A Collection Of Classical Ballet Variations

Book One

Written In

SUTTON • DANCE • WRITING®

This book is dedicated to

Lila Zali

Barbara Stewart &

The Ballet Pacifica

Lila Zali

A

Collection

of Classical

Ballet Variations

A Collection Of Classical Ballet Variations

Dance Instructors:

Nana Gollner,
Former Ballerina of
The Original Ballet Russe

Irina Kosmovska,
Former Soloist of
The Ballet Russe
De Monte Carlo

Lila Zali,
Former Soloist of
The Original Ballet Russe
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Lorraine Spada,
Certified Teacher,
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Gene Vandervoort

The • Sutton • Dance • Writing • Press

A Collection Of Classical Ballet Variations

Written In
SUTTON • DANCE • WRITING®

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Valerie J. Sutton

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About The Dance Instructors . . .

NANA GOLLNER

Ballerina Nana Gollner studied dance to strengthen her legs after recovering from infantile paralysis, as a child. She went on to become an international ballet star. A student of Theodore Kosloff in California, she became a soloist with American Ballet Theatre; prima ballerina of Colonel de Basil's Ballet Russe; prima ballerina of Rene Blum's Ballets Russes de Monte Carlo; prima ballerina of The Original Ballet Russe and guest ballerina with the International Ballet in London. After 1948, she toured occasionally with her husband, Paul Petroff, and taught in California, Canada and Europe. She contributed two Ballet Russe solos to this collection: Princess Florisse's Solo from The Blue Bird Pas De Deux and the Female Variation from the Don Quixote Pas De Deux. Nana Gollner passed away in Belgium in 1981. We are privileged to include her two contributions to this text.

IRINA KOSMOVSKA

Irina Kosmovska was born in Moscow and spent her childhood in Berlin and Paris. She received her ballet training with Victor Gsovsky, Olga Preobrazhenskaya and Lubov Egorova. A soloist with the Ballet Russe de Monte Carlo, she toured the world and eventually came to the United States under the sponsorship of Impresario Sol Hurok. In 1960, Irina Kosmovska organized the Los Angeles Junior Ballet Company, guiding its performance as artistic director and resident choreographer in the Southern California area. She has served as the ballet-mistress of the Los Angeles Ballet Company, principal teacher of the Los Angeles Ballet School and summer staff member of the School of American Ballet in New York City, official school of the New York City Ballet. She has contributed two Ballet Russe solos to this collection, The Lilac Fairy Solo Variation from The Sleeping Beauty and The Sugar Plum Fairy Solo Variation from The Nutcracker.

LILA ZALI

Lila Zali received her ballet training from such world famous masters as Mordkin, Swoboda, Yureiva, Bolm and Theodore Bekefi. She was soloist with the Mordkin Ballet and with the Original Ballet Russe de Monte Carlo, appearing numerous times on television and in performances throughout the United States. In Hollywood, Lila Zali joined forces with Michel Panaieff, whom she had worked with in the Original Ballet Russe to form the Ballet Musicale, the forerunner of the Ballet Concerto of Los Angeles. A prolific choreographer and experienced teacher, she founded the Laguna Beach Civic Ballet Company in Laguna Beach, California, in '1962, which in 1974 became the Ballet Pacifica, performing in Southern California and elsewhere. Lila Zali has contributed two Ballet Russe solos to this collection: Princess Aurora's Variation from The Sleeping Beauty (Act I) and The Dance of The Four Little Swans from Swan Lake (Act 11).

About The Dance Writers . . .

VALERIE SUTTON
Valerie Sutton is the inventor of Sutton Movement Writing and Shorthand, of which Dance Writing® is one of five sections, and is the founder of The Movement Shorthand Society, Inc. which sponsors The Center For Sutton Movement Writing. She teaches, lectures and records all forms of movement in the United States and in Europe, contributing four notated solos to this volume: Princess Florisse's Solo from The Blue Bird Pas De Deux; Female Variation from Don Quixote Pas De Deux; The Lilac Fairy Solo Variation from The Sleeping Beauty; and the Sugar Plum Fairy Solo Variation from The Nutcracker.

KATHY KAHN
Kathy Kahn, former ballet mistress of Ballet Pacifica, Laguna Beach, California, is a resident choreographer for the Company as well as a dedicated dancer and teacher. She teaches at Coastline Community College & Lila Zali Ballet Center in Laguna Beach. She has written the Princess Aurora's Variation from the Sleeping Beauty, Act I for this collection.

MARY CATHERINE KAMINSKI
Mary Catherine Kaminski is a dancer who has performed nationally with ballet and renaissance dance companies and in musical shows, including Gyles Fontaine Dance Ensemble in Philadelphia, the New York Pro-Musica Antiqua 3, and Ballet Pacifica in Laguna Beach, California. Mary Catherine is a certified teacher of Sutton Dance Writing® with a BA in dance from the University of California at Irvine, contributing The Dance of The Four Little Swans for this collection.

About The Dance Writing® Copyist . . .

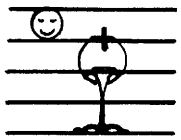
LORRAINE SPADA
Lorraine Spada, a certified teacher of Sutton Dance Writing®, has copied The Dance of The Four Little Swans with a fine ink pen. This Dance Writing® copy work is essential for publication. It is a special skill. Ms. Spada teaches Sutton Dance Writing® to dance majors at the Boston Conservatory, and directs the Lorraine Spada School of Dance in Wilmington, Massachusetts.

About Sutton Dance Writing® . . .

Sutton Dance Writing® is a new, international movement notation system similar in practicality to music notation. just as music uses notes on a fivelined staff to record sound, Sutton Dance Writing® records choreography on a five-lined staff to preserve dance for generations to come.

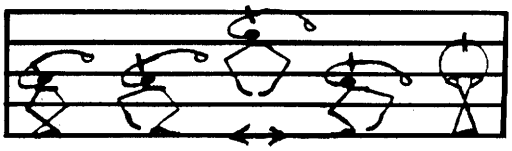
Sutton Dance Writing® invented by Valerie Sutton, is only one section of a larger movement notation system called Sutton Movement Writing and Shorthand. The system consists of five sections: (1) Dance Writing®, for recording dance choreography (2) Mime Writing®, for writing the movements of mime performances (3) Sports Writing®, for recording ice skating, gymnastics and other sports (4) Science Writing®, for writing the movements of physical therapy and medical and scientific studies and (5) Sign Writing®, the written form for sign languages used by deaf people. The SIGN WRITER® NEWSPAPER, which is sent to deaf people in 41 countries, is written in Sign Writing®.

Sutton Dance Writing® was the first section to be developed. The first textbook on Dance Writing® was published in 1973. It is a pictorial system. Visual stick figures dance across the page like a cartoon, creating a film-like impression on paper. The stick figure is placed on a five-lined staff. Each line of the staff represents a specific level. The bottom line is the ground on which the figure stands. The next line up is the level of the knees when the figure stands straight. The hips are on the next line, and the shoulders the next. A Face Direction Line crosses the shoulder line, and facial expressions are written to the left of the figure:

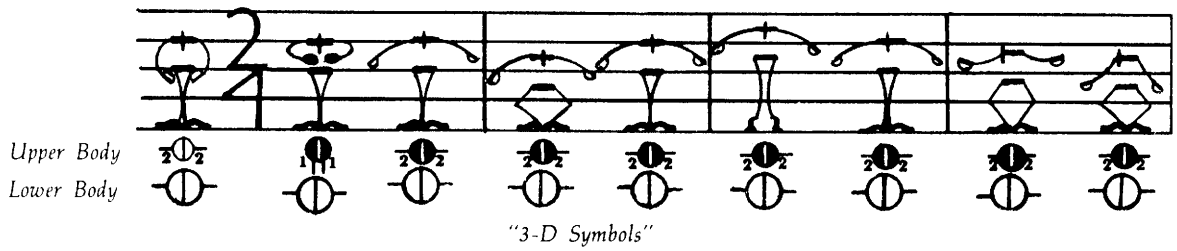


Top Line
Shoulder Line
Hip Line
Knee Line
Foot Line

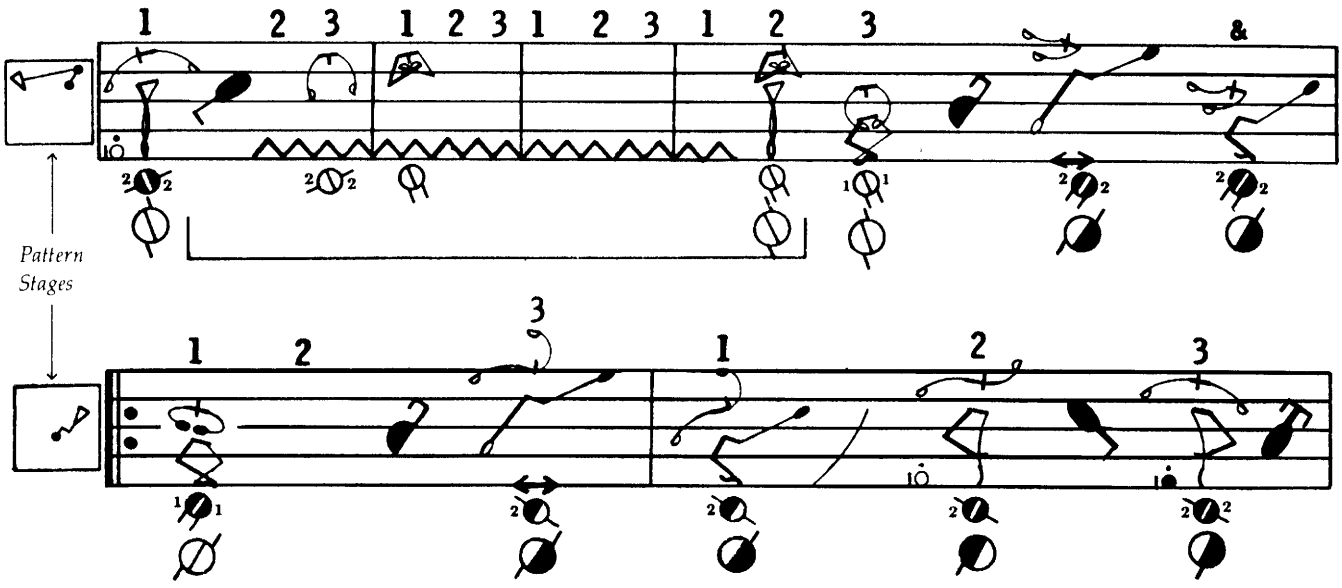
When the figure bends its knees, it lowers accordingly on the five-lined staff. When the figure jumps in the air, the drawing rises accordingly. The five-lined staff is a level guide and remains stable while the figure moves up and down. Figures and symbols are written from left to right, writing movement position by position, as if stopping a film frame by frame. For an example, the classical ballet step the pas de chat is written below:



