

The Three Bournonville Barres



NOTATED IN SUTTON
MOVEMENT SHORTHAND

BY VALERIE SUTTON



This Notated Sheet Dance

The Three Bournonville Barres

is dedicated to

EDEL PEDERSON

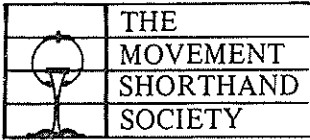
to

THE ROYAL DANISH BALLET

and to

DENMARK





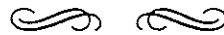
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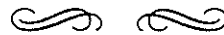
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NOTATED SHEET DANCE AND MUSIC

THE BOURNONVILLE SCHOOLS



Historic Training Of The Royal Danish Ballet



The Three Bournonville Barres

MUSIC COORDINATOR LUDVIG SCHMIDT (FORGERON)

LUDVIG SCHMIDT COORDINATED WELL KNOWN PIECES OF
MUSIC PLUS SOME OF HIS OWN COMPOSITIONS INTO
A VIOLIN MANUSCRIPT FOR CLASSROOM USE. PIANO
MANUSCRIPT ARRANGED BY HOLGER NIELSEN, 1943.

BALLET MASTER AUGUST BOURNONVILLE

DIRECTOR OF THE ROYAL DANISH BALLET FROM 1830
TO 1879. ORIGINATOR OF THE EXERCISES, TRAINING
THEORY AND STYLE OF THE BOURNONVILLE SCHOOLS.

AS TAUGHT BY EDEL PEDERSEN

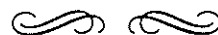
DANCER WITH THE ROYAL DANISH BALLET FROM
1911 to 1955. MASTER TEACHER OF THE BOURNONVILLE
SCHOOLS—EXPERT ON THE BOURNONVILLE STYLE.
EDEL PEDERSEN TEACHES THE BOURNONVILLE METHOD
IN THE 19th CENTURY TRADITION, ONE OF
THE LAST LIVING EXPONENTS OF THE ORIGINAL TRAINING
OF AUGUST BOURNONVILLE.

RESEARCHED AND NOTATED BY VALERIE SUTTON

ORIGINATOR OF SUTTON MOVEMENT SHORTHAND
AUTHORIZED TEACHER OF THE BOURNONVILLE SCHOOLS

FOREWORD BY TONI LANDER

PRIMA BALLERINA, BOURNONVILLE EXPERT,
TEACHER OF THE ROYAL DANISH BALLET



The Three Bournonville Barres

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LIBRARY OF CONGRESS CATALOG CARD NUMBER

ISBN 0-914336-16-9

PRINTED AND PUBLISHED IN THE UNITED STATES OF AMERICA



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THE MOVEMENT SHORTHAND SOCIETY PRESS

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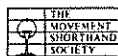


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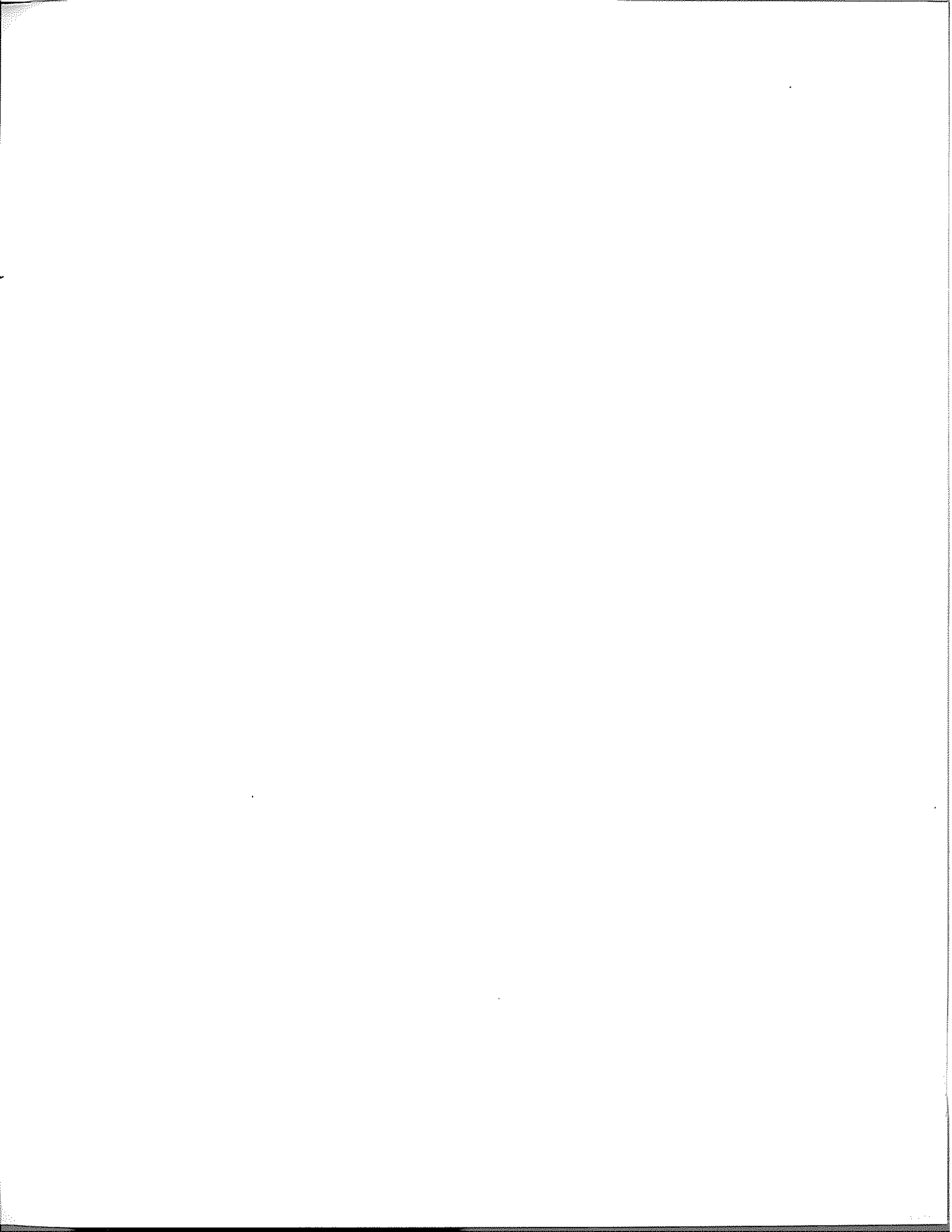
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The Bournonville Schools, based on the dance theories of August Bournonville, have been the historic foundation training of the Royal Danish Ballet for almost a century. Since I was raised in the Royal Danish Ballet School and was one of the principal dancers of the company for years, the Bournonville style of training has had a definite influence on my own dancing. Now that I am teaching both the children in the Royal Danish Ballet School, and company class to the company members, the Bournonville Schools and style are of primary importance in my work.

