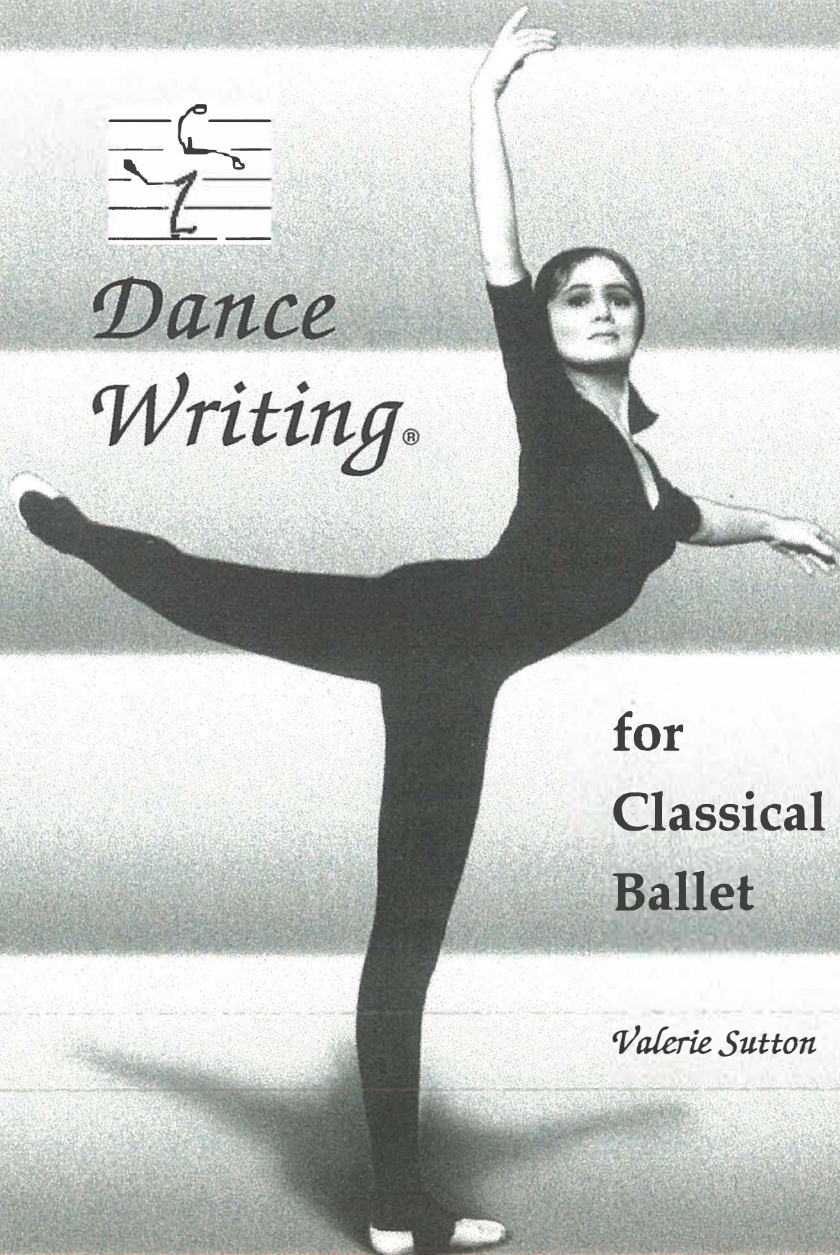


*...read and write the movements of dance...*



*Dance  
Writing®*



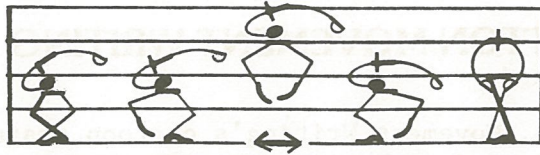
**for  
Classical  
Ballet**

*Valerie Sutton*





# Sutton Movement Writing



# Quick-Reading

The Classical Ballet Key  
Key One

READING LESSONS IN SUTTON DANCE WRITING™

BY

VALERIE SUTTON

DRAWINGS BY  
JAYNE GUNDERSON  
AND  
LORRAINE SPADA

THE MOVEMENT SHORTHAND SOCIETY PRESS

P.O. Box 7344, Newport Beach,  
California, 92660, U.S.A.  
Telephone (714) 644-8342



## SUTTON MOVEMENT WRITING

Stanley The Stick Figure, Movement Writing's cartoon character who writes all kinds of movement, from dance to ice skating to sign languages for the deaf, welcomes you to a new world of literature! Now, dance, like music, can be written on paper with a pictorial, stick-figure "dance handwriting".

For centuries movement fields have been hindered by the lack of a written tool. Where music has had the convenience of being able to be read and replayed from generation to generation, movement has been misinterpreted, changed, and oftentimes forgotten as it is handed down by demonstration only. The introduction of video tape as a means of recording movement has benefited the dance field by capturing the feeling of performance and style, but it is also costly and lacks third dimension, requiring dancers to reproduce choreography by stopping and starting the video tape machine for hours. Just as the tape recorder has not replaced the written musical score, video tape cannot answer the same practical need that a handwriting for dance can. The written dance score offers accuracy and efficiency, giving the dancer the chance to create dance, preserve dance and learn dance from the printed page.

Sutton Movement Writing is a new, international movement notation system that writes dance, mime, sports, physical therapy, sign language communication - any motion imaginable. It is visual, practical, versatile and fast. Stick figures dance across the page like a cartoon, creating a film-like impression on paper. Movement can be written at the speed it occurs with the Shorthand section of the system (not in this booklet - contact The Center For Sutton Movement Writing for more information). Sheet Dance™, like sheet music, is now published and available to the general public. It can be read by everyone - by children and adults, by dancer and layman, with only a few hours of training. From the Royal Danish Ballet in Copenhagen, Denmark, to the Boston Conservatory of Music in the United States, dancers from around the world have become well acquainted with Stanley The Stick Figure.

### A Tool For The Dance Teacher

Many dance teachers travel long distances to learn repertoire to teach to students. Now newly-learned repertoire can be recorded on-the-spot by the teacher herself, not with cumbersome terminology that does not capture the details and style, but with visual stick figures that are easy to learn to write. Also, published Sheet Dance™ of many well-known pieces of choreography are available from The Center For Sutton Movement Writing, making it possible to learn dance repertoire at home.

### A Tool To Help Teach Children

Important experiments in teaching Sutton Movement Writing to young children, ages 7-9, show that children who learn to read and write Movement Writing as they learn beginning ballet gain a faster and better knowledge of ballet than those who did not learn notation. This experiment, conducted at the Marblehead School of Ballet in Massachusetts in 1977-1978 is now continuing in other dance studios in the Boston area, including The Edra Toth School of Ballet and The Boston Conservatory of Music's extension classes. The results are written in a report available upon request from The Center For Sutton Movement Writing.



#### A Tool To Help Coach Professionals

Not only can different dance techniques be studied in Sheet Dance™ form in Sutton Movement Writing (for example, the complete Bournonville Schools, the historic ballet training of The Royal Danish Ballet, is now available to the public) but the different roles dancers perform on stage can be analyzed and rehearsed by professionals. Professional dancers can jot down steps learned in training class that are valuable for their technique.

#### A Tool For Choreographers

Musicians have composed music on paper for generations. Now choreographers can compose dances on paper before entering the rehearsal room, saving hours upon hours of rehearsal time. This is possible with Sutton Movement Writing because it is a pictorial system. The stick figures are so visual that if you were to place each individual figure on a separate card and flip the cards, the choreography moves! In this fashion a choreographer can test his choreography on the living room table with this home-animation trick. A choreographer can also become a "published" choreographer when choreographic works are chosen to be published as Sheet Dance™.

#### A Tool For Dance Companies

Until now, dance companies have spent endless hours trying to remember pieces of choreography performed years ago. Oftentimes no one remembers, and new choreography is made, or the piece is thrown-out of the repertoire. Now, with published Sheet Dance™ there will be no question what steps happen when. The score can be read by anyone in the company, since stick figures are universal and can be read with little or no training. The manuscripts can be read from any viewpoint, from the audience's point of view or from the dancer's point of view - a great asset in rehearsals.

#### A Tool For The Dancer Who Needs Employment

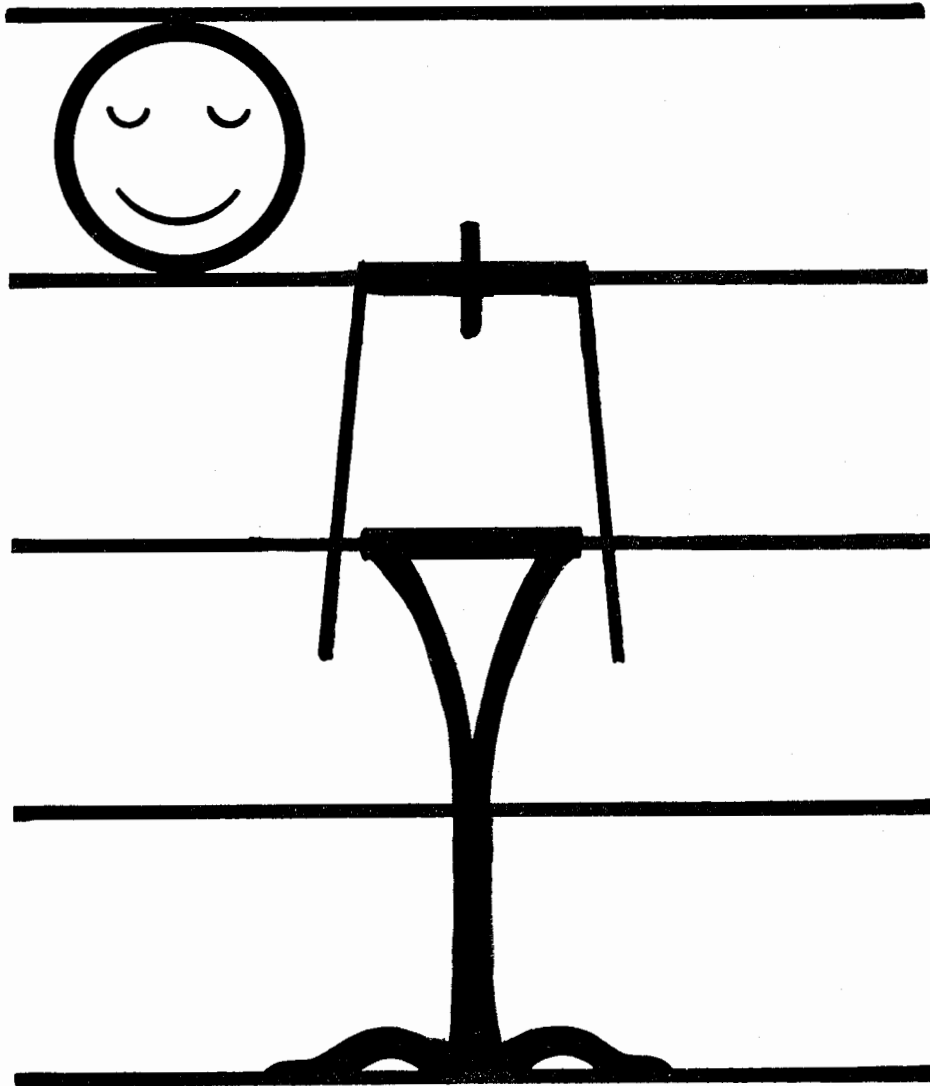
Many dancers must work at other jobs to help pay the bills, while they dance part-time. It is frustrating to work at jobs that are not related to dance just because you need the money. Sutton Movement Writing offers an alternative. New careers in Dance Writing™ instruction and notating are opening. The Center For Sutton Movement Writing trains and certifies dancers as teachers and notators of Dance Writing™. Jobs are opening at The Center and elsewhere for part-time or full-time certified Dance Writing™ specialists. Now dancers can work to make money in a field that is directly related to dance.

#### For More Information

Contact The Center For Sutton Movement Writing (The Movement Shorthand Society, Inc.) a non-profit, tax-exempt, educational corporation, founded in California by Valerie Sutton, the inventor of Sutton Movement Writing. Sutton Movement Writing includes Dance Writing™, Sign Writing®, Mime Writing™ and Sports Writing™. The Dance Writing™ office is located in the dance department of The Boston Conservatory of Music in Boston, Massachusetts. For information on Dance Writing™, write to:

THE CENTER FOR SUTTON MOVEMENT WRITING  
P.O. Box 650, Astor Station  
Boston, Massachusetts, 02123-0650  
Telephone: (617)267-9092

# THE FIVE-LINED STAFF



TOP LINE

SHOULDER LINE

HIP LINE

KNEE LINE

FOOT LINE

# PARTS OF THE BODY

FACE



SHOULDERS



ARMS



HIPS



KNEES



FEET



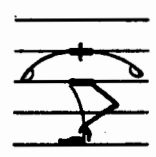


SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson One

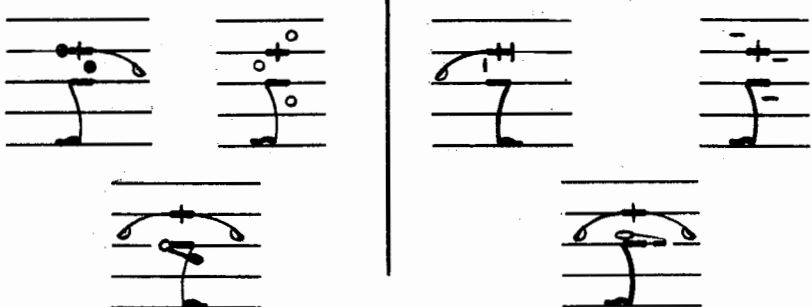
**I**

**II**

Head Center: +	Head Slanted: +
Head Left: -	Head Down: T
Head Right: T	Head Up: +

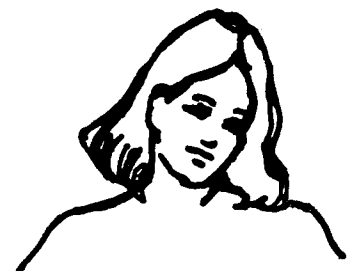
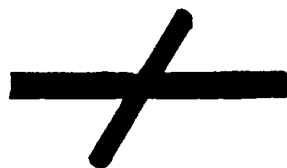
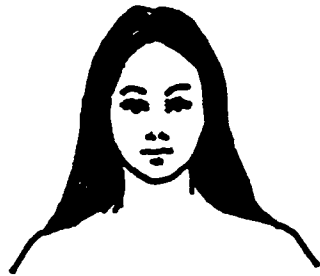


Twist:	Bend Forward:
Bend Side:	Bend Backward:

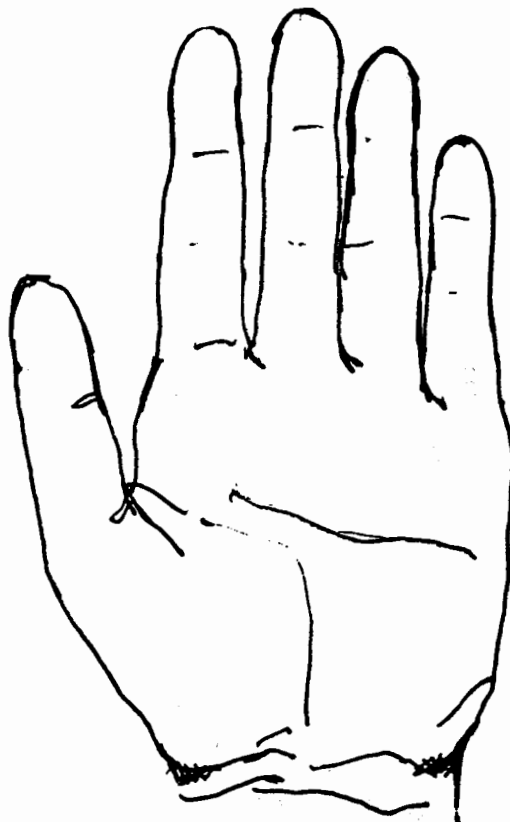
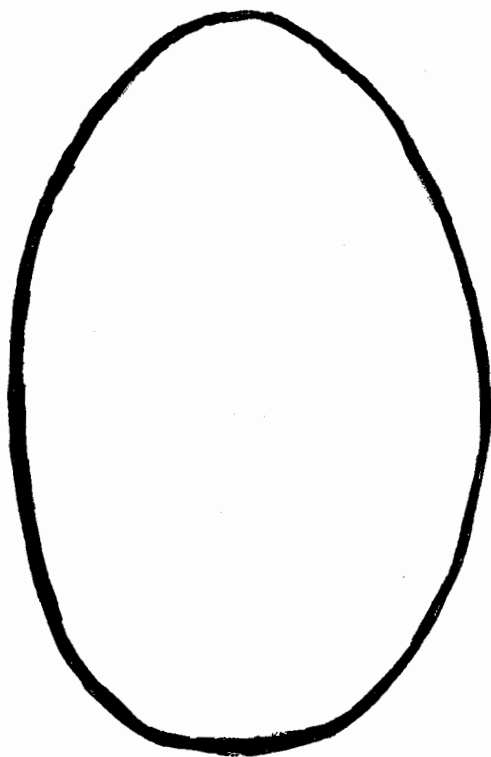
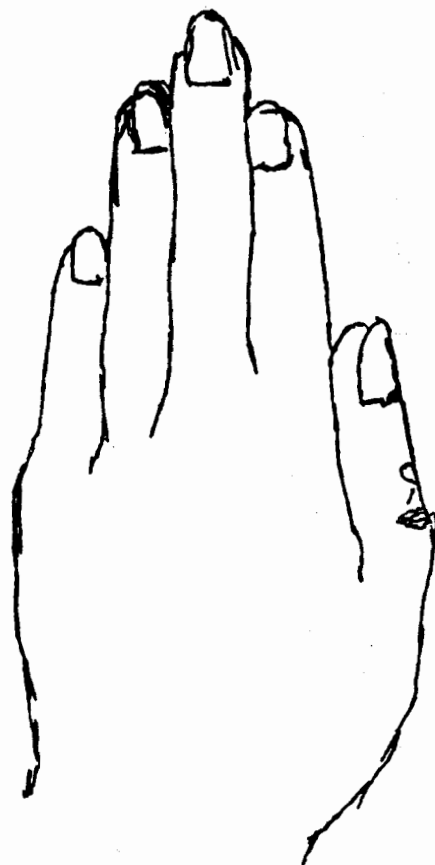
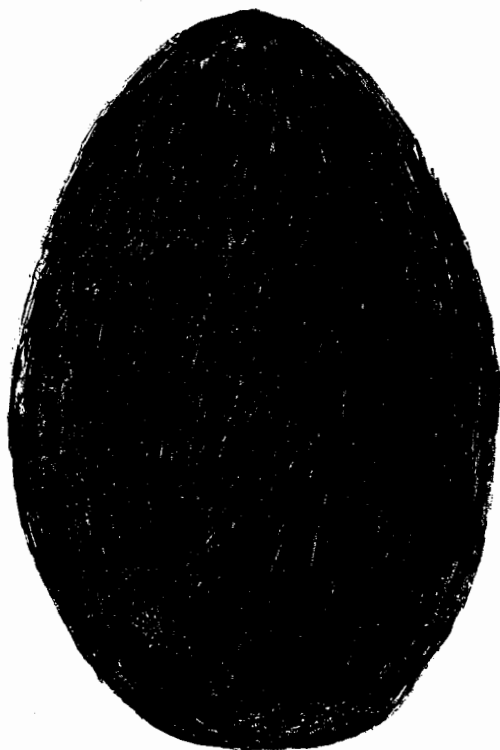


	TO AUDIENCE	TO BACK WALL
Straight Legs and Arms	●	
Relaxed Legs and Arms	○	-
Bent Legs and Arms	⊙	+

# THE NECK

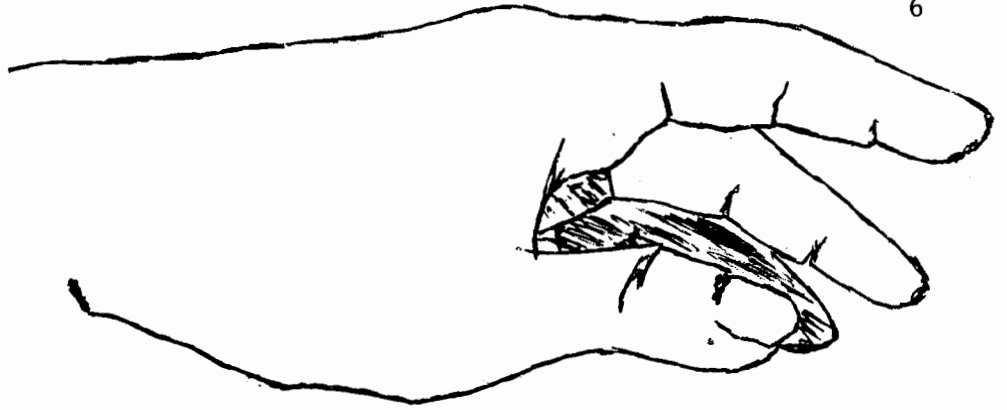


THE CLASSICAL BALLET HAND

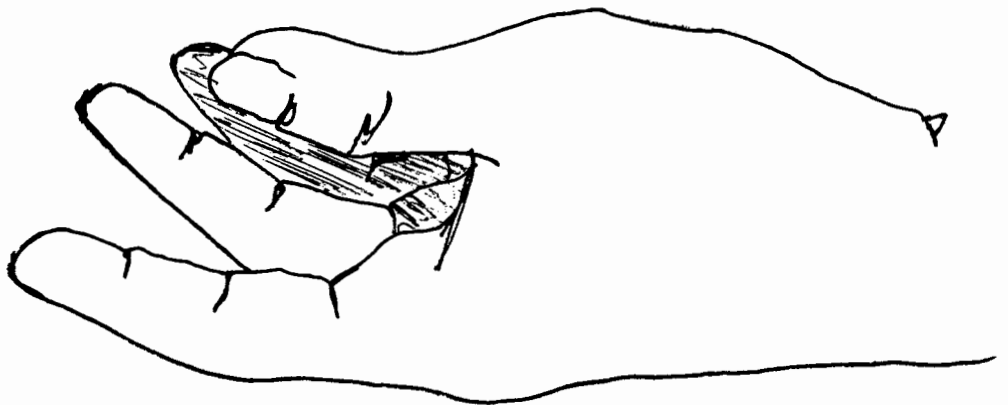
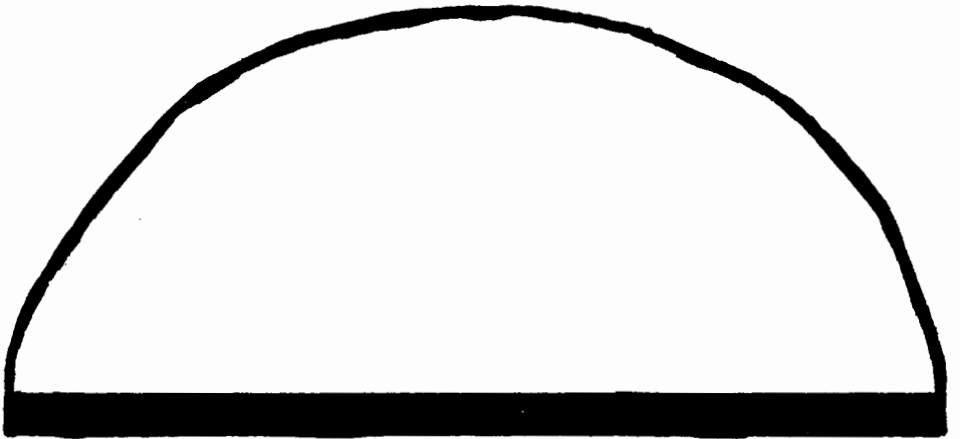




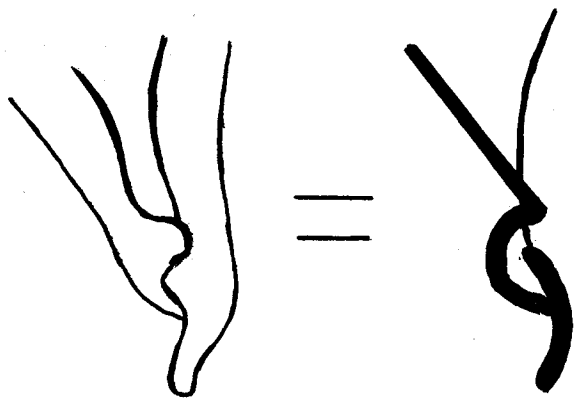
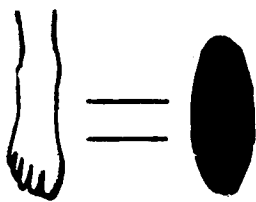
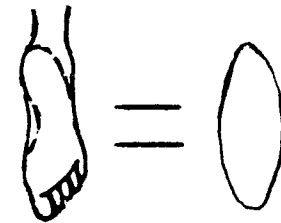
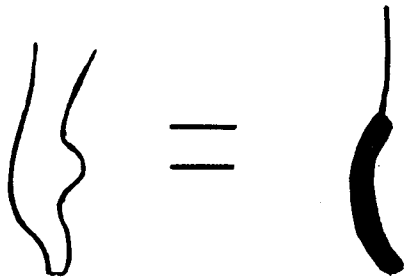
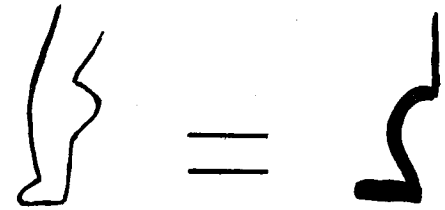
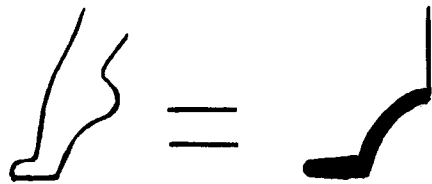
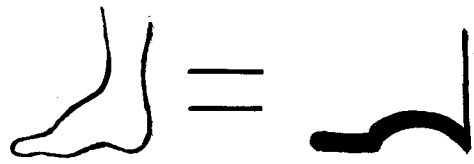
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THE  
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FEET



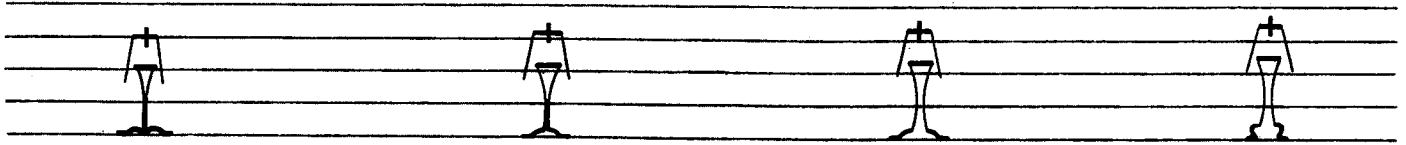
# LEVELS

Normal Level  
Standing Straight

Up 1/8th Space  
Raise Of Heels

Up 1/4th Space  
Raise Of Heels

Up 1/2 Space  
Highest Raise  
Of Heels

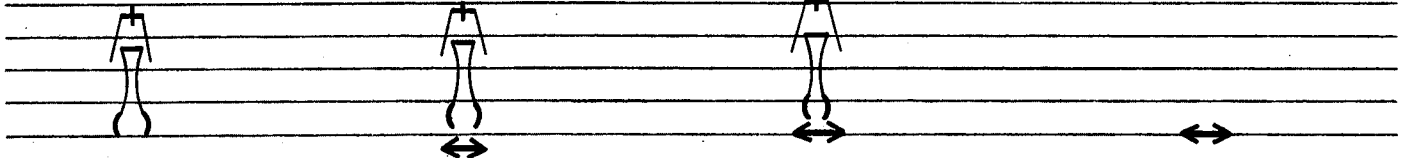


Up 3/4 Space  
On Tip Of Toes

Up 7/8th Space  
Small Jump

Up 1 Whole Space  
Large Jump

Above 1 Whole Space  
Lifts, Acrobatics, Etc.



Jumping Arrow  
Under Foot Line

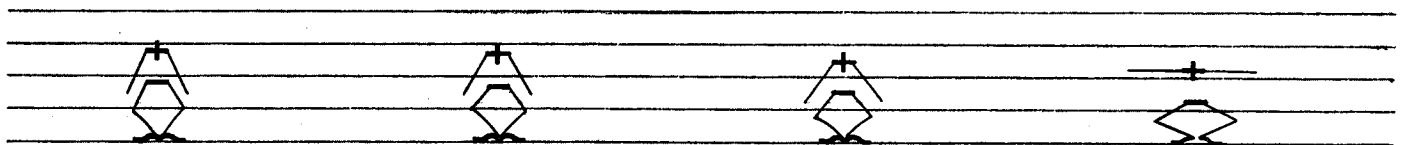
Jumping Arrow  
On Foot Line

Down 1/8th Space  
Bend Of Knees

Down 1/4th Space  
Bend Of Knees

Down 1/2 Space  
Lowest Bend Of  
Knees With Heels  
On The Ground

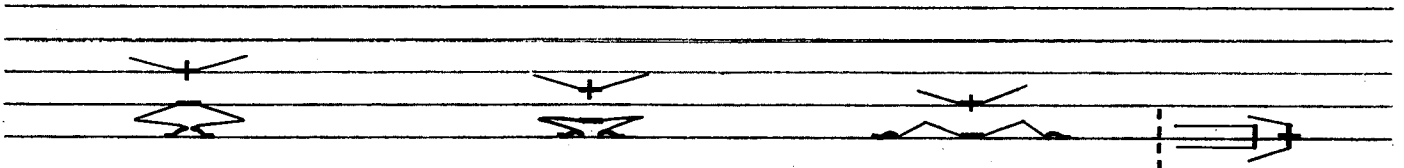
Down 3/4 Space  
Bend Of Knees  
Lifting Of Heels



Down 1 Whole Space  
Full Bend Of Knees  
Heels Off Ground

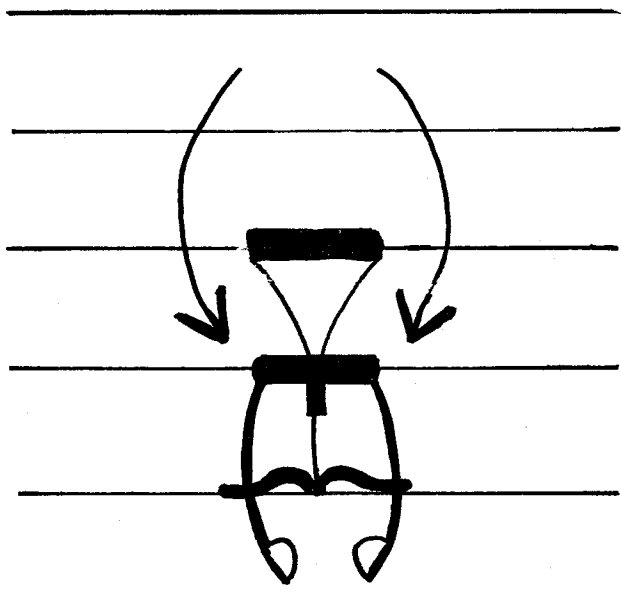
Down 1 and 1/2 Space  
Squatting

Down 2 Whole Spaces  
Sitting Or Lying  
On The Ground

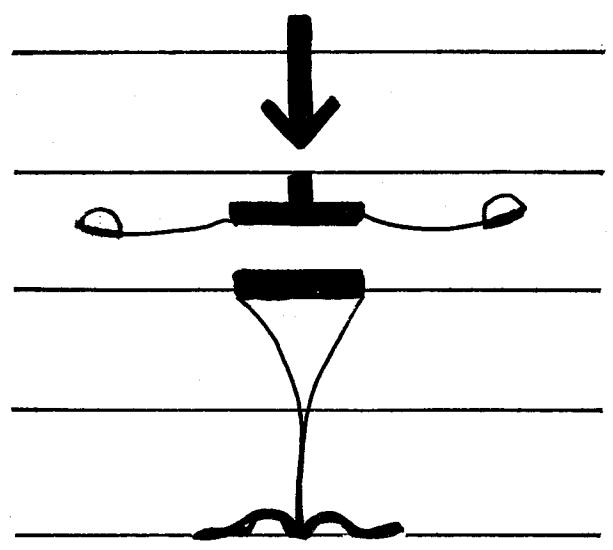




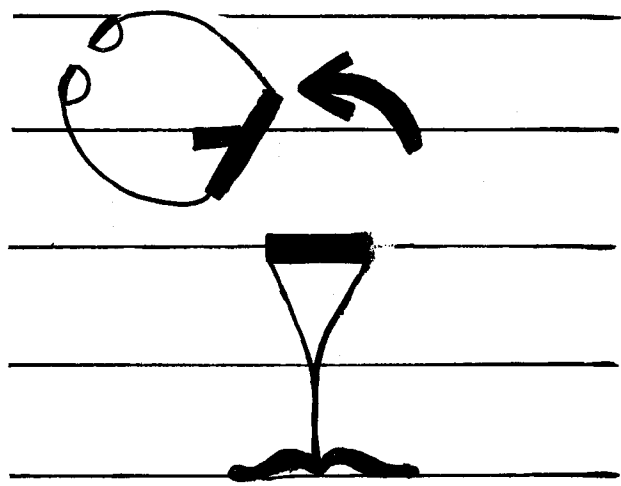
<sup>9</sup>  
BENDING FORWARD  
EN FACE