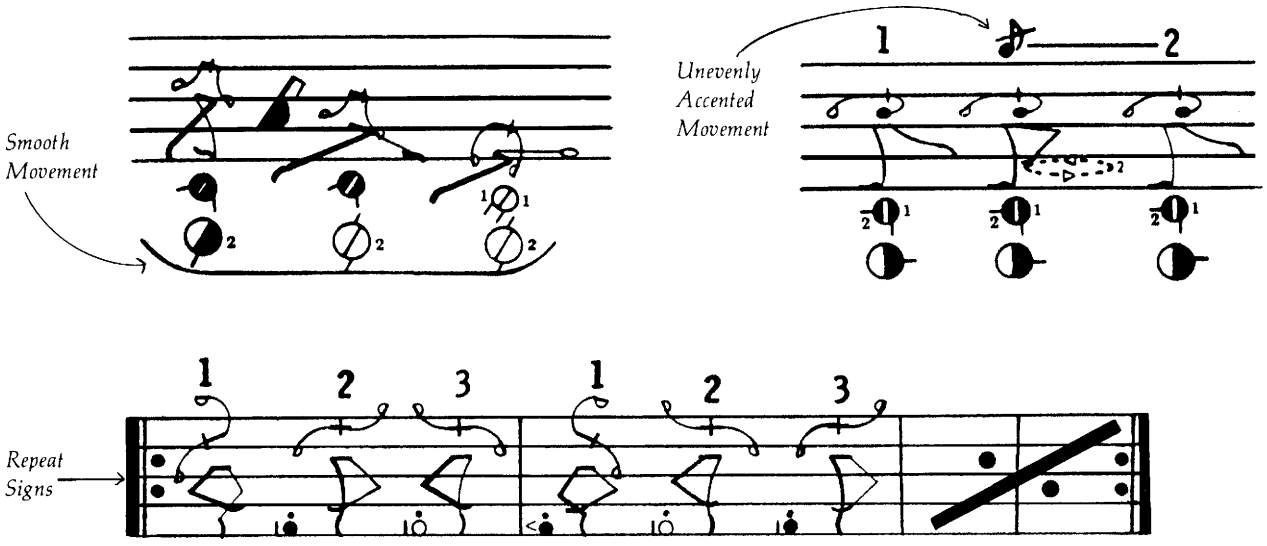
Sutton Dance Writing® combines the abstract with the visual by placing visually contructed "3-D Symbols' below each stick figure drawing. These "3-D Symbols" add further information about the third dimension (depth). The "3-D Symbols" show the overhead view, as if looking down on top of the head, seeing the limbs projecting in various directions. The first row of symbols below the five-lined staff represents the overhead view of the upper body (the arms). The second row represents the overhead view of the lower body (the legs). Small "3-D Symbols" show in-out depth. Large "3-D Symbols" show up-down depth. Numbers placed beside the "3-D Symbols" notate minute rotation (turn-in, turn-out) of the limbs.



The box to the left of every staff line is the Pattern Stage. This Pattern Stage represents the stage on which the movement is performed. The pattern is seen from overhead. A triangle placed on the Pattern Stage represents the starting position of the first stick figure on the line of notation to the right. The point of the triangle indicates the direction the first stick figure faces. A hollow triangle represents a female, and a darkened triangle represents a male. A "v" represents the person in general. The pattern of movement is written with a line coming from the triangle, finishing with a dot. The dot is the place on stage where the last figure on that line of notation finishes. The next line of notation has a new Pattern Stage, which continues the pattern where the previous Pattern Stage left off. The triangle on this new Pattern Stage will be placed where the dot was on the previous Pattern Stage.



Counts from the music are placed over the staff. Dynamics of movement, its effort and quality, are written over or under the staff with special symbols. Some of the dynamics symbols come directly from written music. Repeat signs in Dance Writing® are also similar to repeats in music notation. Large group dances can be easily notated in Sutton Dance Writing®, by writing each dancer on a separate staff line, and coordinating their staff lines under the same music counts. Patterns for group dances are written in large Pattern Stages at the bottom of each page of notation.



Sutton Dance Writing® has been taught in the United States, Denmark, Switzerland, Germany, Canada and Brazil. Among the schools and companies to which the system has been presented are the Royal Danish Ballet, the University of California, the University of Oklahoma, the Cecchetti Council of America, the University of Southern Mississippi, the Walnut Hill School of Performing Arts, Boston University, the Edra Toth School and the Marblehead School of Ballet in Massachusetts, the San Diego Ballet School, Connecticut College and the Wisconsin Mime School. Sutton Dance Writing®, a requirement for dance majors, is part of the dance degree program at the Boston Conservatory in Boston, Massachusetts.

The Center For Sutton Movement Writing is a technical center that trains and certifies teachers in Sutton Movement Writing and publishes textbooks, Sheet Dance, and educational materials on the system. Sponsored by The Movement Shorthand Society, Inc.,, a non-profit, tax exempt, educational, membership corporation, the Center has two locations, in Newport Beach, California and in Boston, Massachusetts. The Center in Boston is primarily for Dance Writing®, and is located in the Dance Department at the Boston Conservatory. Certified teachers in the system offer courses, correspondence courses, lecture demonstrations and prepare textbooks and Sheet Dance for publication. For information on Sutton Dance Writing® contact: The Center For Sutton Movement Writing, P.O. Box 650, Astor Station, Boston, Massachusetts, 02123-0650, USA. Telephone: (617) 267-9092.

Princess Florisse's
Solo
From the Blue Bird
Pas De Deux

Princess Florisse

THE SLEEPING BEAUTY

(Act III)

(Blue Bird Pas De Deux)