Until the publication of this manuscript, the Bournonville Schools and Bournonville ballets have been handed down by word of mouth from generation to generation. Every new generation, without consciously meaning to, would make small changes in the style or choreography, and in time these small changes built upon each other, until the nineteenth century style that was Bournonville's is almost lost. That is why Bournonville teachers here in Copenhagen turn to Edel Pedersen when something is in question, because Edel Pedersen is truly the last exponent of the traditional Bournonville style as it was taught at the turn of the century. As one of her admiring pupils, I consider her to be the world's foremost Bournonville expert.

I can't begin to stress how important it is to preserve Edel Pedersen's knowledge. Valerie Sutton, who invented Sutton Movement Shorthand to preserve the work of Bournonville, has taught her notation system to the Royal Danish Ballet. She has been working in close collaboration with Edel Pedersen since 1970. This manuscript, the first of a projected series of notated Bournonville works, is an invaluable aid to me and to all who love and admire Bournonville.

A handwritten signature in cursive script that reads "Toni Lander". The signature is written in black ink and is positioned in the lower right quadrant of the page.

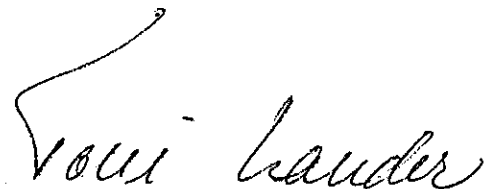


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INTRODUCTION

In 1970, nineteen years old and looking for adventure, I traveled to Denmark to attend the International Ballet Seminar that is held in Copenhagen every July. Under the direction of Birgir Bartholin, and in connection with the Royal Danish Ballet, dancers from around the world congregate to study with renowned teachers of both the Russian and the Bournonville styles of ballet.

I came that year to take class with Nina Belikova from the Kirov-Leningrad Ballet Company, only to become intrigued by the Bournonville classes offered at the seminar. I was surprised to learn that the beautiful Bournonville Schools, which are six set classes based on the teaching methods of August Bournonville, have never been officially recorded or published. I observed at the seminar that there were differences from one Bournonville class to another and I became concerned that if the Bournonville Schools were not preserved soon they might be lost forever.

I decided to remain in Copenhagen and for two years studied with Edel Pedersen, who has an astoundingly clear memory of the Bournonville steps and style. Edel Pedersen began at the Royal Danish Ballet when she was eight years old, and for the next forty-four years danced nothing but the Bournonville Schools and ballets. Because Edel Pedersen has had no other influence in her ballet training, her Bournonville expertise is the most respected and authentic in Denmark.

Under Fru Pedersen, I became a qualified teacher of the Bournonville Schools. Every day after class I wrote down all that I had learned, until all six of the Bournonville Schools were preserved in words. I returned to the United States in 1972 with the express purpose of publishing this historically valuable manuscript.

I knew that the Bournonville Schools, to be widely appreciated, had to be recorded and published in an accurate yet easily accessible movement notation system. Since stick figures can be read by most people with little instruction, I developed Sutton Movement Shorthand. It has now become a complete movement notation system, recording not only Bournonville but all dance forms, sports, and deaf sign languages. The Bournonville manuscript was temporarily set aside for the development of Movement Shorthand.

In 1974, I returned to Copenhagen and, at the request of Flemming Flindt, artistic director of the Royal Danish Ballet, taught Sutton Movement Shorthand to members of the Royal Danish Ballet Company. Movement Shorthand can now be read and written by many dancers at the Royal Theater and manuscripts that the dancers themselves have written are in the Royal Theater's library. Published 'Sheet Dance' that other dancers can read and use has become a reality.

The Three Bournonville Barres is the first in a series of seven Sheet Dance manuscripts notating the Bournonville Schools as taught by Edel Pedersen. Every step has been carefully researched and meticulously notated under Fru Pedersen's guidance. The preservation of the Bournonville Schools gives the dance field a direct link to the origins of classical ballet, dating back to the beginning of the nineteenth century when August Bournonville first studied with Auguste Vestris in Paris.

Included with *The Three Bournonville Barres* is a chronological history of the Bournonville Schools, the story behind the Schools, pointers for the ballet teacher, a list of Bournonville terminology, a *vitally important* explanation of the Bournonville style with a notated Style Key, an explanation of the organization of this manuscript and memos to the reader. The written music, accompanying *The Three Bournonville Barres*, is included separately, prepared for the ballet pianist.

