

**A**  
***Collection***  
***Of Classical***  
***Ballet Variations***

Book One



Written In

SUTTON • DANCE • WRITING<sup>®</sup>

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*This book is dedicated to*

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*Lila Zali*

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*Barbara Stewart &*

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*The Ballet Pacifica*

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*Lila Zali*

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A

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*Collection*

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*of Classical*

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*Ballet Variations*

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# **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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Sutton Dance Writing

## **Dance Illustrations:**

Gene Vandervoort

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*The • Sutton • Dance • Writing • Press*

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# **A Collection Of Classical Ballet Variations**

Written In  
**SUTTON • DANCE • WRITING®**

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Valerie J. Sutton

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*T a b l e o f C o n t e n t s*

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*A b o u t   T h e   D a n c e   I n s t r u c t o r s   .   .   .*

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**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 II).



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*A b o u t T h e D a n c e W r i t e r s . . .*

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**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.

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*A b o u t T h e D a n c e W r i t i n g ® C o p y i s t . . .*

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**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.

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*A b o u t S u t t o n D a n c e W r i t i n g <sup>®</sup> . . .*

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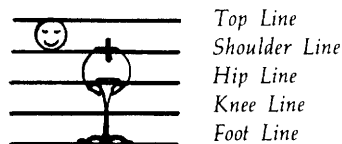


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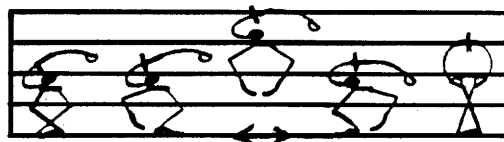
Sutton Dance Writing<sup>®</sup> is a new, international movement notation system similar in practicality to music notation. Just as music uses notes on a five-lined staff to record sound, Sutton Dance Writing<sup>®</sup> records choreography on a five-lined staff to preserve dance for generations to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

Sutton Dance Writing<sup>®</sup> 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<sup>®</sup>, for recording dance choreography (2) Mime Writing<sup>®</sup>, for writing the movements of mime performances (3) Sports Writing<sup>®</sup>, for recording ice skating, gymnastics and other sports (4) Science Writing<sup>®</sup>, for writing the movements of physical therapy and medical and scientific studies and (5) Sign Writing<sup>®</sup>, the written form for sign languages used by deaf people. The SIGN WRITER<sup>®</sup> NEWSPAPER, which is sent to deaf people in 41 countries, is written in Sign Writing<sup>®</sup>.

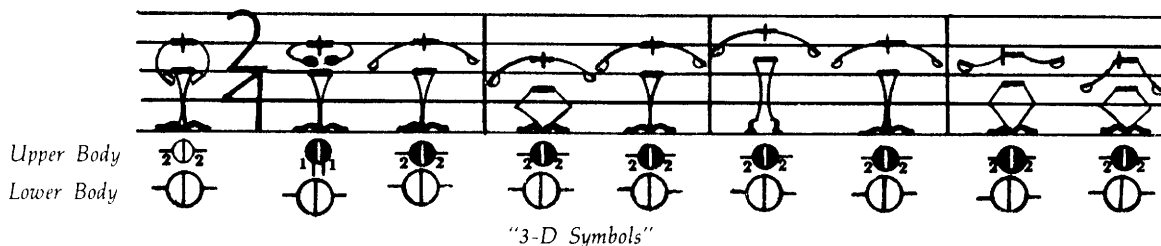
Sutton Dance Writing<sup>®</sup> was the first section to be developed. The first textbook on Dance Writing<sup>®</sup> was published in 1973. It is a pictorial system. Visual stick figures dance across the page like a cartoon, creating a film-like impression on paper. The stick figure is placed on a 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:



