.

Rule 11: Fifth position facing the back corner or back wall places the dot on the side of the leg in the back of the other leg. This rule coordinates with the rule for darkening-in the back leg when the figure faces the back corner and back wall in the detailed DANCE WRITING®.

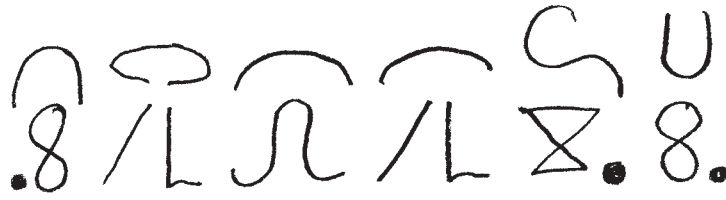
The basic symbols for positions of the body are listed on the following pages turning in all possible directions. This listing may be of use as a reference when practicing DANCE WRITING® Shorthand.

The Legs

| | Facing the Audience | Facing the Corners | Facing the Side Wall | Facing the Back Corners | Facing the Back Wall |
|-----|---------------------|--------------------|----------------------|-------------------------|----------------------|
| 1. | Z | | | | (Z) |
| 2. | ∩ | | | | (∩) |
| 3. | ∇ | | | | (∇) |
| 4. | ⌒ | | | | (⌒) |
| 5. | ⌒ | | | | (⌒) |
| 6. | ∇ | | | | (∇) |
| 7. | ∩ | | | | (∩) |
| 8. | ∩ | | | | (∩) |
| 9. | ∩ | | | | (∩) |
| 10. | ∩ | | | | (∩) |
| 11. | 8 | | | | (8) |
| 12. | 8 | | | | (8) |

| Facing the Audience | Facing the Front Corners | Facing the Side Walls | Facing the Back Corners | Facing the Back Wall |
|---------------------|--------------------------|-----------------------|-------------------------|----------------------|
| 13. Z I. | | | | |
| 14. / L \ \ | | | | |
| 15. \ Z \ \ | | | | |
| 16. — — | | | | |
| 17. A A. | | | | |
| 18. A A. | | | | |
| 19. \ \ | | | | |
| 20. \ \ | | | | |
| <u>The Arms</u> | | | | |
| 1. — | | | | |
| 2. \ | | | | |

| Facing the Audience | Facing the Front Corners | Facing the Side Walls | Facing the Back Corners | Facing the Back Wall |
|---------------------|--------------------------|-----------------------|-------------------------|----------------------|
| 3. U | | | | |
| 4. O | | | | |
| 5. — | | | | |
| 6. ▭ | | | | |
| 7. ▮ | | | | |
| 8. ··· | | | | |
| 9. — | | | | |
| 10. oo | | | | |
| 11. --- | | | | |
| 12. ~ | | | | |



DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON SEVEN

Basic Symbols For Movement

BASIC SYMBOLS FOR MOVEMENT

Movement Symbols are used in DANCE WRITING® Shorthand whenever movement is a vital part of the dance step. Sometimes they are used alone, and sometimes with figures. There is rarely time to place a figure before and after the Movement Symbol as is done in the detailed DANCE WRITING®. Here are the Movement Symbols used for classical ballet:

1. Circular Motion Symbol From The Hip or Shoulder Joints:



(Half circle, center line, arrow stem)
(1,2,3)

*Note: Draw the half circle of the symbol as you are watching the leg make the circle and then quickly draw-in the center line and the arrow stem. Connect the drawing of the circle with the visual picture of seeing the leg go around.

2. Circular Motion Symbol From The Knee or Elbow Joints:



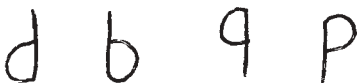
(Dotted lines in an oval)
(1, 2 & 3)

3. Swinging Symbols:



(1, 2)

4. Fast-Spinning Turning Symbols:



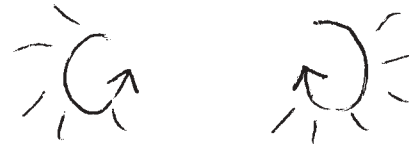
(1,2)

5. Slow-Inching Turning Symbols:



(Circular Arrow: 1, & 2)

6. Traveling Symbols:  (Line, blob: 1,2)

7. Traveling-Circle Symbol: (Dashes around circle represent Traveling Symbols without blob)  (Circular Arrow, Dash, Dash, Dash, Dash) (1, & 2, & 3,4,5,6)

8. Walking Dots:  (Dark dots in a row) (1,2,3,4)

9. Running Dots:  (Dark dots in a row) (Long slash across dots) (1,2,3,4, slash) (Squiggly Line)

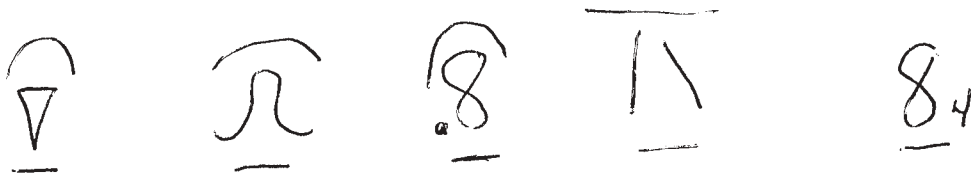
10. Bourree Line: 