Instruction in Sutton Movement Shorthand and in the Bournonville Schools is also available from the Movement Shorthand Society. Please don't hesitate to contact us for further information.

Valerie Sutton
June, 1975

THE STORY BEHIND THE BOURNONVILLE SCHOOLS

"School", in the instance of The Bournonville Schools, means "class" in Danish. The Bournonville Schools are six set ballet classes organized after the theories of the great Danish ballet master, August Bournonville.

There is one Bournonville School for every day of the week. There is the Monday School, the Tuesday School, the Wednesday School, the Thursday School, the Friday School, and the Saturday School.* Every Monday throughout their dance careers, the dancers of the Royal Danish Ballet would dance the Monday School. Every Tuesday, without fail, Tuesday School would be executed, and so on through the week. From eight years old to fifty, everyone received the same steps and training.

The Bournonville Schools were never broken down and graded into levels as in other systems of ballet training. The young dancers were given the same steps exactly as the older dancers no matter what their advancement. Even though the Bournonville teachers probably went slower for the young ones, the general theory behind the Bournonville Schools was "sink or swim". The beginners struggled with the professionally strenuous exercises until the execution of them became automatic. Since all the steps of The Bournonville Schools were in the same style, and often times directly taken from Bournonville's ballets, if the dancer could dance the Schools well he could also dance Bournonville's choreography with ease.

Each Bournonville School consists of a short, strenuous barre and, on the average, 25 combinations in the centre (away from the barre). There are only three Bournonville barres for the six Schools. The same barre is danced on Mondays and Thursdays, and is therefore named the Monday—Thursday Barre. The same barre is danced on Tuesdays and Fridays, thus named the Tuesday—Friday Barre. And the same barre is danced on Wednesdays and Saturdays and is called the Wednesday—Saturday Barre.

August Bournonville believed that the sole purpose of barre routines was to warm-up the dancer for the centre exercises. Each Bournonville barre only lasts around twenty minutes, yet warms the muscles amazingly well. Strenuous *développés* and *grands battements* appear quite early in the barres, something that is not often done in modern ballet classes. The three Bournonville barres are not only an historic example of the training of the old French school, but are vitally important to the proper execution of the centre exercises in the Schools.

Many of the combinations in the centre are composed of two, three, sometimes four sections. Each section is as long as a usual combination in modern day classes, so that many steps are as long as solo variations. All these steps were of course totally memorized by the dancers, so that little time was taken to explain or analyze them. According to Edel Pedersen, one school danced once all the way through, lasted only about an hour. A short but fast-moving work-out!

Both men and women danced the same Bournonville barres, the men on half toe, the women on full pointe (their pointe shoes had no box support at the turn of the century!). Everyone also danced the same steps in the centre. Occasionally the women watched as the men danced the Herre Trin (gentlemen's steps) or the men watched as the women danced the Dame Trin (ladies' steps), but basically male and female received the same training. The Bournonville Schools produced some of the best male dancers in history, and the female dancers jumped and darted around the stage with a feminine charm and lightness that has never been equalled.

Many of the combinations in the centre took unusual, sometimes comical names, for example: Idiot Trinet (the idiot's step), Det Falske Trin (the false step), and Det Hele Kineser Trin (the whole Chinese step), etc. All of these names developed out of many years of dancing and teaching the Schools. They have been listed in this manuscript above each step with an English translation when necessary.

*There is no Sunday School, but when the dancers at the Royal Theater learned a step not included in The Schools, they would often joke that the step must belong to the "Sunday School" (according to Edel Pedersen).

The music that accompanies the Bournonville Schools plays an important part in the proper execution of the Bournonville style and steps. It is absolutely mandatory that the music accompanying this manuscript, which is the original, old music used at the turn of the century by Bournonville teachers at the Royal Theater, be played whenever dancing Bournonville. Each step was specifically choreographed to the music.

When Edel Pedersen was a little girl dancing at the Royal Danish Ballet School, the Bournonville classes were accompanied by a violinist. The violinist, named Ludvig Schmidt (nicknamed Forgeron) coordinated well known pieces of music, plus some of his own compositions, to accompany the Schools. Later on the music was arranged for the piano, as it is played today.

The dancers became so familiar with all the steps of the Bournonville Schools after dancing them daily, that according to Edel Pedersen, the dancers would awake on Monday morning with the music of Monday School ringing in their ears, and so on throughout the week. Like trained circus animals, when the music played they would dance the steps automatically.

Because the Bournonville Schools were disciplined, some dancers trained in just the Bournonville Schools found them inhibiting and longed for expression through freer forms of ballet. For this reason, and for the sake of modernizing, Russian Vaganova ballet was taught to the Royal Danish Ballet School and Company in the 1950's, 60's, and 70's. Therefore, many of the young dancers of the Royal Danish Ballet today have not been trained in the Bournonville Schools as Edel Pedersen was when she was a dancer.

Hopefully, with the publication of these Sheet Dance manuscripts preserving the Bournonville Schools, the style and charm that was Bournonville's will not be lost or forgotten because of change, but will be remembered and respected for what they are: a valid, successful and beautiful system of ballet training.