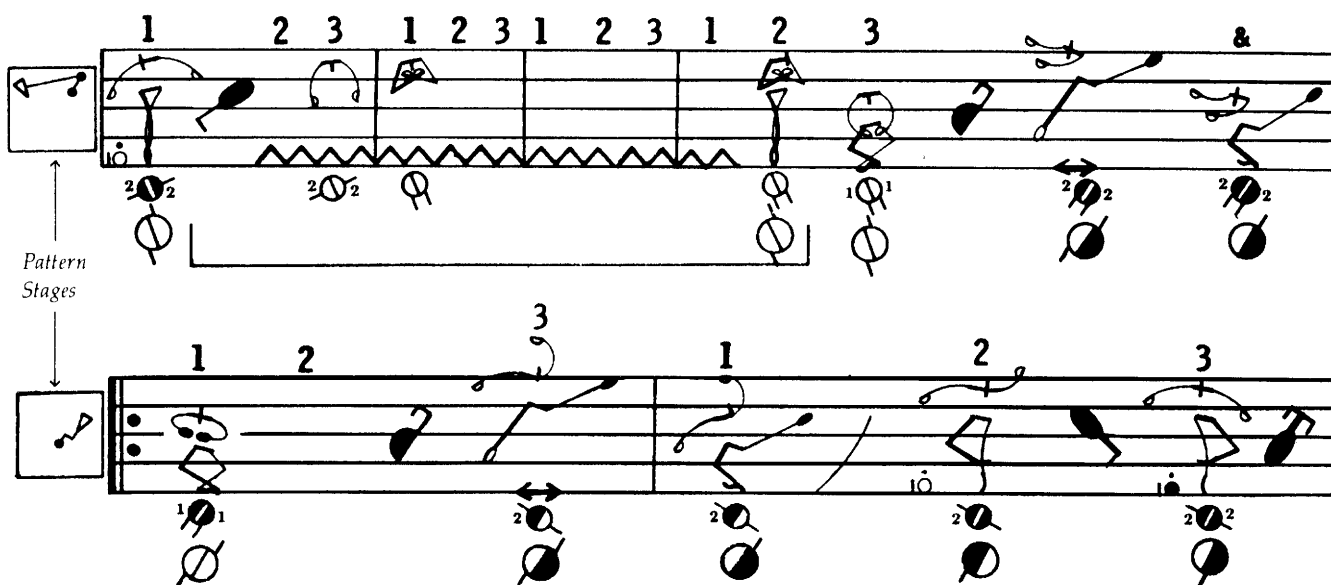
When the figure bends its knees, it lowers accordingly on the five-lined staff. When the figure jumps in the air, the drawing rises accordingly. The five-lined staff is a level guide and remains stable while the figure moves up and down. Figures and symbols are written from left to right, writing movement 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:



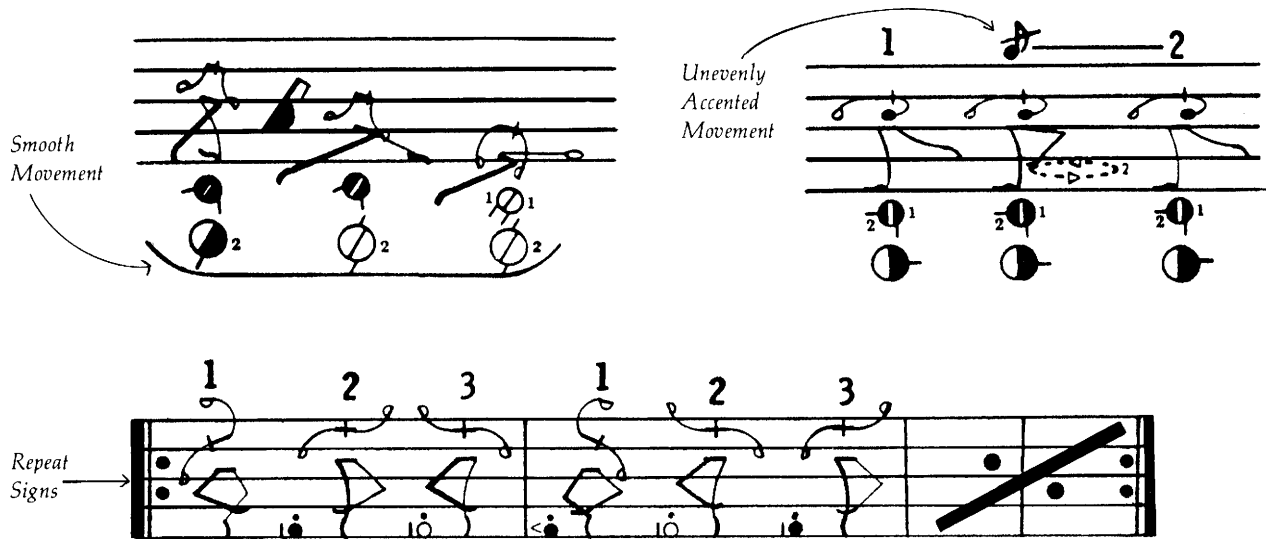
Sutton Dance Writing® combines the abstract with the visual by placing visually constructed “3-D Symbols” below each stick figure drawing. These “3-D Symbols” add further information about the third dimension (depth). The “3-D Symbols” show the overhead view, as if looking down on top of the head, seeing 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.