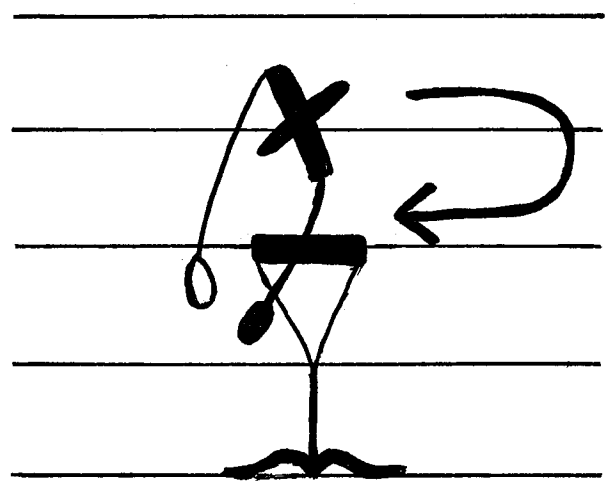
BENDING BACK  
EN FACE



BENDING SIDE  
EN FACE



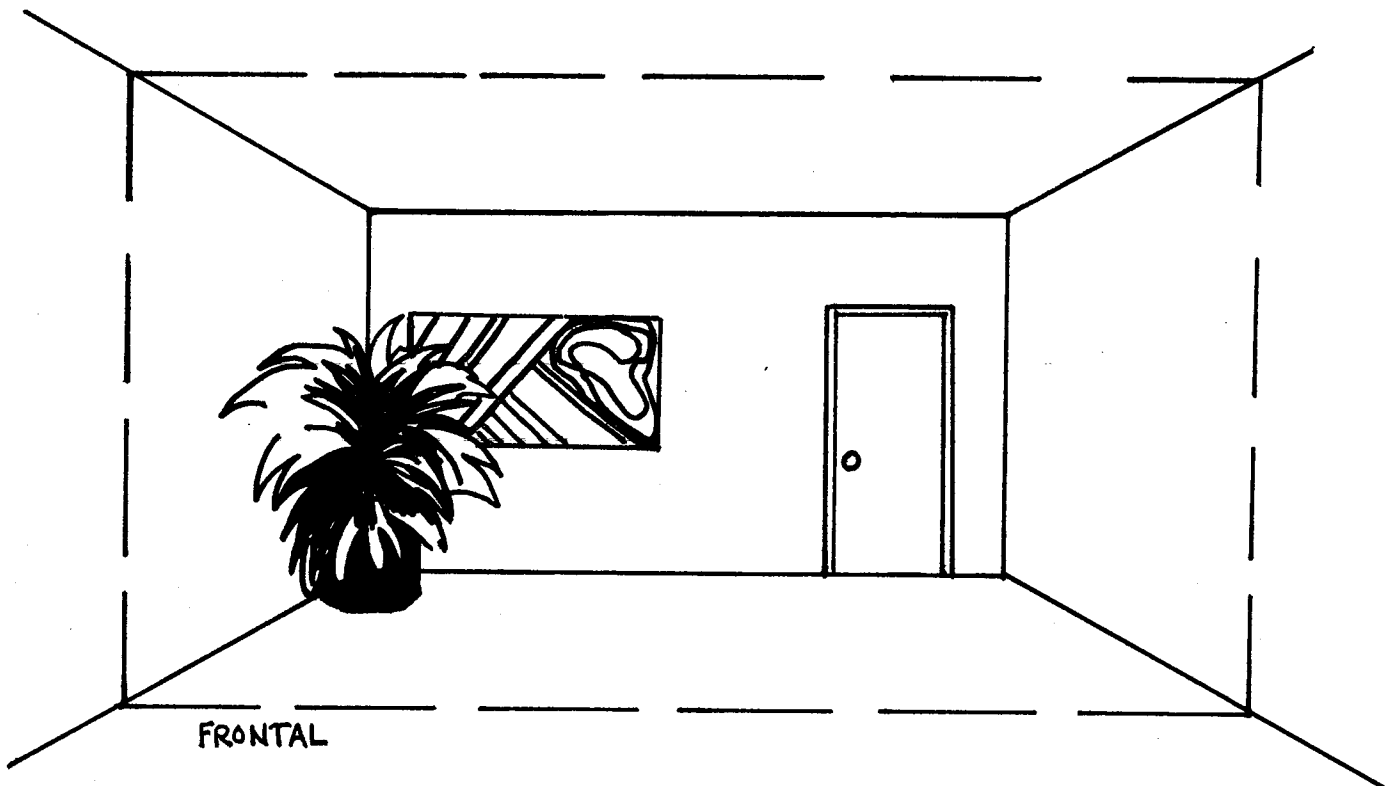
TWISTING



# THE PLANES OF THE ROOM

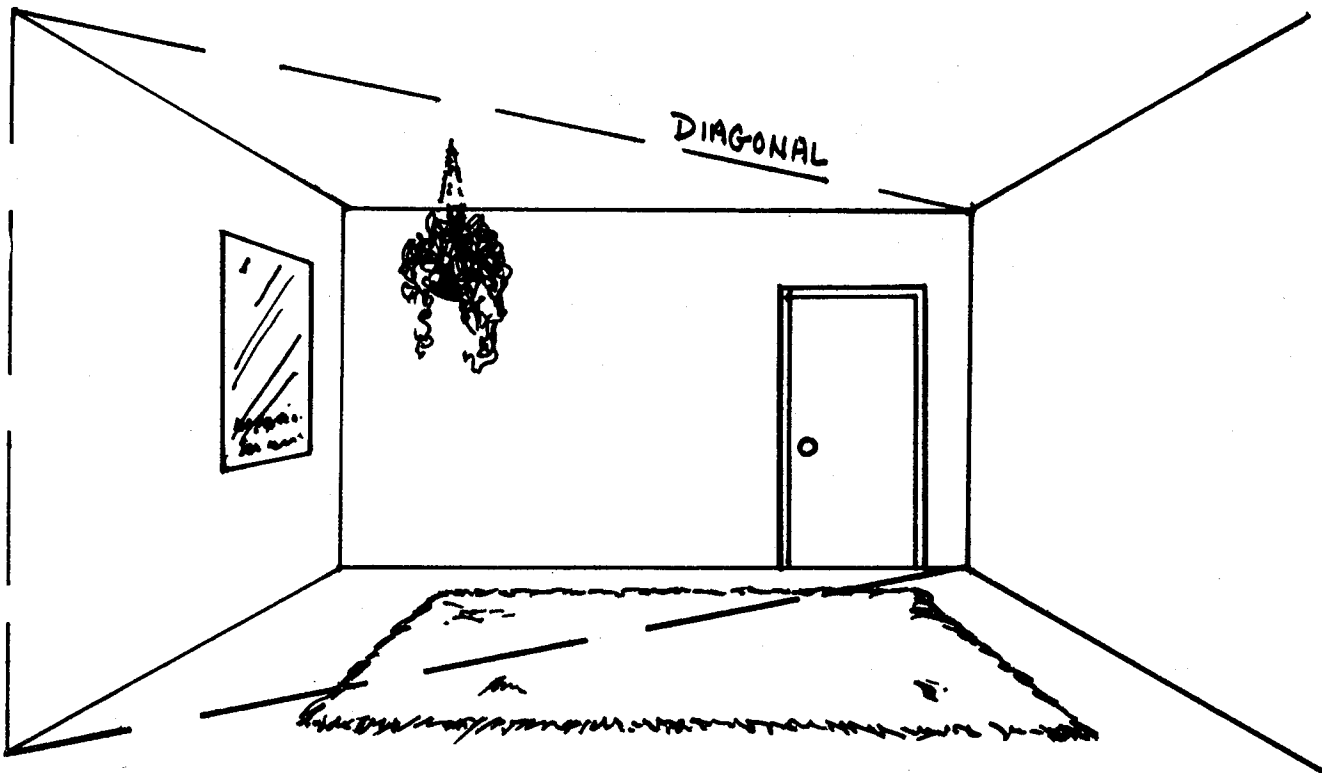
## THE FRONTAL PLANE

1. The Frontal Plane cuts the room from side wall to side wall, reaching from the ceiling to the floor.
2. All limbs are drawn-in, without dots or small lines, when projecting on the Frontal Plane.
3. Examples of limbs projecting on the Frontal Plane: A. All limbs projecting to the side wall. B. All limbs projecting straight up or straight down.



# THE DIAGONAL PLANE

1. The Diagonal Plane cuts the room from front corner to opposite back corner, reaching from the ceiling to the floor.
2. All limbs are drawn-in, without dots or small lines, when projecting on the Diagonal Plane. The limbs are slightly shortened (shorter than limbs projecting on the Frontal Plane).
3. Limbs projecting to the front corner are at times darkened. Limbs projecting to the back corner are not darkened.
4. Examples of limbs projecting on the Diagonal Plane: A. All limbs projecting to the front corner of the room. B. All limbs projecting to the back corner of the room.



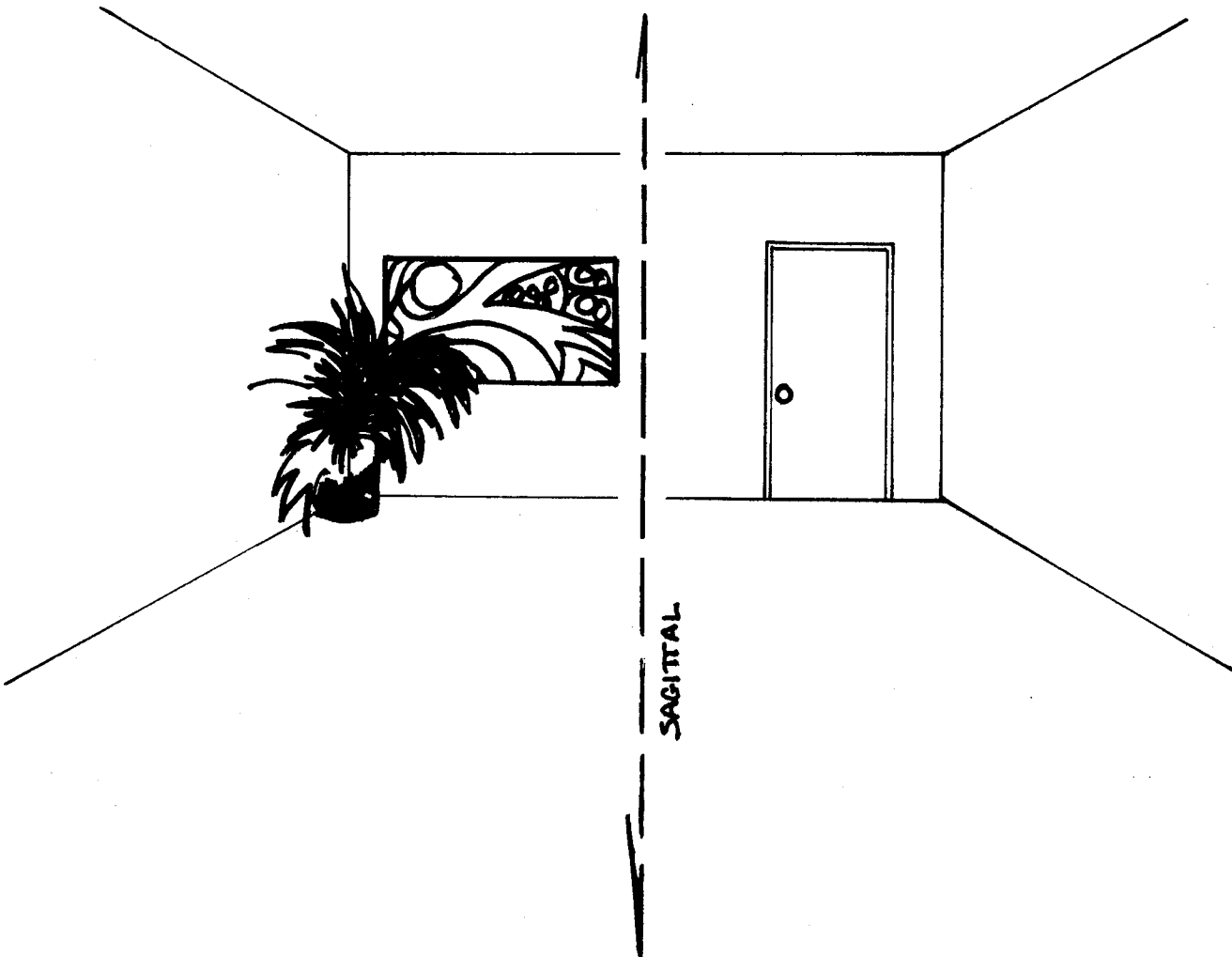
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4. Examples of limbs projecting on the Diagonal Plane: A. All limbs projecting to the front corner of the room. B. All limbs projecting to the back corner of the room.

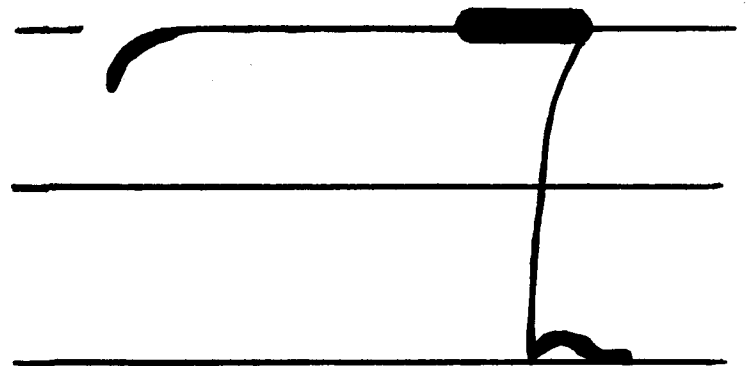
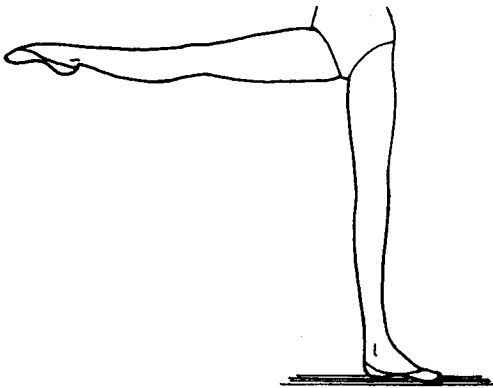
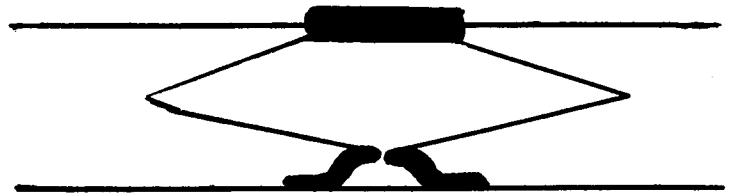
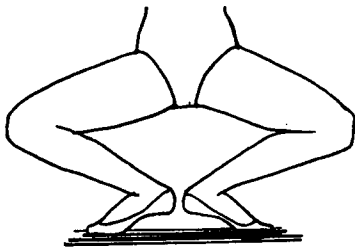
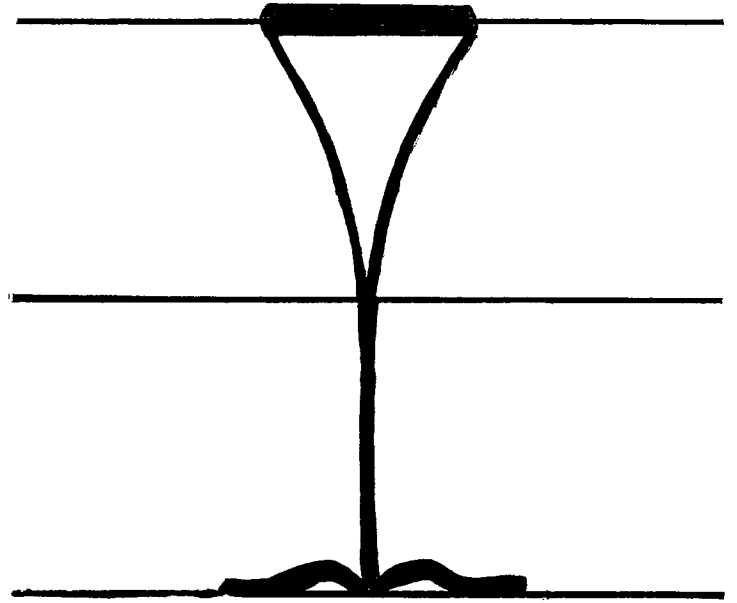
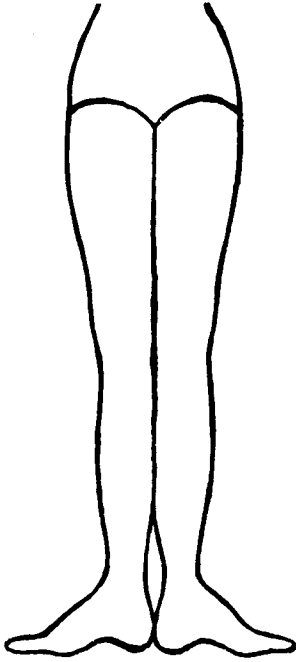


# THE SAGITTAL PLANE

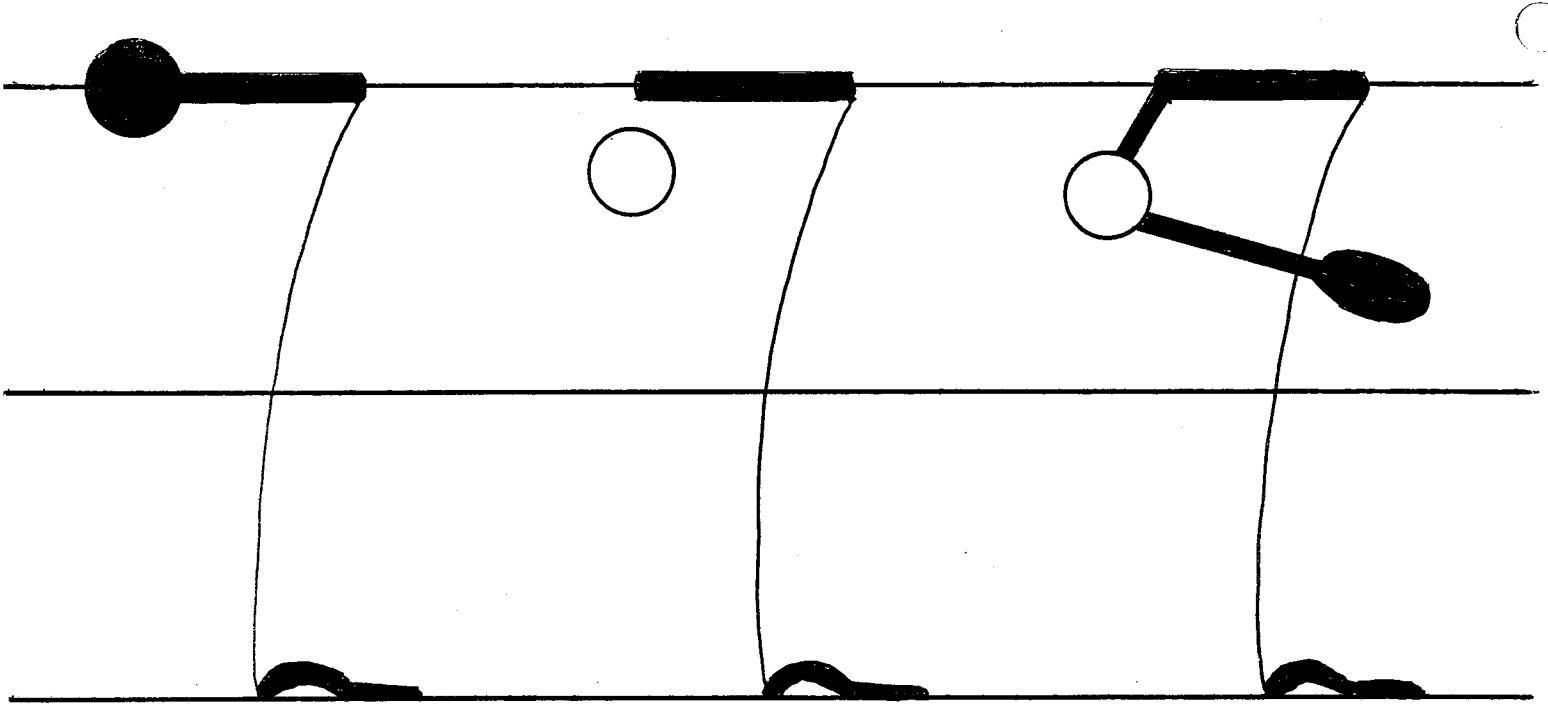
1. The Sagittal Plane cuts the room from front wall to back wall, reaching from the ceiling to the floor.
2. It is difficult to draw limbs projecting on the Sagittal Plane. Dots and small lines are therefore used to represent limbs projecting on the Sagittal Plane.
3. Limbs projecting to the front wall use dots. Limbs projecting to the back wall use small lines.
4. Examples of limbs projecting on the Sagittal Plane: A. All limbs projecting to the front wall. B. All limbs projecting to the back wall.



# THE LEGS



# THE LEGS

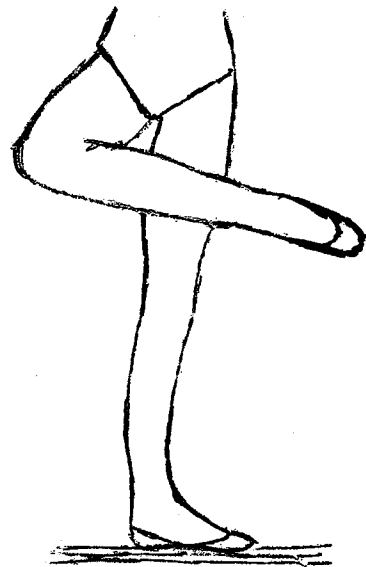
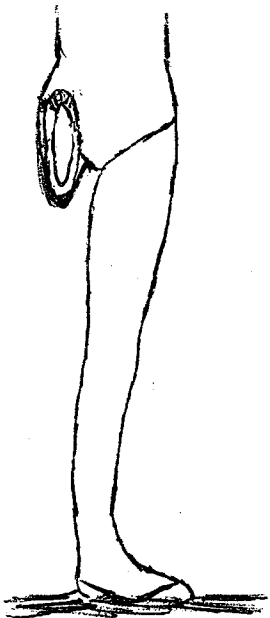


LEGS TO FRONT WALL ON SAGITTAL PLANE OF ROOM

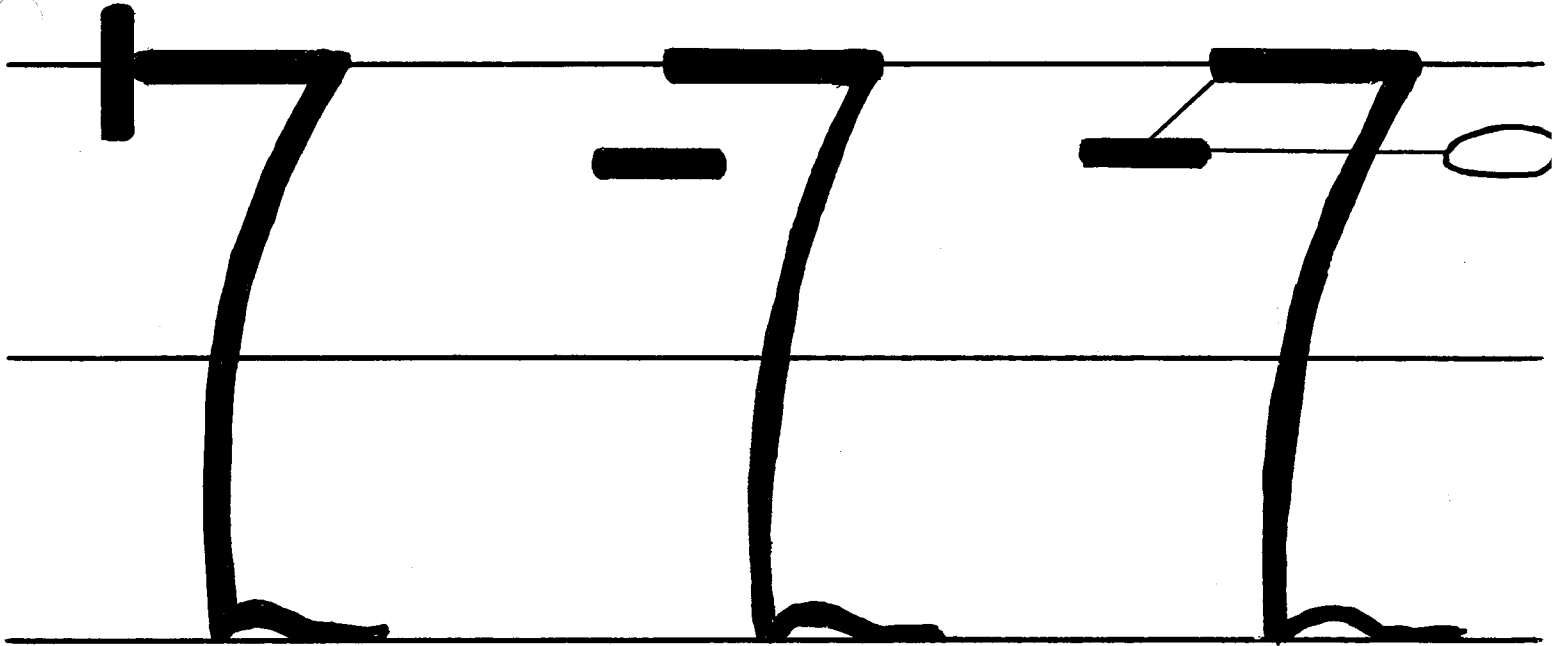
*Leg Straight  
On Sagittal Plane*

*Leg Relaxed  
On Sagittal Plane*

*Leg Bent  
On Sagittal Plane*

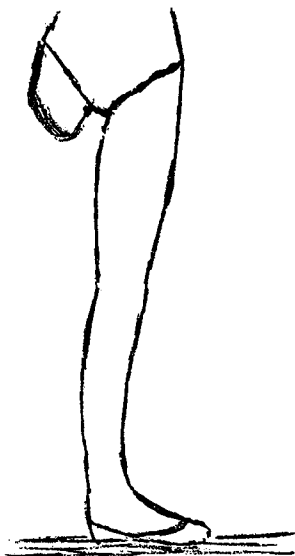


# THE LEGS

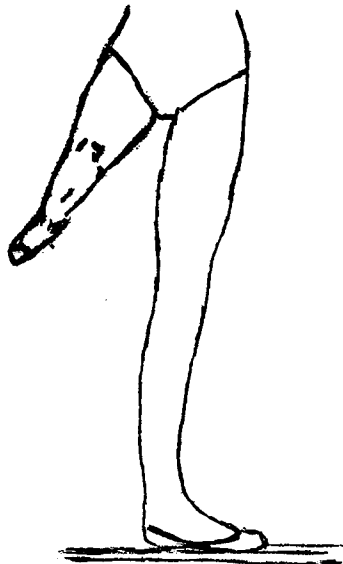


## LEGS TO BACK WALL ON SAGITTAL PLANE OF ROOM

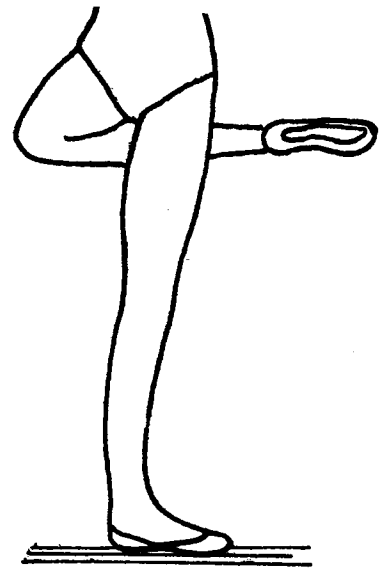
*Leg Straight  
On Sagittal Plane*



*Leg Relaxed  
On Sagittal Plane*



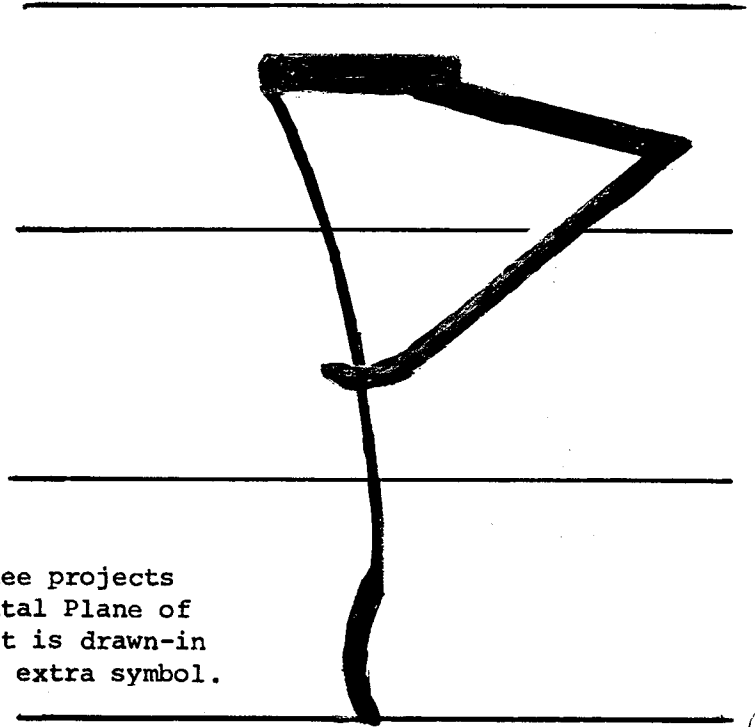
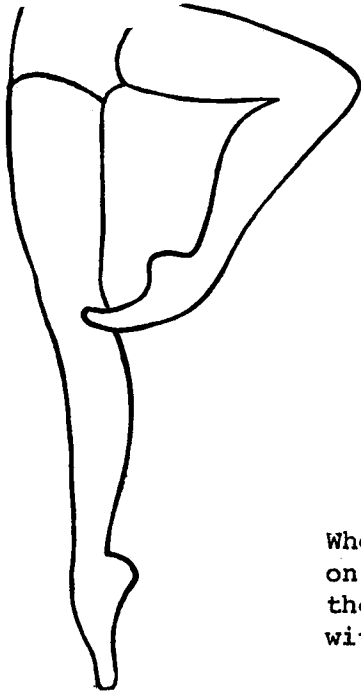
*Leg Bent  
On Sagittal Plane*





# THE LEGS

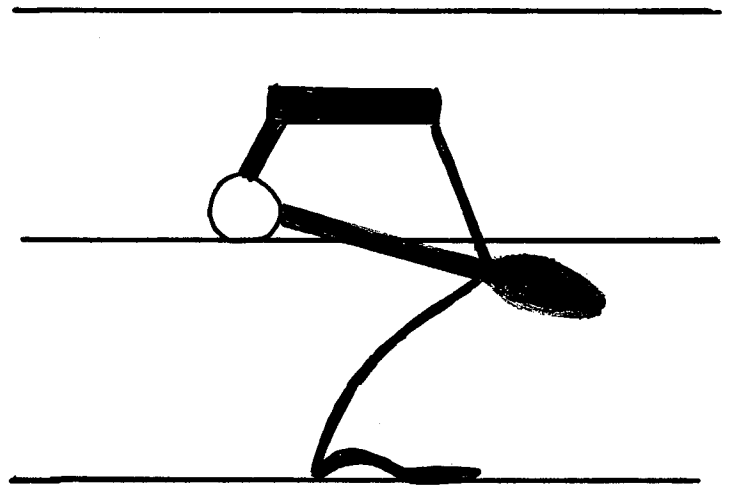
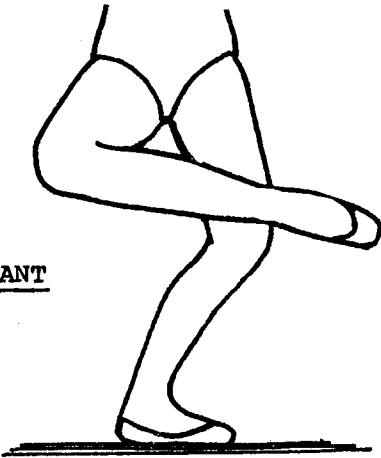
PASSE DEVANT



When the knee projects on the Frontal Plane of the room, it is drawn-in without any extra symbol.

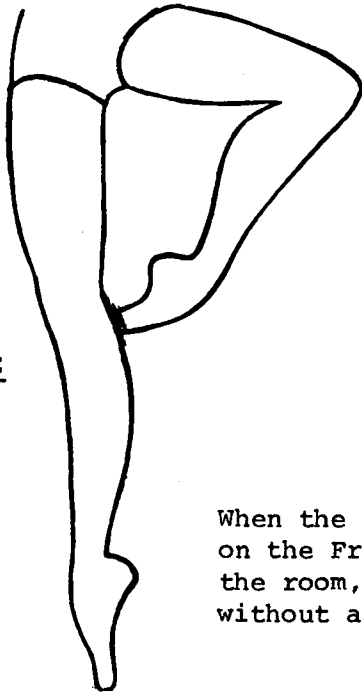
When the knee projects on the Sagittal Plane of the room, to the front wall, it is drawn-in with a hollow dot to show the third dimension.

ATTITUDE DEVANT

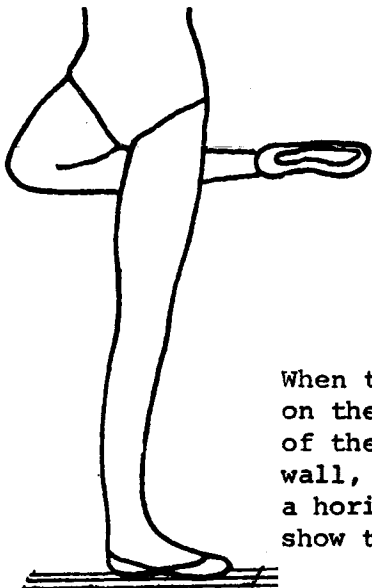
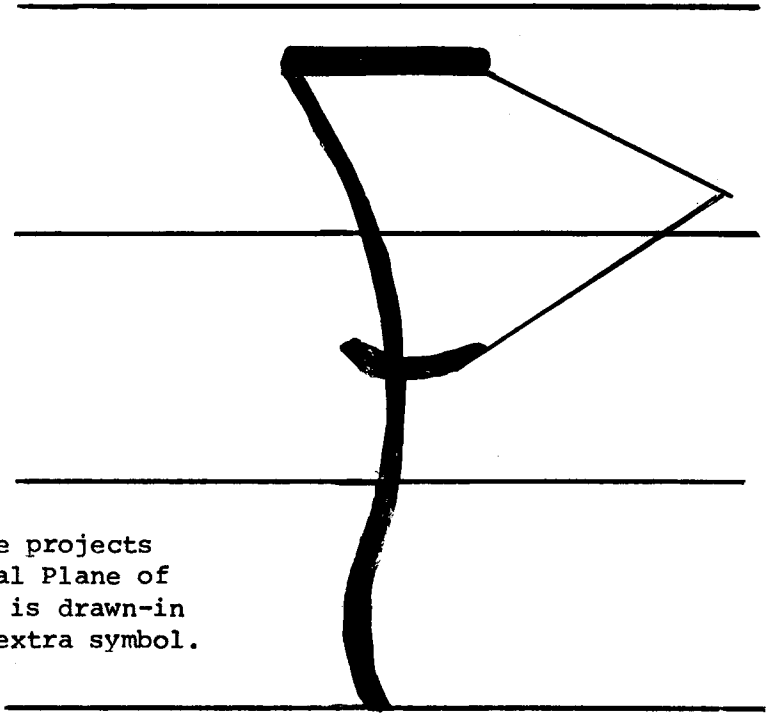


# THE LEGS

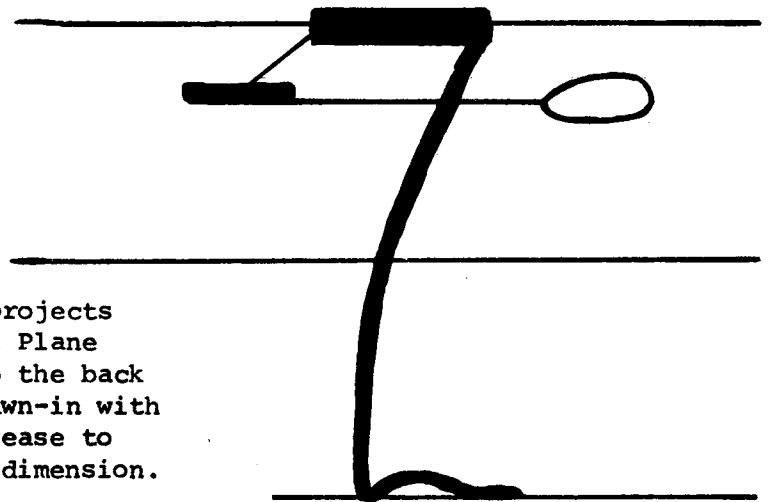
PASSÉ DERRIÈRE



When the knee projects on the Frontal Plane of the room, it is drawn-in without any extra symbol.