POINTERS FOR THE BALLET TEACHER

When teaching the Bournonville Schools I personally have found the following points to be of help to students:

1. Give everyone a feeling for, and an understanding of, the history behind the Schools. The Bournonville Schools can be very exciting to learn, especially since each step stems back to the nineteenth century. When students realize they are imitating the forefathers of modern classical ballet their enthusiasm is tremendous.
2. Explain the characteristics of the Bournonville style (see following pages) thoroughly with words and demonstration before the class begins. The Bournonville style is extremely difficult to master, especially for dancers trained in other styles, and an understanding of it helps when dancing the Schools.
3. Use the Bournonville terminology when teaching (see next page). It adds to the authenticity of the Bournonville class.
4. Teach the Bournonville steps in the exact sequence as they appear in this manuscript, since this is the order in which they have been danced for almost a century. If the students become exhausted toward the end of the centre exercises, some steps may of course be skipped over, but never mix up the sequence.
5. The most important point to remember when teaching Bournonville is to stress *relaxation* while dancing the intricate and strenuous Bournonville steps. Without proper relaxation, the Bournonville steps can cause cramping in the thighs and calves of the legs. Relaxation, in the upper body especially, is definitely possible if it is mentioned constantly by the teacher. For example: the arm never rounds in tension, but the elbow relaxes; the hand is very relaxed and soft; turn-out is *never* forced so that the feet are seldom at 180 degrees; *grands pliés* should never be done by gripping the thighs—instead the dancer simply relaxes onto the balls of the feet on the way down; *grands battements* are swung freely, lifting from *underneath* the thighs, never gripping from the top of the leg. The thighs and calves will build strength without discomfort. If trained with the proper relaxed feeling, the Bournonville steps are not difficult looking but gentle and flowing.

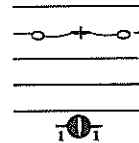
TERMINOLOGY UNIQUE TO THE
BOURNONVILLE SCHOOLS

At The Barre

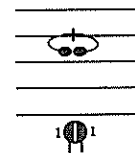
BRAS BAS Arms down. This position is comparable to Cecchetti's 1st or 5th position en bas of the arms or to Vaganova's preparatory position of the arms.



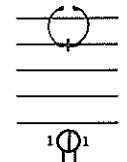
BRAS À LA LIGNE Arms held to the side. This position is comparable to 2nd position of the arms (bras à la seconde) both in the Cecchetti and Vaganova methods.



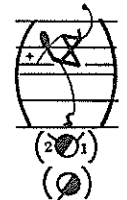
BRAS ARRONDIS Arms rounded in front of the chest. This position is comparable to Cecchetti's 5th position en avant of the arms or to Vaganova's 1st position of the arms.



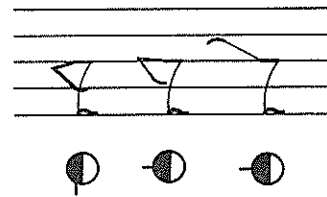
BRAS EN COURONNE Arms rounded overhead. This position is comparable to Cecchetti's 5th position en haut of the arms or to Vaganova's 3rd position of the arms.



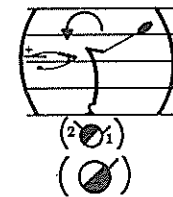
BRAS À LA POSITION The same arm as the lifted leg is lifted overhead; the other arm is to the side, when the leg is held in attitude.



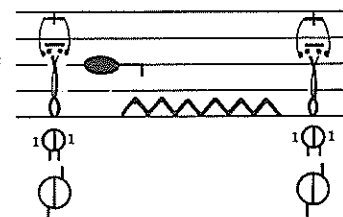
BALLOTTÉ Développé with the leg in any position.



CAMBRÉ Bending to the back from waist while one leg is extended straight to the front à la quatrième devant.



PAS DE COURANT Bourréé sur les pointes. Running on the tips of the toes.



THE BOURNONVILLE STYLE

The Bournonville Style is the style of ballet danced in the nineteenth century. Every dancer should execute each step of the Bournonville Schools in this old style. If not trained in the Bournonville from an early age, the Bournonville style may seem difficult at first, but with a firm understanding of what the style is, and daily training in the Bournonville Schools, the Bournonville style can become natural and automatic.

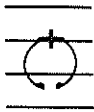

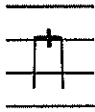

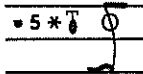

The Bournonville style has been incorporated, as much as possible, into the notated manuscript of *The Three Bournonville Barres*. The stick figure has been drawn with the many characteristics of the style; for example, the arms have been drawn relaxed and not rounded and the *sur le cou de pied* has been drawn looking extremely wrapped, etc. If this manuscript is read carefully, paying attention to the most minute details, much of the Bournonville style can be learned in the process.

There are, however, some aspects of the Bournonville style that are difficult or almost impossible to draw on a stick figure. For the sake of keeping the notation simple and clear, yet accurate and detailed, the following NOTATED STYLE KEY has been organized, listing every element of the style occurring in *The Three Bournonville Barres*. Some of the elements of style listed in the NOTATED STYLE KEY are also notated on the stick figure throughout the manuscript. Other elements in the same STYLE KEY are *assumed* to occur throughout the manuscript, not appearing in the notation itself. It is therefore *important* that the NOTATED STYLE KEY be studied carefully before reading and dancing *The Three Bournonville Barres*.



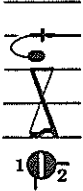
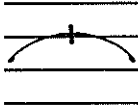
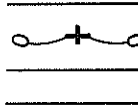
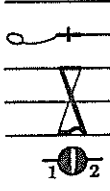
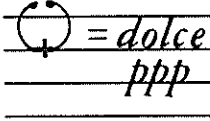
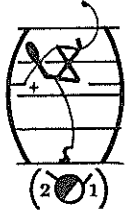
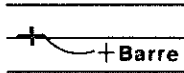
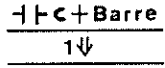
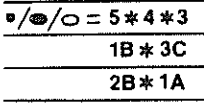
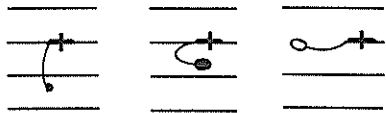
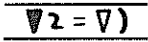
The NOTATED STYLE KEY has three columns down the page, and should be read from left to right. The first column on the left describes the element of style in words. The middle column breaks the elements of style down into Movement Shorthand symbols, to analyze and compare the style for better understanding. The third column, to the right, shows how this same element of style is represented in this notated manuscript.