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*Princess Florisse's*

---

*Solo*

---

*From the Blue Bird*

---

*Pas De Deux*

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*Princess Florisse*  
THE SLEEPING BEAUTY  
(Act III)  
(Blue Bird Pas De Deux)

Music: Peter Tchaikovsky

Dance Writer: Valerie Sutton

Choreography: Marius Petipa

Dance Writing<sup>®</sup> Copyist:  
Valerie Sutton

Dance Instructor: Nana Collins

The image displays four staves of musical notation for the Blue Bird Pas De Deux. Each staff includes a box on the left with a musical symbol: a treble clef with a sharp sign, a piano (p) dynamic marking, a treble clef with a sharp sign, and a treble clef with a sharp sign. The notation consists of musical notes, rests, and dance-specific symbols such as arrows and numbers (1, 2) indicating steps. The first staff has a circled '0' at the beginning and includes the markings '1 & 2 &' and '1 &'. The second staff includes the markings '1 &' and '2 &'. The third and fourth staves include the markings '2 &' and '1 &'. The notation is arranged in a standard musical score format with a grand staff (treble and bass clefs) for each staff.

Staff 1: Treble clef, key signature of one flat. The staff contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes. Below the staff are two rows of chord diagrams for each measure, showing fingerings for the left hand.

Staff 2: Treble clef, key signature of one flat. The staff contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes. Below the staff are two rows of chord diagrams for each measure, showing fingerings for the left hand.

Staff 3: Treble clef, key signature of one flat. The staff contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes. Below the staff are two rows of chord diagrams for each measure, showing fingerings for the left hand.

Staff 4: Treble clef, key signature of one flat. The staff contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes. Below the staff are two rows of chord diagrams for each measure, showing fingerings for the left hand.

Staff 5: Treble clef, key signature of one flat. The staff contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes. Below the staff are two rows of chord diagrams for each measure, showing fingerings for the left hand.



MEMO

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



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---

*Female Variation*

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---

*From The*

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---

*Don Quixote*

---

---

*Pas De Deux*

---

---



# Female Variation

## DON QUIXOTE PAS DE DEUX

(Variation II)

Music: Leon Minkus

Dance Writer: Valerie Sutton

Choreography: Marius Petipa

Dance Writing<sup>®</sup> Copyist:

Dance Instructor: Nana Gollmer

Valerie Sutton

*Cadenza - ad libitum*

The score consists of four systems, each with a musical staff, a dance notation staff, and a box of instructions:

- System 1:** Musical staff with notes and rests. Dance notation includes a large circle with arrows. Box:  $x:fan$ ,  $1 \rightarrow X$  open.
- System 2:** Musical staff with notes and rests. Dance notation includes symbols for footwork and body movement. Box:  $x:fan$ ,  $1 \rightarrow X$  open.
- System 3:** Musical staff with notes and rests. Dance notation includes symbols for footwork and body movement. Box:  $x:fan$ ,  $1 \rightarrow X$  open.
- System 4:** Musical staff with notes and rests. Dance notation includes symbols for footwork and body movement. Box:  $x:fan$ ,  $1 \rightarrow X$  open.

This page contains five systems of musical notation for a string quartet. Each system consists of a staff with rhythmic markings and bowing directions, and a corresponding staff with fingering and bowing symbols. The notation includes various note values, rests, and dynamic markings. The systems are labeled with '1' and '2' for first and second endings, and 'Fine' at the end.

**System 1:** Features a first ending marked '1' and a second ending marked '2'. The notation includes a variety of note values and rests, with bowing directions indicated by arrows.

**System 2:** Includes a first ending marked '1' and a second ending marked '2'. The notation includes a variety of note values and rests, with bowing directions indicated by arrows.

**System 3:** Includes a first ending marked '1' and a second ending marked '2'. The notation includes a variety of note values and rests, with bowing directions indicated by arrows.

**System 4:** Includes a first ending marked '1' and a second ending marked '2'. The notation includes a variety of note values and rests, with bowing directions indicated by arrows.

**System 5:** Ends with a 'Fine' marking. The notation includes a variety of note values and rests, with bowing directions indicated by arrows.