11. Falling In Place:  (Squiggly Line)

12. Falling Out In Space:

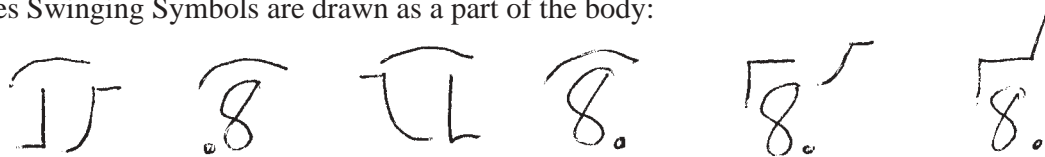
 (1,2)

13. Jumping Arrow: (Simple line under figure)



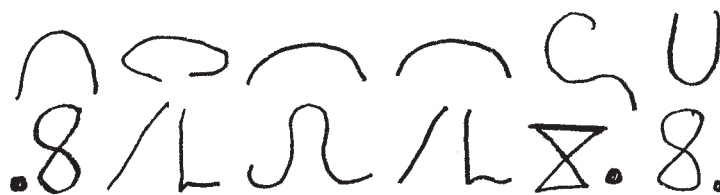
*Note: Draw the Complete figure and then move the hand down and draw a slash, representing the Jumping Arrow, under the entire figure. Do not bother to point the feet of the figure, but draw the figure as if standing normally. The pointing of the feet is assumed, unless otherwise written.

Sometimes Swinging Symbols are drawn as a part of the body:



Here are some more examples of Movement Symbols used in DANCE WRITING® Shorthand:





DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON EIGHT

Repeats, Dynamics, Patterns & Contact

REPEATS, DYNAMICS, PATTERNS & CONTACT

Repeated Movement

The most commonly-used symbol for repeated movement in DANCE WRITING® Shorthand is a single vertical slash. The slash represents one repeat of the step. Many slashes in a row means many repeats. The step is written one time, and then a slash is written afterwards. This is very fast to write and to read:



For opposite repeats, add an X to the slashes. For reverse repeats, add the two V's used in reverse repeat signs in detailed DANCE WRITING®:



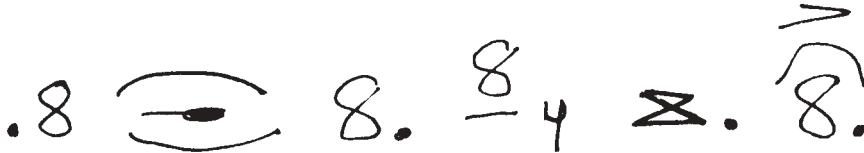
Opposite Repeat



Reverse Repeat Dynamics

Dynamics

The Transitory Elimination Line and all other Dynamics Symbols are written the same in both the detailed DANCE WRITING® and DANCE WRITING® Shorthand. Here are some examples:



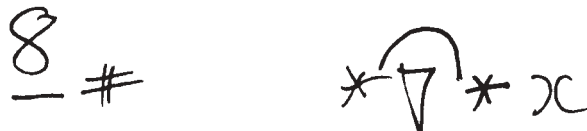
Patterns

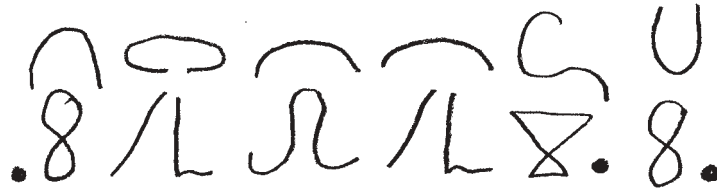
Pattern stages are seldom notated in DANCE WRITING® Shorthand, but when they are they are written in a three-sided box. The pattern itself is written the same in both DANCE WRITING® and DANCE WRITING® Shorthand, except the triangle representing the dancer is left neutral without denoting male and female in the Shorthand. Patterns are usually written-in after the Shorthand is completed. The stenographer goes back over the notes and quickly writes in the patterns while the memory is still fresh. This can aid in transcription.



Contact

Contact symbols are written the same in both the detailed DANCE WRITING® and DANCE WRITING® Shorthand. Simply write them in whenever necessary.





DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON NINE

Standardized Shortcuts For Classical Ballet


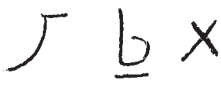
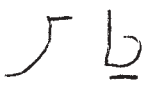









STANDARDIZED SHORTCUTS FOR CLASSICAL BALLET


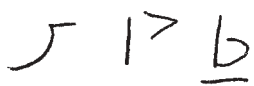






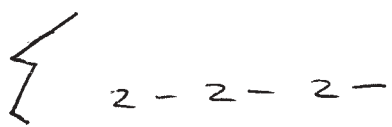



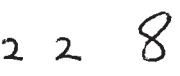




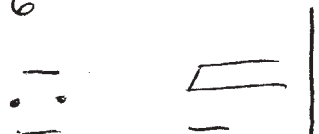
You have now learned all the basic symbols in DANCE WRITING® Shorthand for classical ballet. Previous lessons have listed all of the symbols for the legs, the arms, the torso, movement, repeats, dynamics, patterns and contact.