Breaking the Bournonville style down in this detailed manner will hopefully help the dancer to dance *The Three Bournonville Barres* with the authentic Bournonville style and charm.

NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style			Style As Notated In This Manuscript
1. When the arms are down in <i>Bras Bas</i> , they are not straight, but relaxed. They are in between the rounded arm and the straight arm.				
2. When the arms are down in <i>Bras Bas</i> , the hands gently touch the front of the thighs. (At the <i>barre</i> only).				

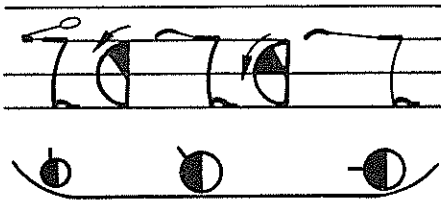
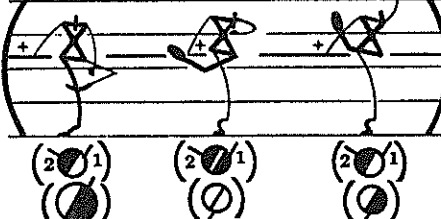
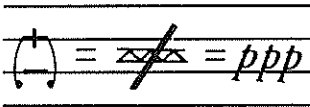

NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
3. When the arms are held in front of the chest in <i>Bras Arrondis</i> , the arms are in a relaxed curve, slightly more elongated than when rounded. Fingers are in line with the fork in the ribs, about an inch distance between the two hands.	 Rounded Arm  Bournonville Arm	
4. When the arms are held to the side in <i>Bras À La Ligne</i> , the palms of the hands face the audience. The arms are not rounded. The elbows relax slightly so that they are somewhat lower than the hands. The hands are in line with the shoulders.	 Rounded Arm  Bournonville Arm	
5. When the arms are overhead in <i>Bras En Couronne</i> , the relaxed feeling of the arms creates a curved look. This is not the curved look created by rounded arms. It is a relaxed curve. (See cover photo).		
6. The arm that holds the <i>barre</i> is relaxed.		Assumed throughout this manuscript.
7. The hand that holds the <i>barre</i> places the thumb down, holding the whole <i>barre</i> with the hand.		Assumed throughout this manuscript.
8. The hand that is not holding the <i>barre</i> is placed in this manner: Fingers 5, 4 and 3, are together, touching. Finger 1 touches the first joint of finger 3. Finger 2, relaxed, is placed on the tip of Finger 1. (At the <i>barre</i> only).		
9. Men dance on half toe, women on full pointe, at all times.		This pertains to all exercises whether they are notated on half toe or full pointe.

NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style		Style As Notated In This Manuscript
10. Turn-out is not in the extreme. Modern-day Bournonville dancers turn-out more than the Bournonville dancers of Edel Pedersen's generation.			
11. The toes of <i>pointe tendu à terre</i> are always in line with the heel of the standing leg's foot.			
12. <i>Sur le cou de pied</i> is always extremely wrapped around the ankle, so that only the heel of the foot is visible to the audience. <i>Sur le cou de pied</i> is placed slightly higher than the ankle on the supporting leg.			
13. <i>Ronds de jambe en l'air</i> are always at 45 degrees height. The toes brush the calf of the supporting leg during the <i>rond de jambe</i> .			
14. The leg lifted to the back is always bent slightly in an <i>open attitude</i> , never stretched straight in <i>arabesque</i> . (Exception 1: when the leg lowers to close in 5th position, the leg straightens gently on the way down. Exception 2: In some <i>adagio</i> in the centre, " <i>Lang Attitude</i> ", a soft <i>arabesque</i> , occurs.)			
15. The leg lifted to the front or side stretches completely straight. Extensions <i>à la quatrième devant</i> and <i>à la seconde</i> do not remain bent (as the leg does to the back).			
16. When the leg is lifted in <i>attitude derrière</i> the upper body is placed forward. If the arm is <i>En Couronne</i> , the head tilts and looks up, under the arm.			Body forward assumed throughout this manuscript.
	Russian Attitude	Bournonville Attitude	

NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
17. When executing a <i>grand rond de jambe en l'air</i> from back to side, the back leg begins in open <i>attitude derrière</i> , straightens when it reaches the back corner, and continues straight to the side. In reverse, the leg begins straight to the side, continues straight to the back corner, and then bends in open <i>attitude derrière</i> .	 <p style="text-align: center;">From Back To Side</p>	Assumed throughout this manuscript.
18. When the leg passes from <i>passé</i> to <i>attitude derrière</i> , the leg passes through a closed <i>attitude</i> first, before opening the leg to an open <i>attitude</i> (closed meaning a very bent <i>attitude</i>). According to Edel Pedersen, this creates a beautiful <i>développé</i> into the open <i>attitude</i> .		Assumed throughout this manuscript.
19. The upper body appears to be totally relaxed. Because all arms are not rounded but gently relaxed, the upper body does not have a strained look. Execution of the Bournonville steps should always appear easy and light, even when they are strenuous.		Assumed throughout this manuscript.
20. The smooth, <i>adagio</i> movements in the Bournonville Schools are executed without a single stop in the flow of movement.		