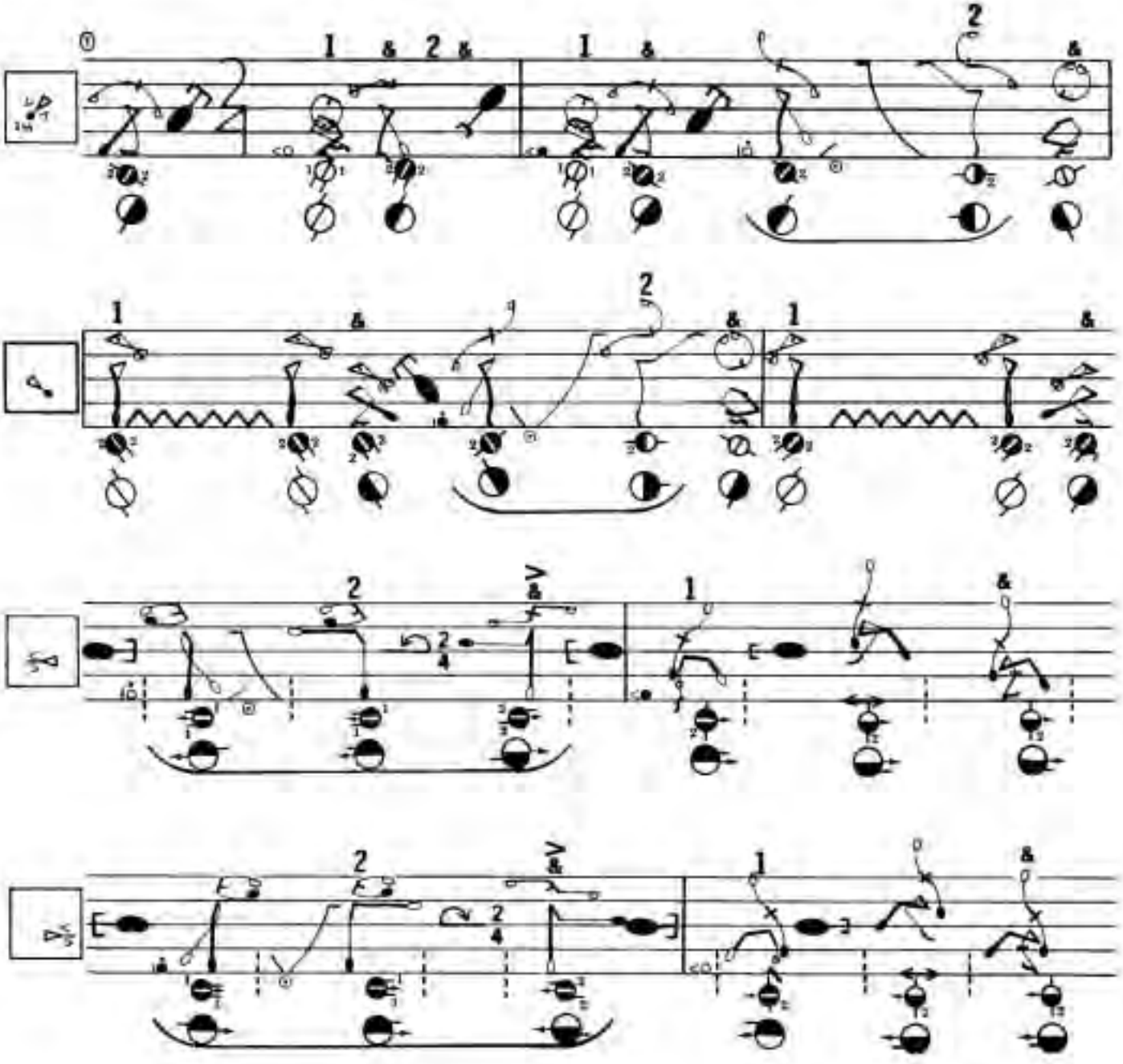
Music: Peter Tschaikovsky

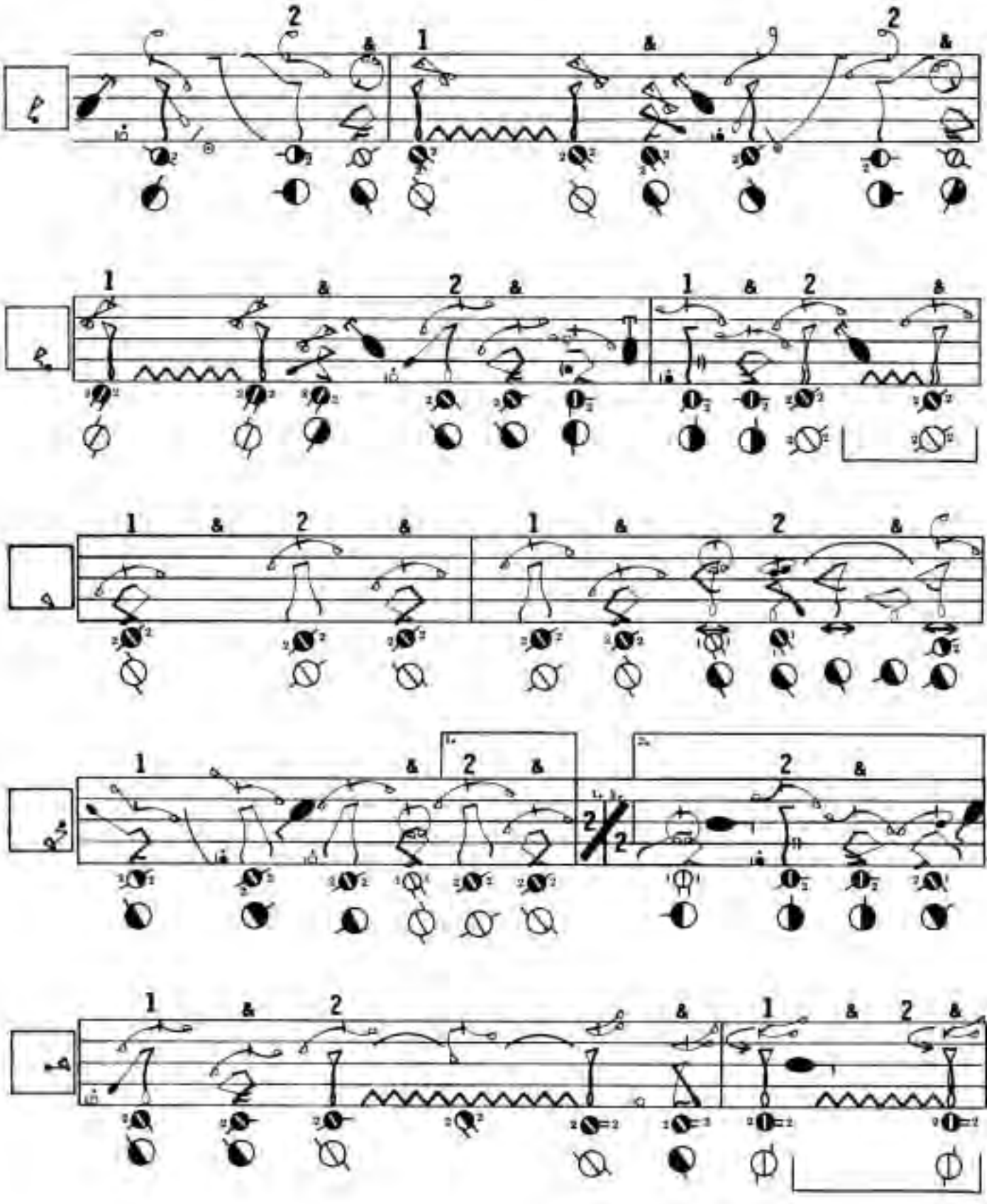
Choreography: Marius Petipa

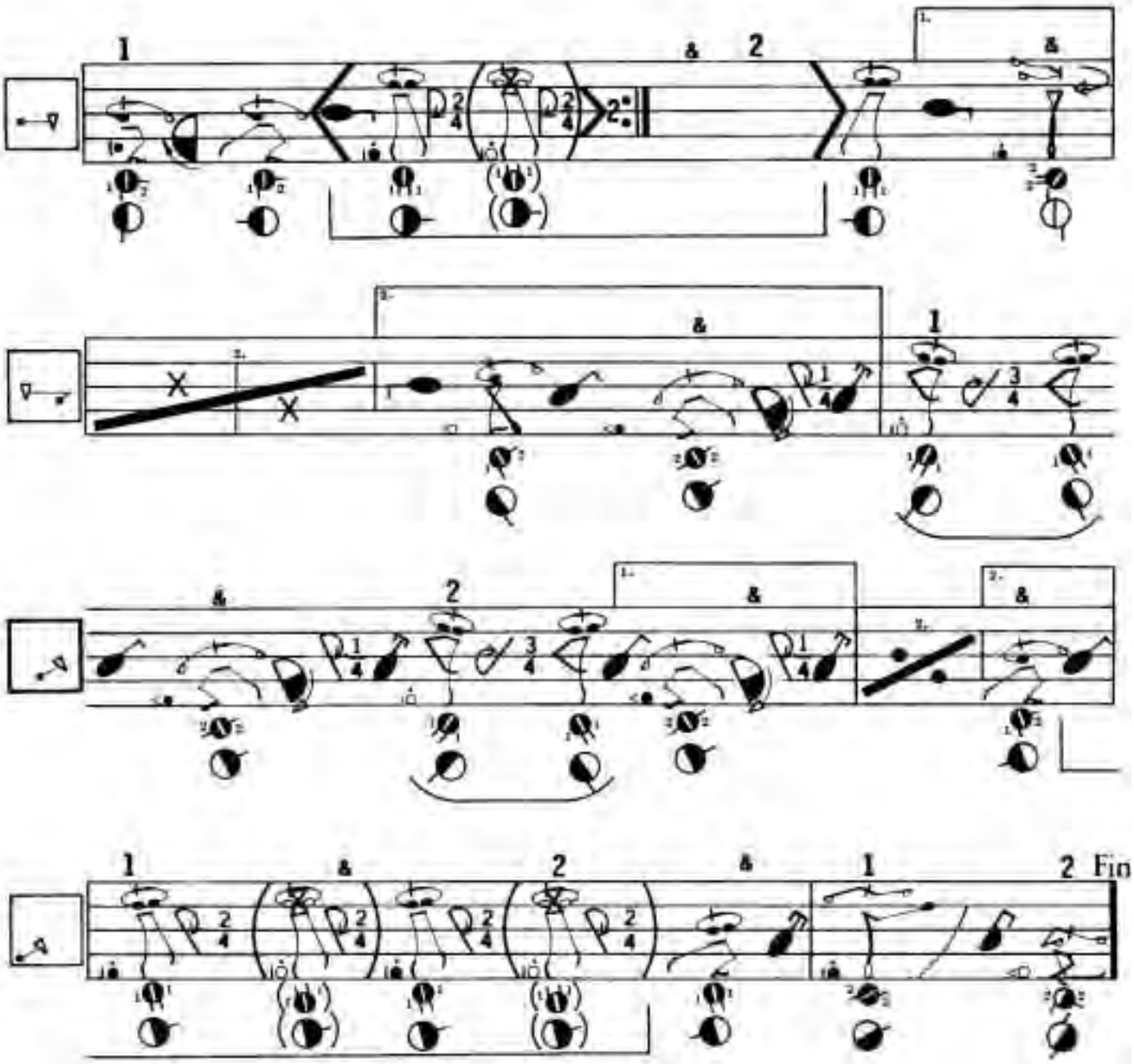
Dance Instructor: Nana Collaer

Dance Writer: Valerie Sutton

Dance Writing* Copyist,
Valerie Sutton







MEMO

(1) Although many versions of this solo flutter the hands in imitation of a blue bird, Nana Gollner's version does not flutter the hands. According to Nana Gollner, Princess Fire-one was a princess, not a blue bird, and the princess fell in love with the blue bird and so danced