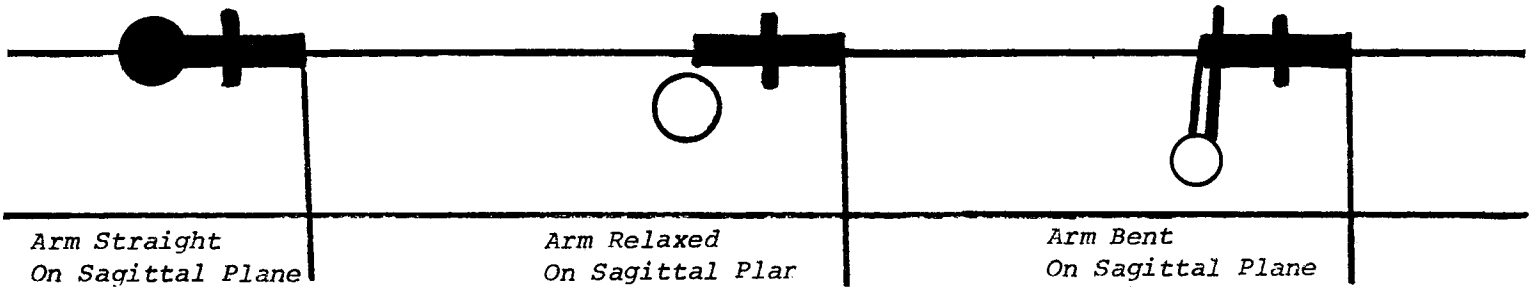


When the knee projects on the Sagittal Plane of the room, to the back wall, it is drawn-in with a horizontal crease to show the third dimension.

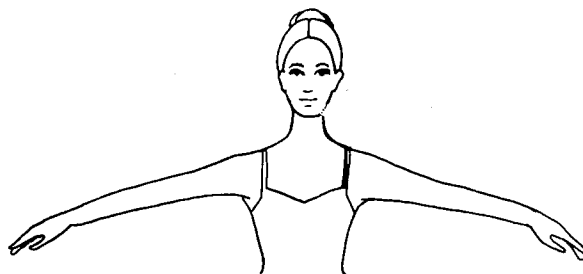
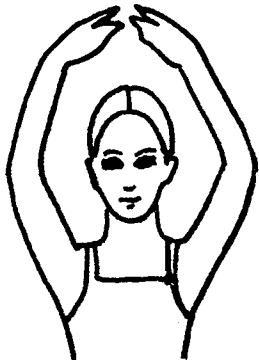
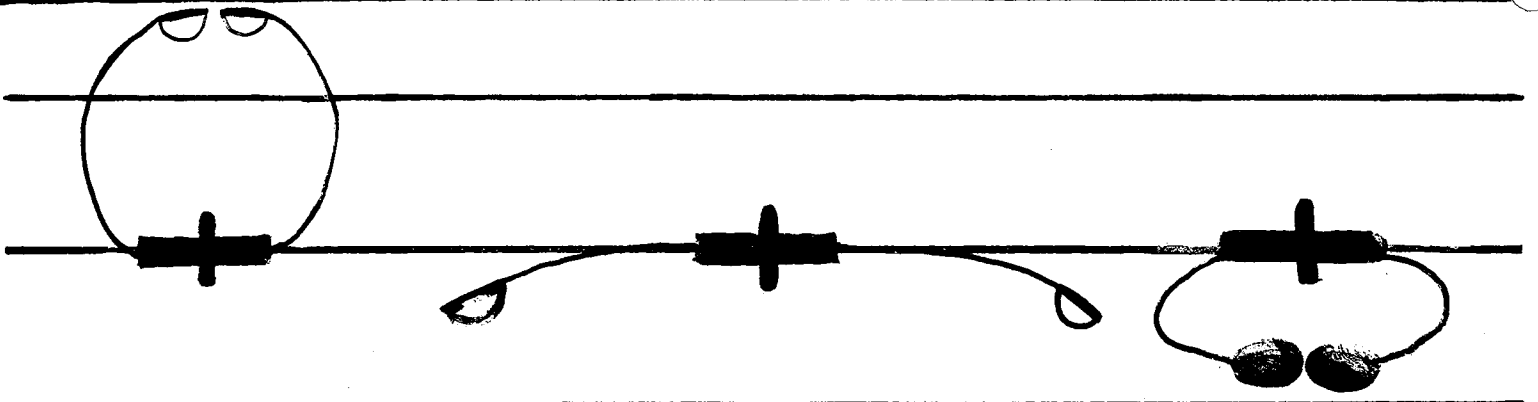


ATTITUDE DERRIÈRE

# THE ARMS

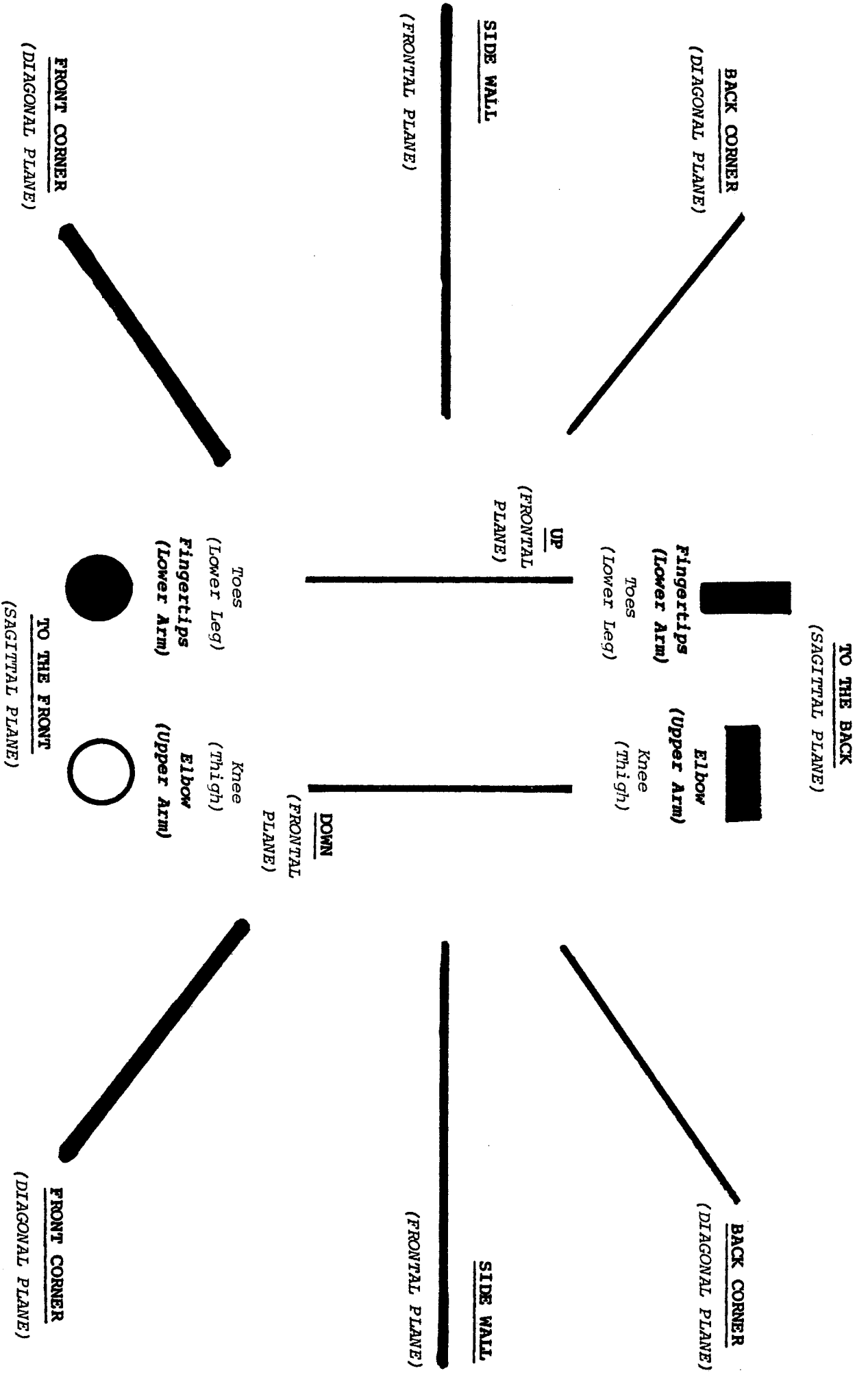


*Arms projecting on the Sagittal Plane.*

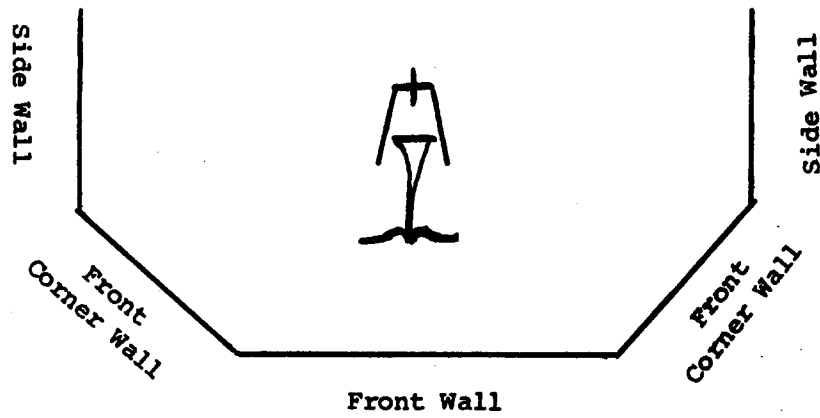


*Arms projecting on the Frontal and Diagonal Planes.*

# LIMB DIRECTIONS



# FIVE-WALLED STAGE

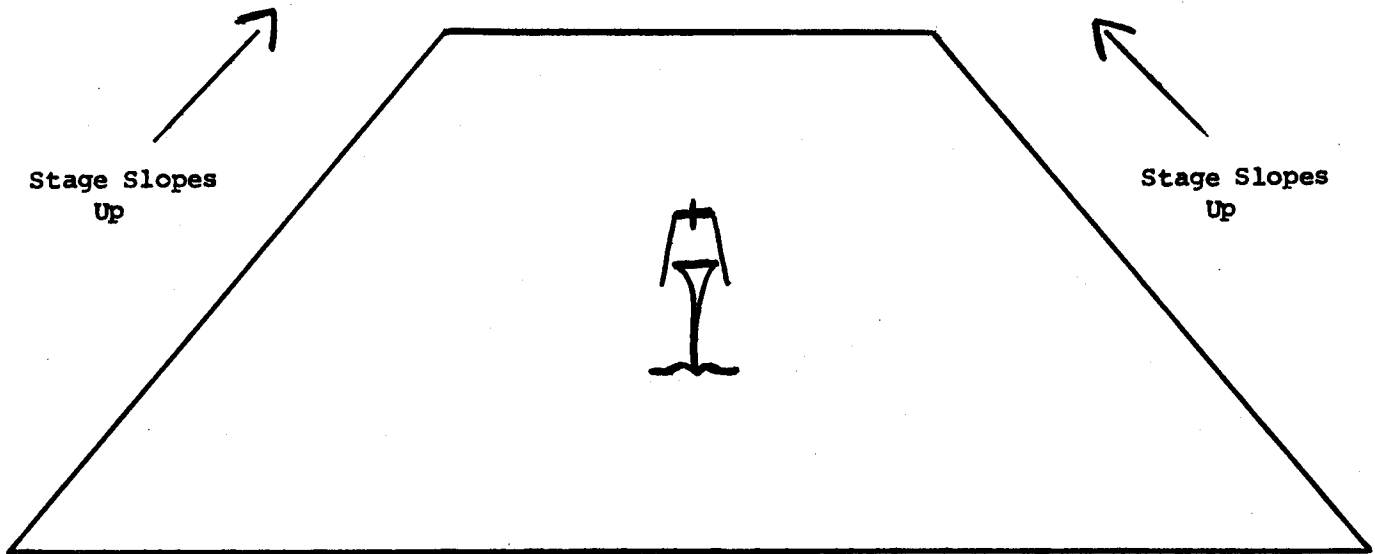


The Reader

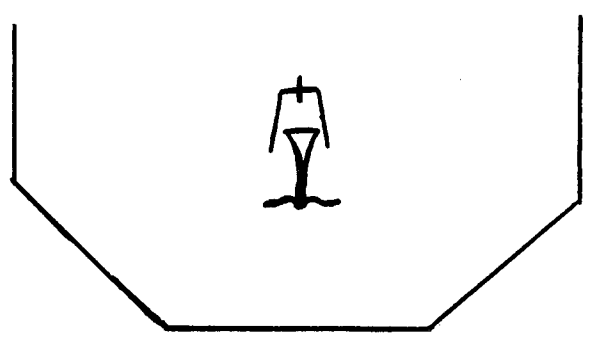
The Audience

---

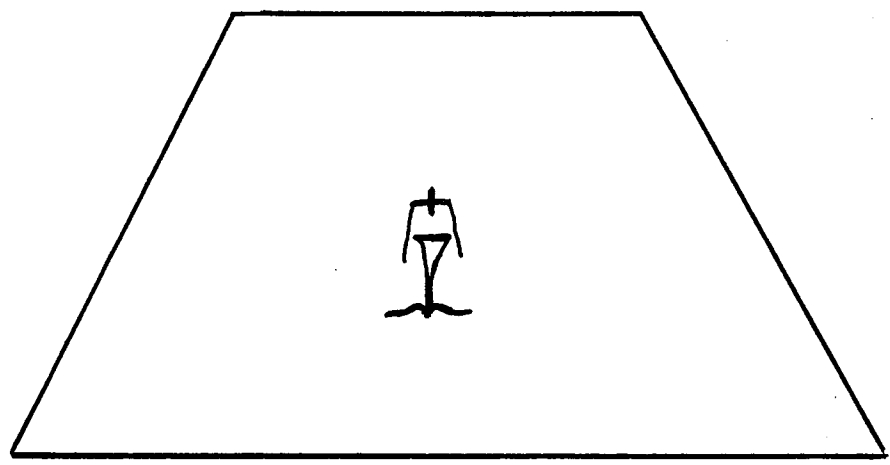
# RAKED STAGE



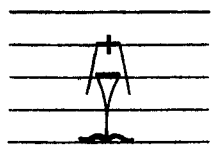
# FACING THE FRONT WALL.....



The hips and shoulders are always parallel with the wall the figure faces. When facing the front wall, the hips and shoulders are horizontal.

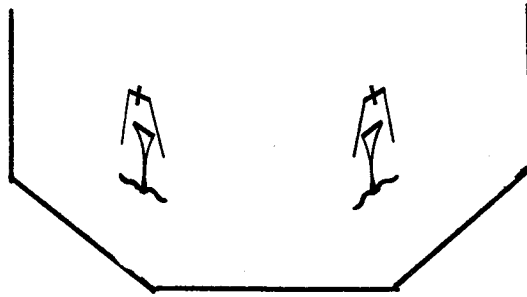


The figure stands on the raked stage. Both hips and shoulders can be clearly seen by the audience.

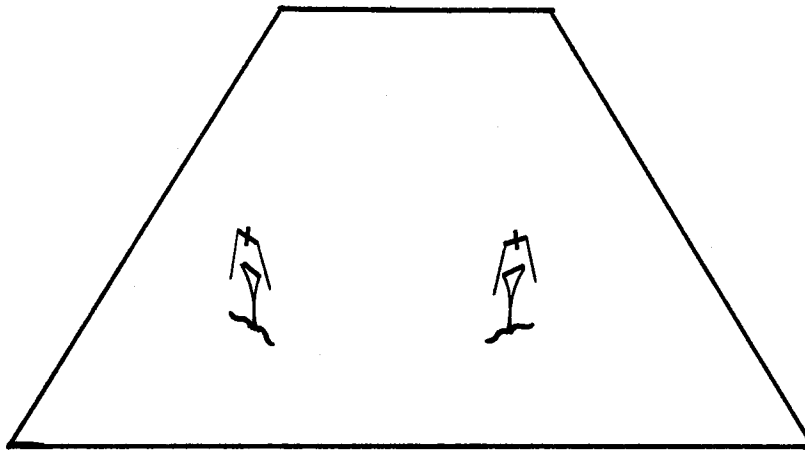


Facing The Front Wall Written On The Five-Lined Staff

# FACING THE FRONT CORNERS



The hips and shoulders are always parallel with the wall the figure faces. When facing the front corner walls, the hips and shoulders slant.



The figure stands on the raked stage. The hip and shoulder closest to the reader (audience) slants down on the raked stage. The foot closest to the reader slants down on the stage. The foot furthest from the reader slants up on the raked stage.



Facing The Front Corner

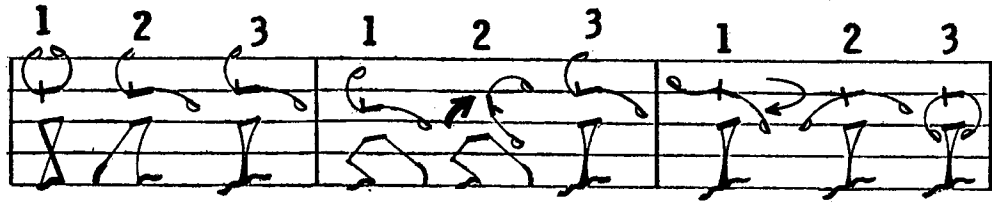
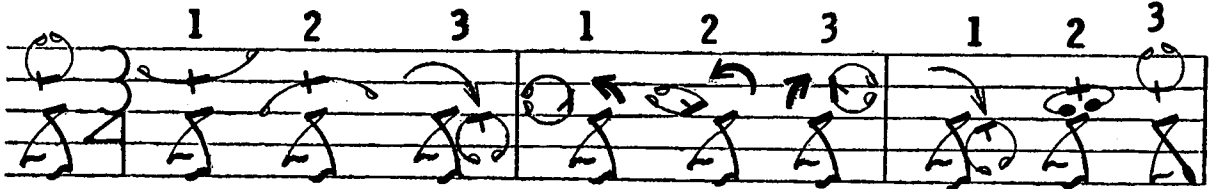


Facing The Front Corner

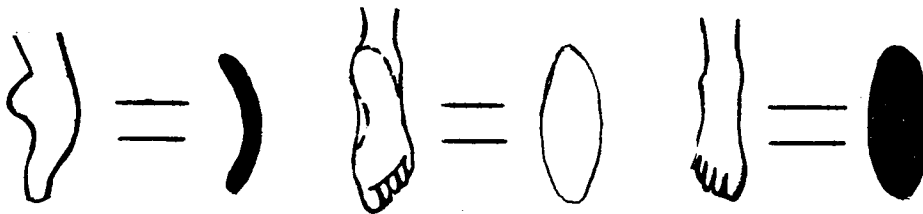
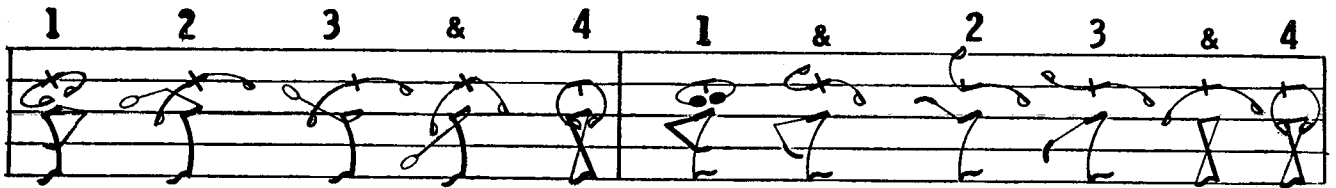
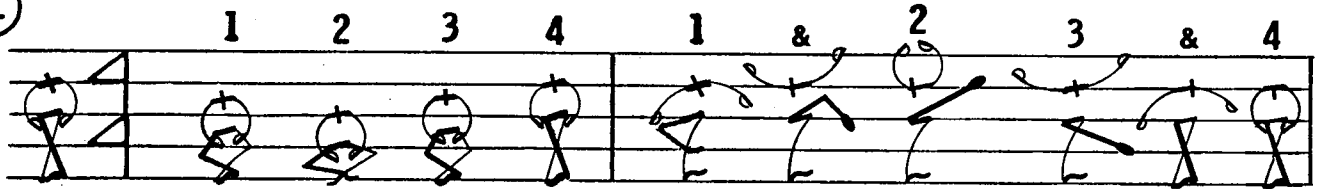


SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson Two

①



②

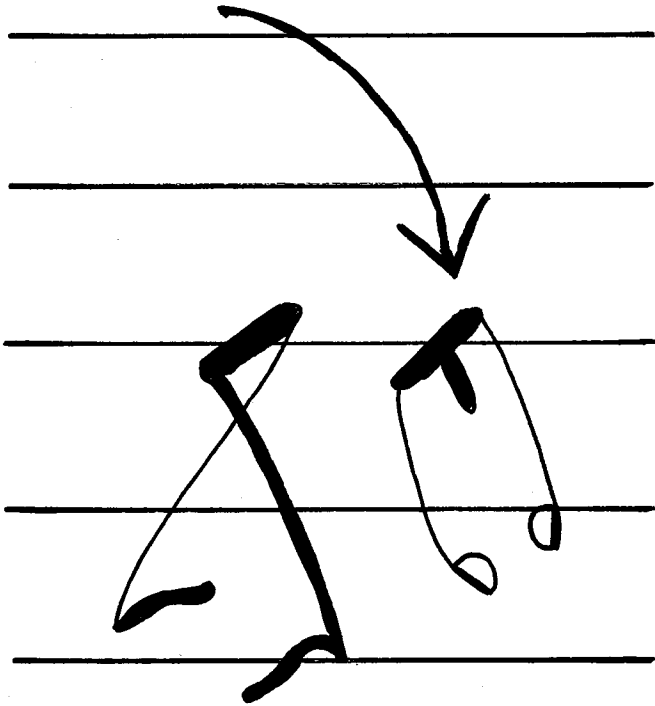


To The Side  
 Limbs Equal  
 Thickness

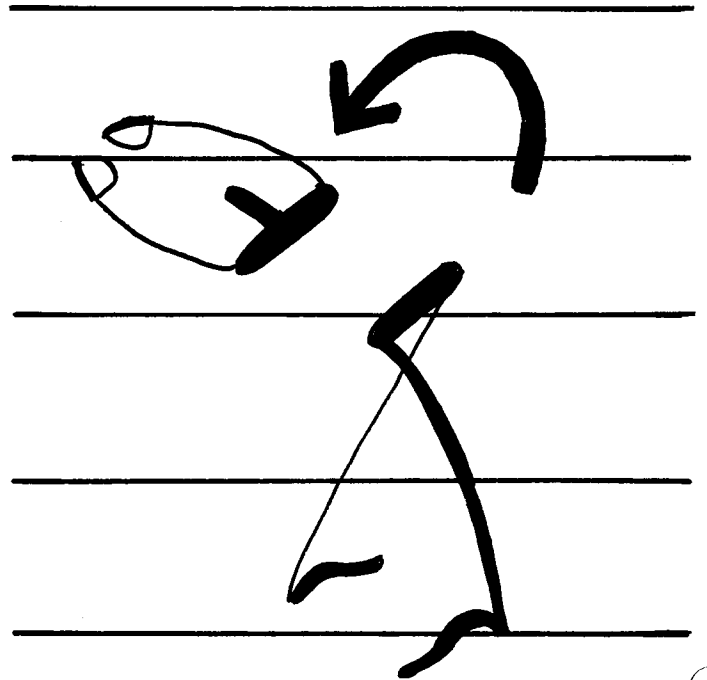
Front/Back=  
 Front Limb  
 Darkened



# BENDING FORWARD FACING CORNER



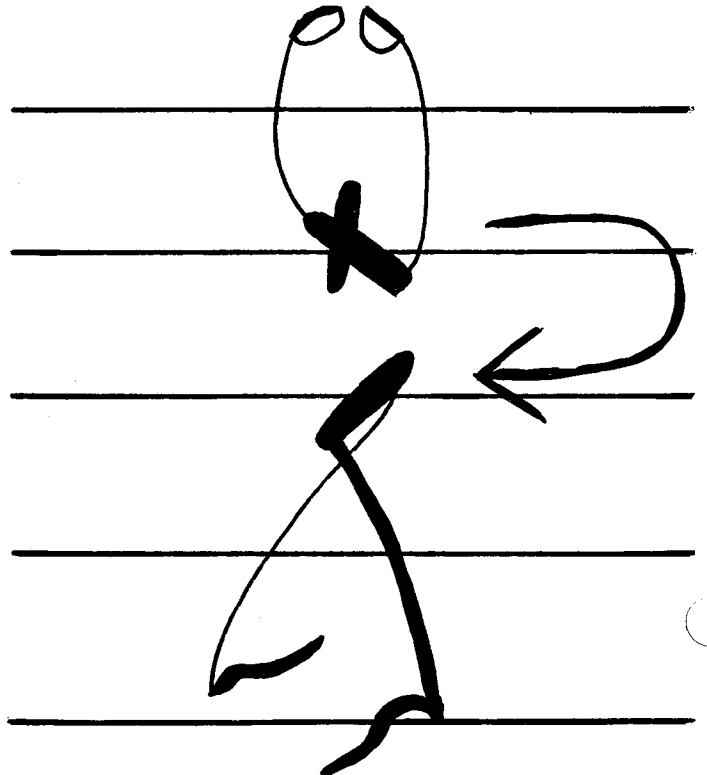
# BENDING BACK FACING CORNER



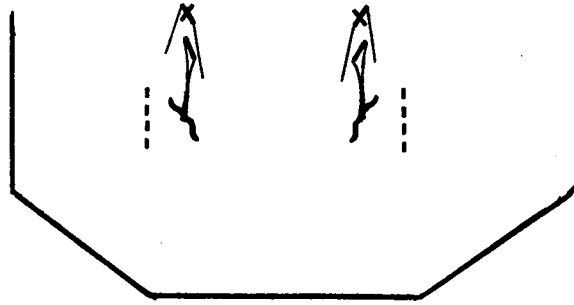
# BENDING SIDE FACING CORNER



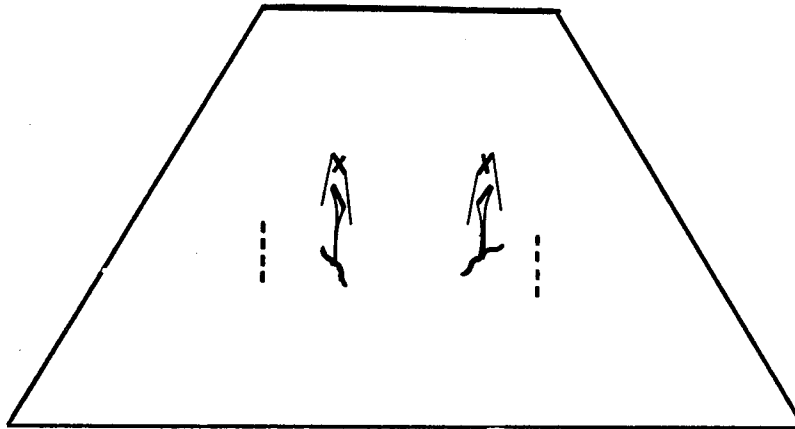
# TWISTING FACING CORNER



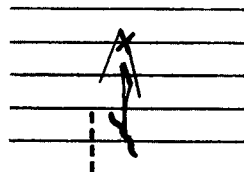
# FACING THE SIDE WALLS



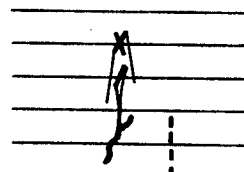
The hips and shoulders are always parallel with the wall the figure faces. When facing the side walls, the hips and shoulders slant at an extreme angle. They are not written totally vertical, but are opened slightly to the audience so that all parts of the body can be seen. A dotted line placed in front of the figure represents the side wall the figure faces. The dotted line states "This figure faces the side wall squarely, no matter how much the hips and shoulders are opened to the audience to show all parts of the body".



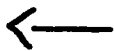
The figure stands on the raked stage. The hip and shoulder closest to the reader (audience) slants down on the raked stage. The foot closest to the reader slants down on the stage. The foot furthest from the reader slants up on the raked stage.



Facing The Side Wall



Facing The Side Wall



SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson Three

**I**

Exercise I consists of two rows of musical notation. The first row shows two measures of music, each divided into four numbered steps (1-4). The second row shows two measures of music, each divided into four numbered steps (1-4) with an ampersand (&) between steps 2 and 3.

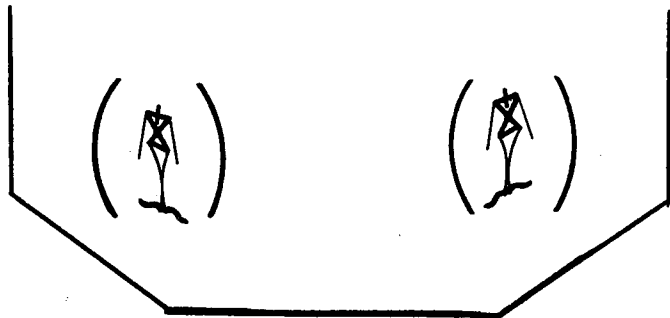
**II**

Exercise II consists of two rows of musical notation. The first row shows two measures of music, each divided into three numbered steps (1-3). The second row shows two measures of music, each divided into three numbered steps (1-3).

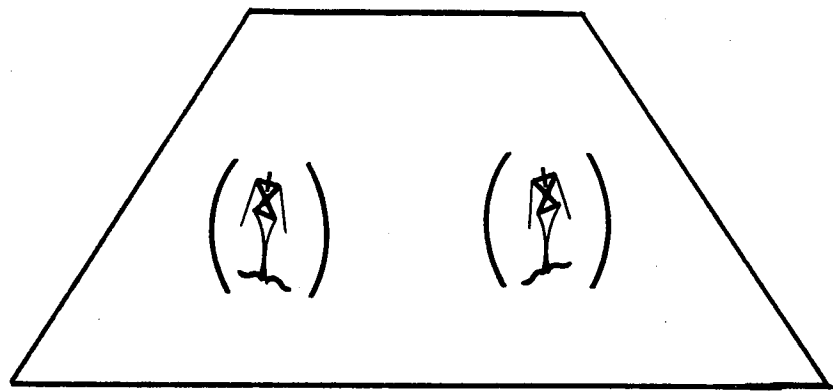
WHEN WRITING FIGURES FACING THE SIDE:

Rule One: Slant the figure in the extreme so that the hip and shoulder down on the page is closest to the audience. The figure stands on a raked (slanted) stage.  
 Rule Two: Write a dotted line in front of the figure. This dotted line represents the side wall the figure faces. The dotted line is always vertical with the page.

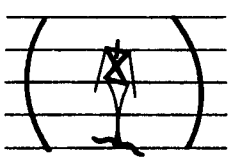
# FACING THE BACK CORNERS



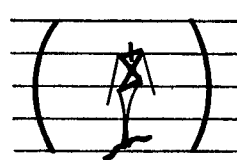
The Five-Walled Stage does not have back corner walls or a back wall. The hips and shoulders of the figure will therefore be relating to the existing five walls behind the figure. The hips and shoulders are now parallel with the front corner wall directly behind the figure. Suspenders are placed on the figure's torso whenever the figure shows its back to the reader (audience). The suspenders ("x") hold the figure's pants up! Parentheses are also written around a group of figures facing the back corners and back wall.



The figure stands on the raked stage. The hip and shoulder closest to the reader (audience) slants down on the raked stage. The foot closest to the reader slants down on the stage. The foot furthest from the reader slants up on the raked stage.



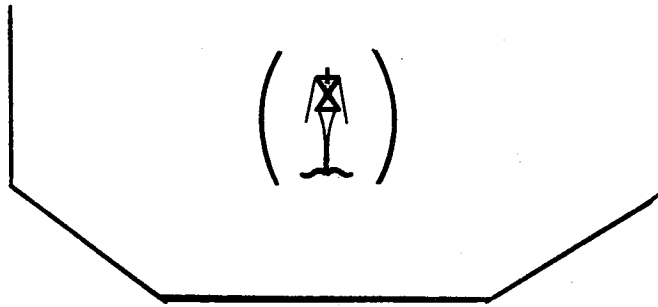
Facing The Back Corner



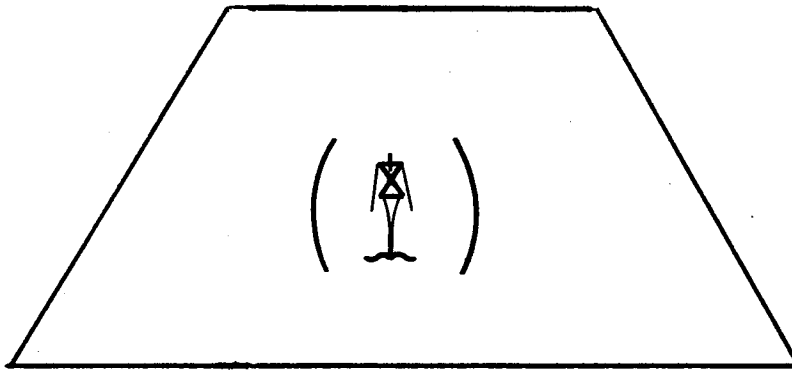
Facing The Back Corner



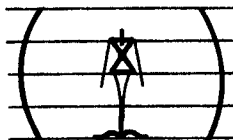
# FACING THE BACK WALL...



The Five-Walled Stage does not have back corner wall or a back wall. The hips and shoulders of the figure will therefore be relating to the existing five walls behind the figure. The hips and shoulders are now parallel with the front wall directly behind the figure. Suspenders are placed on the figure's torso whenever the figure shows its back to the reader (audience). Parentheses are also written around a group of figures facing the back corners and back wall.