ORGANIZATION OF THIS MANUSCRIPT

This manuscript, *The Three Bournonville Barres*, is organized in the following manner:

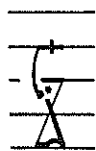
1. Each new combination or step is preceded by a Roman Numeral with a circle around it. The name of the step is above or beside the Roman Numeral.
2. When a step is composed of many sections or parts, each section of the step is preceded by a Capital Letter with a circle around it.
3. There are two instances in this manuscript (*Fondus* page 16-17 and *Ronds De Jambe* page 29) when the different sections or parts to the step have different versions. The reader must choose which version of the section he or she wishes to dance. Each section is preceded by its capital letter as always, and in these two instances, the number of the version is placed directly beside the capital letter, inside the circle. For example, (B1) means "section B, version 1" and (B2) means "section B, version 2" etc.

When this encircled letter and number, stating the section and version, is placed above the many endings of a repeat sign, the endings of the repeat are only used when the dancer chooses to dance the particular section and version named above it.

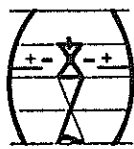
Example: In the step *Fondus*, page 16-17, there are three sections, A, B, C. Section B has three different versions, B1, B2, B3. Section A, preceding section B, ends differently depending upon which of B's three versions the dancer chooses to execute. Therefore, above the endings of section A, (B1), (B2), and (B3) appear. This tells the reader which ending to use when dancing that particular version of section B.

The dancer dances section A through, choosing the ending that coordinates with the version of B to be danced. The dancer then dances that version of B all the way through. The dancer then dances C through in its entirety.

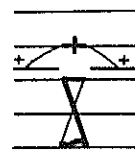
4. When the dancer holds the *barre* with one hand, the stick figure is viewed from the front, and the arm holding the *barre* is taken away for simplicity's sake. When the dancer faces the *barre*, the stick figure is viewed from the back and the *barre* is drawn in. When the dancer places the back to the *barre*, the stick figure is viewed from the front and the *barre* is drawn in.



One Hand
Holding
The Barre



Facing The
Barre



Back To The
Barre

5. Memos appear throughout the manuscript with a number encased inside an oval ① . When this Memo Sign appears, the reader should turn to page 11 of this manuscript, find the same number in the list of memos, and read the memo.
6. All counts in this notated manuscript have been coordinated with the music's counts. Numbers representing counted beats have also been included in the *written music*, between the treble and the base clefs, making it easier to coordinate dance and music..

MEMOS

- ① In almost all cases, when the leg is lifted to the back, the leg is bent in an open *attitude*. It is not stretched out to *arabesque*. The leg lifted to the front, however, is always stretched straight out. Therefore, when reversing this exercise, remember to bend the leg in *attitude* to the back and to stretch the leg straight to the front. When the leg to the back is carried in *grand rond de jambe en l'air* to *à la seconde*, the leg, from *attitude derrière* straightens when it reaches the back corner and continues straight to the side.
- ② This *grands battements* exercise may be executed in 1st position rather than 5th position for those who are not on an advanced training level. Edel Pedersen stresses that young, beginning students should close each *grand battement* in 1st position.
- ③ This version (version B3) of the second section of the *Fondus* exercise is not as historically authentic as the other two versions (version B1 and B2). According to Edel Pedersen, version B3 developed after the original Bournonville Schools were established.
- ④ The Royal Theater in Copenhagen, the home of the Royal Danish Ballet, is a theater of many balconies. The Royal Family and Ladies-In-Waiting have their own special boxes on the first balcony level, close to and overlooking the stage. When standing on stage facing the audience, the Royal Family's box is to the right (Stage Right) and the Ladies-In-Waiting box is to the left (Stage Left).

The Royal Danish Ballet has named the right side of the stage the "Konge Side", meaning the King's Side, because the Royal box is on that side of the theater. The left side of the stage is called the "Dame Side", meaning the Ladies' Side, referring to the Ladies-In-Waiting box on the left side of the theater. These terms are used instead of Stage Right and Stage Left.

The rule of the Royal Theater is that when two people cross on stage, the person starting on the King's Side must cross in back of the person starting on the Ladies' Side. In this manner, the person coming towards the Royal box is in front at all times.

When dancing the exercise *Pas De Courant*, the dancers line up along the *barre*. One row of dancers is on one side of the room and one row lines up on the other side of the room. Each dancer is exactly opposite another dancer. As the dancers *bouffée* across the room, changing sides, the dancer starting on the Dame Side will always cross in front of the other (as notated in the Group Stage under the notation).

- ⑤ This version (version A2) of the first section of the *Ronds De Jambe* exercise is not as historically authentic as the other version (version A1). According to Edel Pedersen, version A2 developed after the original Bournonville Schools were established.



As Taught By:
Edel Pedersen

The Monday-Thursday Barre

Notated By:
Valerie Sutton

Grand Plie
Adagio



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

First system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a box containing a 'v'. Below the staff are two rows of circles representing foot positions, with the first row labeled '1 1/2' and the second row labeled '1'. The notation includes a double bar line and a plie symbol with an 'X' over it.

Second system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a box containing a 'v'. Below the staff are two rows of circles representing foot positions, with the first row labeled '1 1/2' and the second row labeled '1'. The notation includes a double bar line and a plie symbol with an 'X' over it.

Third system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a box containing a 'v'. Below the staff are two rows of circles representing foot positions, with the first row labeled '1 1/2' and the second row labeled '1'. The notation includes a double bar line and a plie symbol with an 'X' over it.