with him. Since Princess Fireness is a mortal she should not flutter like a bird - only the Blue Bird - her partner does.

Female Variation
From The
Don Quixote
Pas De Deux

Female Variation

DON QUIXOTE PAS DE DEUX

(Variation II)

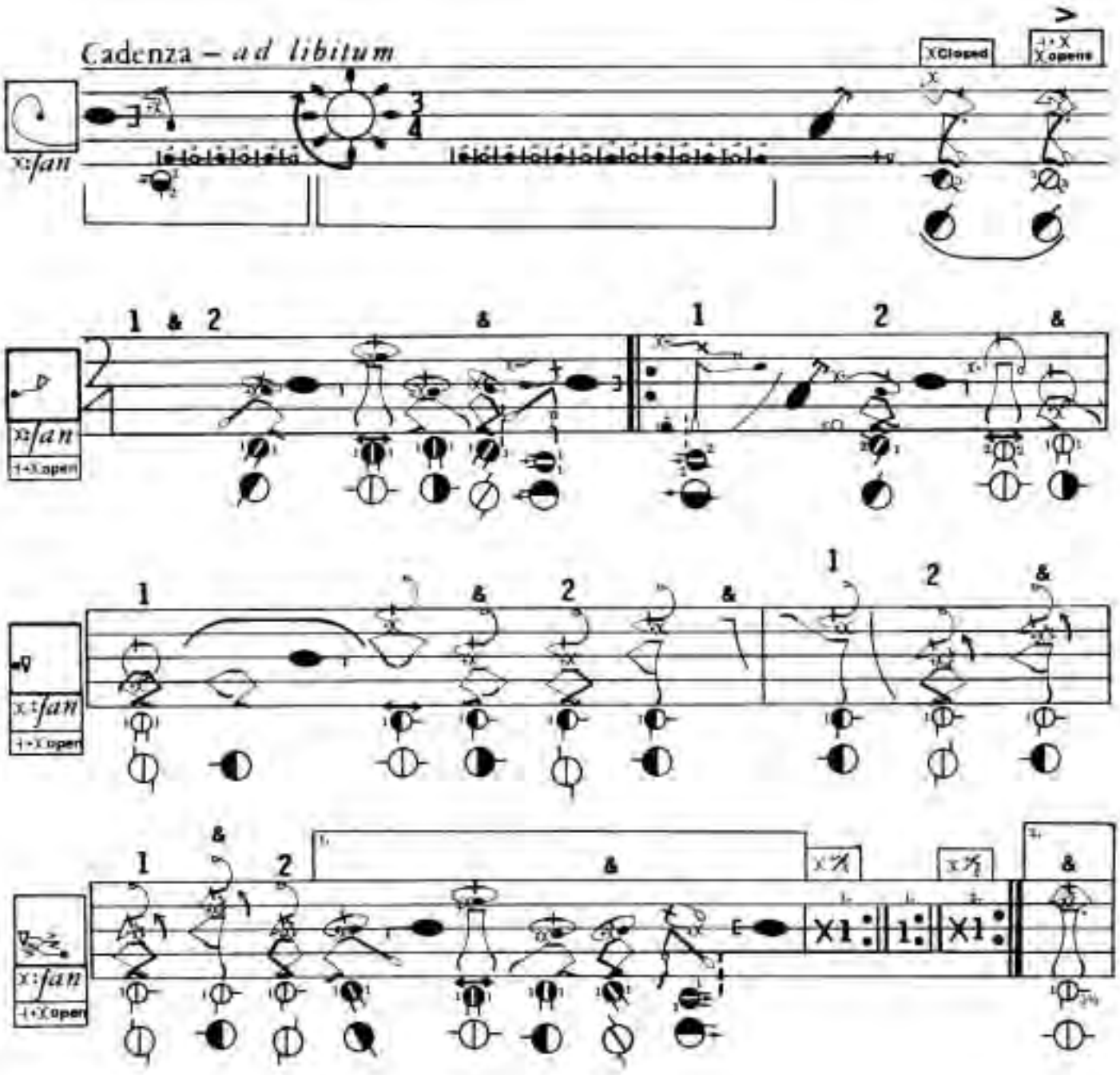
Music: Leon Minkus

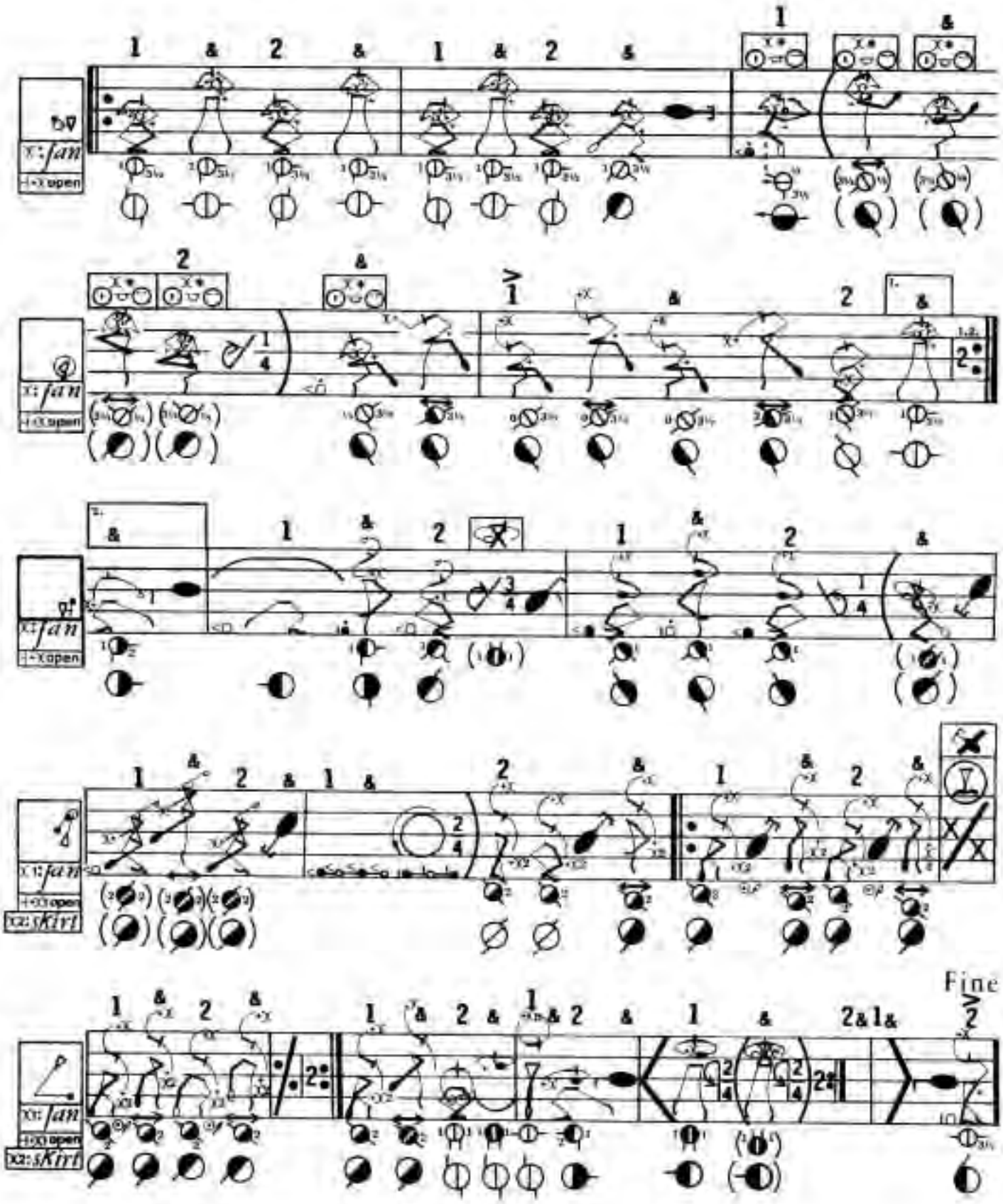
Choreography: Marius Petipa

Dance Instructor: Nana Gollner

Dance Writer: Valerie Sutton

Dance Writing® Copyist: Valerie Sutton




Fine

The Lilac Fairy

Solo Variation

From

The Sleeping Beauty

The Lilac Fairy

(Revised Edition)