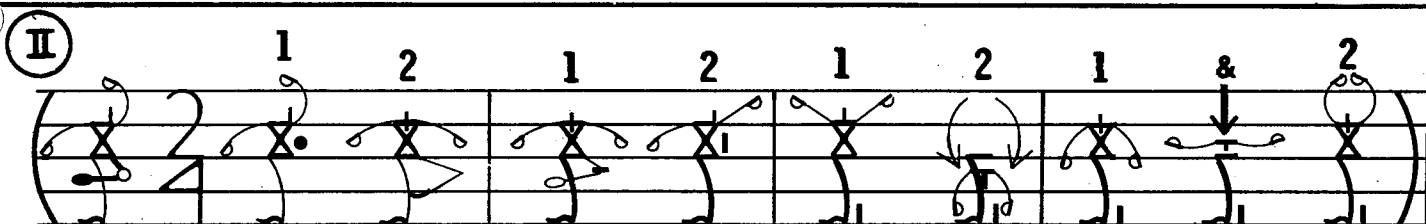
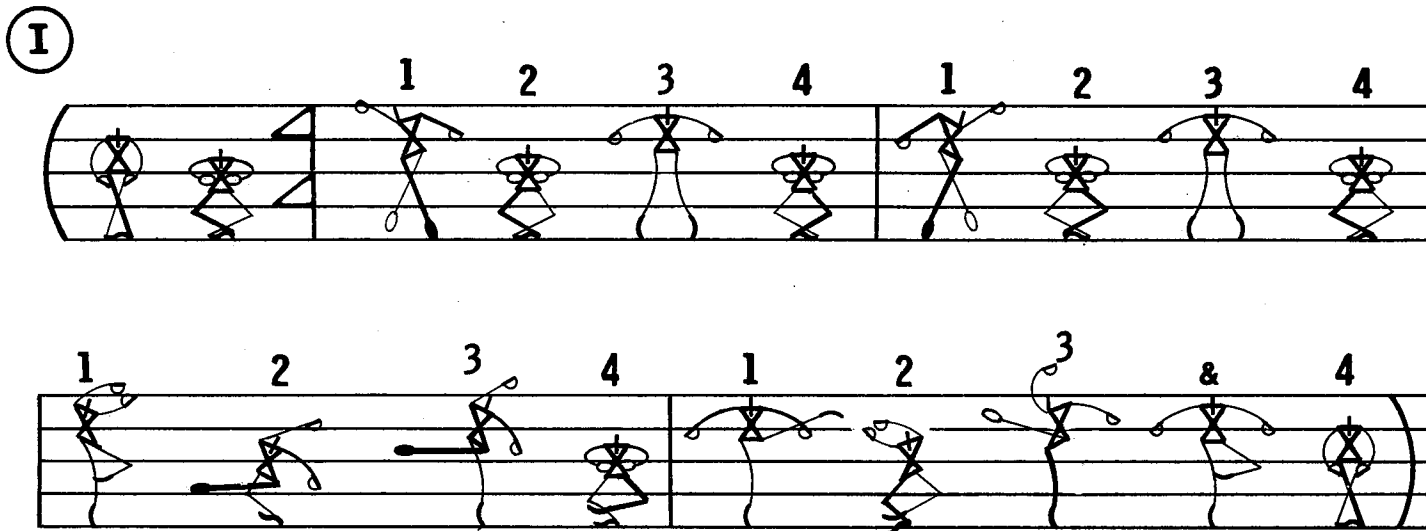


The figure stands on the raked stage. Both hips and shoulders can be clearly seen by the audience.



Facing The Back Wall Written On The Five-Lined Staff

SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson Four



WHEN WRITING FIGURES FACING THE BACK CORNERS OR BACK WALL:

Rule One: When the figure faces the back corners or back wall, an "x", a pair of suspenders, is placed on the torso, showing the back to the audience.

Rule Two: Parentheses are written around a group of stick figures with their backs to the audience. This is a double check or a warning for the reader that the figures have now turned to face the back corner or back wall.

Rule Three: The leg or arm behind the other leg or arm is now darkened-in. For a detailed explanation see pp. 31-32 .

TORSO ARROWS WHEN FACING THE SIDE WALL, BACK CORNERS AND BACK WALL:

Facing Side Wall: When facing the side wall, bending or twisting, the figure uses the same Torso Arrows as are used for figures facing the front corners (see page 25).

Facing Back Corners: When facing the back corners, bending or twisting, the figure uses the same Torso Arrows as are used for figures facing the front corners (page 25).

Facing Back Wall: When facing the back wall, bending or twisting, the figure uses the same Torso Arrows as are used for figures facing en face (see page 9).

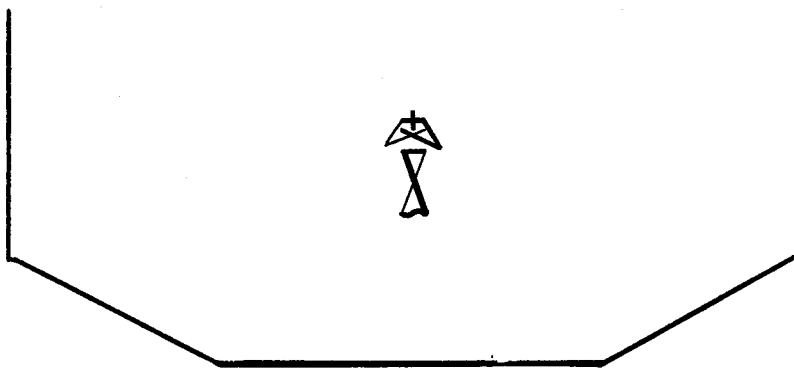
# DARKENING OF LIMBS

The limbs of the stick figure are darkened-in at special times. The rules on when to darken a limb are as follows:

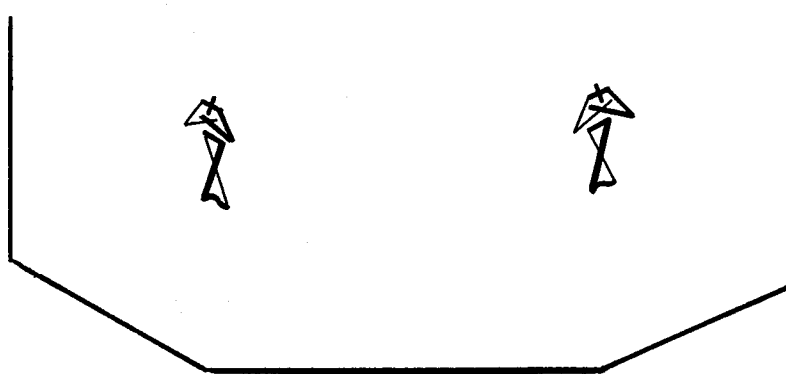
The stick figure stands on the five-walled stage. The limbs relate to the five walls of the stage.

The stick figure's hips are parallel with one of the walls of the five-walled stage. The limb of the figure is darkened-in when it is the closest limb to the wall parallel with the stick figure's hips.

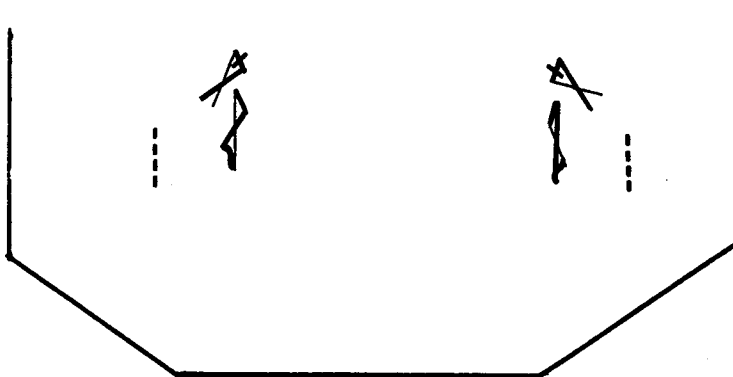
When facing the front wall of the five-walled stage, the stick figure's hips are parallel with the front wall. The limb that is closest to the front wall is darkened-in.



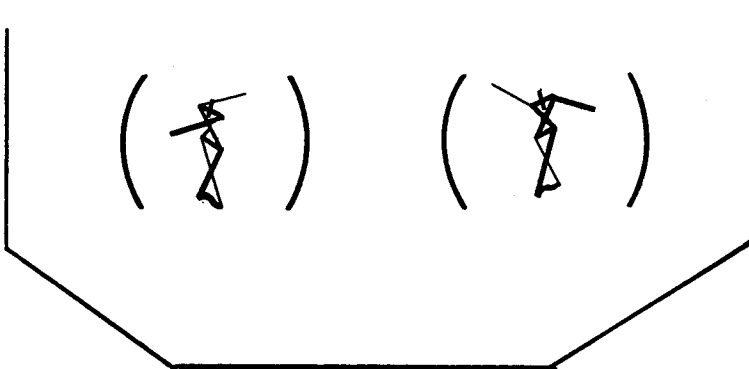
When facing the front corner wall of the five-walled stage, the stick figure's hips are parallel with the front corner wall. The limb that is closest to the front corner wall is darkened-in.



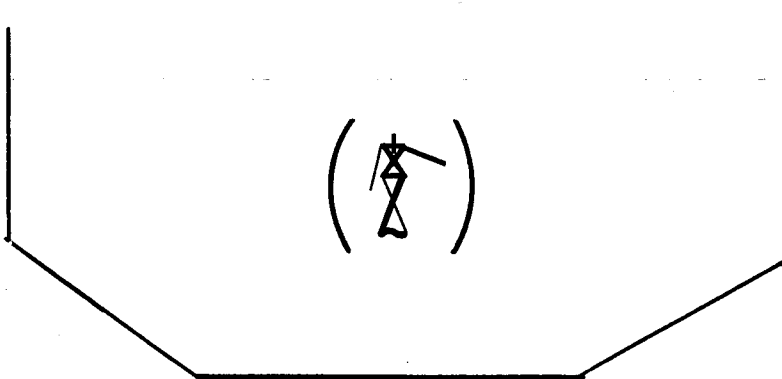
When facing the side wall of the five-walled stage, the stick figure's hips are parallel with the side wall. The limb that is closest to the side wall the figure faces is darkened-in.



When facing the back corner wall, which does not exist on the five-walled stage, the stick figure's hips are parallel with the front corner wall directly behind the figure. The limb that is closest to the front corner wall behind the figure is darkened-in.



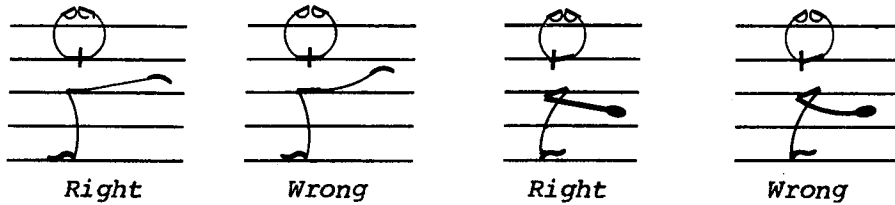
When facing the back wall, which does not exist on the five-walled stage, the stick figure's hips are parallel with the front wall directly behind the figure. The limb that is closest to the front wall behind the figure is darkened-in.



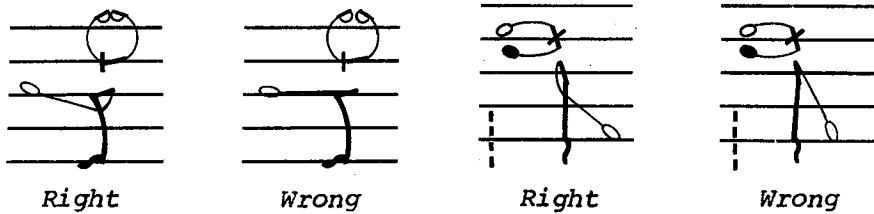


WRITING RULES FOR THE STICK FIGURE

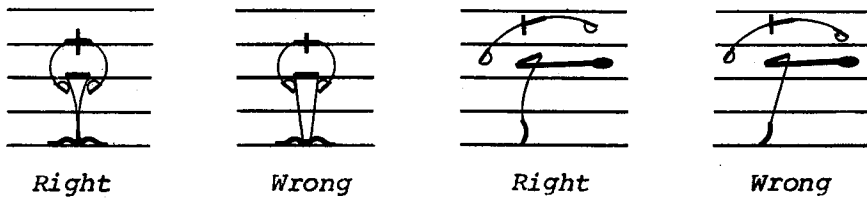
WRITING RULE 1: Straight legs that are extended on or off the ground are almost always notated with a straight line (the only exception is Writing Rule 2, below).



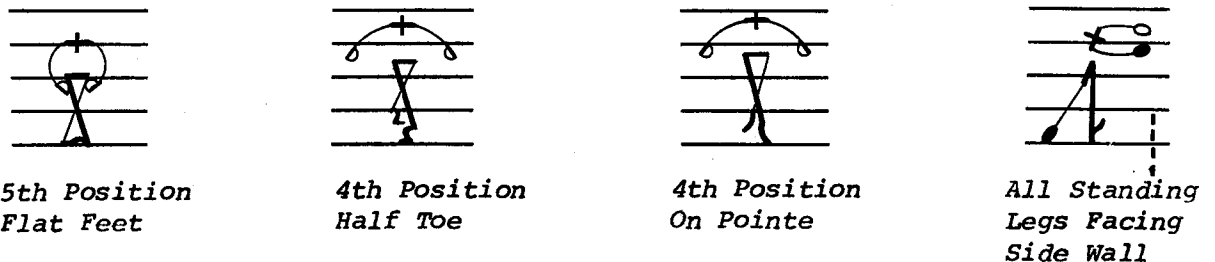
WRITING RULE 2: When the leg furthest from the audience is extended straight to the back while the figure faces the front corners or side walls the extended leg is drawn with a slight curve. This curve is drawn from the hip line to the thigh line of the standing leg only. The leg line then continues as a straight line to the back of the figure. The curved thigh of the extended leg gives a better visual picture of the position.



WRITING RULE 3: Standing legs and legs directly under the center of the body are almost always slightly curved in. The leg line is drawn from the outside edge of the hip to the inside edge of the knee and then continues straight down to the heel of the foot. (Exceptions to this rule are shown in Writing Rule 4 below).

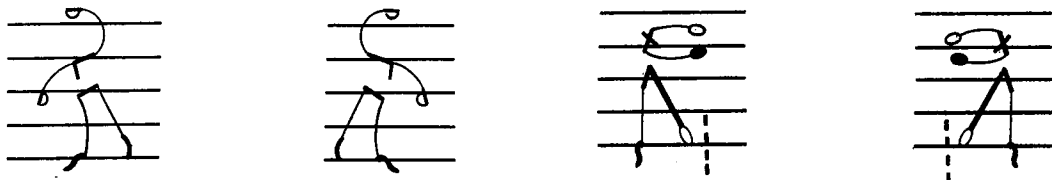


WRITING RULE 4: In some cases standing legs and legs directly under the center of the body are drawn with straight lines. These exceptions developed because each stick figure must represent a visual picture of the position. Visual drawings cannot always follow logic and set rules. The four most used exceptions in the Classical Ballet Key are:

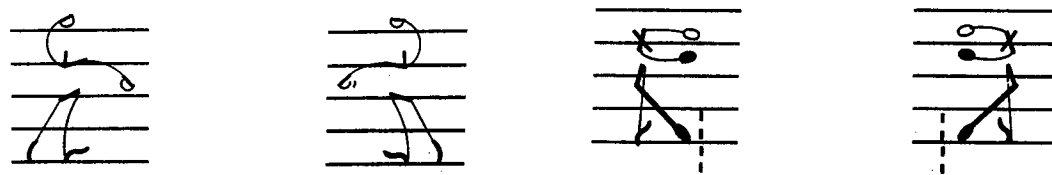


All other positions of the stick figure follow Writing Rule 3 above.

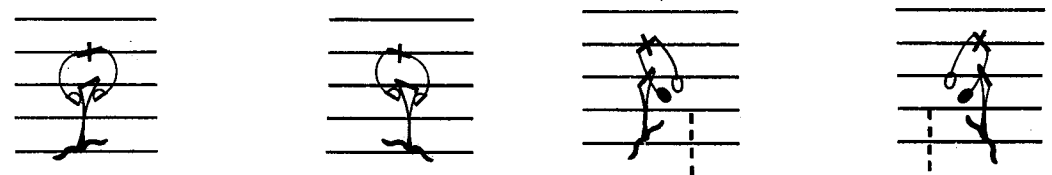
**WRITING RULE 5:** When the figure faces the corner or side wall with the legs turned-out, the leg closer to the audience places the heel of the foot on the Foot Line of the staff and draws the foot down. It is as if the figure is standing on a raked stage (slanted stage) and the slant of the stage projects the toes down towards the audience (reader).



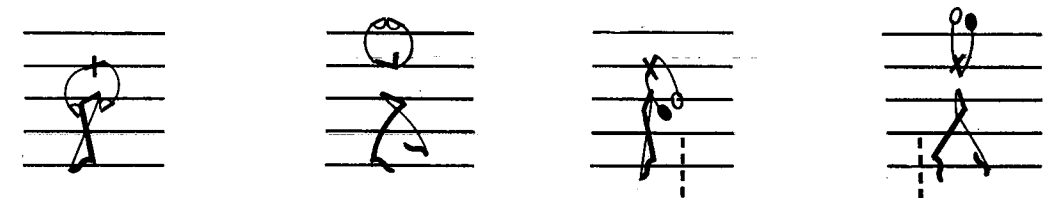
**WRITING RULE 6:** When the figure faces the corner or side wall with the legs turned-out, the leg farther from the audience places the heel of the foot on the Foot Line of the staff and draws the foot up. Again think of the figure standing on a raked stage. The slope of the stage forces the toes to project up towards the back wall or back corner.



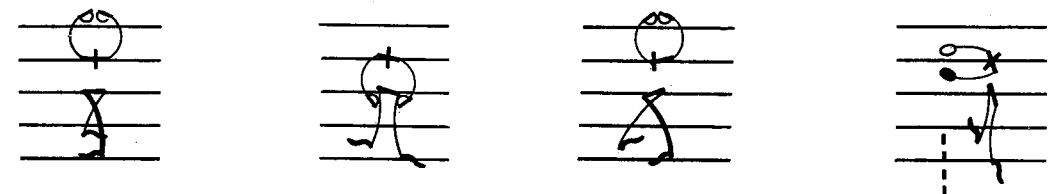
**WRITING RULE 7:** The Foot Line of the Movement Staff acts as the center line for the stick figure. For example, notice that first position facing the corners and side walls combines Writing Rules 5 and 6 above, making the Foot Line of the staff the center line between the two heels:



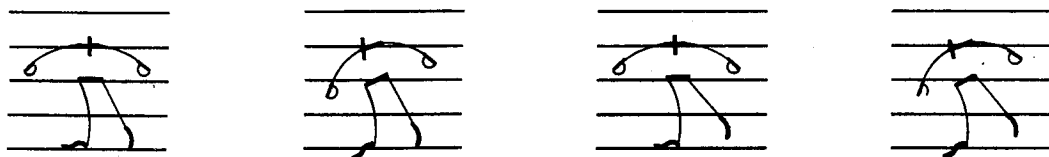
In the same way the Foot Line acts as the center line for 4th and 5th positions facing the corners and side walls. Because the feet cross one another in both 5th and 4th position, the Foot Line now intersects the middle of the two feet rather than just touching the heels. The Foot Line is the center on which the stick figure gets its support. Only draw the front foot in 5th position as that is the only foot seen. The figure is still standing on a raked stage and the feet will slant accordingly.



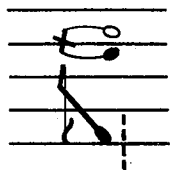
**WRITING RULE 8:** All 4th and 2nd positions, no matter where the figure faces, are drawn as 3rd dimensional drawings, showing the leg furthest from the audience slightly shorter than the leg closest to the audience. No other positions of the stick figure apply to this rule:



35  
 WRITING RULE 9: All extended legs, including extended legs that touch the ground (such as *pointe tendue* in classical ballet) are not drawn as 3rd dimensional drawings. All levels of a lifted leg are drawn in relationship to the standing leg and to the Foot Line of the staff. *Pointe tendue à terre* always places the toes on the Foot Line of the staff no matter where the figure is facing.



WRITING RULE 10: When the figure faces the side wall, the dotted line in front of the figure represents the side wall the figure faces. Any limb of the stick figure cannot cross over the dotted line since it is impossible to place a limb through a wall!



Right



Wrong

WRITING RULE 11: The dotted line in front of the stick figure facing the side wall cannot reach higher than the Knee Line of the staff. The only exception to this rule is when the figure is standing or sitting on the ground in a wide 2nd position or lying down to the side while facing the side wall.

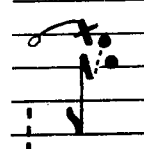
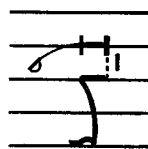
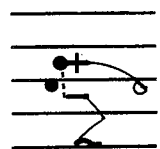


Rule 11



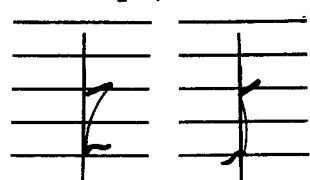
Exception

WRITING RULE 12: If a symbolized leg ever causes confusion with symbolized arms, a slender dotted line is drawn from the hip line of the stick figure to the symbol for the leg. The symbol for the arm is left free with no connecting dotted line. Be certain the connecting line is dotted, as a solid line between the hip and leg symbol has another meaning.



WRITING RULE 13: The stick figure must not look crooked or off-balance when facing the corners or side walls. Here are three helpful drawing hints:  
 A. Always place the heel of the standing leg directly under the lower side of the hip line of the figure. B. Try drawing the hips and then drawing a straight vertical line up and then draw the shoulders. C. Draw an imaginary vertical line and line one side of the hips, shoulders and foot along that line.

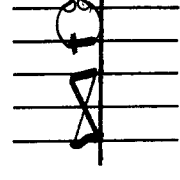
(A)



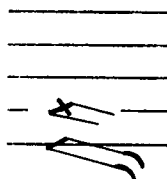
(B)



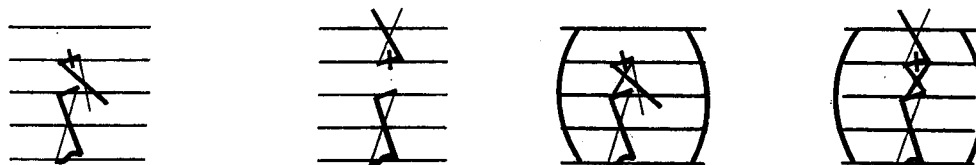
(C)



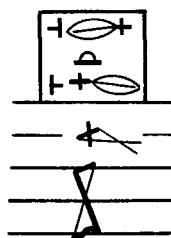
WRITING RULE 14: If both limbs are projecting toward the wall parallel with the hips of the figure (see pages 31-32), then neither limb is darkened-in since both limbs are equally close to the wall. Only when one limb is closer to the wall than the other is the limb darkened:



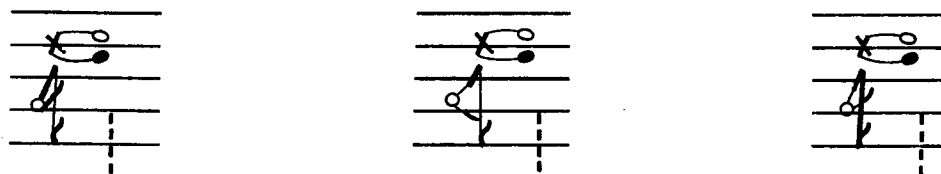
WRITING RULE 15: If one limb crosses on top of the other and both limbs are projecting down, then the top limb is closest to the wall parallel with the figure's hips and is darkened-in. If one limb crosses on top of the other and both limbs are projecting up, then the under limb is closest to the wall parallel with the figure's hips and is darkened-in. (This is true when facing the front wall, the front corner walls and the side walls. When facing the back corners and back wall it reverses.)



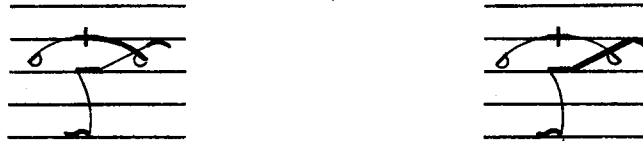
WRITING RULE 16: If one limb crosses on top of the other and both limbs are projecting straight towards the wall parallel with the figure's hips at shoulder or hip height, then both limbs are equally close to the wall. Neither limb can therefore be darkened-in. Which limb is on top of the other must be stated by a Special Information Box (Special Information Box symbols listed in other textbooks on Sutton Movement Writing, for example, in the Modern Dance Writing textbook.



WRITING RULE 17: If only a portion of a limb is closer to the wall parallel with the figure's hips, then the limb whose wrist or ankle is closer will be darkened-in. The darkened limb is determined by the ankle of the leg or the wrist of the arm. If the wrists or ankles are equally close to the wall then neither limb is darkened.



WRITING RULE 18: If an arm crosses over a leg or vice versa, the limb crossing closer to the wall parallel with the figure's hips is darkened.



WRITING RULE 19: In Writing Rule 4 it states that all standing legs of figures facing the side wall have straight lines for straight legs. There are two exceptions to this rule: 1. First Position in classical ballet. 2. Second Position in classical ballet. Both exceptions are drawn with curved lines representing straight legs:



First Position  
Facing Side Wall

Second Position  
Facing Side Wall

Other Figure  
Facing Side Wall

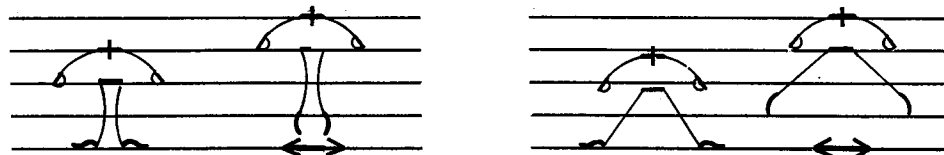
WRITING RULE 20: The dotted line that represents the wall the stick figure faces (when facing the side wall) must never be slanted. It is always completely vertical, straight up and down, representing the side wall. It is not parallel with the angle of the hips and shoulders of the stick figure since the figure is often opened on a less-extreme angle so that all parts of the figure can be seen.



Right

Wrong

WRITING RULE 21: Writing Rule 1 states that extended legs are drawn with straight lines. Writing Rule 3 states that legs directly under the center of the body are drawn with curved lines. At what point do curved leg lines become extended enough to be straight leg lines? All legs with heels underneath the hips, that are stretched straight, are written with curved lines. As soon as the legs spread apart so much that the heels (or ankles) are not under the hips, the legs are written with straight lines:

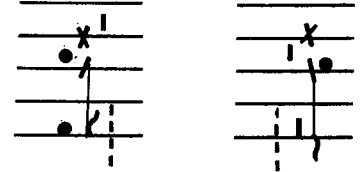


Heels (Ankles) Under  
The Hips

Heels (Ankles) Not  
Under The Hips

WRITING RULE 22: When the stick figure faces the side wall and projects a limb along the Sagittal Plane of the room, the projecting limbs are notated with dots or lines (see page 20). These dots and lines have a special placement when the stick figure faces the side wall.

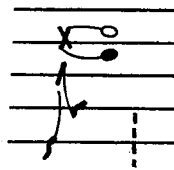
Because the stick figure is opened up slightly when facing the side wall so that all parts of the stick figure can be seen clearly, the stick figure stands on a diagonal perspective. In coordination with the figure's diagonal perspective, the dots representing limbs projecting to the front wall are placed slightly behind the figure and the lines representing limbs projecting to the back wall are placed slightly in front of the stick figure:



Although the dots and lines are placed slightly in back of and in front of the figure, they still represent limbs projecting directly on the Sagittal Plane of the room.

WRITING RULE 23: When the figure faces the side wall, the figure's feet can be drawn-in on a raked or slanted stage (see Writing Rules 5,6, and 7, page 34) or they can employ dots and lines representing the projection of the toes to the audience or away from the audience on the Sagittal Plane of the room (see page 20).

It is a rule that when notating classical ballet the feet are drawn-in as if standing on a raked stage. When notating modern dance or jazz dance, dots and lines are used for the feet when the toes project on the Sagittal Plane of the room:

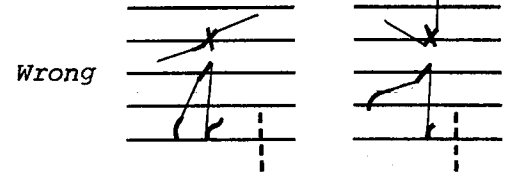
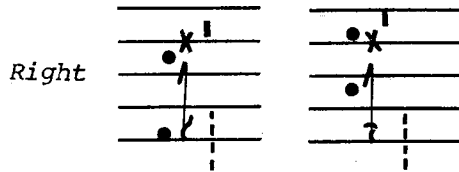


Classical Ballet Side Wall

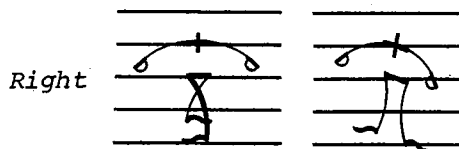


Modern Dance Side Wall

WRITING RULE 24: When facing the side wall, standing feet are drawn-in in classical ballet notation, as stated above in Writing Rule 23. But all extended legs along the Sagittal Plane of the room while facing the side wall do use the dots and lines.

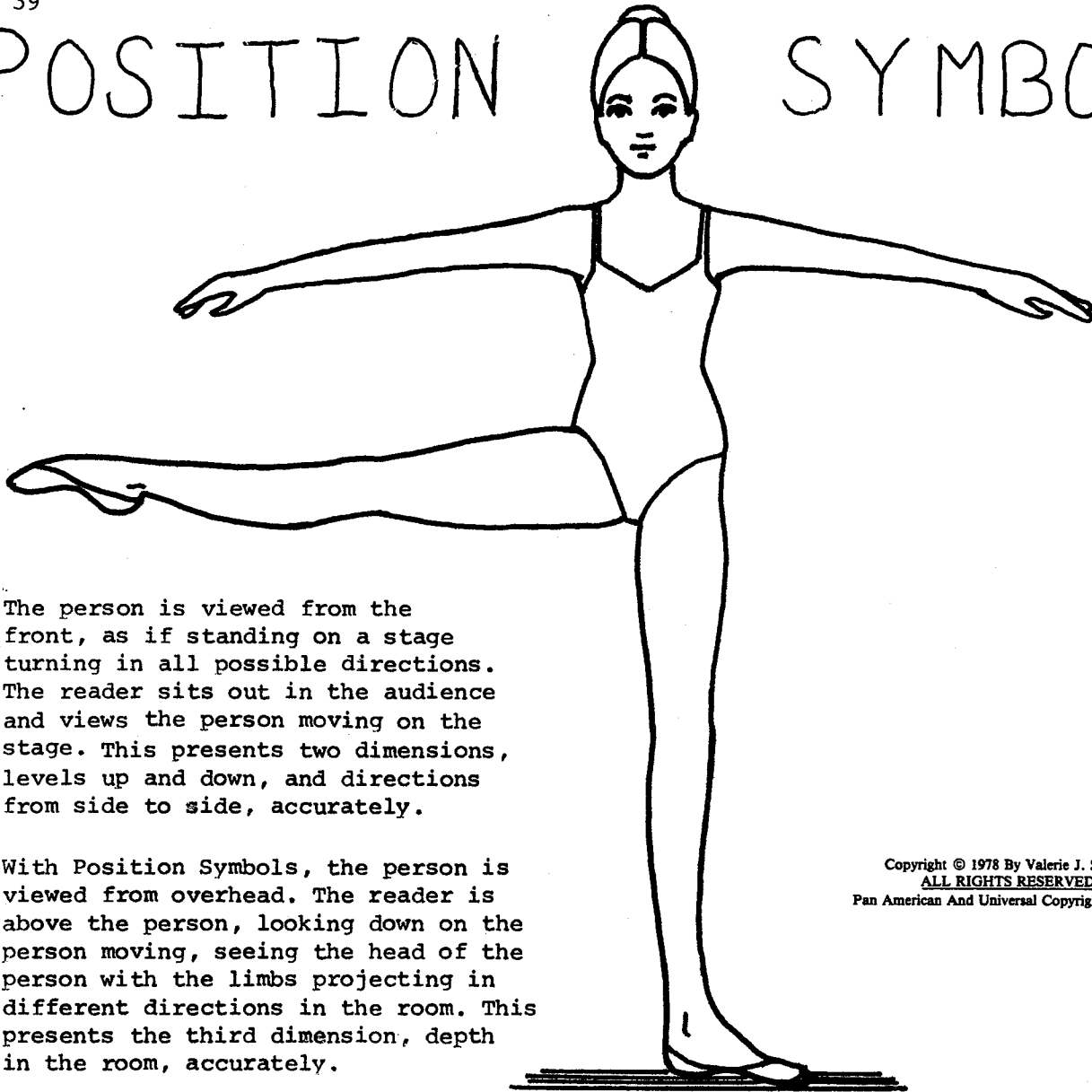


WRITING RULE 25: In third dimensional drawings that stand erect (see Writing Rule 8, page 34 for examples), the leg closer to the audience is always placed on the Foot Line and the other leg, the leg furthest from the audience is drawn shorter, placed up on the Staff. In this one case the Foot Line of the Staff is not the center line of the figure (see Writing Rule 7) but is the line in front of the figure.



# POSITION

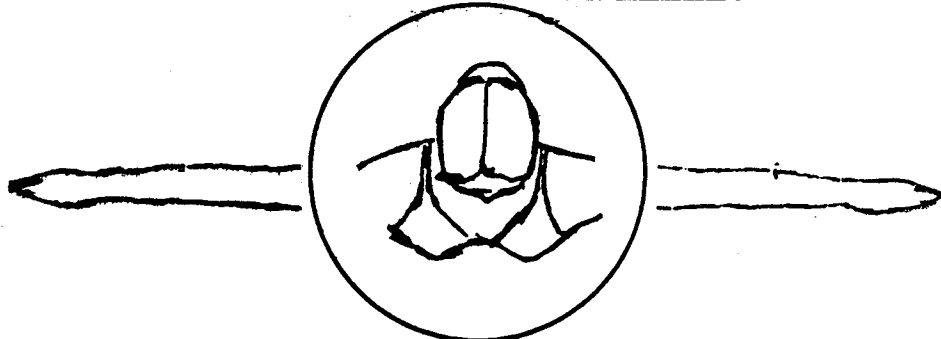
# SYMBOLS



The person is viewed from the front, as if standing on a stage turning in all possible directions. The reader sits out in the audience and views the person moving on the stage. This presents two dimensions, levels up and down, and directions from side to side, accurately.

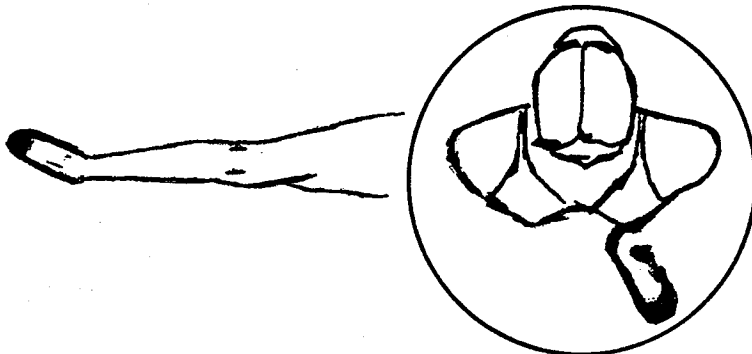
With Position Symbols, the person is viewed from overhead. The reader is above the person, looking down on the person moving, seeing the head of the person with the limbs projecting in different directions in the room. This presents the third dimension, depth in the room, accurately.