Fourth system of musical notation for Grand Plie Adagio. It features a staff with a plie symbol and a box containing a 'v'. Below the staff are two rows of circles representing foot positions, with the first row labeled '1 1/2' and the second row labeled '1'. The notation includes a double bar line and a plie symbol with an 'X' over it.

Battements
Tendus



Polka

1 2 1 2 1 2 1 2 1 2

First system of musical notation. It consists of a five-line staff with a downward-pointing 'v' in a box on the left. The staff contains notes and rests for the first five measures. Below the staff are five pairs of foot diagrams, each with a '1' above and a '2' below. The first four pairs show a foot in a specific position, and the fifth pair shows a foot in a different position. The notes on the staff correspond to these foot positions.

Second system of musical notation. It consists of a five-line staff with a downward-pointing 'v' in a box on the left. The staff contains notes and rests for the next five measures. Below the staff are five pairs of foot diagrams. The first two pairs show a foot in a specific position, the third pair shows a foot in a different position, and the fourth pair shows a foot in a specific position. The notes on the staff correspond to these foot positions.

Third system of musical notation. It consists of a five-line staff with a downward-pointing 'v' in a box on the left. The staff contains notes and rests for the next five measures. Below the staff are five pairs of foot diagrams. The first pair shows a foot in a specific position, the second pair shows a foot in a different position, the third pair shows a foot in a specific position, and the fourth pair shows a foot in a different position. The notes on the staff correspond to these foot positions.

Fourth system of musical notation. It consists of a five-line staff with a downward-pointing 'v' in a box on the left. The staff contains notes and rests for the next five measures. Below the staff are five pairs of foot diagrams. The first pair shows a foot in a specific position, the second pair shows a foot in a different position, the third pair shows a foot in a specific position, the fourth pair shows a foot in a different position, and the fifth pair shows a foot in a specific position. The notes on the staff correspond to these foot positions.

Fifth system of musical notation. It consists of a five-line staff with a downward-pointing 'v' in a box on the left. The staff contains notes and rests for the next five measures. Below the staff are five pairs of foot diagrams. The first pair shows a foot in a specific position, the second pair shows a foot in a different position, the third pair shows a foot in a specific position, the fourth pair shows a foot in a different position, and the fifth pair shows a foot in a specific position. The notes on the staff correspond to these foot positions. The system ends with a double bar line and the text 'D.S.' followed by a stylized 'X' with a slash through it.

Grands Battements

(III) (A)

Marcia 1 2 1 2 1 2 1 2 1 2 1 2

D.S.

(B) ②

Marcia 2 1 2 1 2 1 2 1 2

(C) ②

Marcia 2 1 2 1 2 1 2 1 2

Ronds De Jambe

(IV) (A)

Valse 1 2 3 1 2 3 1 2 3

(V) (A)

1 2 3 1 2 3 1 2 3

(B) Valse 1 2 3 **(1)** 2 3 1 2 3

1 2 3 1 2 3

1 2 3 1 2 3 1 **(2)** **(3)**

1 2 3 1 2 3 1

Fondus ~~X~~ ~~X~~ **(V)** **(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

(B1) **(B2)** **(B3)**

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

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

(B1)

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

B2

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

B3

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

C

1 2 3 4 1 2 3 4

D.S. X

Petits Battements
Sur Le Cou De Pieds

VI Moderato *con vivo*

1 & 2 & 1 2

1 & 2 & 1 2 1 2 1 2

Relevés

VII

Polka

Musical notation for Relevés Polka, measures 1-6. The notation shows a sequence of relevés with foot positions and counts: 1 & 2 & 1 & 2 &. Below the staff are foot diagrams showing the sequence of foot placements: (2 1 2) and (- 1 -).

Musical notation for Relevés Polka, measures 7-12. The notation shows a sequence of relevés with foot positions and counts: 1 & 2 & 1 & 2 &. Below the staff are foot diagrams showing the sequence of foot placements: (2 1 2) and (- 1 -).

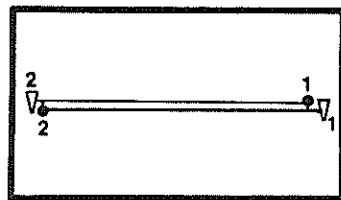
Pas De Courant

VII

Moderato

Musical notation for Relevés Pas De Courant, measures 1-10. The notation shows a sequence of relevés with foot positions and counts: 1 2 1 2 1 2 1 2 1 2. Below the staff are foot diagrams showing the sequence of foot placements: 1 1 1 and 1 1 1.

④



As Taught By:
Edel Pedersen

The Tuesday - Friday Barre

Notated By:
Valerie Sutton

Grand Plié
Adagio
I

X/X Adagio & 4 & 1 2 3 4 1 2 3 4

1.

2.

Battements
Tendus

(II) (A)

Polka 1 2 1 (2) & 1 & 2 & 1 & 2 &

Musical notation for the first system, measures 1-4. The staff shows rhythmic patterns with notes and rests. Below the staff are footwork diagrams: a circle with a vertical line through the center, and a circle with a horizontal line through the center. The first measure has a 'v' in a box to the left.

Musical notation for the second system, measures 5-8. The staff shows rhythmic patterns with notes and rests. Below the staff are footwork diagrams. The first measure has a 'v' in a box to the left.

Musical notation for the third system, measures 9-12. The staff shows rhythmic patterns with notes and rests. Below the staff are footwork diagrams. The first measure has a 'v' in a box to the left.

Musical notation for the fourth system, measures 13-16. The staff shows rhythmic patterns with notes and rests. Below the staff are footwork diagrams. The first measure has a 'v' in a box to the left.

Musical notation for the fifth system, measures 17-20. The staff shows rhythmic patterns with notes and rests. Below the staff are footwork diagrams. The first measure has a 'v' in a box to the left. The final measure contains the text 'D. S.' and a crossed-out 'X' symbol.