Practicing writing these symbols at fast speeds will of course help the stenographer write classical ballet quickly. However, no matter how well each symbol is learned, just writing the symbols at speed is not enough to ensure good shorthand notes. Each ballet step is so intricate it is impossible to write every position and movement at the speed danced. That is why standardized shortcuts for classical ballet steps developed.

The shortcuts are established ways to write each well-known ballet step. For example, if you know ballet well, you already know what a chaîné (déboulés) turn is before you enter the rehearsal room to write the dance at speed. When you see a chaîné turn done by the dancer, you will write a standardized shortcut for the chaîné, rather than writing every detail of every step taken. This is of course much faster. When you transcribe the dance into the detailed DANCE WRITING® you will write in all the details of the chaîné turn even though your notes only gave you a portion of the information.

The standardized shortcuts can only be used by stenographers who already know classical ballet well. The shortcuts include the symbols listed in previous lessons. Not all ballet steps have established shortcuts yet, but the list is growing. When there is no shortcut for a step, simply write the step as it looks, using the basic symbols presented in previous lessons.

1. Chaîné Turns: 
2. Grand Jeté En Tournant:   Fouetté En L' Air
Without Changing
Legs in the Air
3. Pirouettes: 
4. Piqué Turns: 
5. Soutenu Turns: 
6. Promenade Turns: 
7. Tour En L' Air: 
8. Grand Battements: 
9. Fouetté Turns: 
10. Glissade: 
11. Battu: 

12. Frappé: 
13. Saut De Basque Turn: 
14. Sissonne Ouverte: 
15. Sissonne Fermé: 
16. Grand Jeté: 
17. Grand Plié: 
18. Assemblé: 
19. Pas De Chat: 
20. Series of Relevés: 
21. Entrechat Quatre: 
22. Emboîté Turning: 
23. Brisé Battu: 
24. Pas De Bourree: 
25. Balancé Waltz: 
26. Simple Jeté: 
27. Entrechat Cinq: 
28. Entrechat six: 
29. Pas De Basque Jump: 



DANCE WRITING® SHORTHAND FOR CLASSICAL BALLET

LESSON TEN

Transcribing Notes From DANCE WRITING® Shorthand To DANCE WRITING®

TRANSCRIBING NOTES FROM DANCE WRITING® SHORTHAND TO DANCE WRITING®

Exercise One:-Writing DANCE WRITING® Shorthand Notes

Read the DANCE WRITING® on the page to the left and write the same movements in DANCE WRITING® Shorthand on the page to the right.

III (A) Andante 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4

(B) 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1

Detailed description: This system shows a musical staff with two lines. The top line contains notes with stems and flags, numbered 1 through 4. The bottom line contains chords with fingerings 1 1 1 and 1 1 1. There are also some notes with stems and flags in the bottom line.

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

1 1 1 1 1 1 1 1 2 1

1 1 1 1 1 1 1 1 2 1

Detailed description: This system shows a musical staff with two lines. The top line contains notes with stems and flags, numbered 1 through 4, then 1 through 4, then 1 through 3 and an ampersand, then 4. The bottom line contains chords with fingerings 1 1 1 and 1 1 1. There is a time signature change to 8/4 and a repeat sign at the end.

1 2 3 4 1 2 3 4 1 2 3 4

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

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

Detailed description: This system shows a musical staff with two lines. The top line contains notes with stems and flags, numbered 1 through 4, then 1 through 4, then 1 through 4. The bottom line contains chords with fingerings 1 1 1 and 1 1 1. There is a time signature change to 8/4 and a repeat sign at the end.

1 2 3 4 1 2 3 4

1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1

Detailed description: This system shows a musical staff with two lines. The top line contains notes with stems and flags, numbered 1 through 4, then 1 through 4. The bottom line contains chords with fingerings 1 1 1 and 1 1 1. There is a time signature change to 1/4.

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

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

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

Detailed description: This system shows a musical staff with two lines. The top line contains notes with stems and flags, numbered 1 through 4, then 1 through 4, then 1 through 3 and an ampersand, then 4. The bottom line contains chords with fingerings 1 1 1 and 1 1 1. There is a time signature change to 8/4 and a repeat sign at the end.

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0
V A Andante 2 & 1 & 2 & 1 & 2 &

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1

IV B Allegro 1 2 3

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1

2-2 2-2 2-2 1-1 1-1 1-1 2-2 2-2

2-2 2-2 2-2 2-2 2-2 1-1 1-1

Exercise Two: Transcribing DANCE WRITING® Shorthand Into DANCE WRITING®

Read the following dance written in DANCE WRITING® Shorthand. Transcribe the dance into detailed DANCE WRITING® including all 3-D Symbols (Position Symbols) and Pattern Stages.