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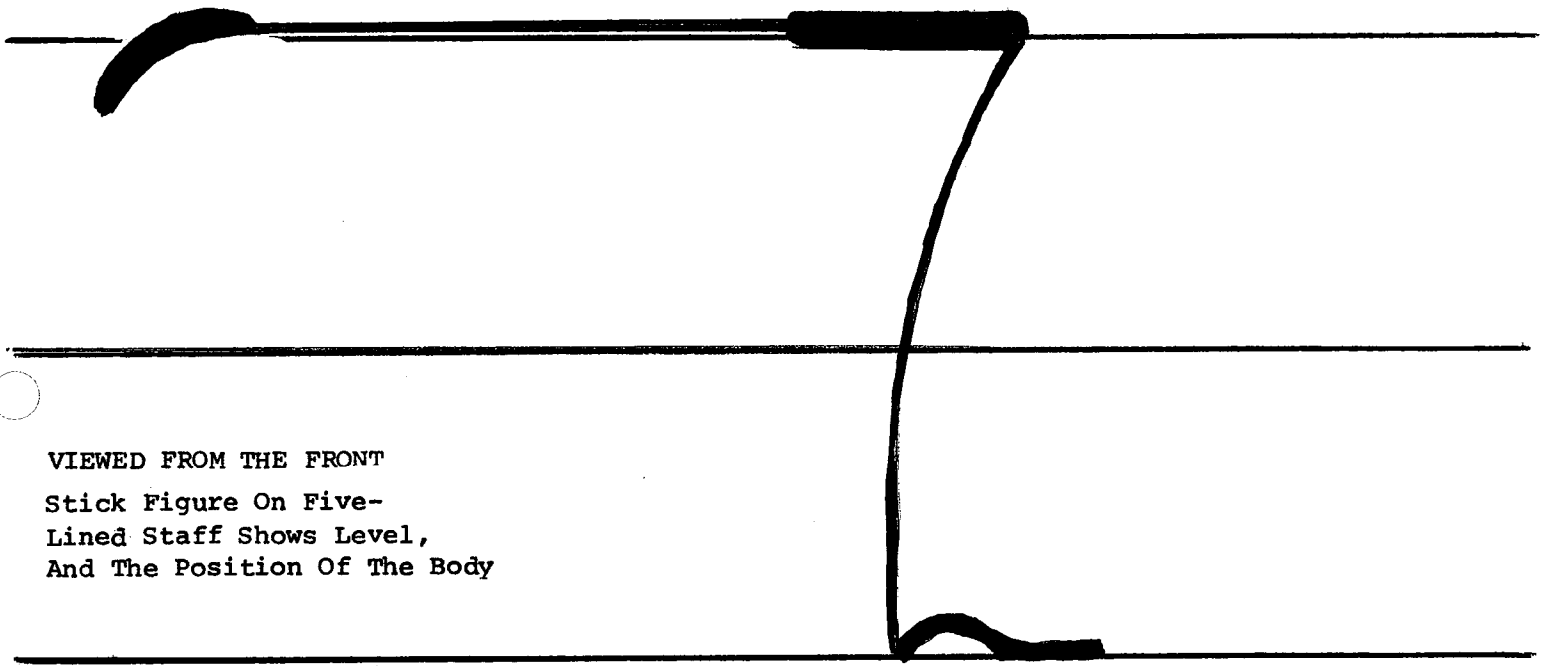
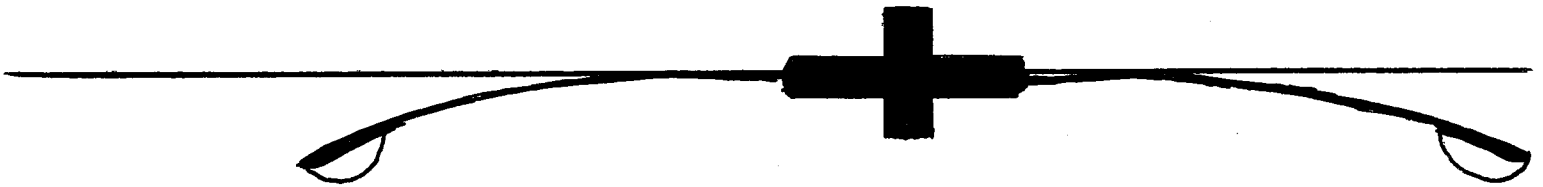
POSITION

SYMBOLS



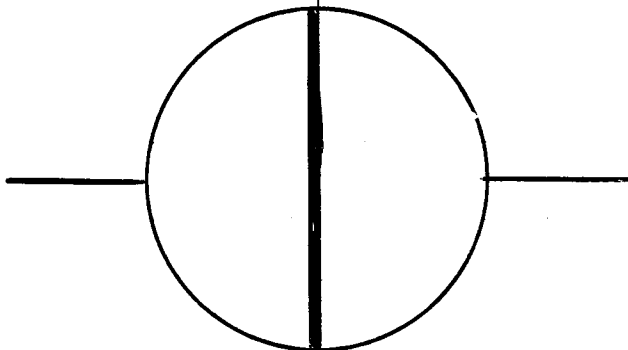
# POSITION

# SYMBOLS

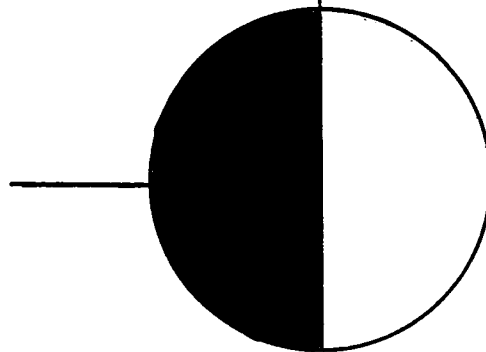


VIEWED FROM THE FRONT  
Stick Figure On Five-  
Lined Staff Shows Level,  
And The Position Of The Body

POSITION SYMBOL  
FOR UPPER BODY  
Overhead View,  
Upper Body, Arms



POSITION SYMBOL  
FOR LOWER BODY  
Overhead View,  
Lower Body, Legs

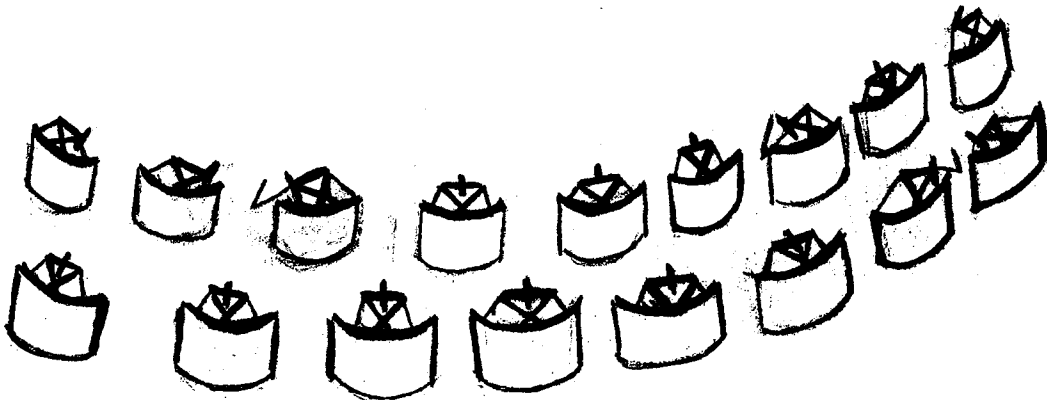
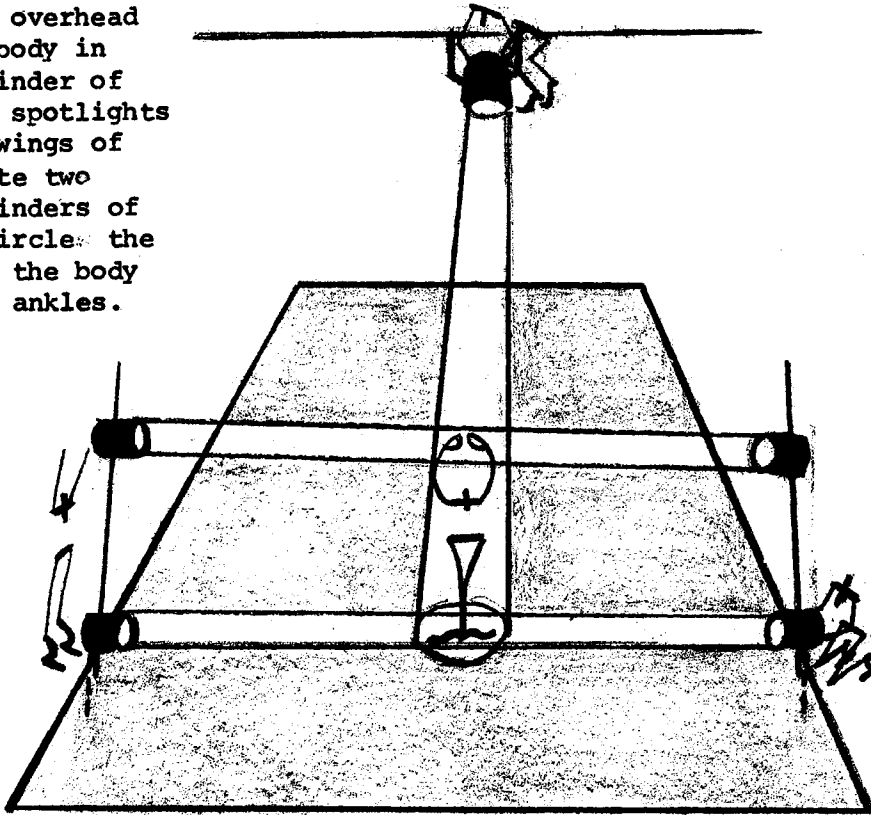




# VIEWPOINTS ON FIGURE

Position Symbols use spotlights to write the depth in and out and up and down. The spotlight from overhead encircles the body in a vertical cylinder of light. The two spotlights from the side wings of the stage create two horizontal cylinders of light that encircle the extremities of the body the wrists and ankles.

Position Symbols Show The Overhead View, As If Sitting High Above The Figure And Looking Down At The Figure On The Stage.

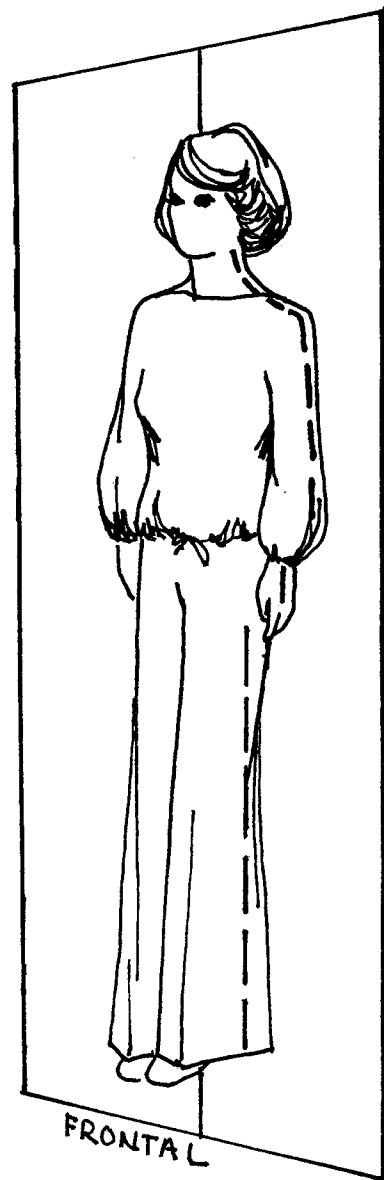
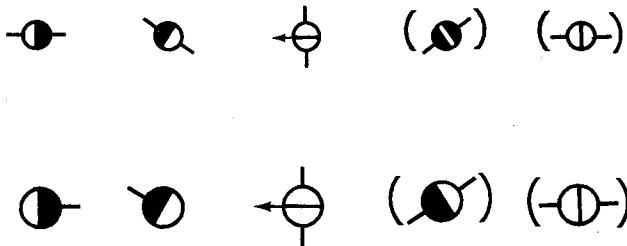


The Reader Views The Figure From The Front, As If Sitting In The Audience, Watching The Figure Move On Stage.

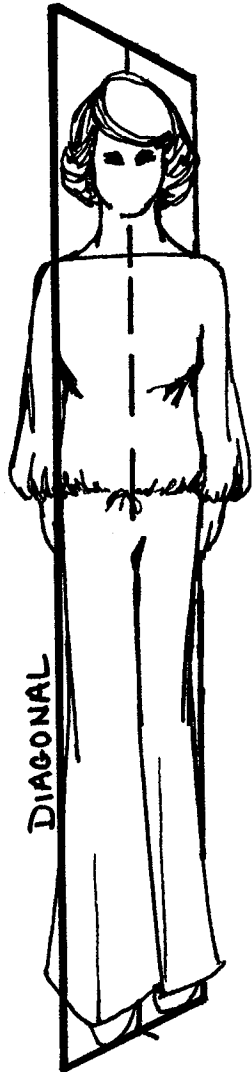
# THE PLANES OF THE BODY<sup>42</sup>

## THE FRONTAL PLANE

1. The Frontal Plane cuts the body from side to side, reaching from the top of the head to the bottom of the feet. It cuts the body into a front and back portion.
2. The Frontal Plane cutting the body moves with the body as the body changes facing in the room. This is different than the planes cutting the room, which never move or change.
3. When the spokes of the Position Symbol project to the side of the symbol, the limbs are projecting along the body's Frontal Plane.



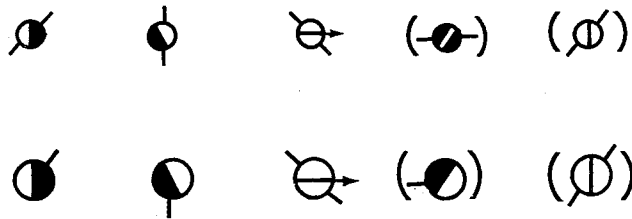
# THE DIAGONAL PLANE



1. The Diagonal Plane cuts the body from the front corner of the body to the opposite back corner of the body, reaching from the top of the head to the bottom of the feet.

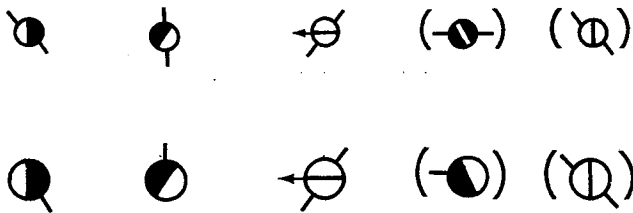
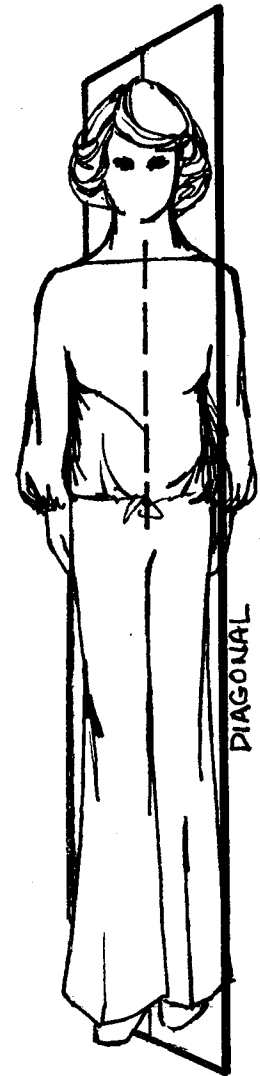
2. The Diagonal Plane cutting the body moves with the body as the body changes facing in the room. This is different than the planes cutting the room, which never move or change.

3. When the spokes of the Position Symbol project to the diagonal of the symbol, the limbs are projecting along the body's Diagonal Plane.

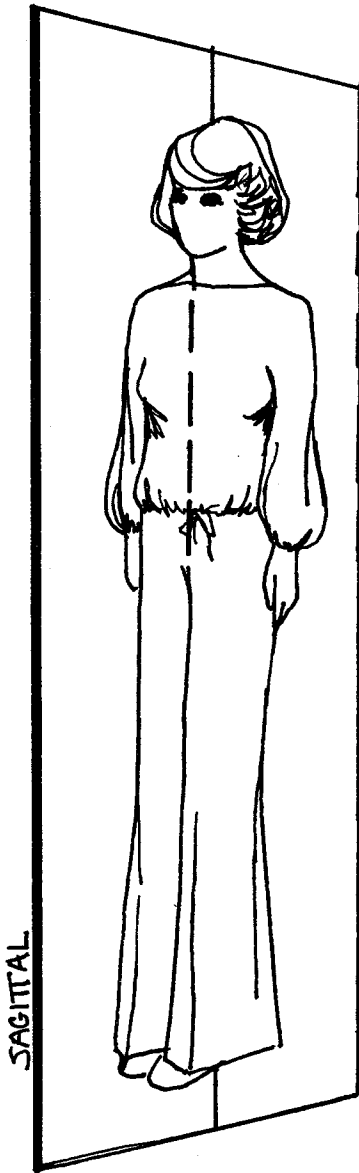


# THE DIAGONAL PLANE

1. The Diagonal Plane cuts the body from the front corner of the body to the opposite back corner of the body, reaching from the top of the head to the bottom of the feet.
2. The Diagonal Plane cutting the body moves with the body as the body changes facing in the room. This is different than the planes cutting the room, which never move or change.
3. When the spokes of the Position Symbol project to the diagonal of the symbol, the limbs are projecting along the body's Diagonal Plane.



# THE SAGITTAL PLANE

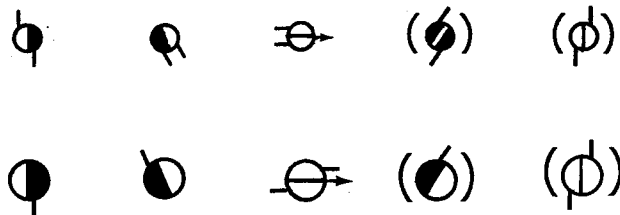


1. The Sagittal Plane cuts the body from front to back, reaching from the top of the head to the bottom of the feet. It cuts the body into a right and left portion.

2. The Sagittal Plane cutting the body moves with the body as the body changes facing in the room. This is different than the planes cutting the room, which never move or change.

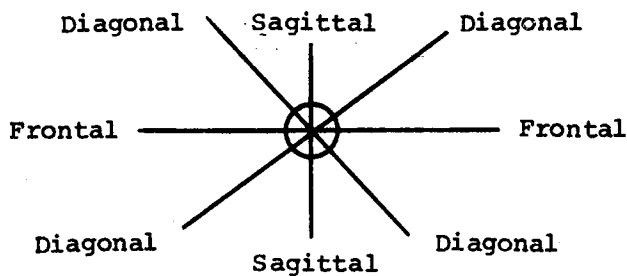
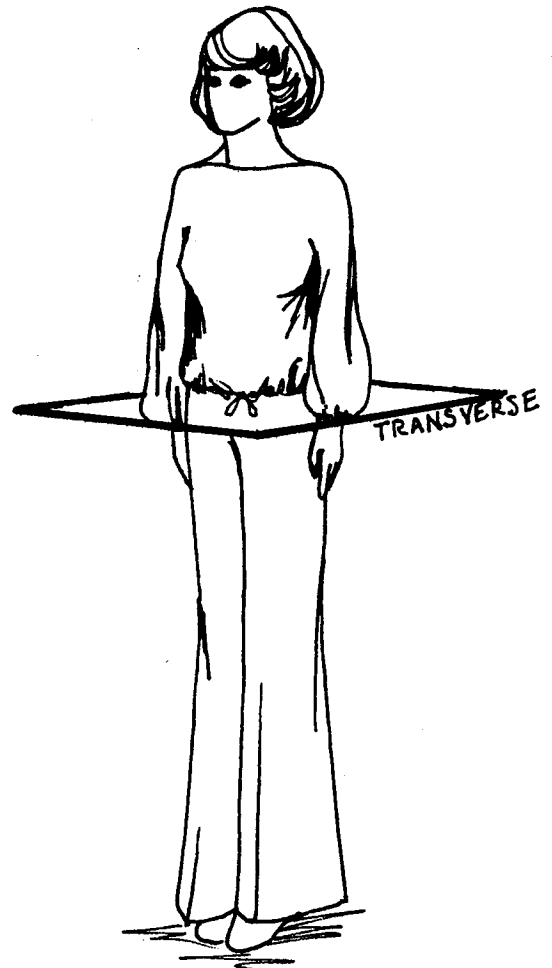
3. The center line written down the middle of the Position Symbol corresponds to the Sagittal Plane of the body at all times.

4. When the spokes of the Position Symbol project at the bottom of the symbol, or at the top of the symbol, parallel with the symbol's center line, the limbs are projecting along the body's Sagittal Plane.



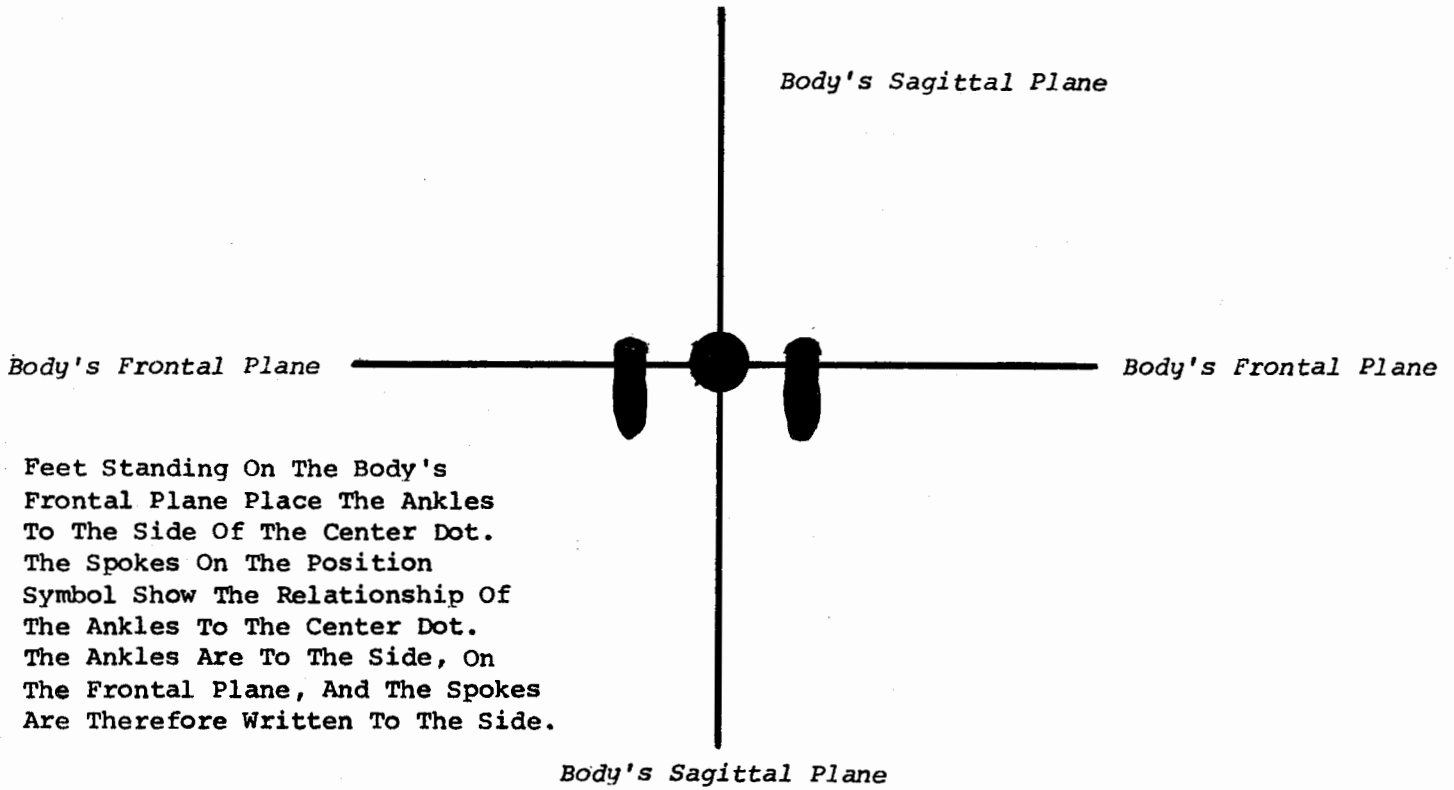
# THE TRANSVERSE PLANE

1. The Transverse Plane cuts the body through the middle. The Transverse Plane is parallel with the floor and cuts the body from all sides. The Transverse Plane dissects the body into a lower and upper portion.
2. The best view of the Transverse Plane cutting the body is from overhead. The overhead view gives the complete picture of the Transverse Plane extending in all directions.
3. All Position Symbols are seen from the overhead view. All Position Symbols, then, are viewed along the Transverse Plane. The Frontal, Diagonal, and Sagittal Planes that also dissect the body are all seen in conjunction with the Transverse Plane in Position Symbols.



All Seen From The Transverse Plane

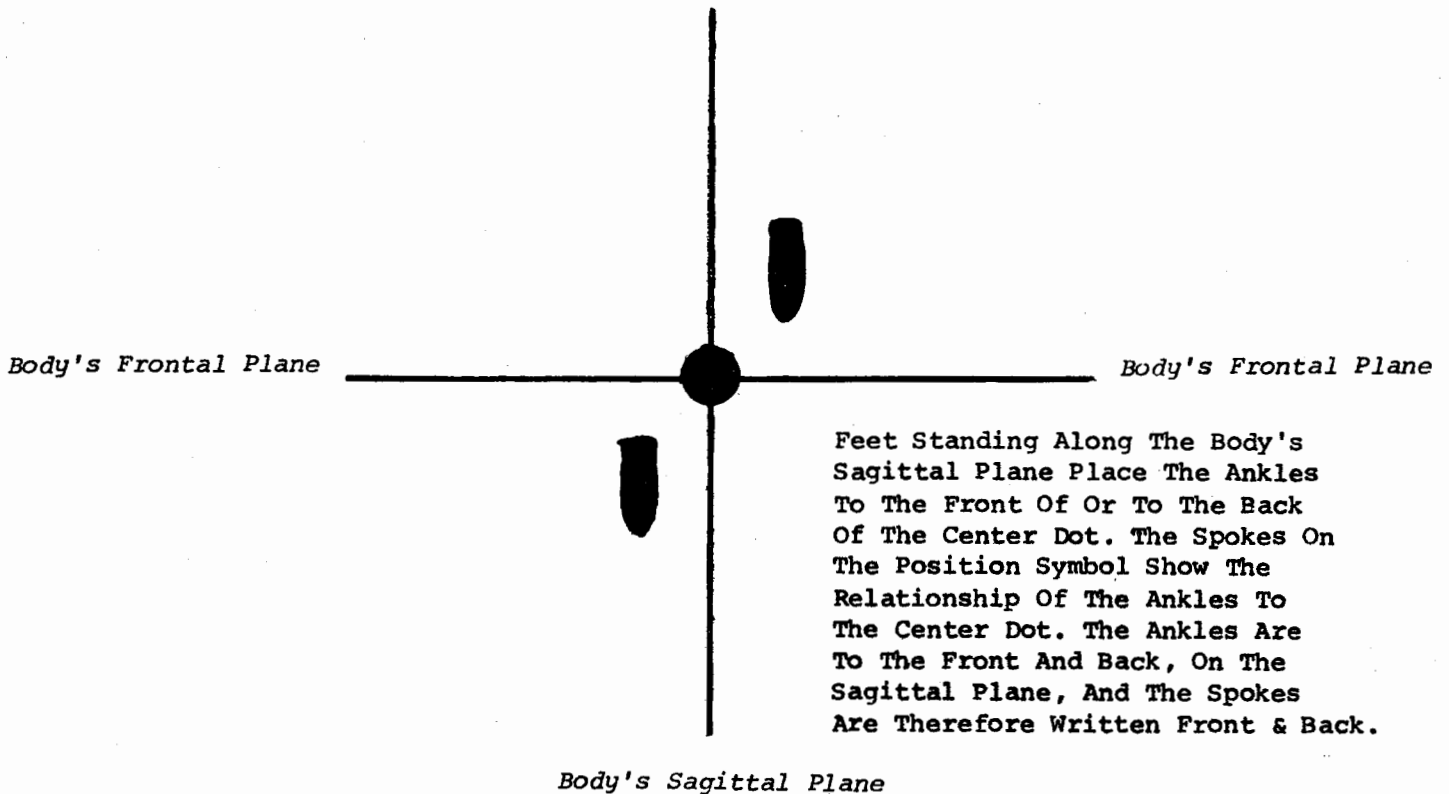
# THE CENTER DOT THE ANKLES



Feet Standing On The Body's Frontal Plane Place The Ankles To The Side Of The Center Dot. The Spokes On The Position Symbol Show The Relationship Of The Ankles To The Center Dot. The Ankles Are To The Side, On The Frontal Plane, And The Spokes Are Therefore Written To The Side.

*Body's Sagittal Plane*

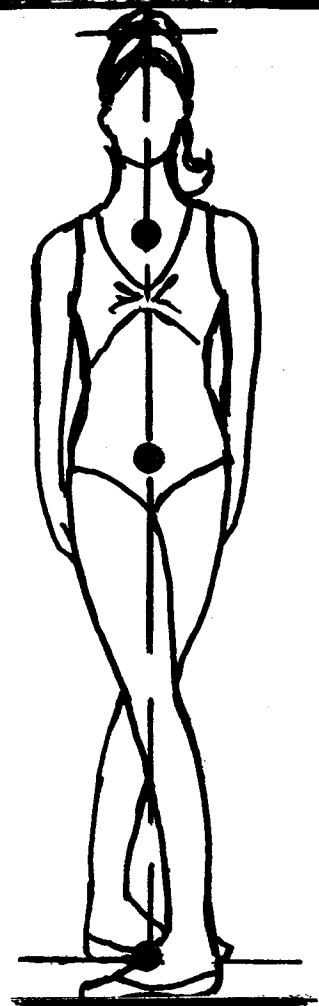
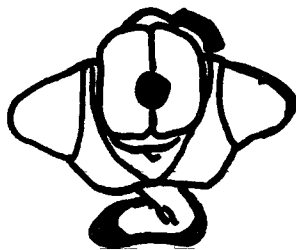
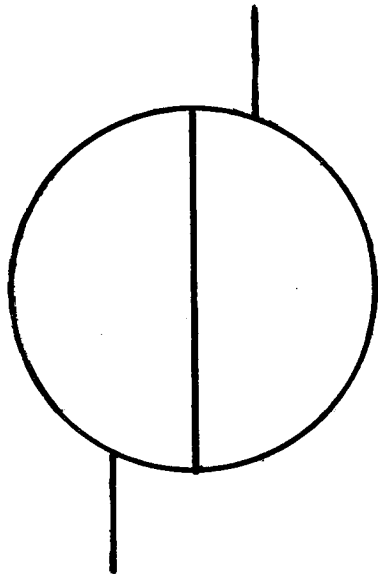
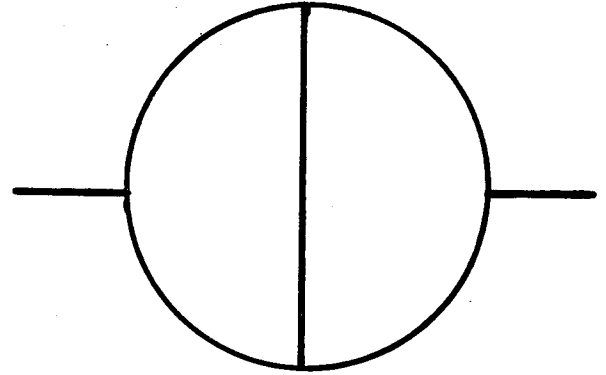
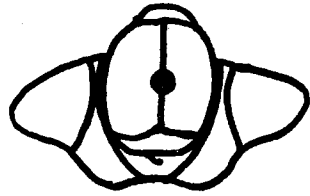
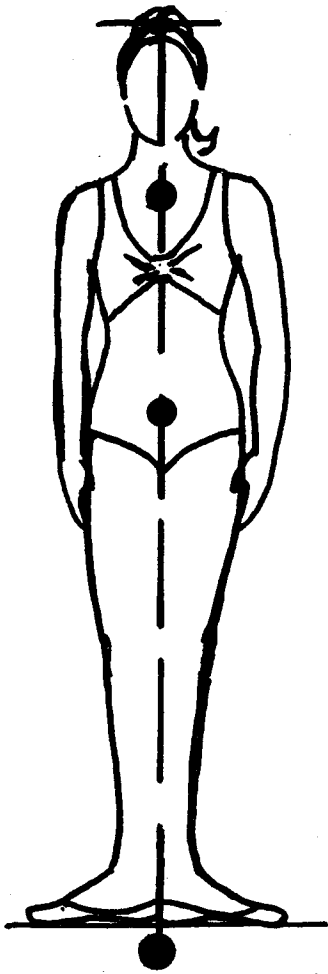
*Body's Sagittal Plane*



Feet Standing Along The Body's Sagittal Plane Place The Ankles To The Front Of Or To The Back Of The Center Dot. The Spokes On The Position Symbol Show The Relationship Of The Ankles To The Center Dot. The Ankles Are To The Front And Back, On The Sagittal Plane, And The Spokes Are Therefore Written Front & Back.