Développé
Grand Rond
De Jambe

III A

Andante 1 2 3 4 5 6 & 1 & 2 3

Musical notation for section III A, measures 1-6. The staff shows a sequence of notes with slurs and accents. Below the staff are diagrams of the foot and leg showing the placement of the foot on the floor and the position of the leg and knee.

Musical notation for section III A, measures 7-10. Measure 7 is a whole rest. Measure 8 has a first ending bracket over measures 5 and 6. Measure 9 has a second ending bracket over measures 5 and 6. Measure 10 is a repeat sign. Below the staff are diagrams of the foot and leg.

B

Musical notation for section III B, measures 1-6. The staff shows notes with slurs and accents. Below the staff are diagrams of the foot and leg showing the placement of the foot on the floor and the position of the leg and knee.

Musical notation for section III B, measures 7-10. Measure 7 is a whole rest. Measure 8 has a first ending bracket over measures 5 and 6. Measure 9 has a second ending bracket over measures 5 and 6. Measure 10 is a repeat sign. Below the staff are diagrams of the foot and leg.

Grands Battements

IV Marcia 1 2 1 2 1 2 1 2

Musical notation for section IV, measures 1-8. The staff shows notes with slurs and accents. Below the staff are diagrams of the foot and leg showing the placement of the foot on the floor and the position of the leg and knee.

1 2 1 2

D. S. X/X

1 2

1 2

Ronds De Jambe X/X

Valse 1 2 3 ① 2 3 1 2 3 1. &

1 2 3 ① 2 3 1 2 3 1. &

14 14

1 2 3 1 2 3

2. & 1 2 3 1 2 3 1 ② ③

6 6

1 2 3 1 2 3 1 ② ③

1 2 3 1 2 3

1 2 3 1 2 3 1 2 3

2. V 1

1 2 3 1 2 3 1 2 3

2. ② ③ 1 2 3 1 2 3 1 2 3

D. S. X/X

(2 1) (1) (2 1) (1) (2 1) (1) (2 1) (1)

1 2 3 1 2 3 1 2 3

Fondus

VI A

XfX
Andante

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

1 2 3 4 | 1 2 3 4 | 1. 4 | 2. & 4 &

(B) 1 2 3 & 4 & | 1 2 3 & 4 &

1 2 3 & 4 & | 1 2 3 | 1. & 4 &

2. (&) (4) (&) | 1 2 3 4 | D.S. *XfX*

Rond De Jambe Ballonne

VII

Andante 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

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

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Petits Battements
Sur Le Cou
De Pieds

VIII Andante 1 2 1 2 1 2 1 2

Relevés **IX** Polka & 1 & 2 & 1 & 2 & 1 & 2 &

Pas De Courant **X** Moderato 1 2 1 2 1 2 1 2 1 2 1 2 1 2



As Taught By:
Edel Pedersen

The Wednesday - Saturday Barre

Notated By:
Valerie Sutton



Grand Plie'
Adagio

I Adagio &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 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

Battements Tendus X/X

II Andante 1 2 1 2 1 2 1 2 & 1 2 1 2 &

Grands Battements X/X

III A Adagio 1 2 1 2 1 2 & 1 2 1 2

B *Adagio* & 1 2 & 1 2 1 2 &

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

1 2 1. & 2. & 1 & 2 & 1 & 2

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

C *Adagio* & 1 2 & 1 2 1 2 &

(2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2)

1 2 1. & 2. & 1 & 2 & 1 & 2

(2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2) (2 1 2)

IV *Andante* 1 2 3 1 2 3 1 2 3 1 2 3

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

Ballotte Battement

Marcia

1. 1 2 3 ∇ ∇ 2. 1 2 3 & 1 2 3 4 5 1. 6 2. 6

Ronds De Jambe ∇ (A1) ∇ X X Valse 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 ∇ ∇ 2. 2 3

(A2) ∇ X X Valse 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

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

(B) 1 2 3 Polka 2 & 1 & 2 & ∇ 1 & 2

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

& 1 & 2 & ∇ 2 & 1 & 2 & 1 2 1 ∇ D.S. \times

1 1/2 1 1/2 1 1/2 (2/1) (2/1) (2/1) (2/1) 1 1/2

Fondus

(VI) Largo 1 & 2 & ① 2 & 1 & 2 & 1 & 2 &

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

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

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

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

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

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

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

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

1 1/2 1 1/2 1 1/2 1 1/2 (2/1) (2/1) (2/1) 1 1/2

Petits Battements
Sur Le Cou
De Pieds

VII Andante

1 2 1(2)& 1 2 1 & 2 1 & 2

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

1 & 2 & 1 1. & 2 2. (&) 2 & 1 & 2 & 1 2

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 (2/1) (2/1) (2/2) 1 1/2

Grand
Développé
Adagio

VIII Largo

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

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 (1 1/2) (1 1/2) (1 1/2) (1 1/2)

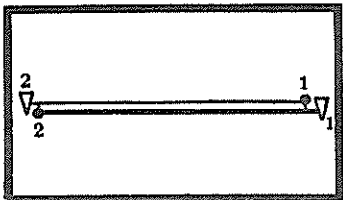
1 2 3 4 & 1 2 3 4 &

1 2 3 4 & 1 2 3 4

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

Relevés IX Largo & 2 & 1 & 2 & 1 & 1. 2 & 2. 2 7 & 7

Pas De Courant Moderato 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



Valerie Sutton

Inventor – Sutton Movement Shorthand

Teacher – Notation, Royal Danish Ballet