THE SLEEPING BEAUTY

Prologue

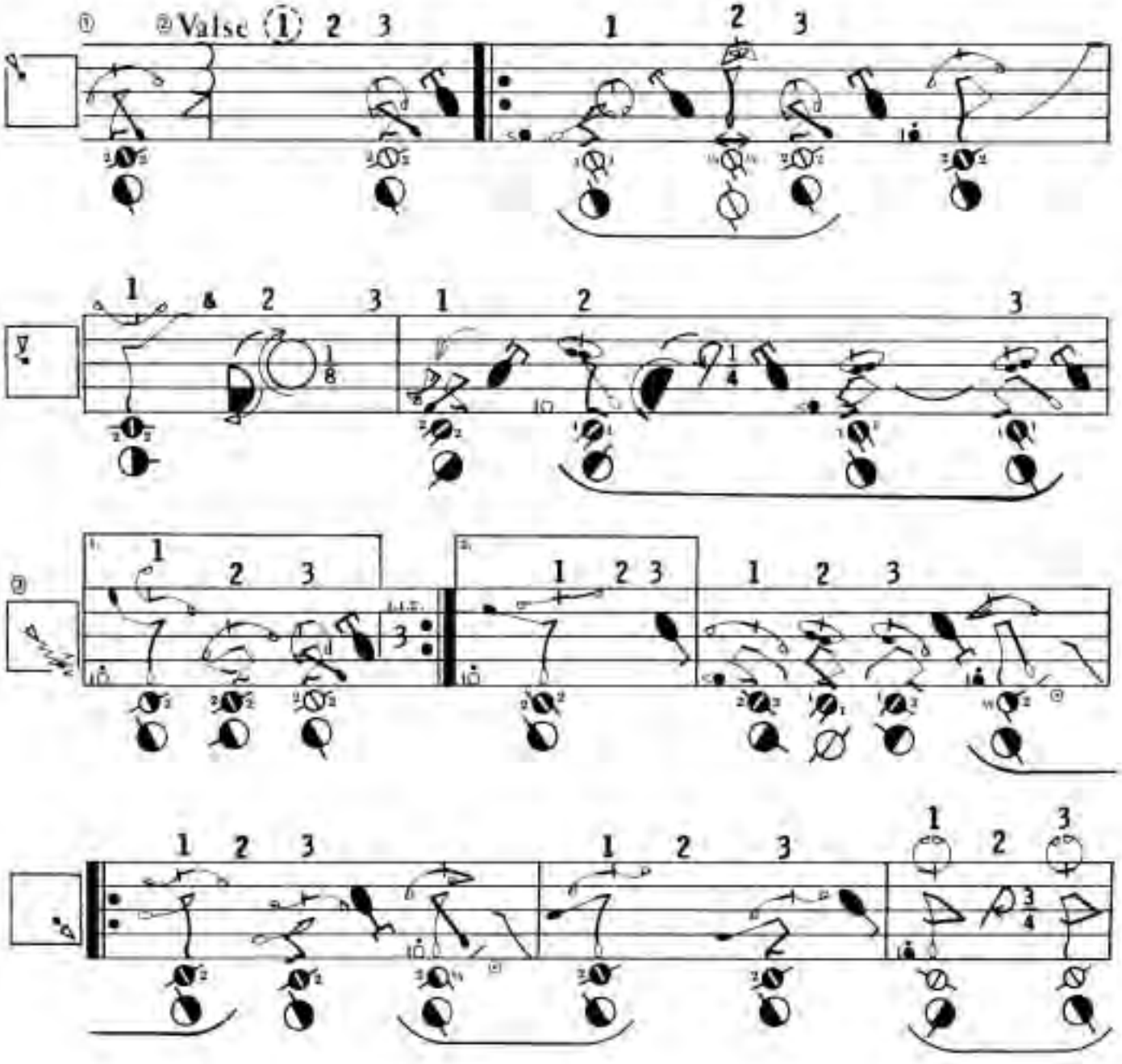
Music: Peter Tschaikovsky

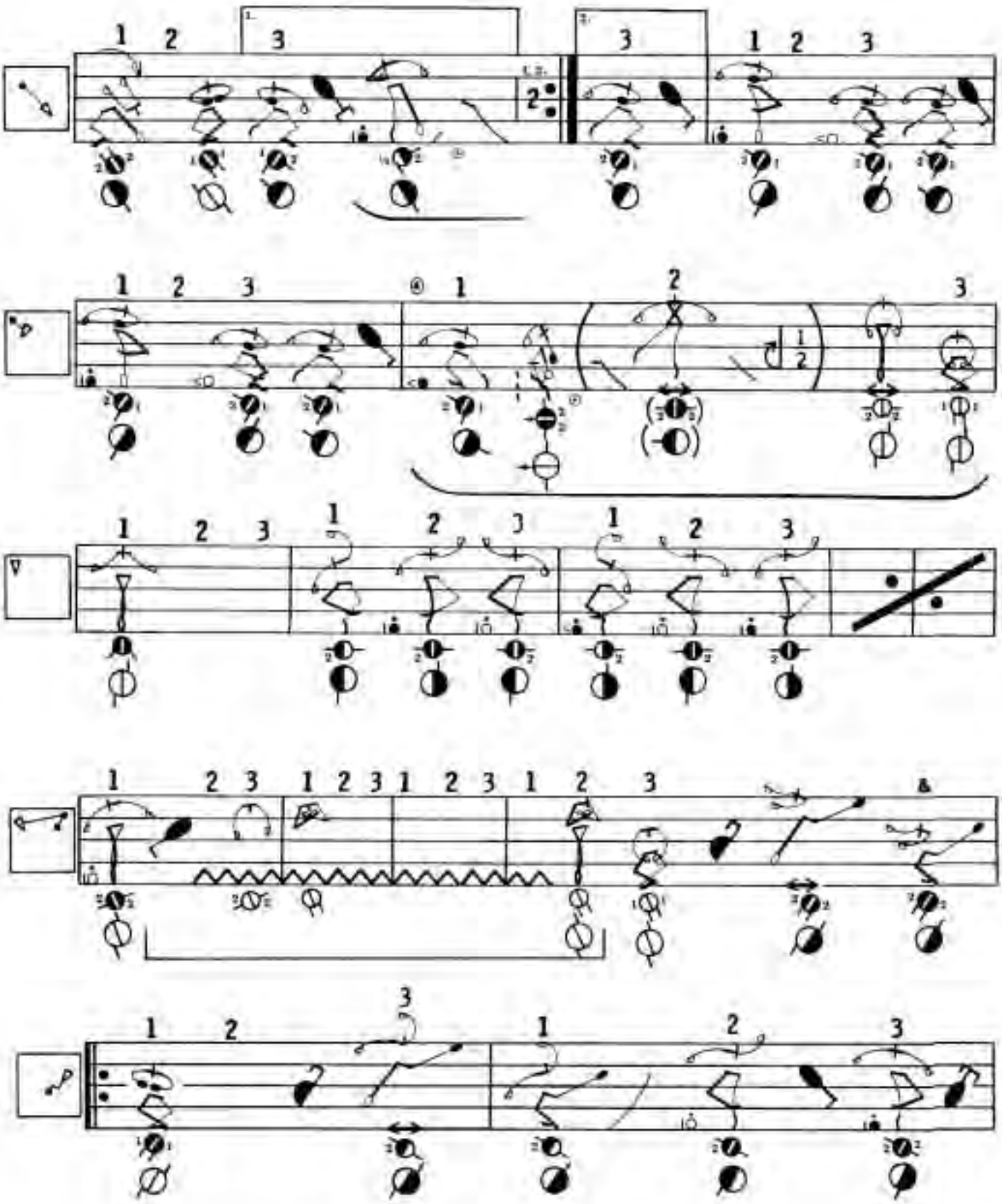
Choreography: Marius Petipa

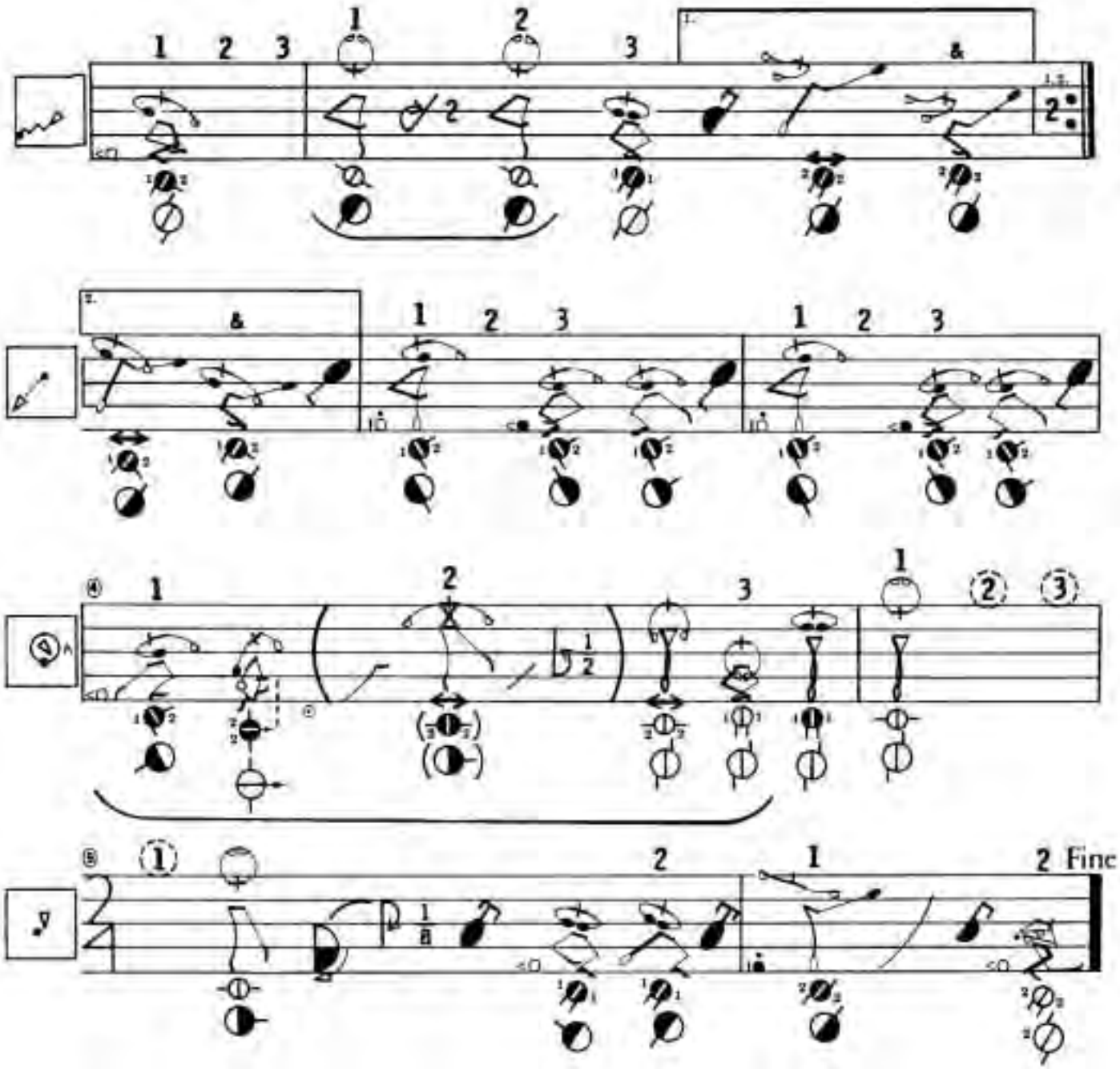
Dance Instructor: Mme. Irina Kusmovska

Dance Writer: Valerie Sutton

Dance Writing® Copyright
Valerie Sutton







MEMOS

(1) The dance of The Lilac Fairy is choreographed for a large opera house stage. Use the whole stage to its fullest.

(2) Every count in this dance corresponds with the counts in the written music. The first two measures of the dance correspond with the introduction (preparation) in the music. The count "1" of the first measure is a rest in the music and is therefore not heard. Count two is heard. The dancer begins on count 2 (the second played note).

(3) This Individual Stage incorporates the pattern of all repeats written on the Staff Line to its right.

(4) This measure notates ensemble en tournant en dedans (to turn).

(5) The music overtakes to 3/4 time. The following 2 measures will therefore have only 2 beats to a measure.

The Sugar Plum Fairy

Solo Variation

From

The Nutcracker

The Sugar Plum Fairy

THE NUTCRACKER

(Act II)