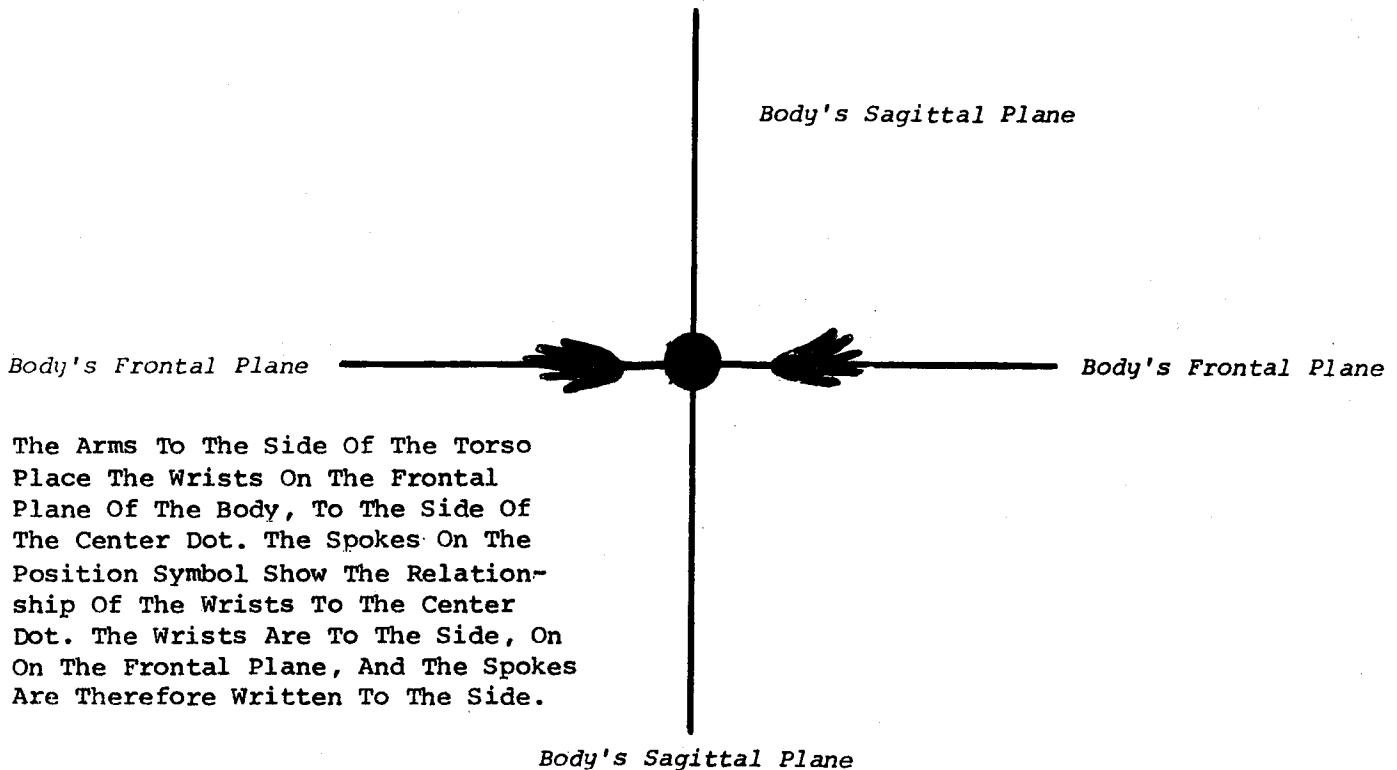
*Body's Sagittal Plane*

# ANKLES, SPOKES AND CENTER DOT<sup>48</sup>

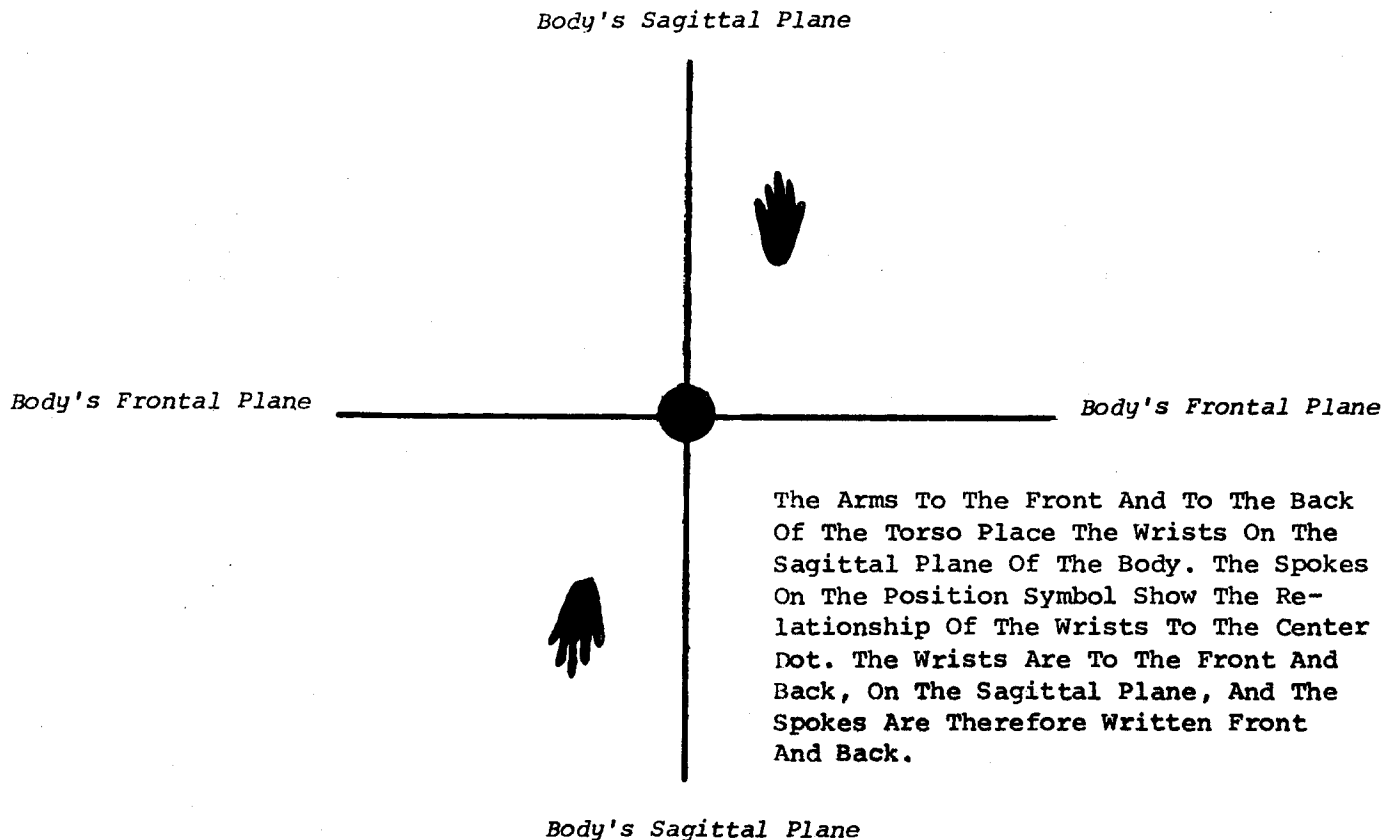




# THE CENTER DOT THE WRISTS

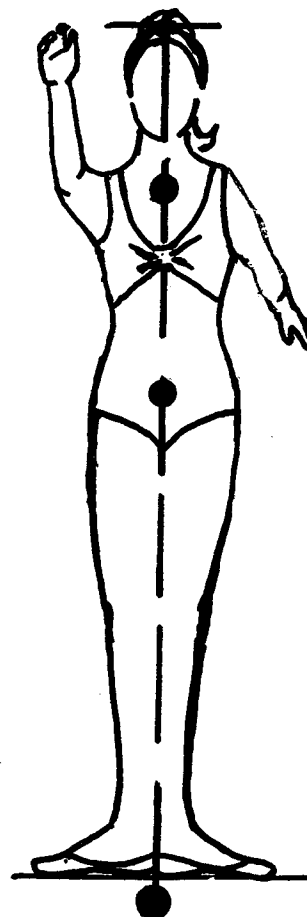
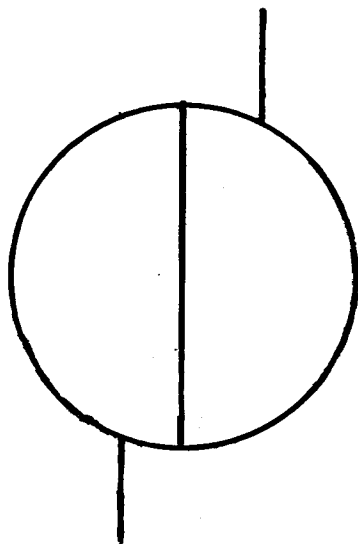
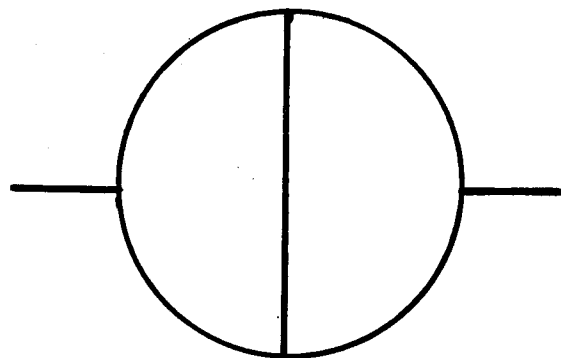
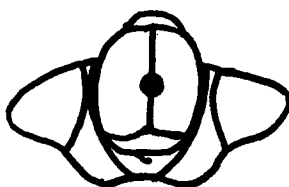
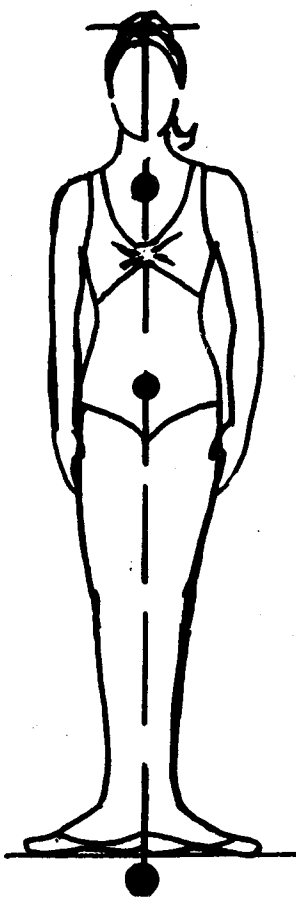


The Arms To The Side Of The Torso Place The Wrists On The Frontal Plane Of The Body, To The Side Of The Center Dot. The Spokes On The Position Symbol Show The Relationship Of The Wrists To The Center Dot. The Wrists Are To The Side, On The Frontal Plane, And The Spokes Are Therefore Written To The Side.

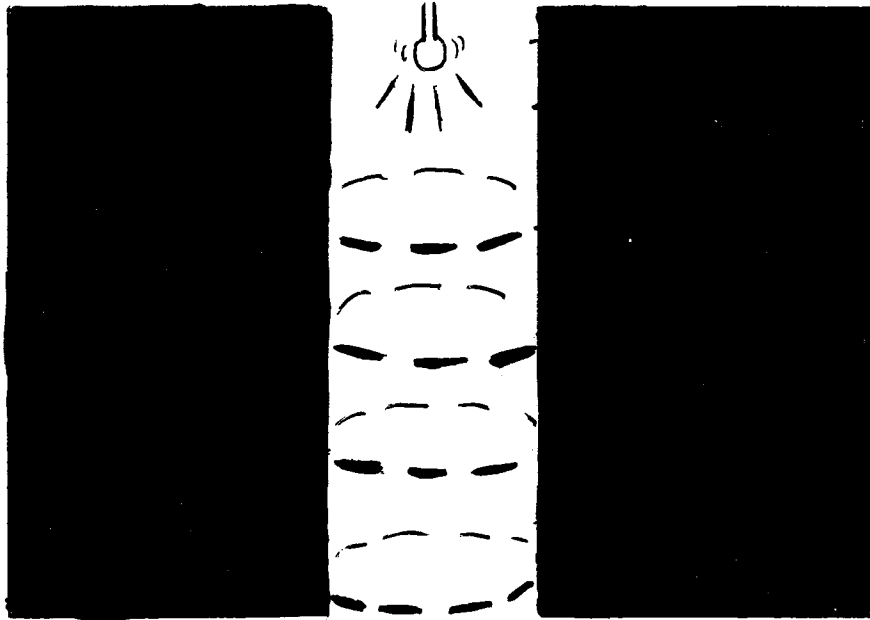


The Arms To The Front And To The Back Of The Torso Place The Wrists On The Sagittal Plane Of The Body. The Spokes On The Position Symbol Show The Relationship Of The Wrists To The Center Dot. The Wrists Are To The Front And Back, On The Sagittal Plane, And The Spokes Are Therefore Written Front And Back.

# WRISTS, SPOKES AND CENTER DOT

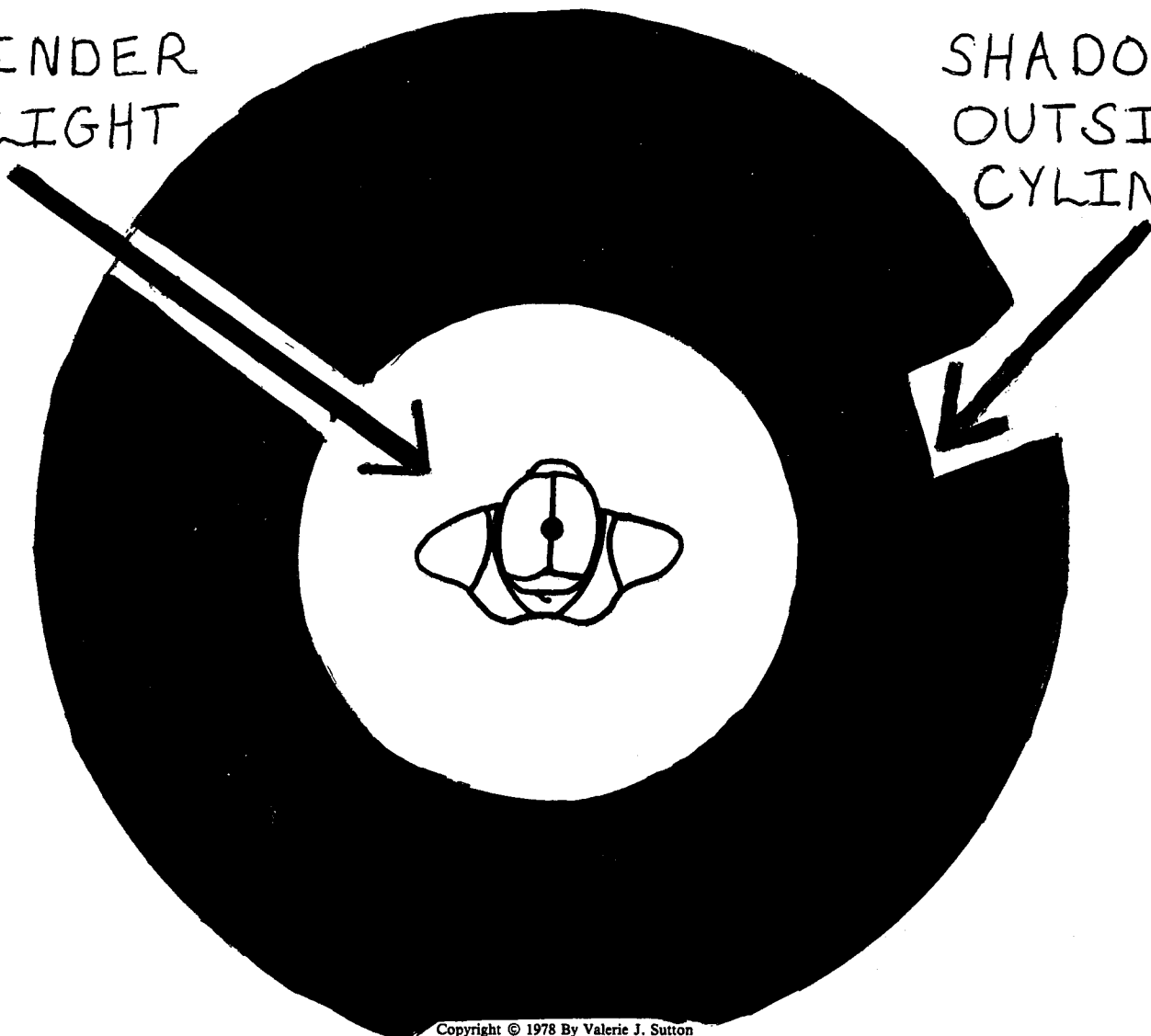


# CYLINDER OF LIGHT



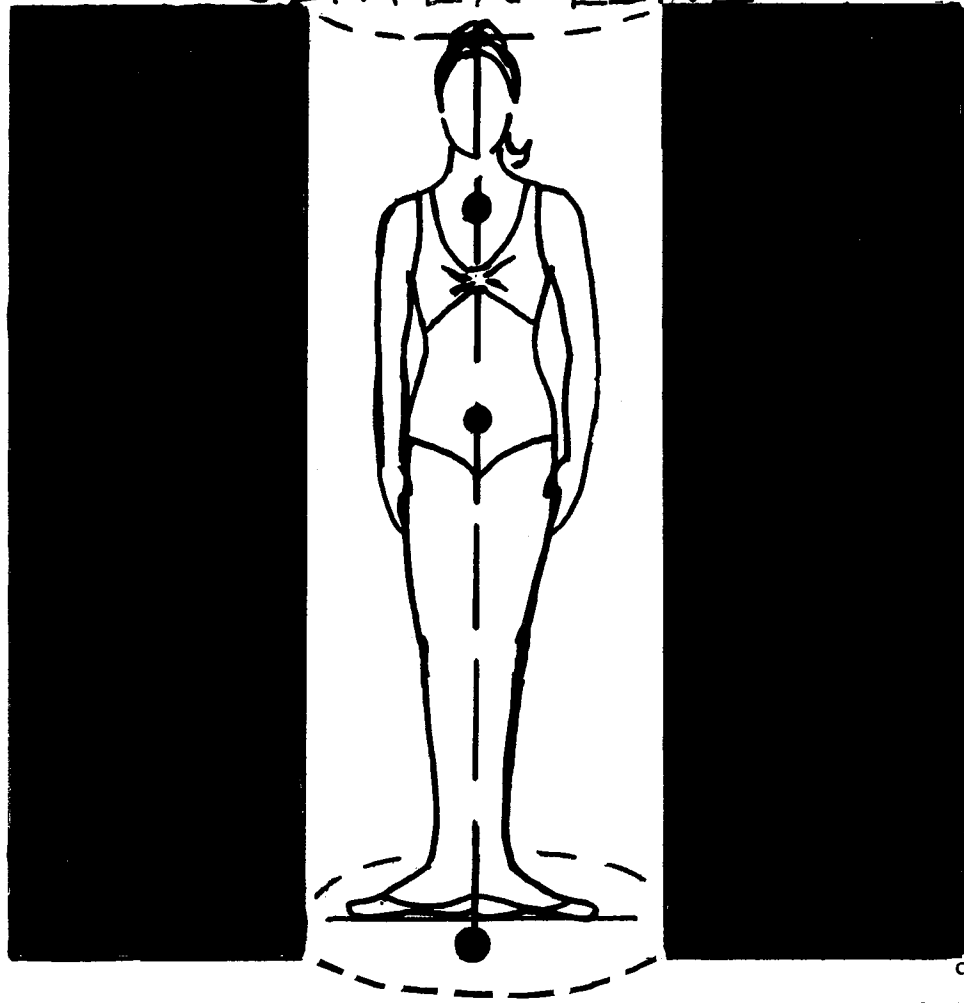
CYLINDER  
OF LIGHT

SHADOWS  
OUTSIDE  
CYLINDER



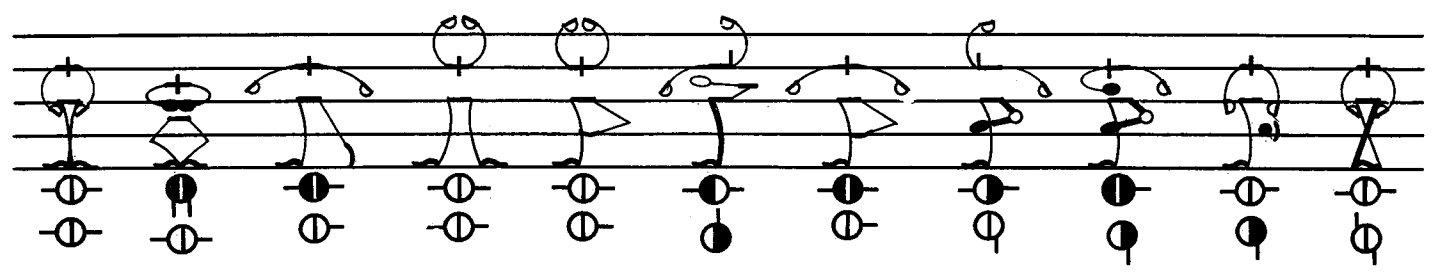
# CYLINDER AROUND CENTER<sup>52</sup>

VERTICAL CYLINDER ENCIRCLES VERTICAL CENTER LINE



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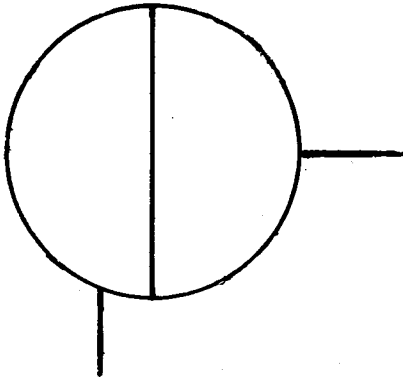
VERTICAL CYLINDER  
CREATES IN-OUT DEPTH



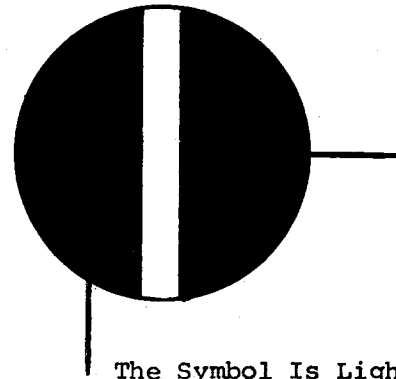
Small Position Symbols under the staff write In-Out Depth. They describe a limb close to the center of the body (inside light cylinder) or far from the center of the body (out in the shadows). They are used for legs or arms, and are placed in either row of Position Symbols under the staff.

# IN-OUT POSITION SYMBOLS

ARMS CLOSE (IN)

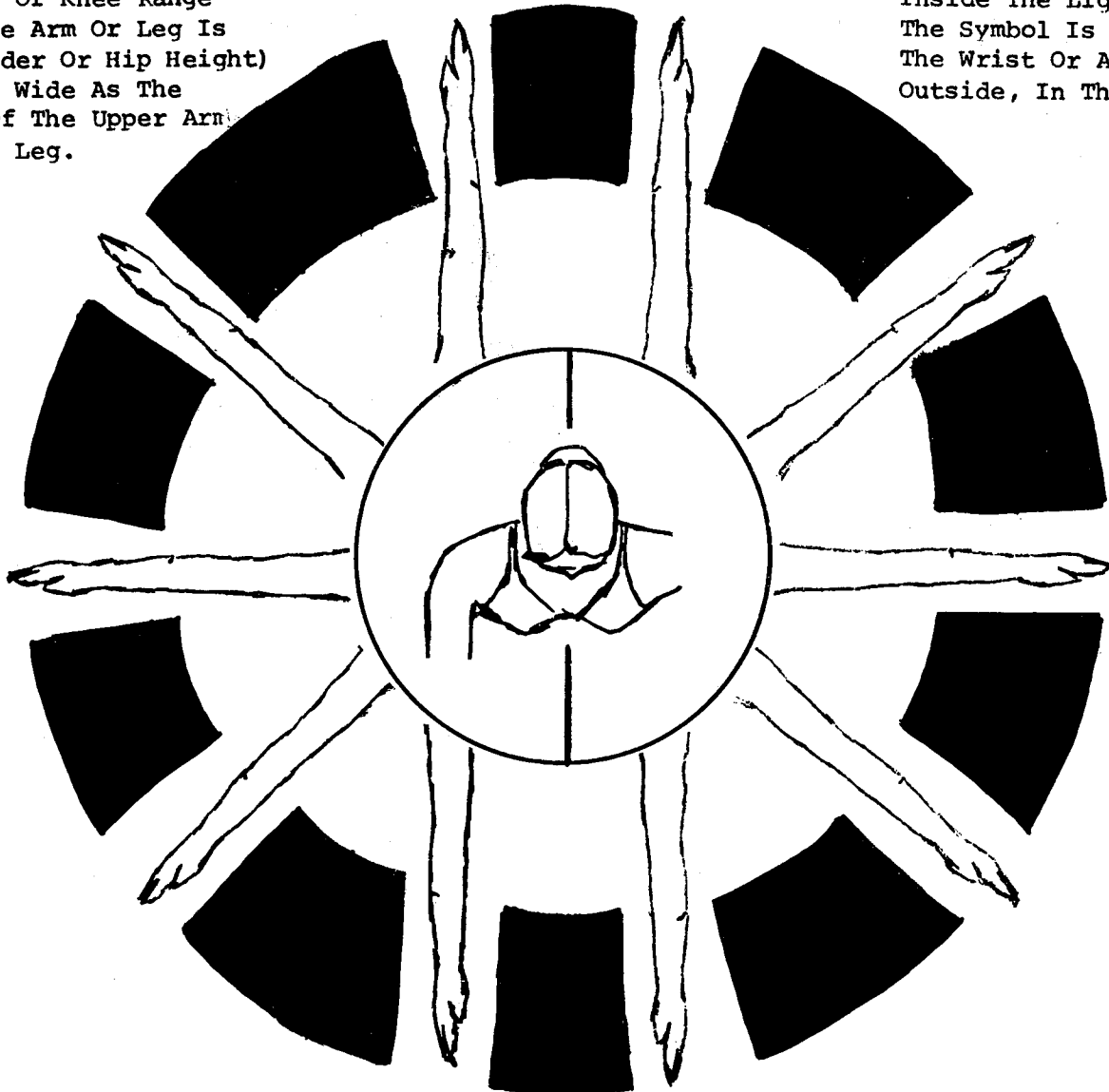


ARMS FAR (OUT)

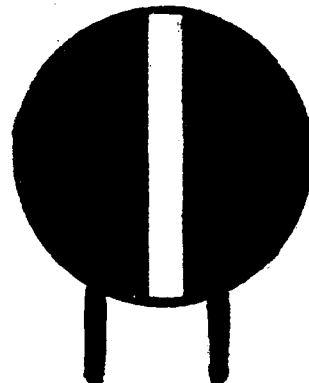
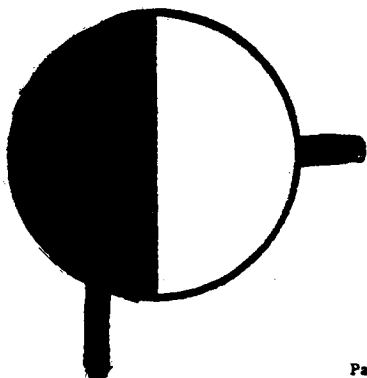
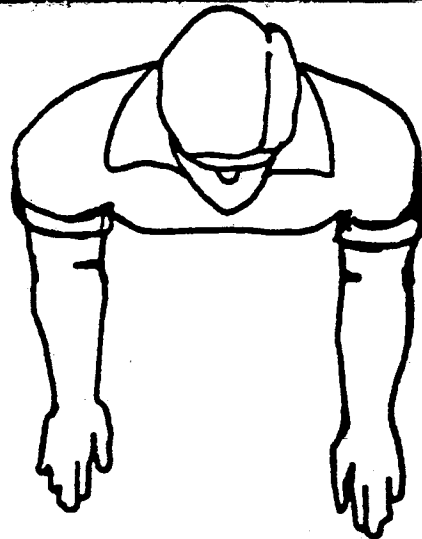
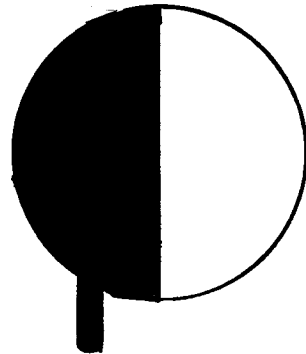
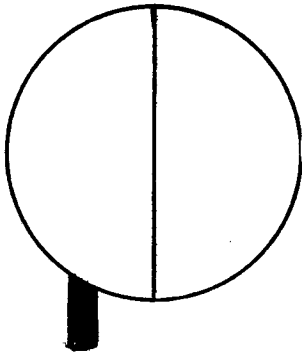
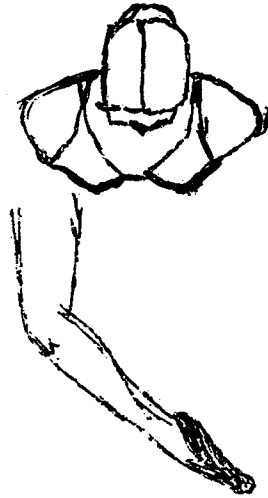
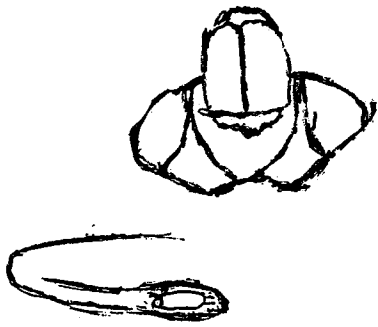


The Light Cylinder Ends At Elbow Or Knee Range (When The Arm Or Leg Is At Shoulder Or Hip Height) It Is As Wide As The Length Of The Upper Arm Or Upper Leg.

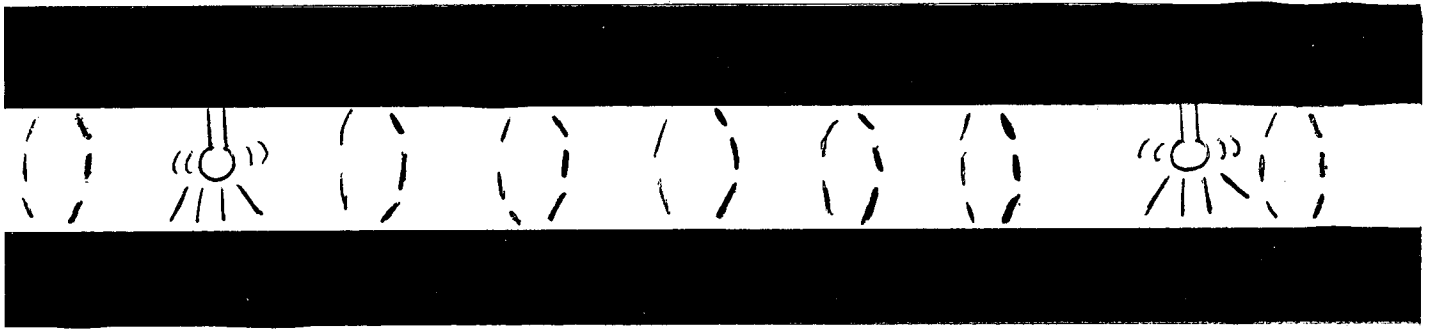
The Symbol Is Light If The Wrist Or Ankle Is Inside The Light Cylinder. The Symbol Is Dark If The Wrist Or Ankle Is Outside, In The Shadows