---

*The Lilac Fairy*

---

*Solo Variation*

---

*From*

---

*The Sleeping Beauty*

---





*The Lilac Fairy*  
(Revised Edition)  
THE SLEEPING BEAUTY  
Prologue

Music: Peter Tchaikovsky

Choreography: Marius Petipa

Dance Instructor: Mme. Irina Kuzmova

Dance Writer: Valerie Sutton

Dance Writing<sup>®</sup> Copyist:  
Valerie Sutton

The image displays four staves of dance notation for the Prologue of 'The Lilac Fairy'. Each staff consists of a musical staff with notes and rests, and a corresponding line of dance notation with arrows and foot positions. The notation includes counts (1, 2, 3) and specific dance markings such as 'p' for pique and 'd' for d'arabesque. The first staff is marked 'Valse' and includes counts 1, 2, 3. The second staff includes counts 1, 2, 3, 1, 2, 3. The third staff includes counts 1, 2, 3, 1, 2, 3, 1, 2, 3. The fourth staff includes counts 1, 2, 3, 1, 2, 3, 1, 2, 3. The notation is arranged in four horizontal staves, each with a small box on the left containing a letter (D, V, G, A) and a musical staff with notes and rests.

The image displays six staves of musical notation, each with a small icon in a box to its left. The notation includes notes, stems, and various articulation marks such as slurs, accents, and breath marks. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The staves are organized as follows:

- Staff 1:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has a note with fingering 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.
- Staff 2:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has notes with fingerings 1, 2, and 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.
- Staff 3:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has notes with fingerings 1, 2, and 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.
- Staff 4:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has notes with fingerings 1, 2, and 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.
- Staff 5:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has notes with fingerings 1, 2, and 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.
- Staff 6:** Contains two measures. The first measure has notes with fingerings 1, 2, and 3. The second measure has notes with fingerings 1, 2, and 3, followed by notes with fingerings 1, 2, and 3. A double bar line is present between the two measures.

MÉMOS

- ① The dance of The Lily Fairy is photographed for a large opera house stage—two the whole stage to its fullest.
- ② Every count to this dance corresponds with the counts in the written music. The first two measures of the dance correspond with the introduction (preparatory) 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 3 (the sound played now).
- ③ This Individual Stage incorporates the patterns of all repeats written on the Staff Line to its right.
- ④ This measure rotates assembly on tournant on dedans (to turn).
- ⑤ The music switches to 3/4 time. The following 2 measures will therefore have only 2 beats to a measure.



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*The Sugar Plum Fairy*

---

*Solo Variation*

---

*From*

---

*The Nutcracker*

---



# The Sugar Plum Fairy

## THE NUTCRACKER

(Act II)

Music: Peter Tchaikovsky

Dance Writer: Valerie Sutton

Choreography: Lev Ivanov

Dance Writing™ Copyist:

Dance Instructor: Irina Kamenyeva

Valerie Sutton

1 & 2 &

1 & 2 & 1 & 2 &

1 & 2 & 1 & 2 &

1 & 2 &

1 & 2 & 1 & 2

1 & 2 & 1 & 2

1 & 2

1 & 2 & 1 & 2

1 & 2 & 1 & 2



This page contains five systems of musical notation for guitar. Each system consists of a melodic staff and a guitar-specific staff below it.

- System 1:** The melodic staff has a key signature of one flat (Bb) and a 2/4 time signature. It features a sequence of eighth notes with slurs and accents. The guitar staff includes fret numbers (1, 2, 3, 4, 5) and various articulations like bends and vibrato. Above the staff, the counts "1 & 2 &" and "1 & 2 & 1 &" are written. A box labeled "1." encloses the final two measures.
- System 2:** The melodic staff continues with eighth notes and includes a measure with a dotted quarter note and an eighth rest. The guitar staff shows fret numbers and articulations. Above the staff, the counts "2" and "1 2" are written. A box labeled "2." encloses the first two measures.
- System 3:** The melodic staff begins with a double bar line and a slash, indicating a change in the melodic line. It then continues with eighth notes and slurs. The guitar staff includes fret numbers and articulations. Above the staff, the counts "1 2 & 1 & 2 & 1 & 2 &" are written.
- System 4:** The melodic staff starts with a double bar line and a slash, followed by a measure with a quarter note and a half rest. The guitar staff includes a wavy line representing a tremolo effect. Above the staff, the counts "1 & 2 & 1 & 2" are written.
- System 5:** The melodic staff continues with eighth notes and includes a measure with a quarter note and a half rest. The guitar staff includes fret numbers and articulations. Above the staff, the counts "1 & 2 &" and "1 & 2 &" are written. A box labeled "3." encloses the final two measures.