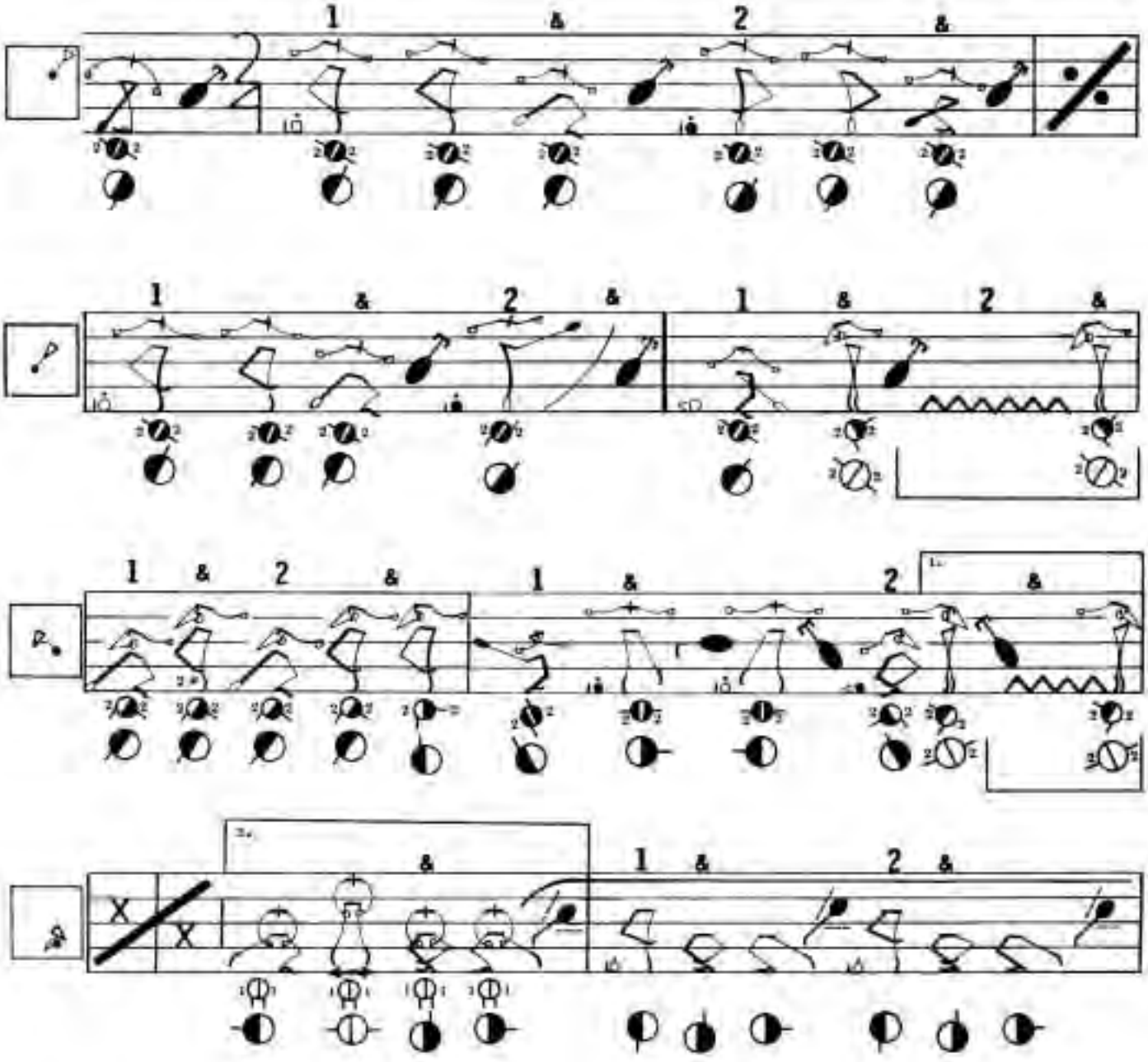
Music: Peter Tschaikovsky

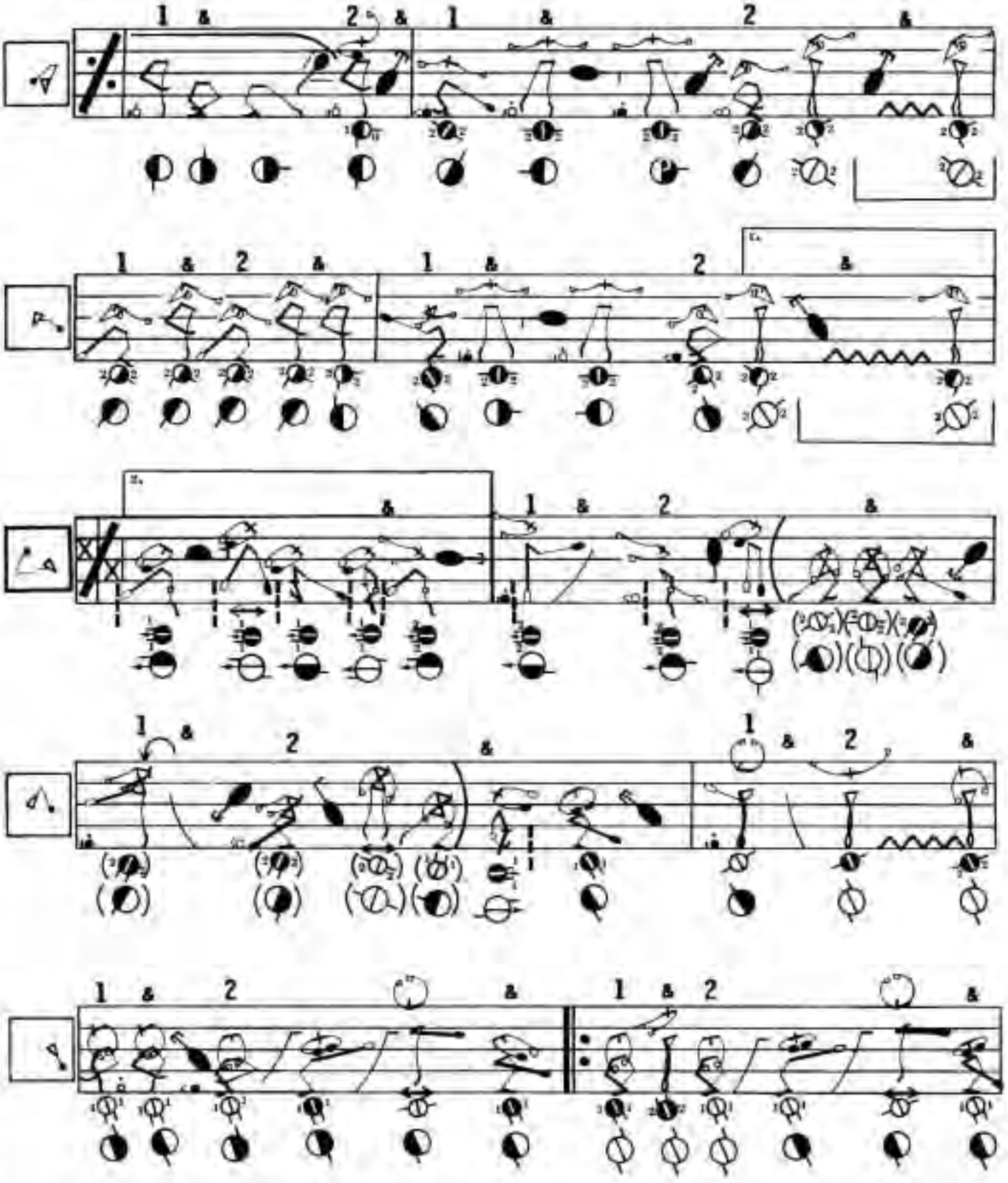
Choreography: Lev Ivanov

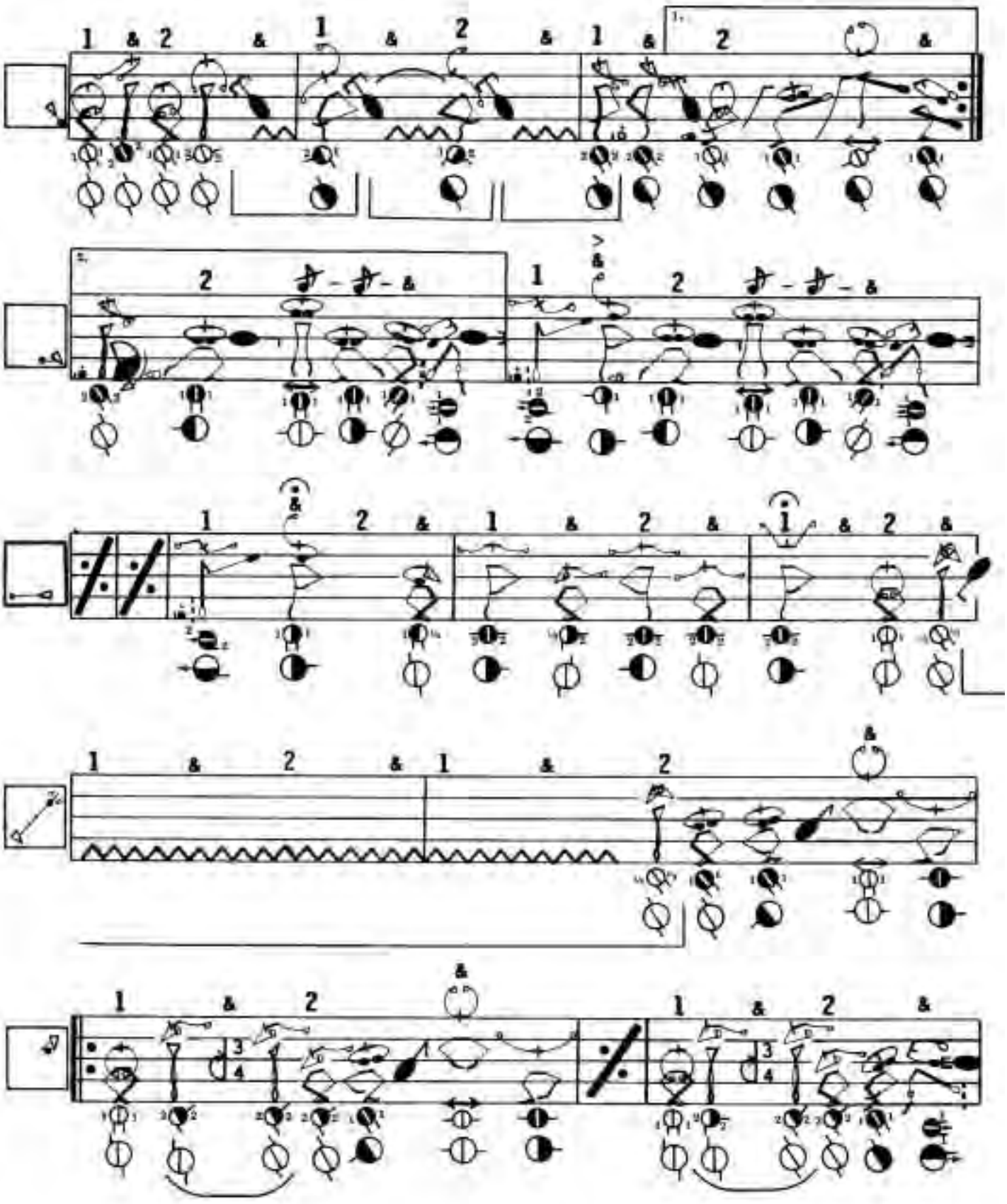
Dance Instructor: Irina Kasmovska

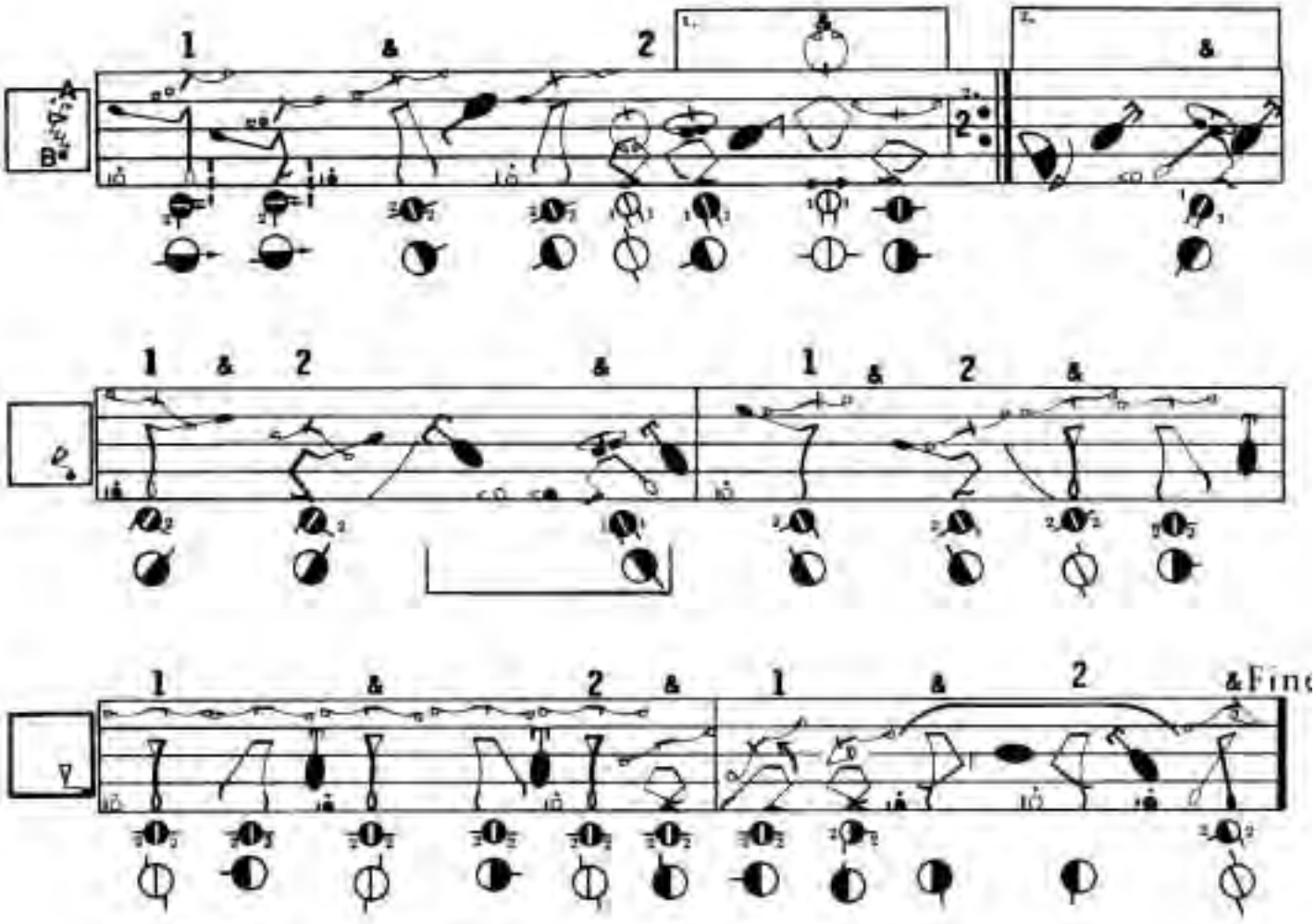
Dance Writer: Valerie Sutton

Dance Writing™ Copyist: Valerie Sutton








1 & 2
1 & 2 &
1 & 2 &
1 & 2 &
1 & 2 &
1 & 2 &
&Fine

Princess Aurora's
Variation From
The Sleeping Beauty
Act 1

Princess Aurora

THE SLEEPING BEAUTY

(Act I)