# IN-OUT POSITION SYMBOLS<sup>54</sup>

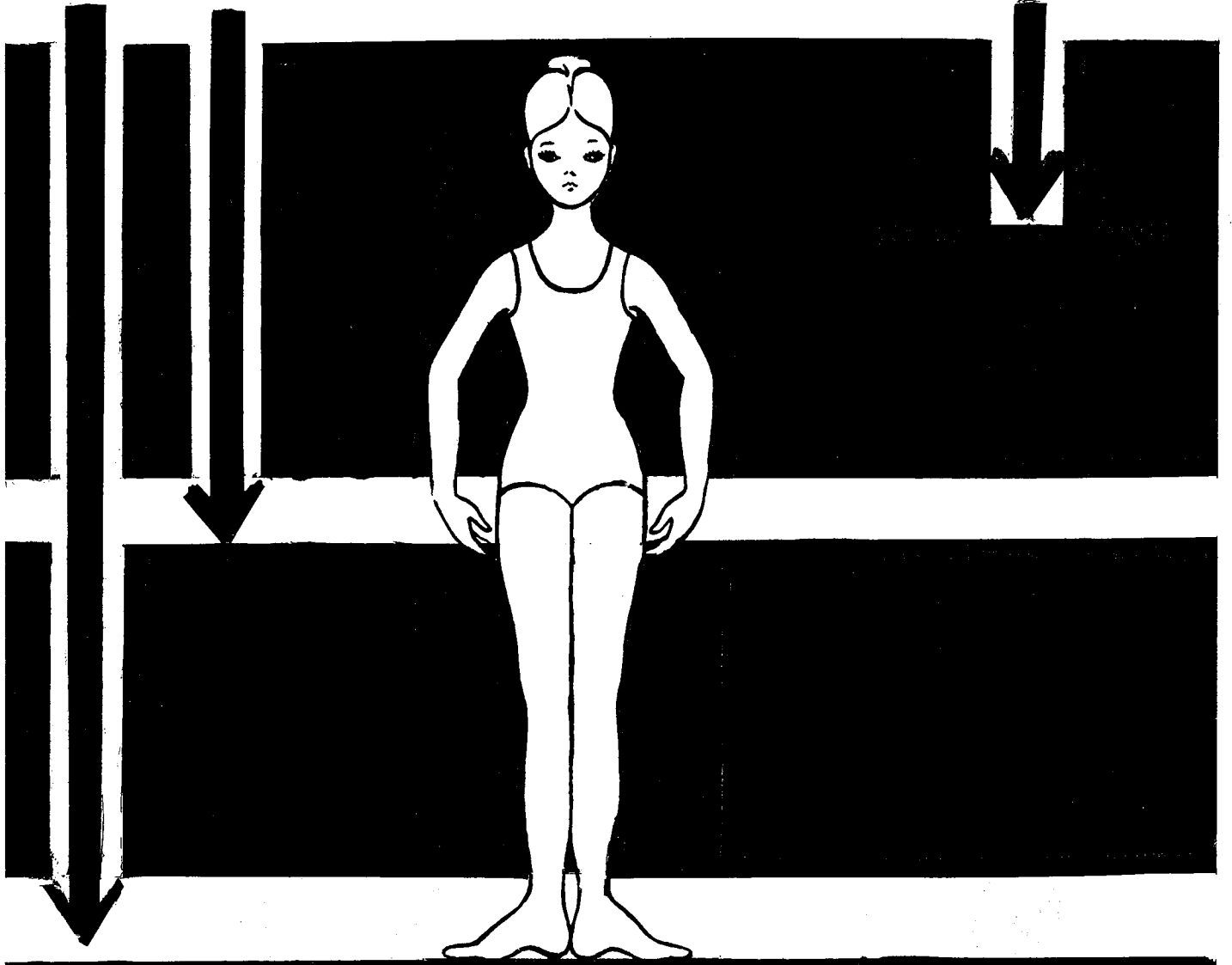


55 CYLINDER OF LIGHT



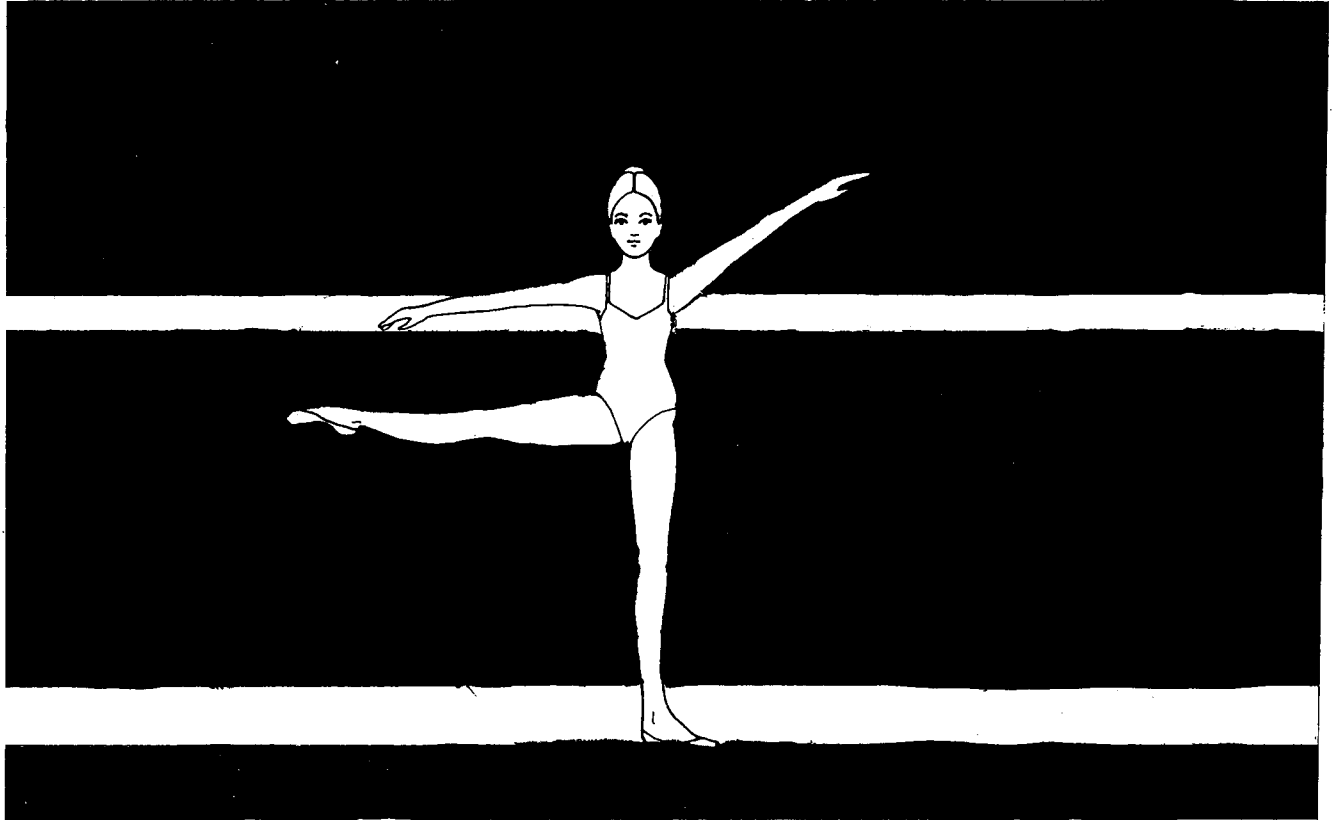
CYLINDER  
OF LIGHT

SHADOWS  
ABOVE & BELOW  
CYLINDER

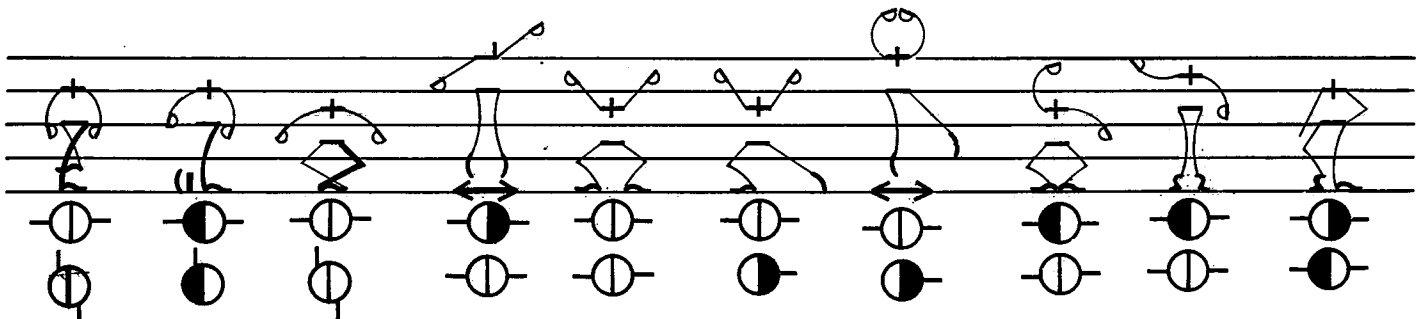


# CYLINDER AROUND EXTREMITIES

HORIZONTAL CYLINDERS ENCIRCLE LOWEST WRIST AND ANKLE



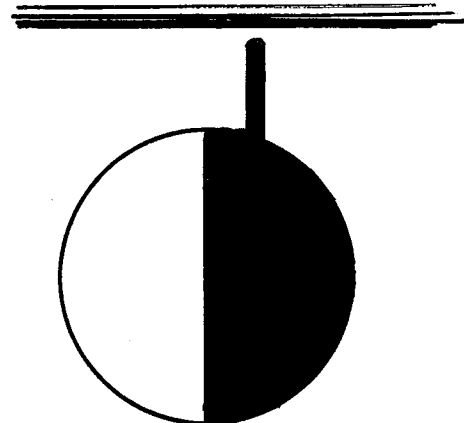
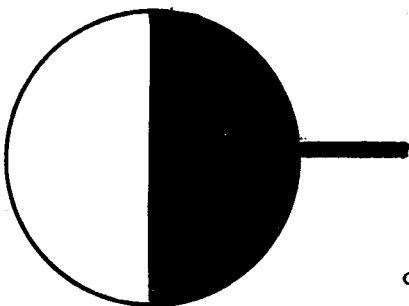
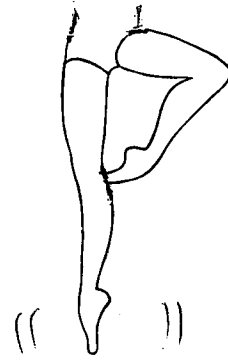
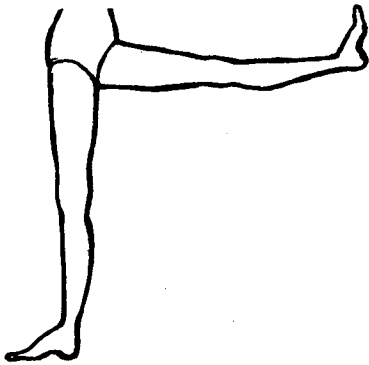
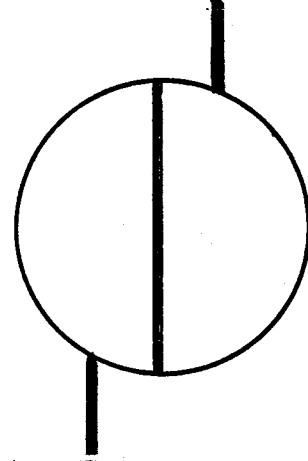
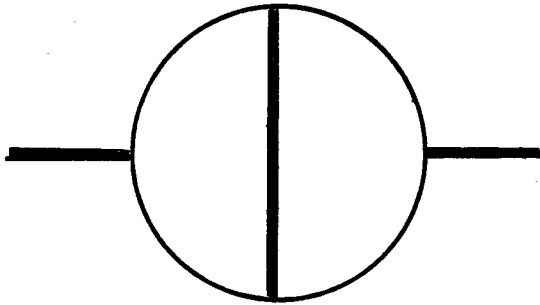
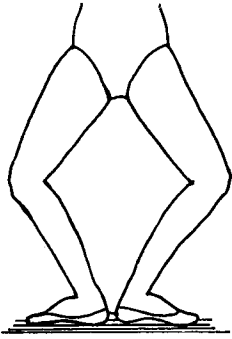
## HORIZONTAL CYLINDERS CREATE UP-DOWN DEPTH



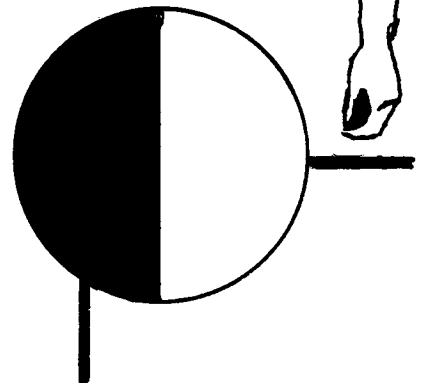
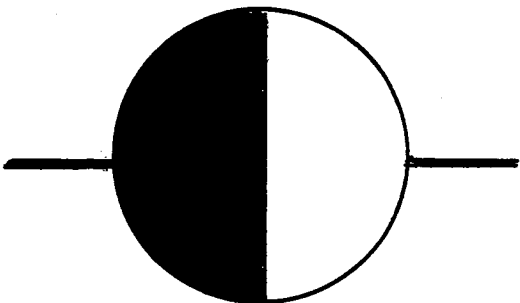
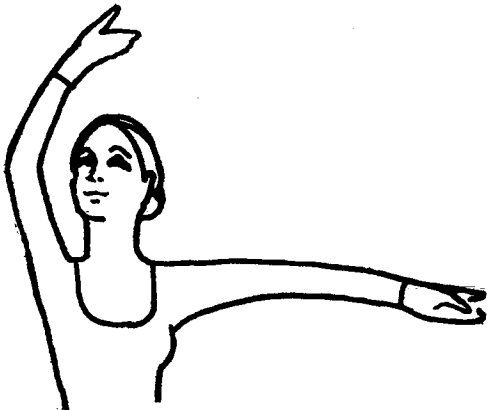
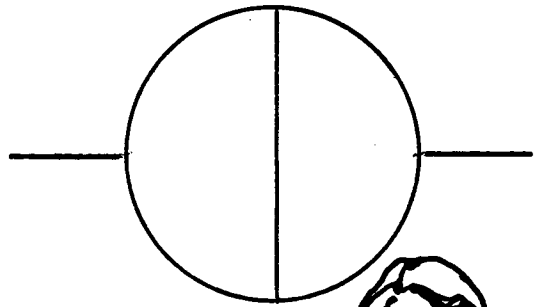
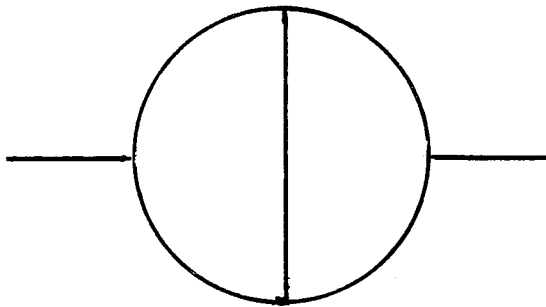
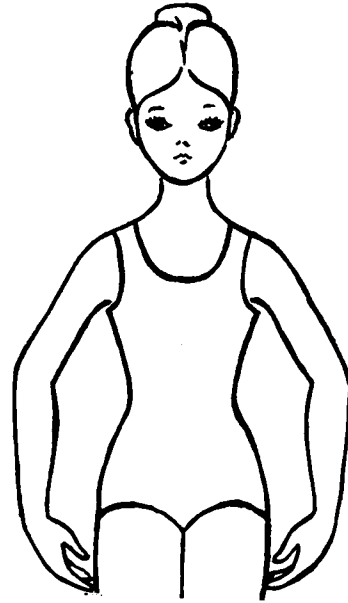
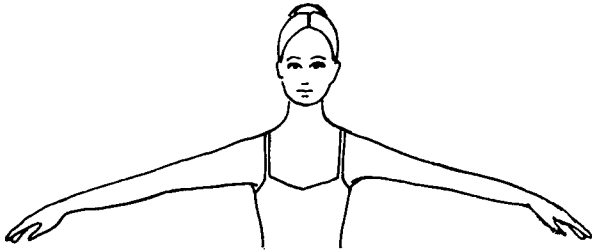
Large Position Symbols under the staff write Up-Down Depth. They describe a limb higher than the other limb (up in the shadows) or lower than the other limb (down in the light cylinder). When both limbs are at an equal level then both limbs are in the light cylinder. They are used for legs or arms, and are placed in either row of Position Symbols under the staff.



57  
UP-DOWN POSITION SYMBOLS

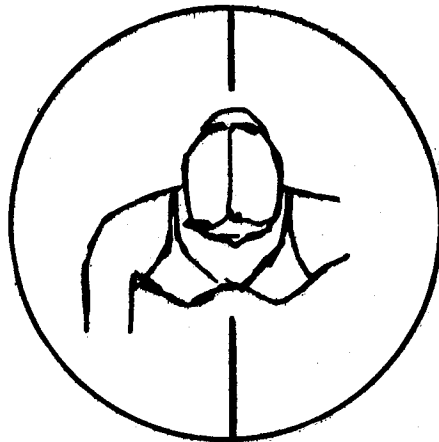


# UP-DOWN POSITION SYMBOLS<sup>58</sup>

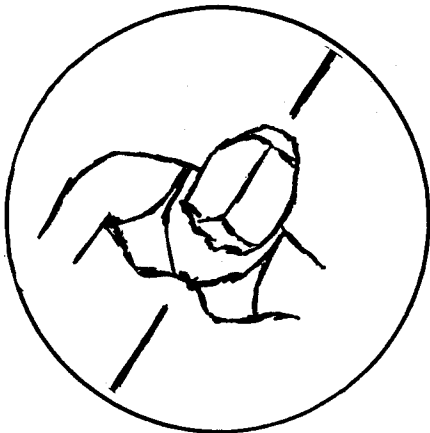


59 THE SAGITTAL CENTER

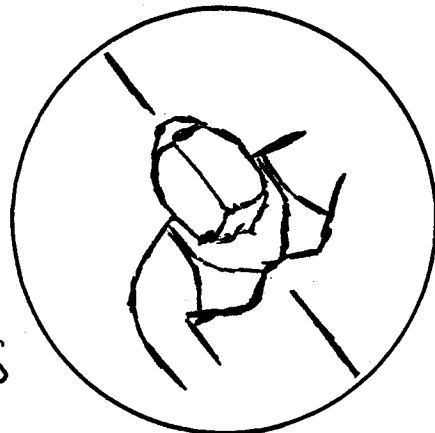
FACING  
FRONT WALL



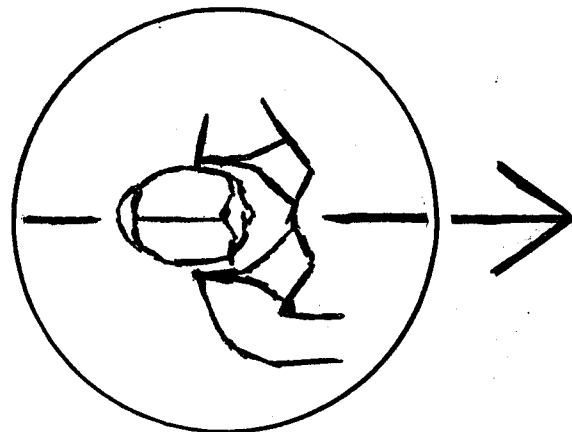
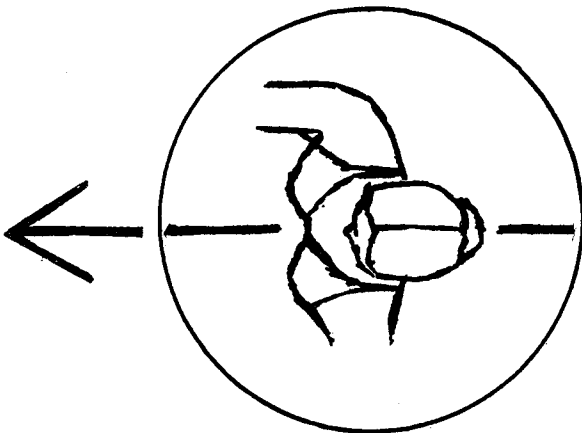
FACING  
READER



FACING  
FRONT  
CORNERS

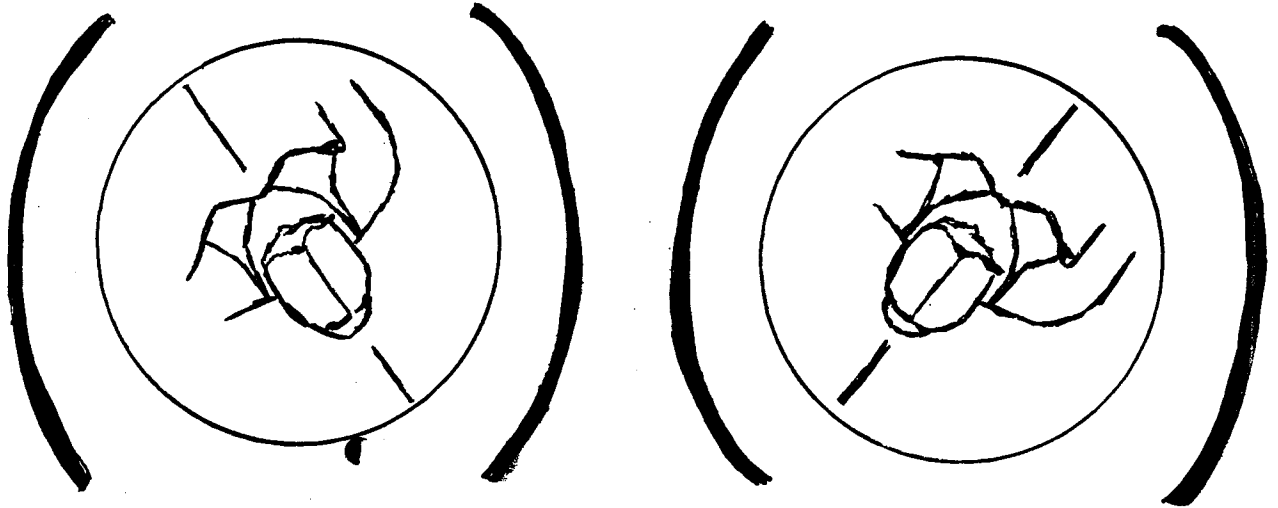


FACING SIDE WALLS



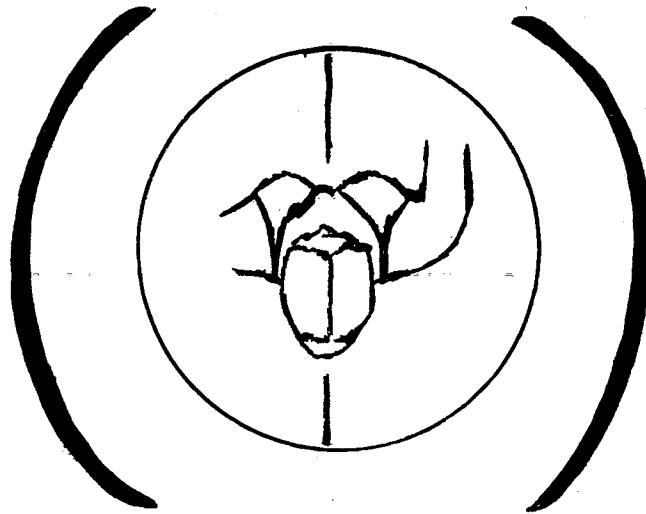
# THE SAGITTAL CENTER <sup>60</sup>

FACING BACK CORNERS



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FACING BACK WALL



THE LARGE POSITION SYMBOLS

Name: The Up-Down Position Symbols

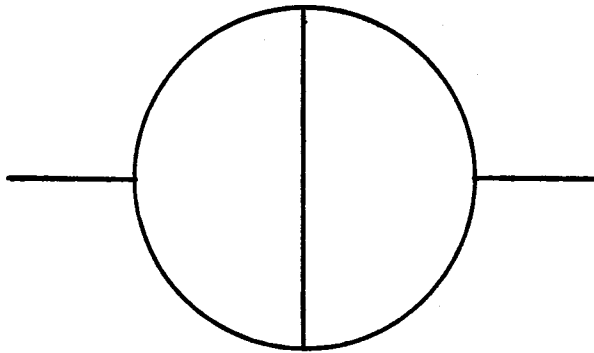
Purpose: Write Depth Up And Down

Placement: In Either Row Of Position Symbols Under The Staff

Light In The Symbol Means: A Lower Limb, Or A Limb That Is Not Higher Than The Other

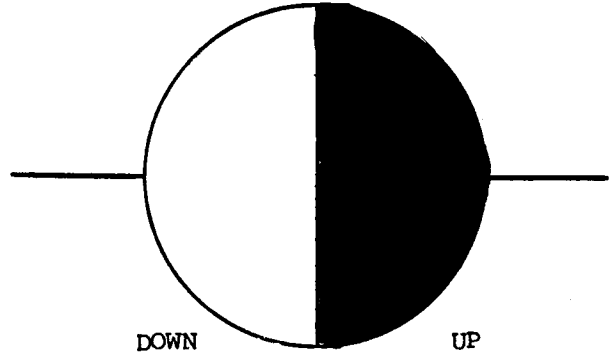
Dark In The Symbol Means: A Higher Limb, A Limb That Is Higher Than The Other

(Creates More Shadows Than A Lower Limb)



EQUAL

*Symbol With Both Sides  
Light Means Neither Limb  
Is Higher Than The Other*



DOWN

UP

*A Darkened-In Side To A Symbol  
Represents A Limb Higher Than  
The Other Limb (Makes More Of  
A Shadow Than The Other)*

THE SMALL POSITION SYMBOLS

Name: The In-Out Position Symbols

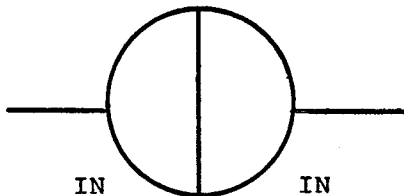
Purpose: Write Depth In And Out From Body

Placement: In Either Row Of Position Symbols Under The Staff

Light In The Symbol Means: A Limb Close To The Body, Inside The Cylinder Of Light

Dark In The Symbol Means: A Limb That Is Far From The Body, Outside The Cylinder

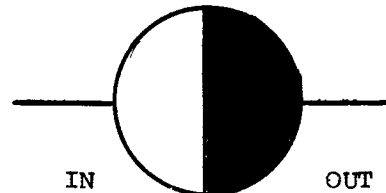
(Limb Extends Into The Shadows Outside Cylinder)



IN

IN






*Symbol With Both Sides  
Light Means Both Limbs  
Are Close To The Center  
(Inside Light Cylinder)*

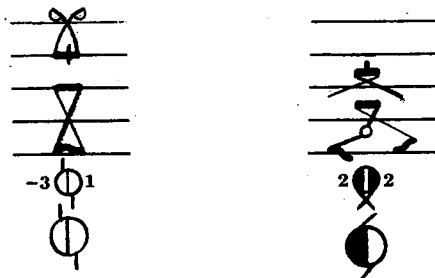


IN

OUT

*A Darkened-In Side To A Symbol  
Represents A Limb Far From The  
Body (The Limb Extends Into The  
Shadows, Outside Of The Cylinder  
Of Light)*

1. When all of the planes that cut the body intersect the body, they meet in the center of the body. We call this central point the CENTER DOT.
2. The CENTER DOT is in line with the body's center of gravity. From the CENTER DOT the line of gravity falls in a straight line to the floor, creating another dot on the floor. The two CENTER DOTS, one in the middle of the body, and the other directly below on the floor, are connected by an imaginary vertical line.
3. The CENTER DOT of the Position Symbol for the lower body is located in the center of the hips (the groin). The body planes intersect at the hip area. An imaginary vertical line falls straight down from this CENTER DOT, creating another CENTER DOT on the floor.
4. The CENTER DOT of the Position Symbol for the upper body is located in the center of the shoulders (between the two collar bones). The body planes intersect at the shoulder area. The imaginary vertical line falls straight down from this CENTER DOT, creating another CENTER DOT on the floor. When the body stands erect, the upper and lower body's CENTER DOT on the floor is the same.(one is on top of the other).
5. The Direction Spokes of the Position Symbol show the relationship of the ankle of the leg or the wrist of the arm with the CENTER DOT.
6. If the ankle or wrists are in front of the CENTER DOT, then the spokes of the Position Symbol project at the bottom of the symbol: 
7. If the ankle or wrists are to the corner of the CENTER DOT, then the spokes of the Position Symbol project to the diagonal of the symbol: 
8. If the ankle or wrists are to the side of the CENTER DOT, then the spokes of the Position Symbol project to the side of the symbol: 
9. If the ankle or wrists are to the back of the CENTER DOT, then the spokes of the Position Symbol project to the top of the symbol: 
10. If the ankle or wrist is directly on top of the CENTER DOT, then the ankle or wrist has no direction because it is directly center. The ankle or wrist of the limb can therefore have no Direction Spoke. Single standing legs, legs directly under the body (on top of the CENTER DOT) while jumping, and wrists resting on top of the center of the head are the three common examples of Position Symbols with no Direction Spoke on one side: 
11. The Direction Spokes of the Position Symbols show the relationship of the extremities of the limbs with the center of the body - the CENTER DOT.
12. If the ankle of the leg or the wrist of the arm cross over the CENTER DOT so that the entire ankle or wrist is on the other side of the center of the body, then the Direction Spoke of the Position Symbol will cross over and slant, crossing the center line of the symbol. Fifth position in classical ballet is considered to have the ankles to the front and back of the CENTER DOT, but any position more crossed than fifth position is crossing over the center and has slanted Direction Spokes.



13. If the limb crosses in front of the body while placing the ankle or wrist on the other side of the CENTER DOT, then the Direction Spokes slant at the bottom of the symbol:



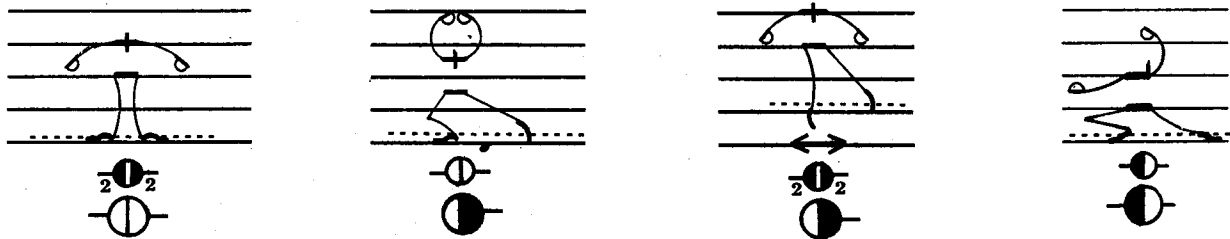
14. If the limb crosses in back of the body while placing the ankle or wrist on the other side of the CENTER DOT, then the Direction Spokes slant at the top of the symbol:



15. In the rare case that the limb crosses underneath or over the body while placing the ankle or wrist on the other side of the CENTER DOT, then the Direction Spokes do not slant. Both spokes appear on one side of the Position Symbol:



16. The dark and light in the Up-Down Position Symbols states the relationship of one limb with the level of the other limb. An imaginary horizontal line is drawn under the lowest ankle or wrist. The limbs touching this imaginary horizontal line at the ankle or wrist will have a corresponding light side to their Position Symbol. The limbs not touching this imaginary line at the ankle or wrist will have a dark side to their Position Symbol. There always has to be one light side to an Up-Down Position Symbol since the imaginary horizontal line is drawn under the lowest limb in every position, whether on or off the floor:

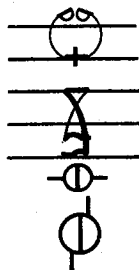


17. The dark and light in the In-Out Position Symbols states the relationship of the wrist or ankle with the CENTER DOT of the body. Whether the wrist or ankle is close to the CENTER DOT or far from the CENTER DOT is written by light and dark.

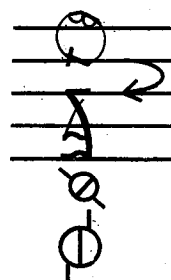
18. When the hips and shoulders are in line with each other, the shoulders parallel with the hips, the Position Symbols for the upper and lower body have the same center line. The Sagittal Plane of the body cuts both symbols at the same angle.

When the upper body twists, the Sagittal Plane that cuts the upper body must twist accordingly. The center line of the Position Symbol for the upper body therefore moves with the shoulders, slanting in a new direction. The lower body has not moved, and the Sagittal Plane that cuts the the lower body remains in the same direction as before the twist. The Sagittal Planes of the upper and lower body are now cutting the upper and lower body in two different directions. The center lines of the two Position Symbols slant at different angles. This is an excellent double check on twisting of the torso and change of direction for one half of the body.

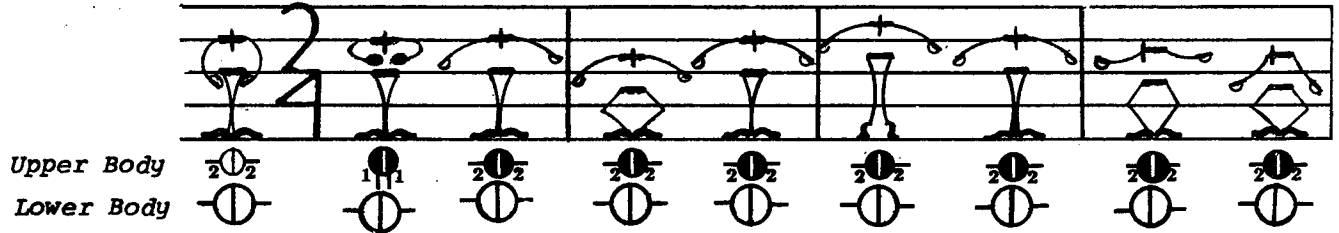
Shoulders & Hips Facing Same Direction



Shoulders & Hips Facing Different Directions



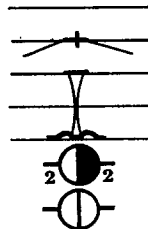
19. The first row of Position Symbols underneath the Foot Line of the Movement Staff represents the overhead view of the arms and shoulders (upper body). The second row of Position Symbols underneath the Foot Line of the Movement Staff represents the overhead view of the legs and hips (lower body). This rule never changes - the first row is always for the arms, and the second row is always for the legs. Usually the small In-Out Position Symbol is placed in the row for the arms and the larger Up-Down Position Symbol is written in the row for the legs:



20. In the rare occasion that it is difficult to see the in-out depth with the leg, it is possible to place the In-Out Position Symbol in the second row of Position Symbols under the Staff, indicating the in-out depth with the legs:



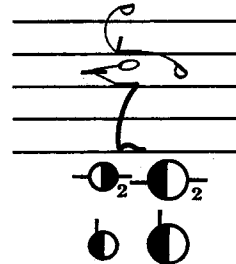
21. In the rare occasion that it is difficult to see the up-down depth with the arms, it is possible to place the Up-Down Position Symbol in the first row of Position Symbols under the Staff, indicating the up-down depth with the arms:



22. Although it is possible to have four Position Symbols under one stick figure, one Up-Down and one In-Out for the arms, and one Up-Down and one In-Out for the legs, it is strongly advised to not use four symbols at once. Not only is it confusing for the reader, but it is not necessary to have so many double checks for one figure. Place the In-Out or Up-Down in either row, but only place one at a time.



Correct Amount of Symbols



Too Many Symbols



SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson Five

UP-DOWN POSITION SYMBOLS	IN-OUT POSITION SYMBOLS	ROTATED POSITIONS
		Complete Out: 0 Partial Out: 1 Natural: 2 Partial In: 3 Complete In: 4

**I**

**II**

III

Section III consists of two staves. The top staff contains a sequence of notes with accents and fingerings (1, 2, 3, 4) above them. The bottom staff shows the corresponding fingerings and accents for each note, with some notes having a '2' above them. The sequence is: 1 & 2 & 3 & 4 & 1 & 2, followed by 3 & 4 & 1 & 2 & 3 & 4 &.

IV

Section IV consists of two staves. The top staff contains a sequence of notes with accents and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3) above them. The bottom staff shows the corresponding fingerings and accents, with some notes having a '2' above them. The sequence is: 1 2 & 3 1 2 3 1 2 3, followed by 1 2 & 3 1 2 3.

V

Section V consists of two staves. The top staff contains a sequence of notes with accents and fingerings (1, 2, 1, 2) above them. The bottom staff shows the corresponding fingerings and accents, with some notes having a '2' above them. The sequence is: 1 & 2 & 1 & 2 &

Diagrammatic examples of musical notation symbols, including a staff with a note and a staff with a note and a '2' above it.

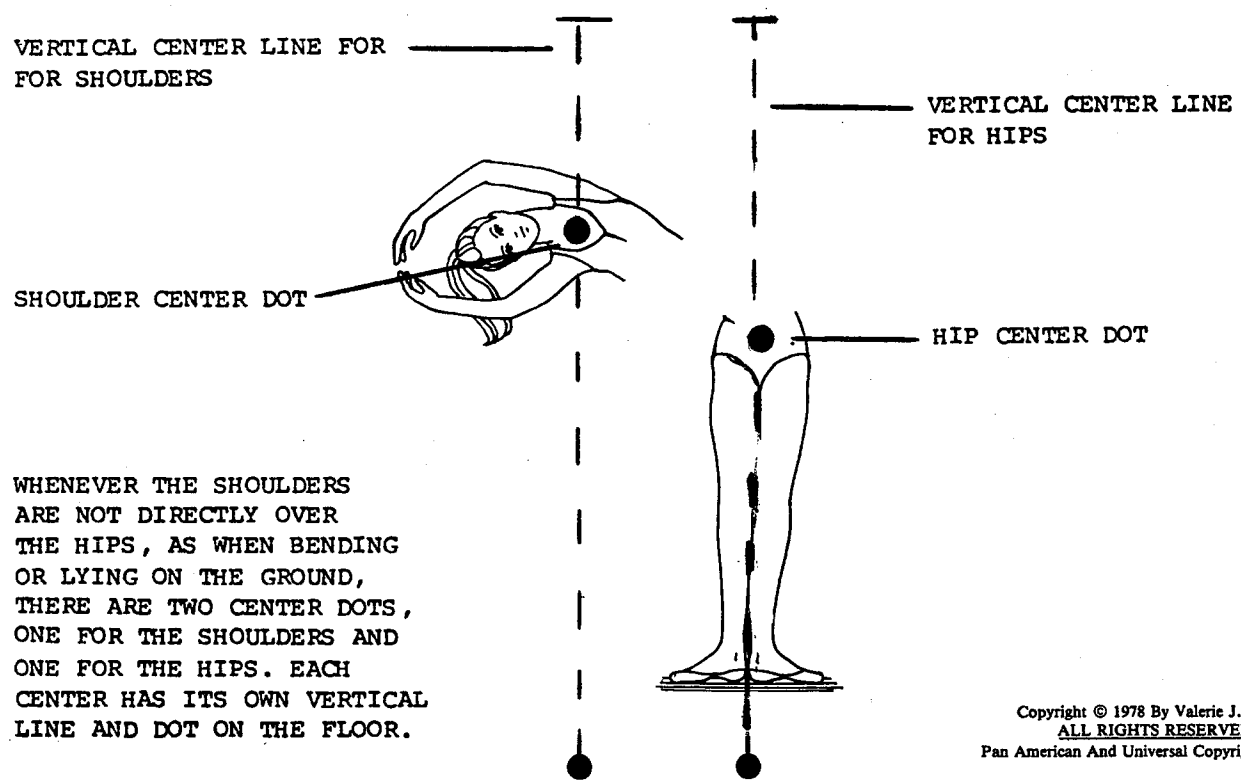
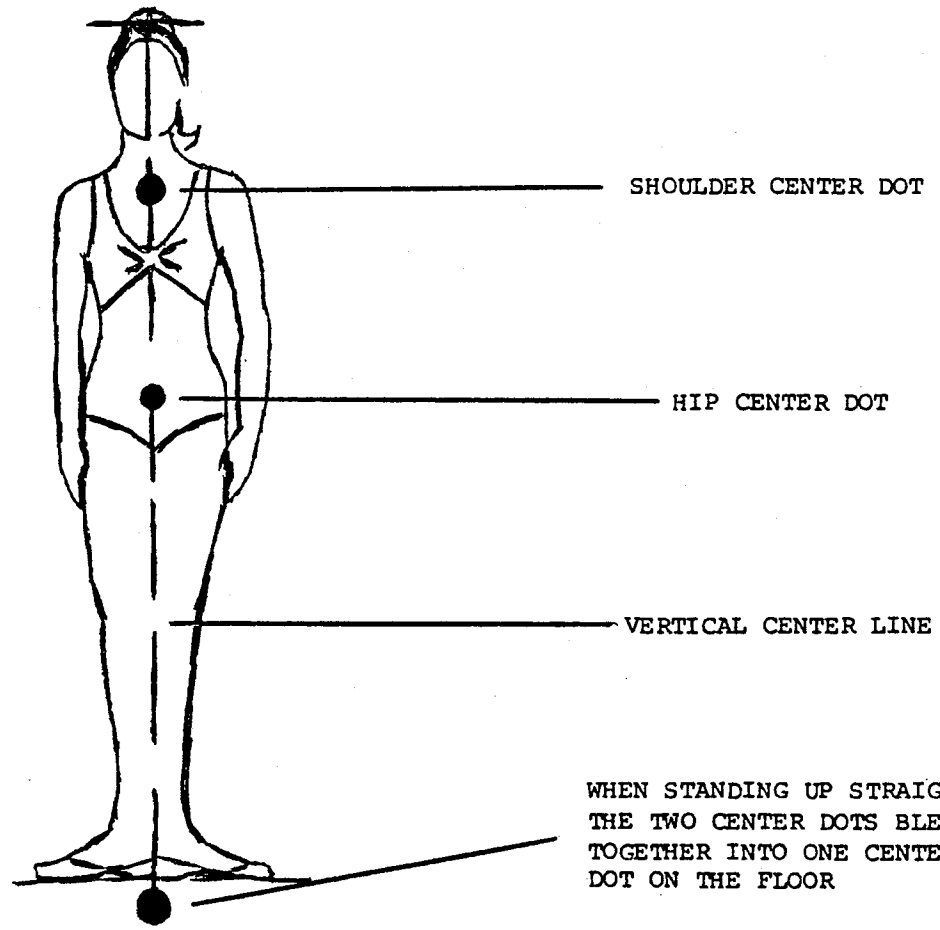
Diagrammatic examples of musical notation symbols, including a staff with a note and a staff with a note and a '2' above it.