1 & 2

1 & 2

1 & 2 & Fin

---

*Princess Aurora's*

---

*Variation From*

---

*The Sleeping Beauty*

---

*Act 1*

---



# Princess Aurora

## THE SLEEPING BEAUTY

(Act II)

Music: Peter Tchaikovsky

Choreography: Mariua Petipa

Dance Instructor: Lila Zall

Dance Writer: Kathy Kahn

Dance Writing® Copyright  
Kathy Kahn

**Allegro Moderato**

*ad libitum*

*p*

1 2 3 *pp* 1 2 3 1 2 3 1 2 3

*ad libitum*  
*dolce*

1 2 3 &

1 2 3 & 3 & 1 2 3

1 2 3 & 1 2 3 &

*marcato*

2/2 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 2 3 1 2 3

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

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

Staff 1: Musical notation with fingerings 1, 2, 3, 1, 2, 1, 2. Includes slurs and accents. Below the staff are circular diagrams showing finger positions on a string.

Staff 2: Musical notation with fingerings 1, 2, 1, 2. Includes a box with a sun-like symbol and the number 1, and another box with a circle and the number 8. Below the staff are circular diagrams showing finger positions on a string.

Staff 3: Musical notation with fingerings 1, 2, 1, 2. Includes a box with a triangle and the number 1. Below the staff are circular diagrams showing finger positions on a string. The word "Fine" is written at the end.



---

*The Dance of*

---

*The Four Little Swans*

---

*From*

---

*Swan Lake*

---



# The Four Little Swans

SWAN LAKE

(Act III)

Music: Peter Tchaikovsky

Choreography: Lev Ivanov

Dance Instructor: Lila Zafir

Dance Writer:  
Mary Catherine Kaminski

Dance Writing™ Copyist:  
Lorraine Spada

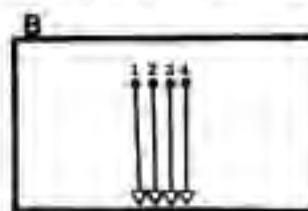
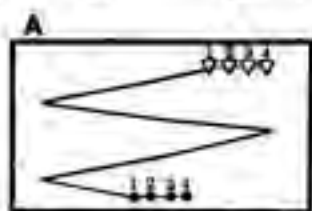
(♩ = 92) Moderato

① ② 1 2 3 4 ⑤ 1 & 2 & 3 & 4 & 1 &

2 & 3 & 4 & 1

& 2 & 3 & 4 &

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



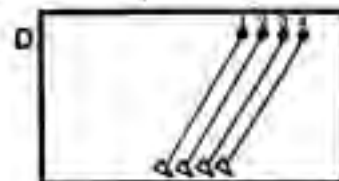
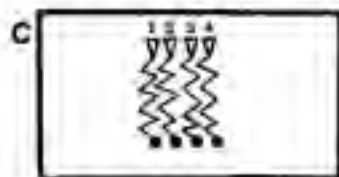
**B**  $\frac{3}{4}$

**C**  $\frac{3}{4}$

**D**  $\frac{3}{4}$

**E**  $\frac{3}{4}$

**F**  $\frac{3}{4}$

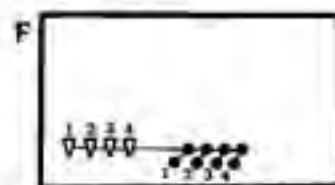
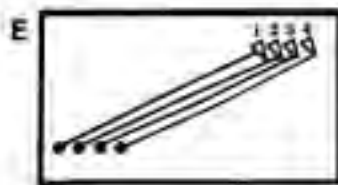


F

F

F

F



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 Petter's Stages.
- ② This starting position indicates 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 relates only to one dancer dancing. This figure represents all four of the dancers dancing in unison together.



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3-D Symbol for Upper Body 


3-D Symbol For Lower Body 

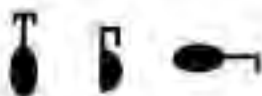
Circular Motion Symbol 

Swinging Motion Symbol 

Fast Spin Turn 


Slow Inching Turn 

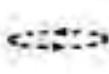
Jumping Arrow 

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 

Peaceful Movement 

Tempo Word **Allegro**

Dynamics Word *agitato*





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*Valerie Sutton*

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*Inventor,*

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*Sutton*

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