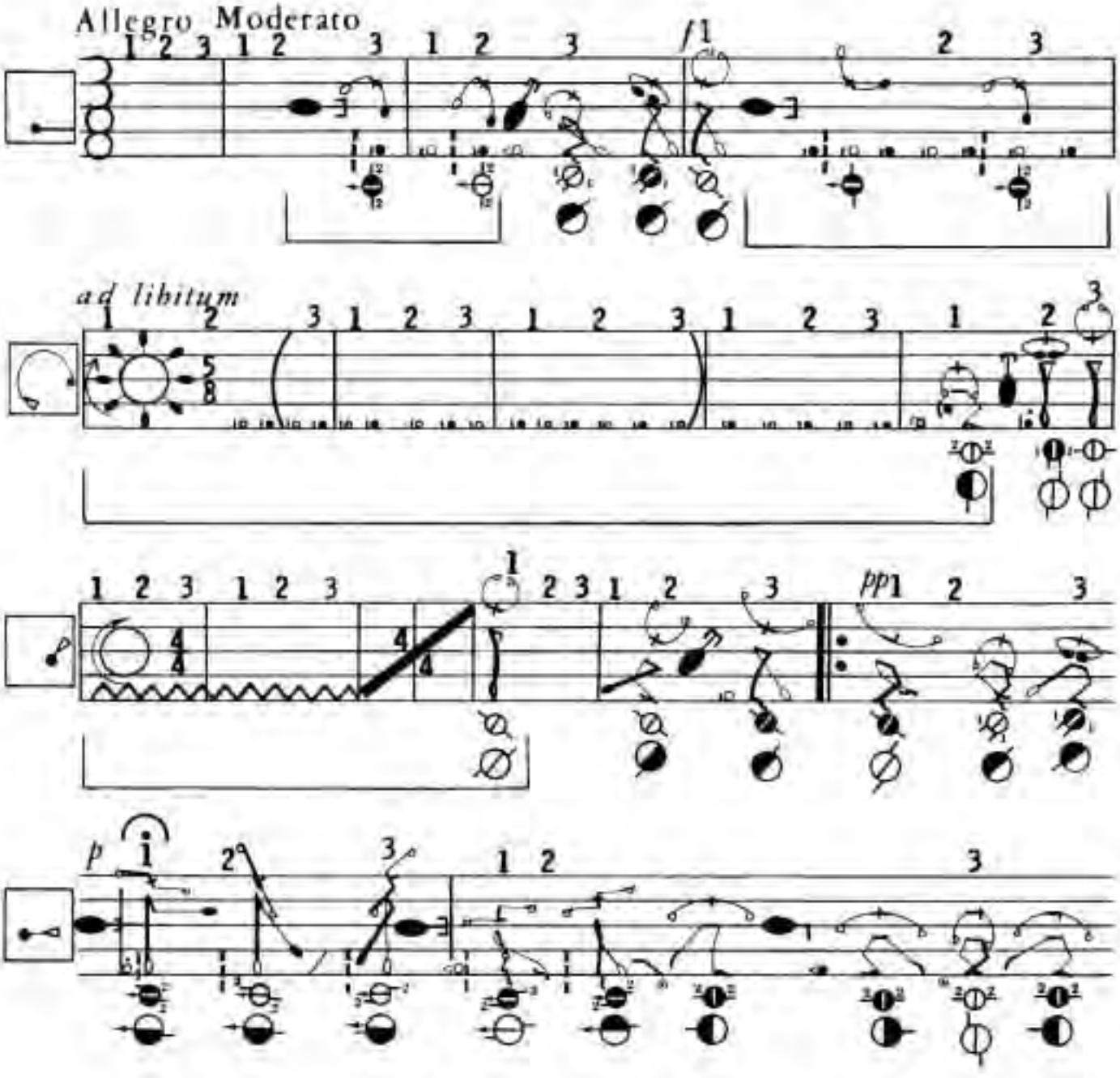
Music: Peter Tchaikovsky

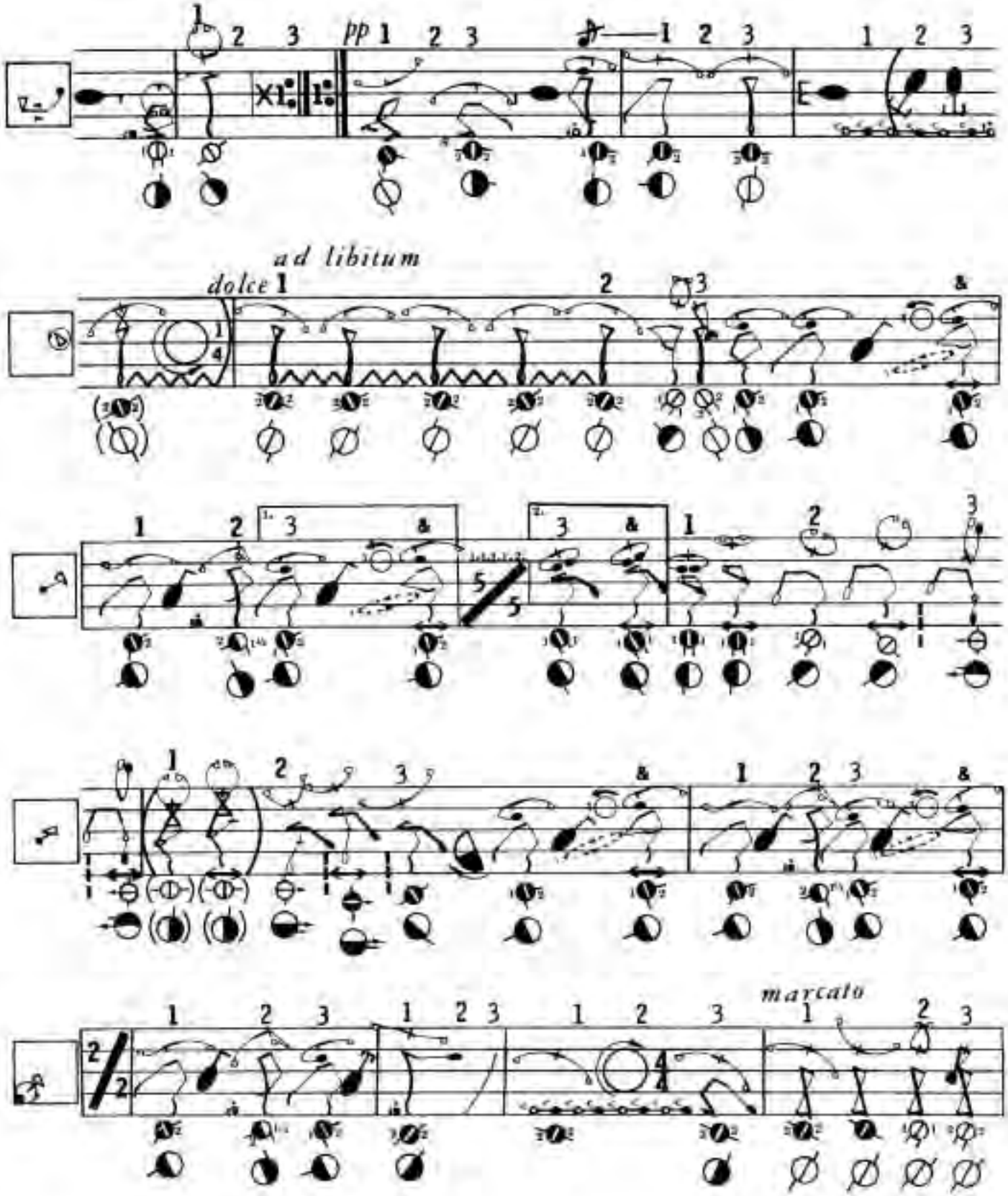
Choreography: Marius Petipa

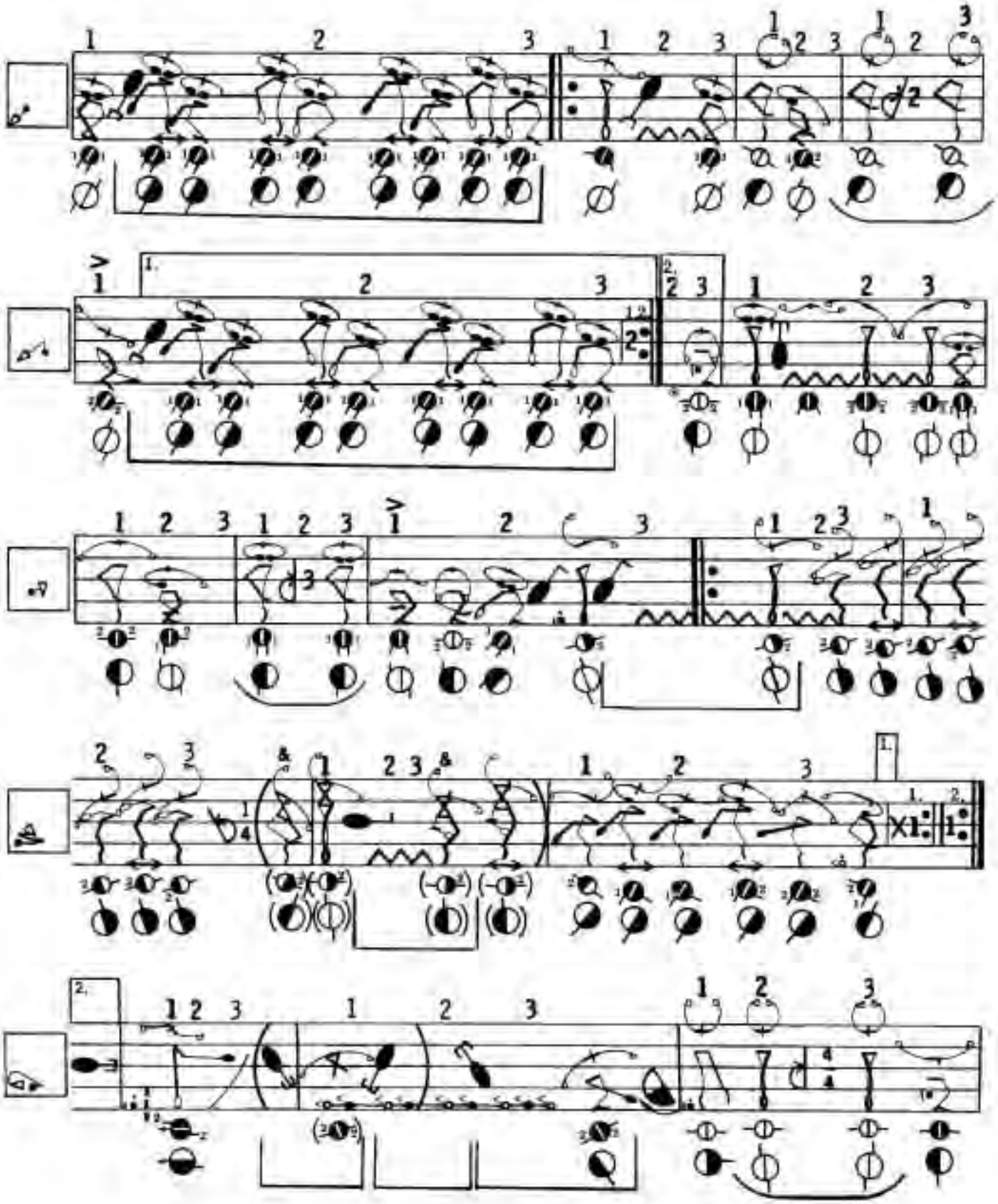
Dance Instructor: Lili Zali

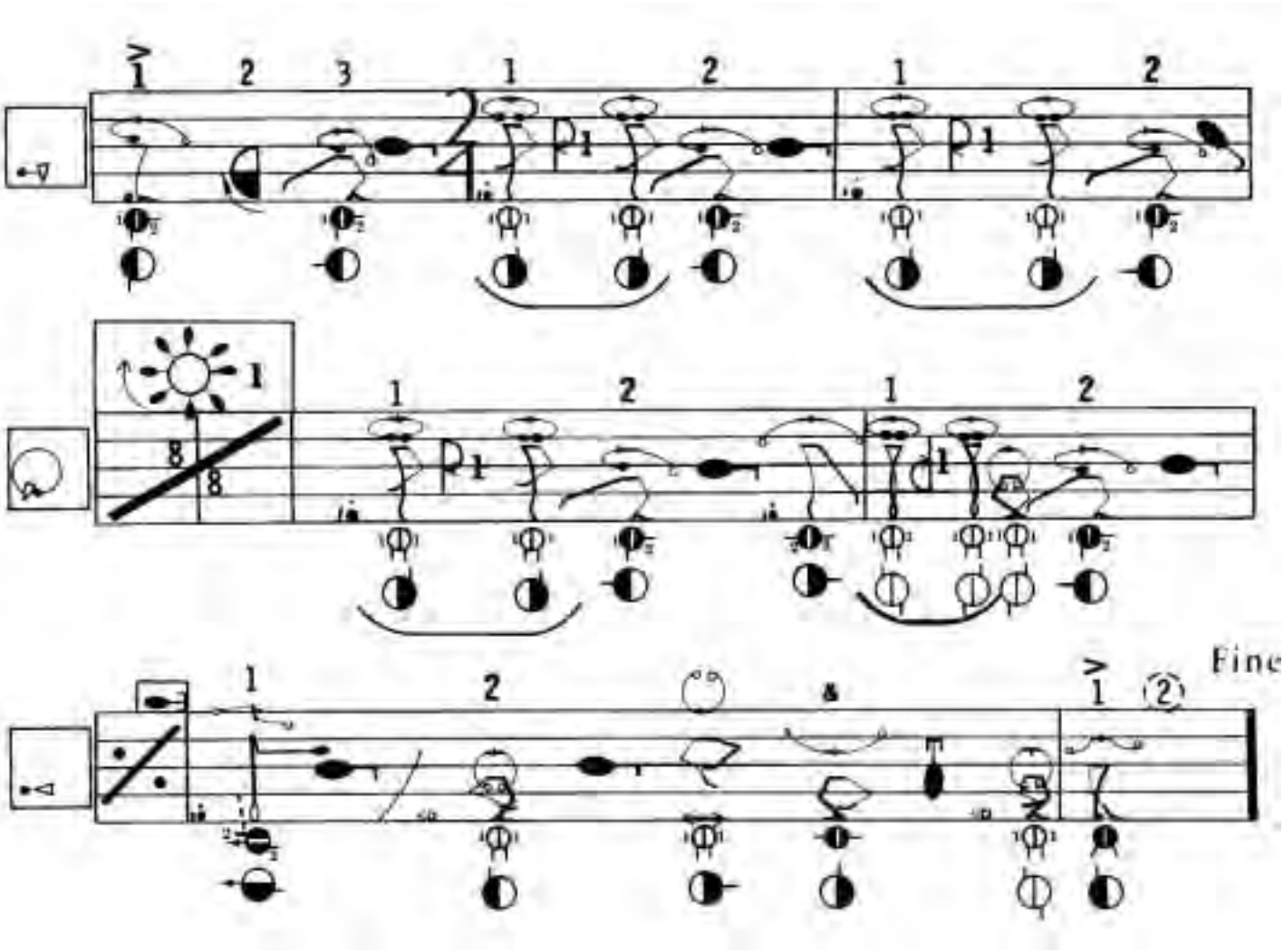
Dance Writer: Kathy Kahn

Dance Writing® Copyright Kathy Kahn




pp
ad libitum
dolce
marcato




Fine

The Dance of
The Four Little Swans
From
Swan Lake

The Four Little Swans

SWAN LAKE

(Act III)

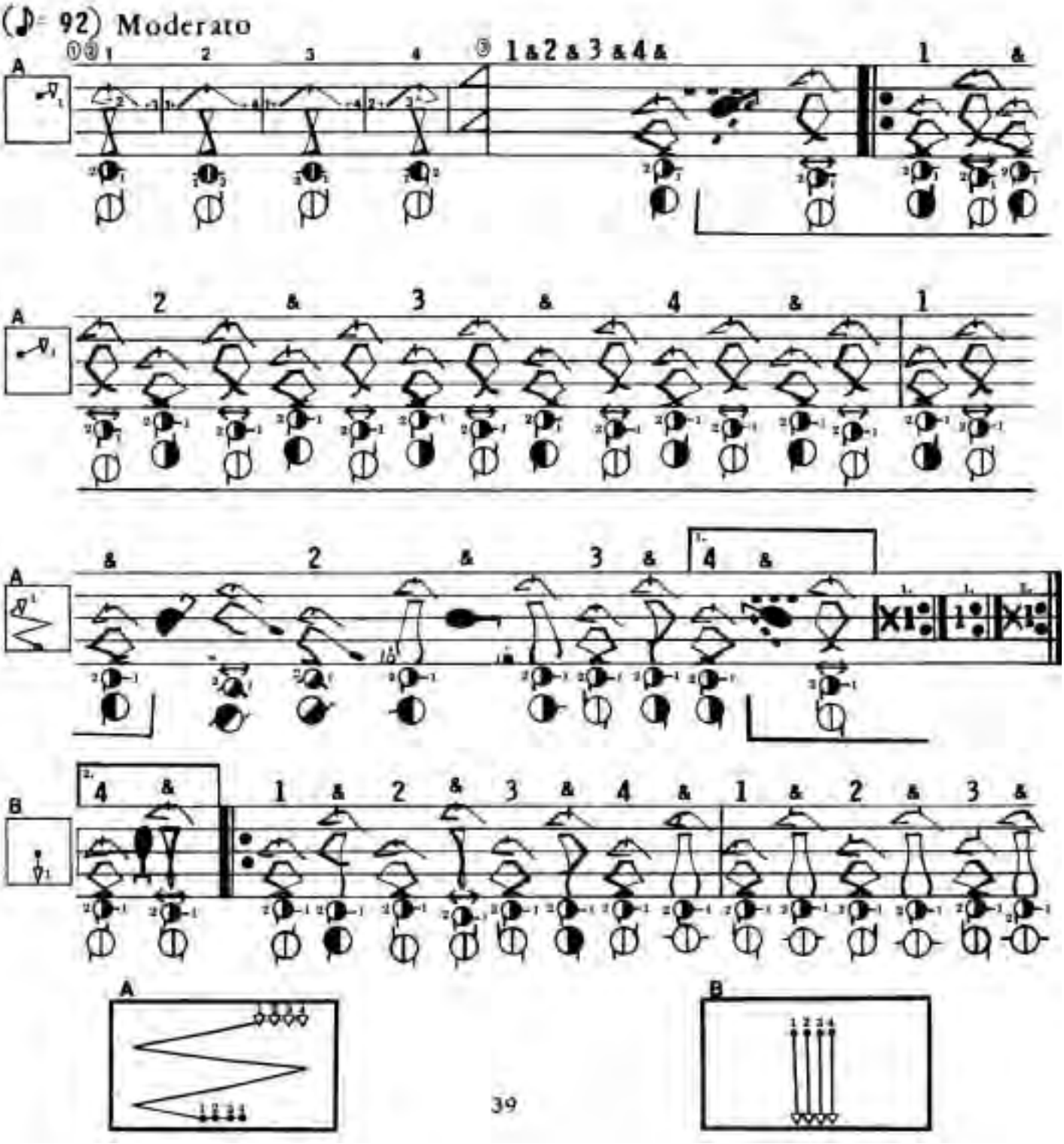
Music: Peter Tschaikovsky

Choreography: Lev Ivanov

Dance Instructor: Lila Zali

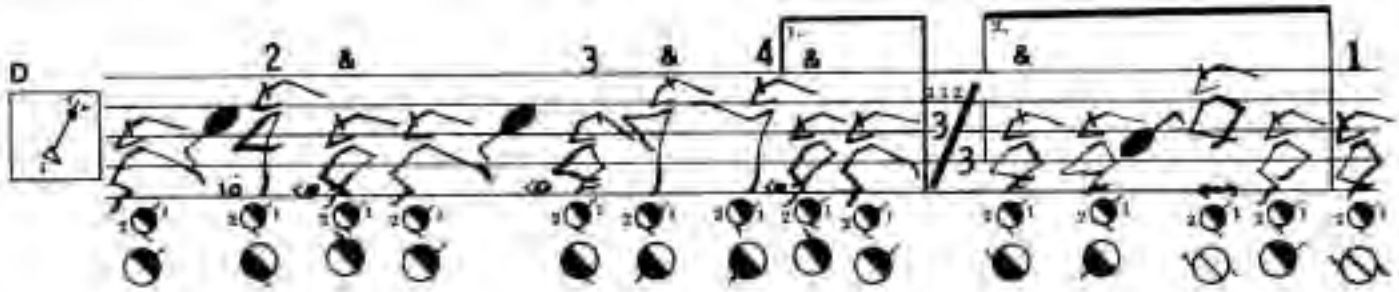
Dance Writer:
Mary Catherine Kaminski

Dance Writing Copyist:
Lorraine Spada

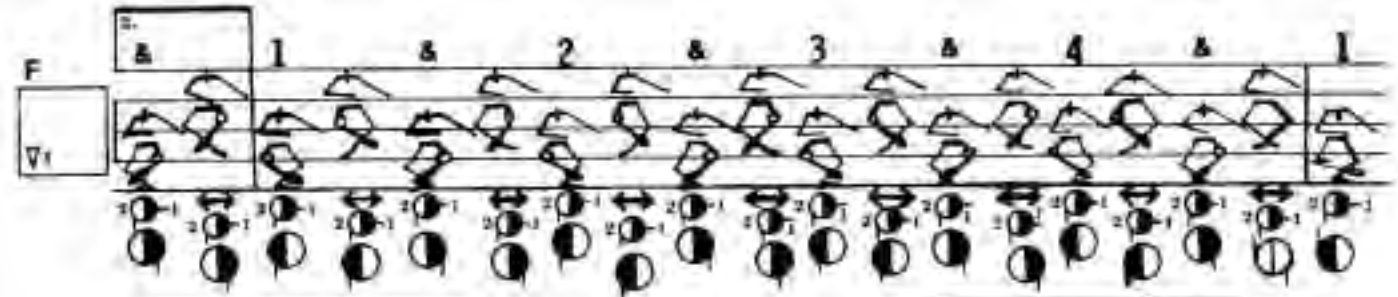


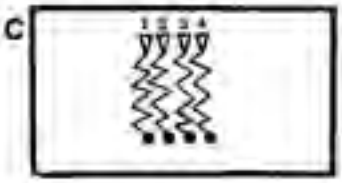
B
4 & 1 & 2 &

C
3 & 4 & 4 & 1 &


D
2 & 3 & 4 & 1

E
& 2 & 3 & 4 &


F
& 1 & 2 & 3 & 4 & 1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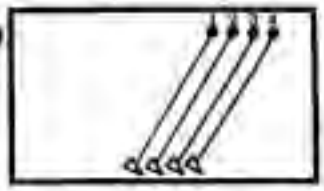
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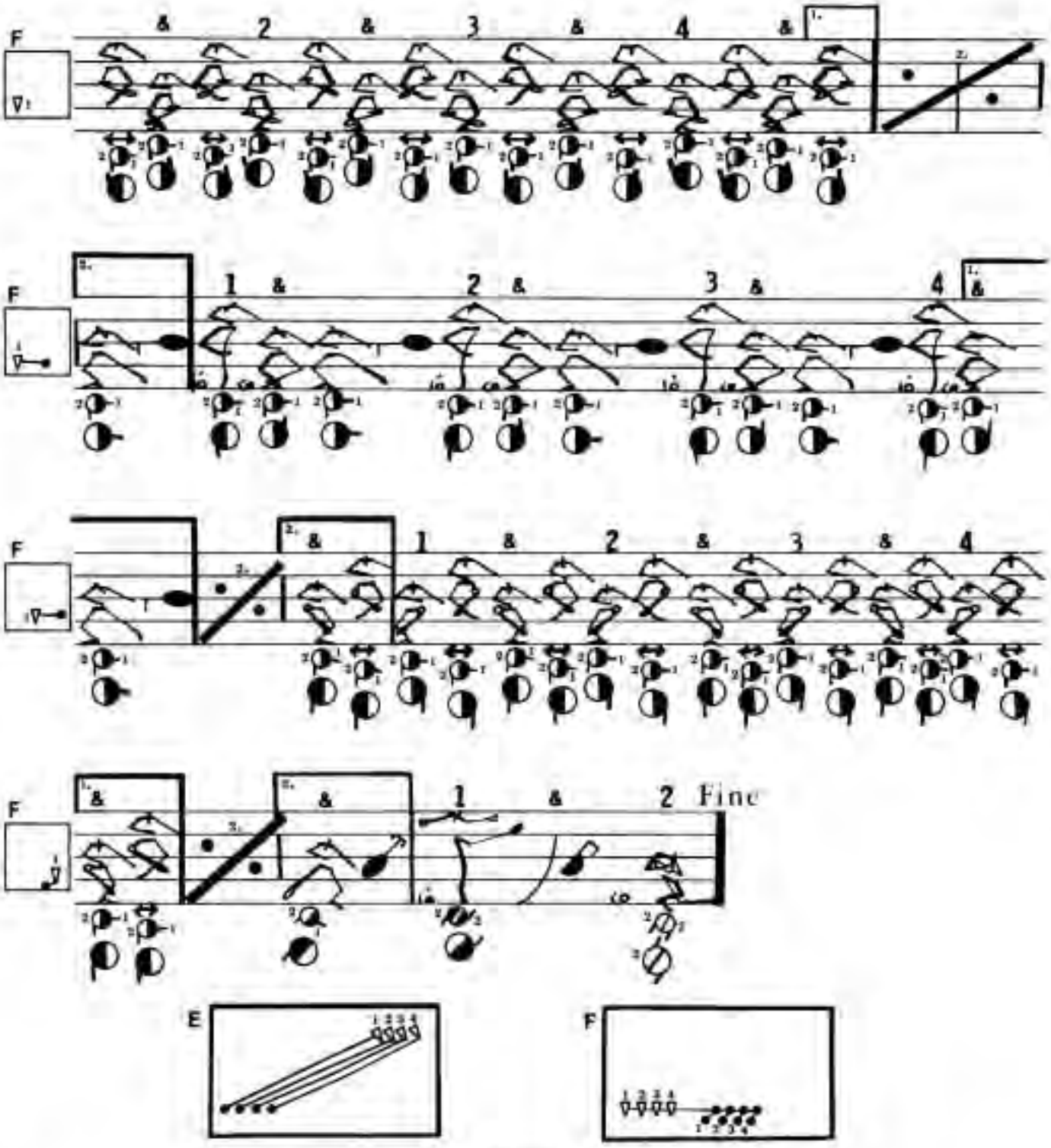


MEMOS

(1) The first four stick figures at the beginning of the notation represent the starting position of four dancers holding hands with each other. The number of the dancer has been placed over each stick figure, and their corresponding numbers are also shown in the Individual and Group Pattern Stages.

(2) This starting position notates the arm position for each dancer. The arm position will continue throughout the dance until the very last measure.

(3) The notation following the Time Signature notates only one dancer dancing. This figure represents all four of the dancers dancing in unison together.

Glossary of
Sutton
Dance Writing
Symbols

Glossary of Sutton Dance Writing® Symbols

3-D Symbol for Upper Body

3-D Symbol For Lower Body

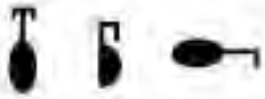
Circular Motion Symbol

Swinging Motion Symbol

Fast Spin Turn

Slow Inching Turn

Jumping Arrow

Traveling Symbol 

Walking Dots

Running Dots

Bourrée

Circular Motion
from The Knee Joint

Touching *

Holding +

Striking

Brushing

Rubbing

Trembling

Smooth Line

Unit Connecting Line

Staccato Movement

Accented Movement

Fermata-Sustained Movement

Unevenly Accented Movement

Forceful Movement *f*

Peaceful Movement *p*

Tempo Word Allegro

Dynamics Word *agitato*

Valerie Sutton

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