FILM-LIKE SCRIPT

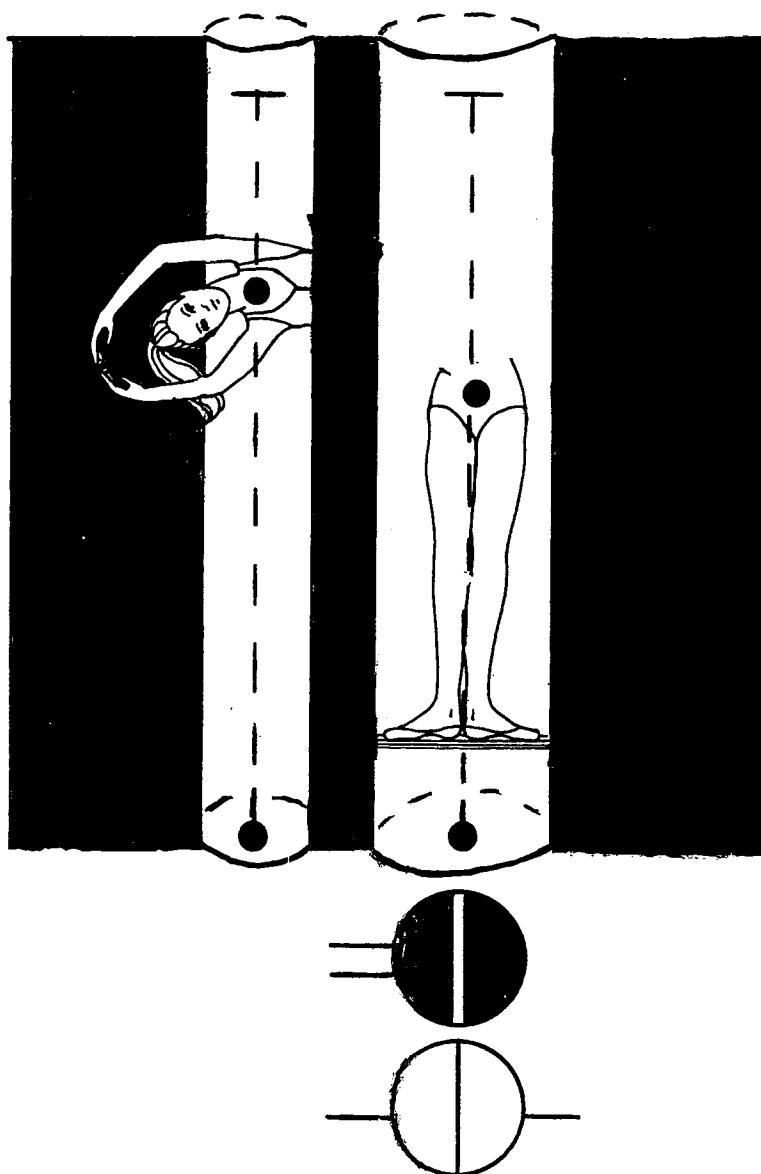
Diagrammatic examples of musical notation symbols, including a staff with a note and a staff with a note and a '2' above it.

SYMBOL SCRIPT

# 67 SHOULDER CENTER / HIP CENTER



# TWO CENTERS / TWO CYLINDERS<sup>68</sup>

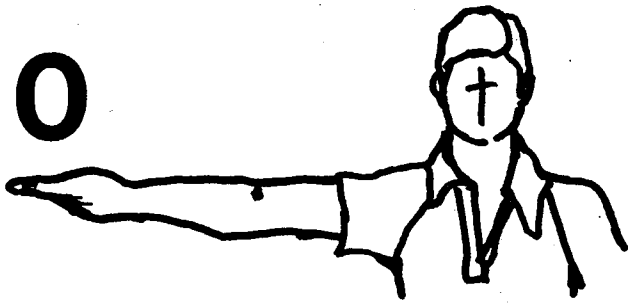


## THE IN-OUT POSITION SYMBOLS

1. Draw center dots through the hips and shoulders.
2. Draw imaginary vertical lines through the center dots.
3. Draw imaginary cylinders (always vertical) around the vertical lines.
4. The cylinder around the shoulders should be the length of the upper arm from center.
5. The cylinder around the hips should be the length of the upper leg from center.
6. Are the wrists to the front, side or diagonal of the center dot? Place the spokes on the symbol for the arms accordingly.
7. Are the wrists inside or outside the cylinder around the shoulders? Color the symbol accordingly.
8. Steps 6 and 7 above are also applied to the ankles and symbols for the legs.

# ROTATED POSITION NUMBERS

## 0

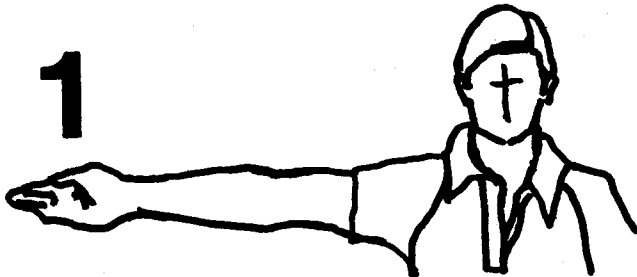


### COMPLETE TURN-OUT

*Back Of Hand To Floor  
Arm At Shoulder Height*

*Back Of Hand To Torso  
When Arm Is Lowered*

## 1

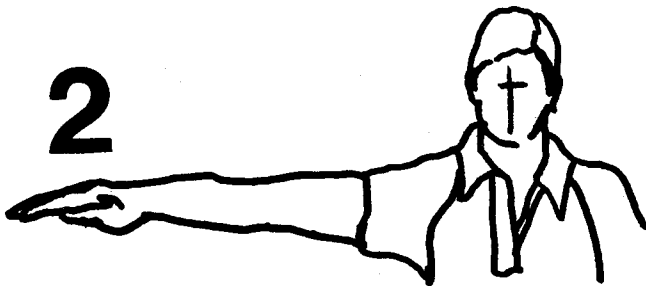


### PARTIAL TURN-OUT

*Baby Finger To Floor  
Arm At Shoulder Height*

*Baby Finger To Torso  
When Arm Is Lowered*

## 2

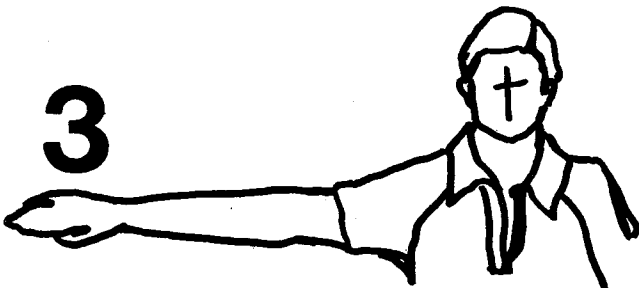


### NATURAL

*Palm To Floor  
Arm At Shoulder Height*

*Palm To Torso  
When Arm Is Lowered*

## 3

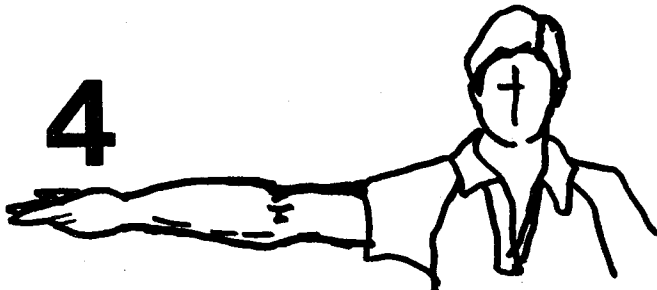


### PARTIAL TURN-IN

*Thumb To Floor  
Arm At Shoulder Height*

*Thumb To Torso  
When Arm Is Lowered*

## 4



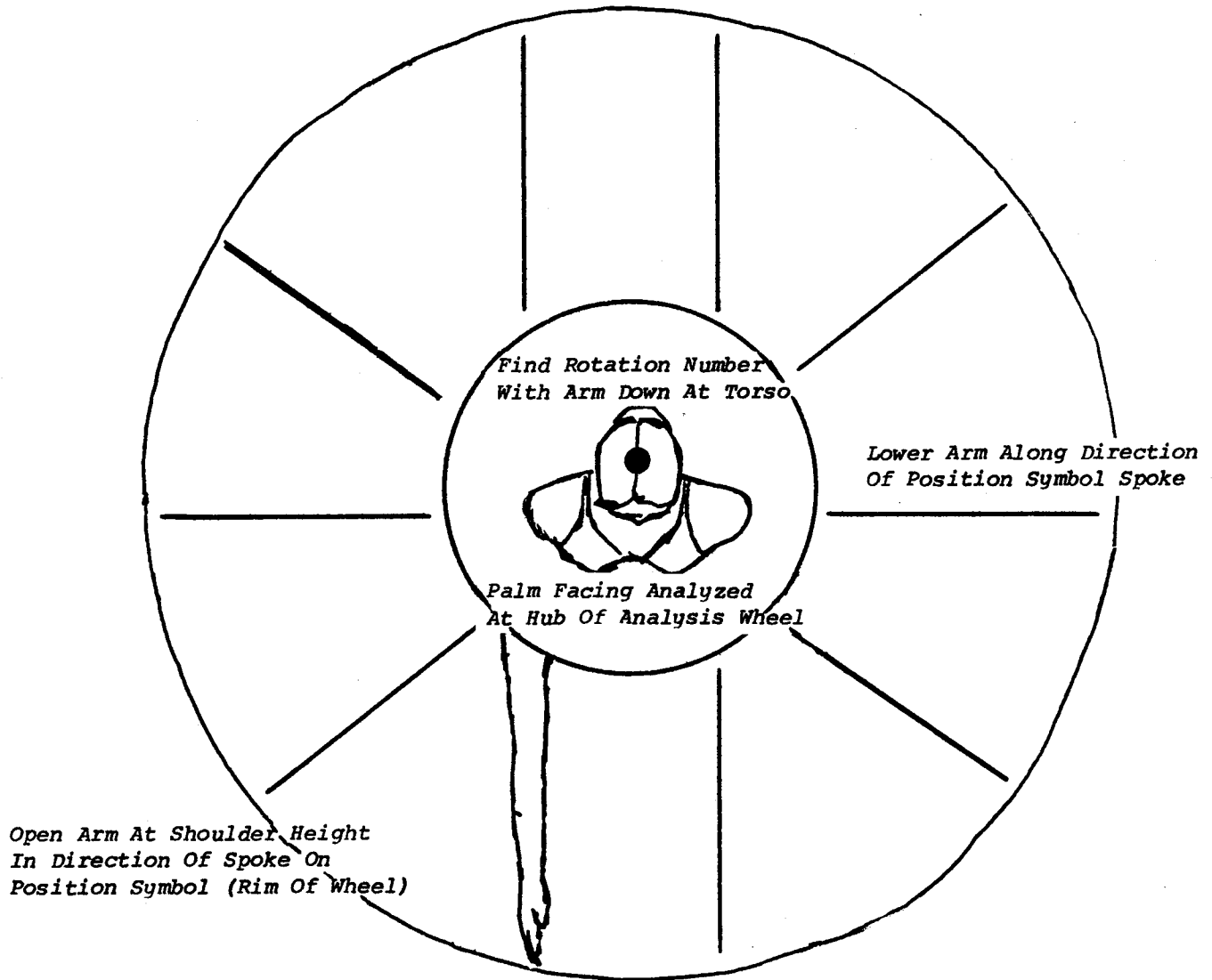
### COMPLETE TURN-IN

*Back Of Hand To Floor  
Arm At Shoulder Height*

*Back Of Hand To Torso  
When Arm Is Lowered*

*(#4 Opposite To #0)*

# ROTATION ANALYSIS WHEEL: ARMS<sup>70</sup>



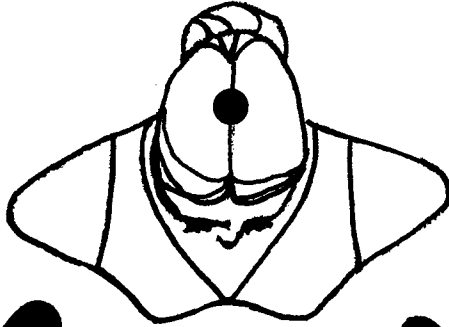
## FOR READING:

To Analyze Rotation Number of Arm: 1. Place arm straight down near torso. Place the arm to the front of the torso if the spoke on the Position Symbol is to the front, place the arm to the back of the torso if the spoke is to the back. The spoke on the Position Symbol states the side of the torso on which the arm is placed. 2. Place the arm in the Rotation Number stated in the notation. 3. Lift the arm along the direction of the spoke on the Position Symbol without changing rotation. 4. Bend the arm along the direction of the spoke on the Position Symbol without changing rotation.

## FOR WRITING:

To Analyze Rotation Number Of Arm: 1. Place your arm into the exact position you are trying to write. 2. Determine the plane of the body in which the arm is directed (spoke on Position Symbol, direction of arm). 3. Open the arm along this plane to the rim of the Analysis Wheel (shoulder height, straight arm). Be certain to open the arm without changing the rotation of the arm. 4. Lower the arm along the spoke on the Position Symbol to the torso to find the Rotation Number. Be certain to place the arm on the side of the torso that corresponds with the spoke on the Position Symbol

# ROTATED POSITION NUMBERS



0



0

COMPLETE TURN-OUT  
Heels To The Center

COMPLETE TURN-OUT  
Heels To The Center



PARTIAL TURN-OUT  
Heel-Ankle To Center

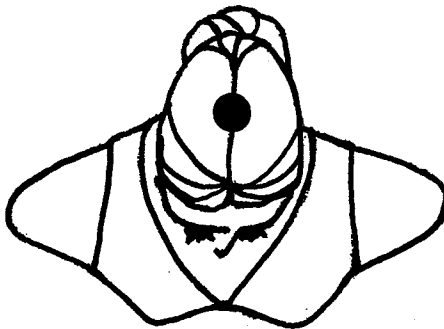
1

PARTIAL TURN-OUT  
Heel-Ankle To Center

1

2

NATURAL, PARALLEL  
Ankles To The Center  
(Rotation Analyzed With Feet  
Directly Underneath Body)



4



4

COMPLETE TURN-IN  
Toes To The Center

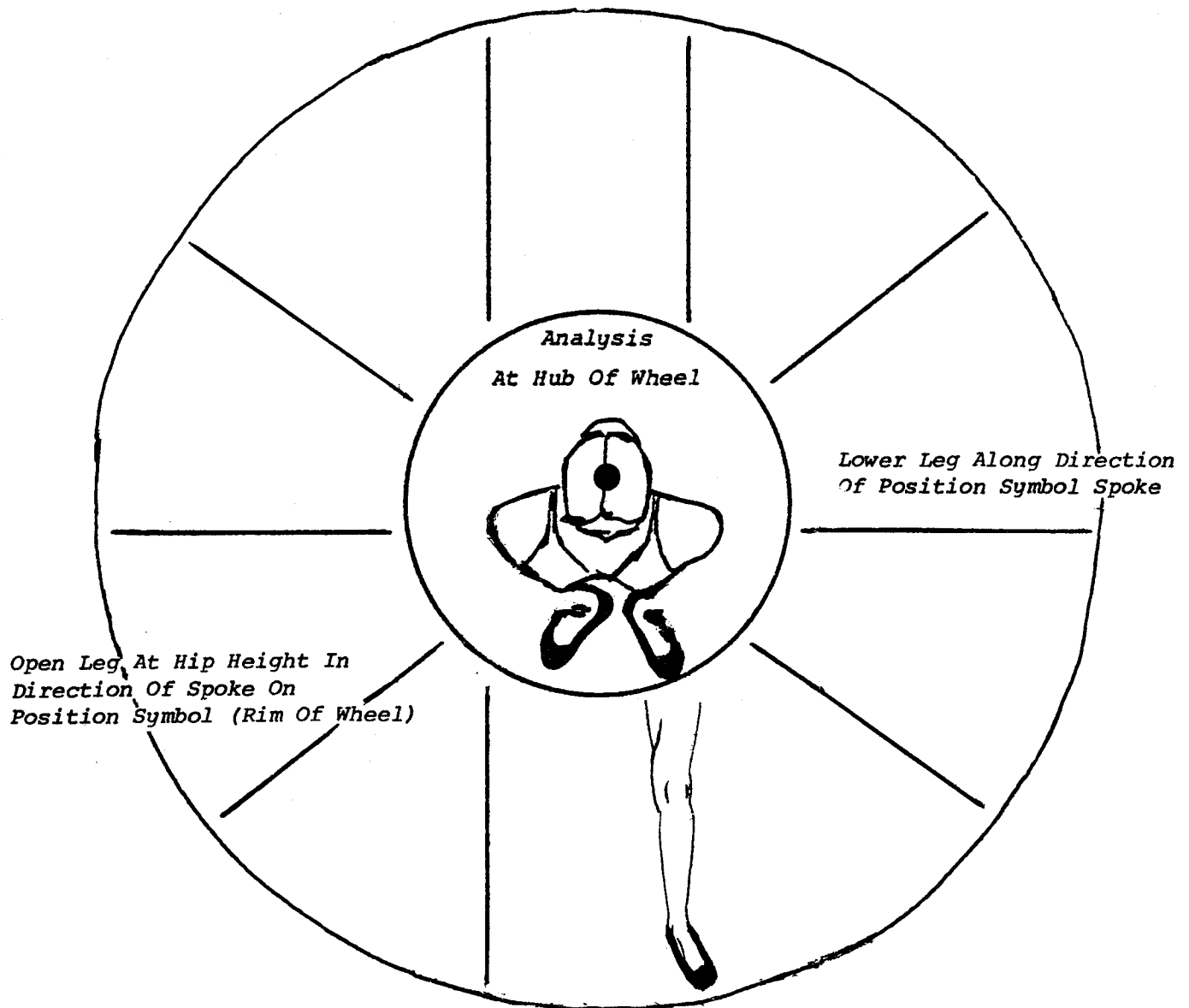
COMPLETE TURN-IN  
Toes To The Center



3

PARTIAL TURN-IN  
Toe-Ankle To Center

# ROTATION ANALYSIS WHEEL: LEGS <sup>72</sup>



## FOR READING:

To Analyze Rotation Number Of Leg: 1. Stand squarely on the leg at the hub on the Analysis Wheel. The leg must be to the side of the center dot under the body, placed on the Frontal Plane of the body. 2. Place the leg in the Rotation Number stated in the notation. 3. Lift the leg along the direction of the spoke on the Position Symbol without changing the rotation. 4. Bend the leg along the direction of the spoke on the Position Symbol without changing rotation.

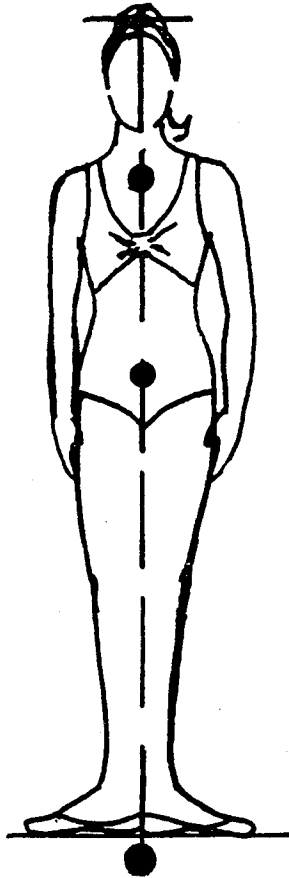
## FOR WRITING:

To Analyze Rotation Number of Leg: 1. Place your leg into the exact position you are trying to write. 2. Determine the plane of the body in which the leg is directed (spoke on Position Symbol, direction of leg). 3. Open the leg along this plane to the rim of the Analysis Wheel (hip height, straight leg). Be certain to open the leg without changing the rotation of the leg. 4. Lower the leg along the spoke on the Position Symbol to underneath the body, standing on the leg on the Frontal Plane of the body (to the side of the center dot). 5. Figure out the number of rotation by the facing of the ankles and heels to the center of the figure (vertical line).



# 73 NUMBERS RELATE TO CENTER

ROTATION NUMBERS RELATE  
TO VERTICAL CENTER LINE

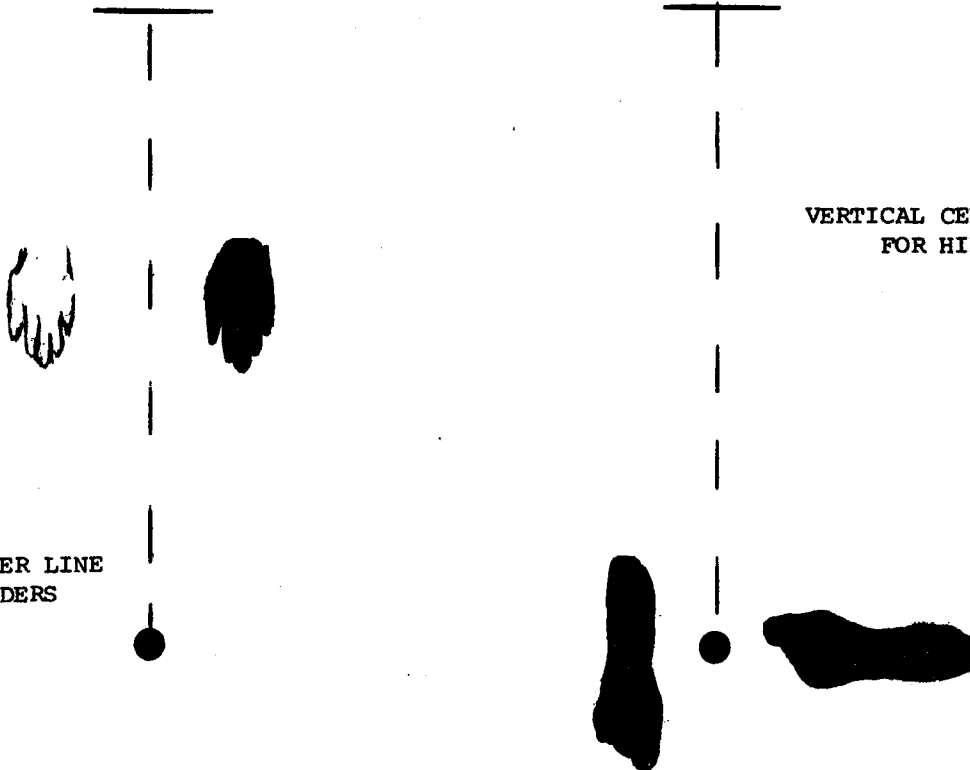


The palms of the hands and the ankles of the legs relate to the vertical center line when analyzing Rotation Numbers. The limbs are always lowered to the vertical center line to find the Rotation Number. The legs are placed directly to the side of this vertical center line to find the Rotation Number. The arms are placed close to the torso, which encompasses the vertical center line. Relating palms to the torso is really relating palms to the vertical center line.

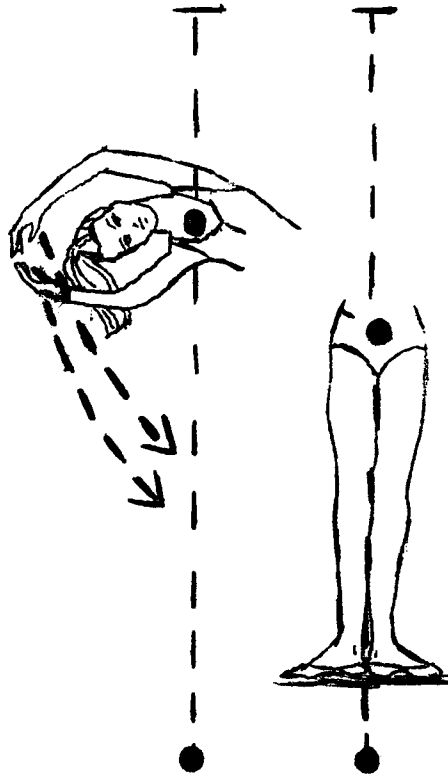
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Pan American And Universal Copyrights Secured

VERTICAL CENTER LINE  
FOR HIPS

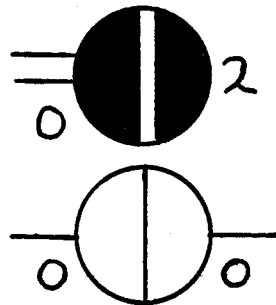
VERTICAL CENTER LINE  
FOR SHOULDERS



# ALWAYS LOWER TO CENTER<sup>74</sup>



BOTH ARMS LOWER TO  
VERTICAL CENTER LINE



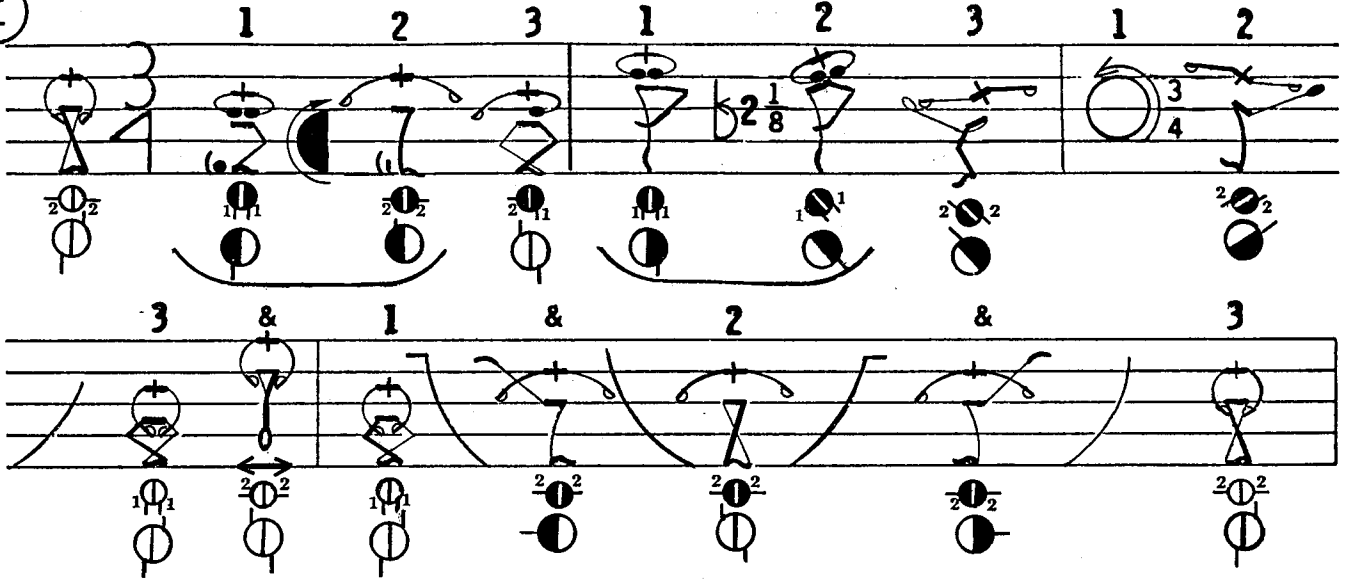
## ANALYZING ROTATION NUMBERS

1. Always lower the limb, along the spokes on the Position Symbol, to the Vertical Center Line.
2. When both arms are to one side of the center line, then both spokes on the Position Symbol are to one side. Both limbs will be lowered to that side, to the Vertical Center Line.
3. Be certain, when lowering the arm, to place the arm to the correct side of the Vertical Center Line. The arms will always be lowered to the side of the Vertical Line that corresponds with the spokes on the Position Symbol. When both arms are to one side, then both arms will be lowered to that one side of the Vertical Center Line.
4. Find the palm facing with the Vertical Center Line, and write the number below the staff beside the Position Symbol.

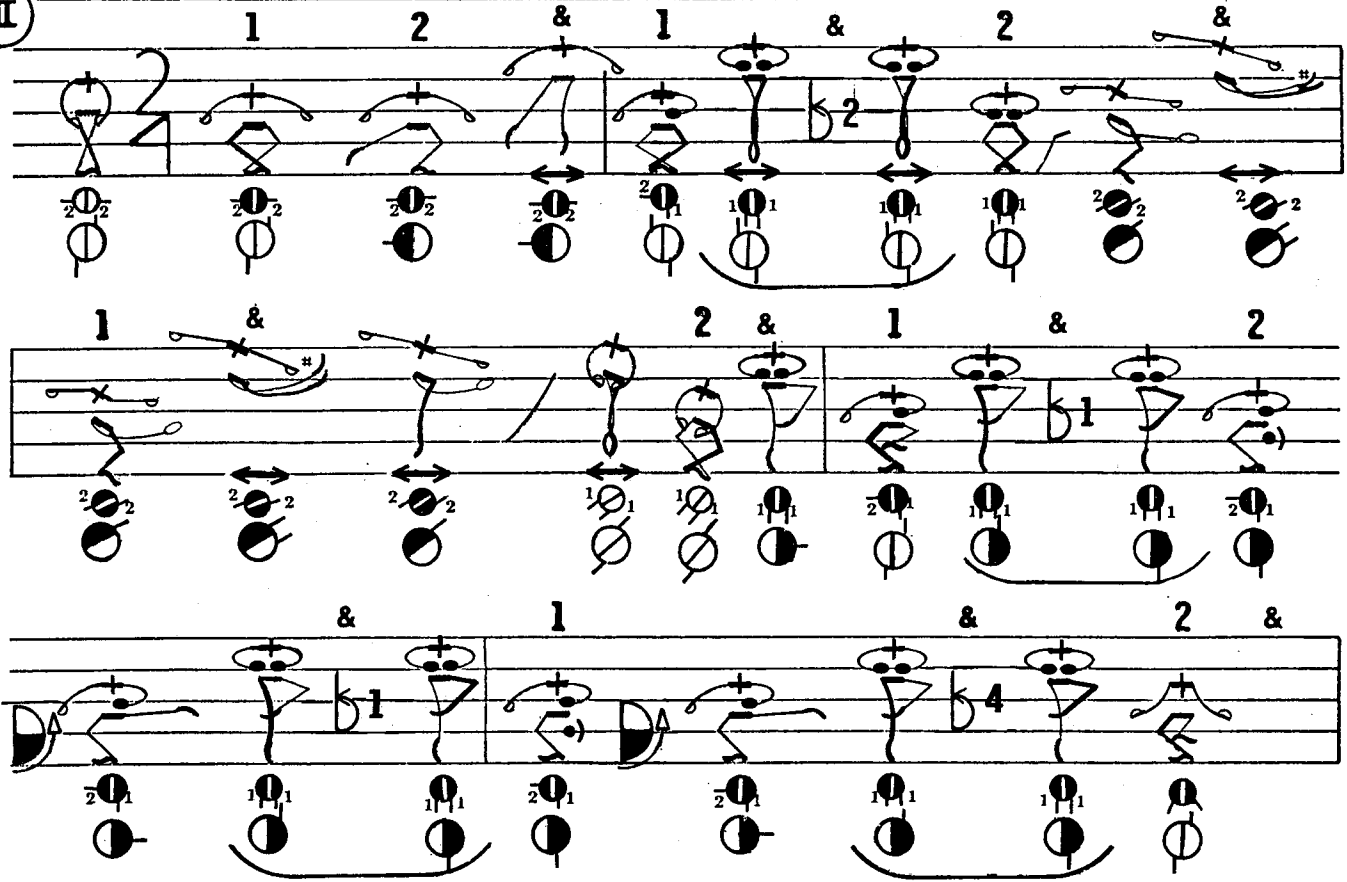
SUTTON DANCE WRITING™  
SIMPLE EXERCISES TO READ  
Reading Lesson Six

 Circular Motion	 Swinging Motion	 Fast-Spin Turn	 Slow-Inching Turn	 Jumping Arrow
--	--	---	---	--

**I**

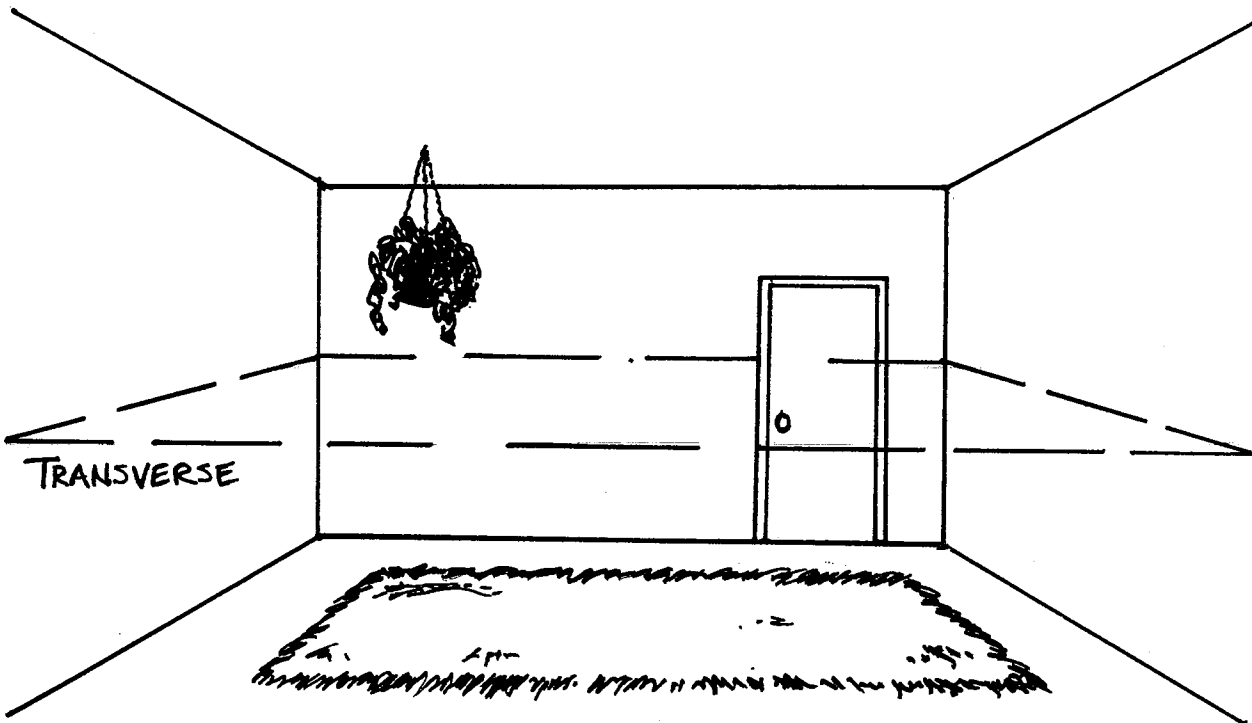


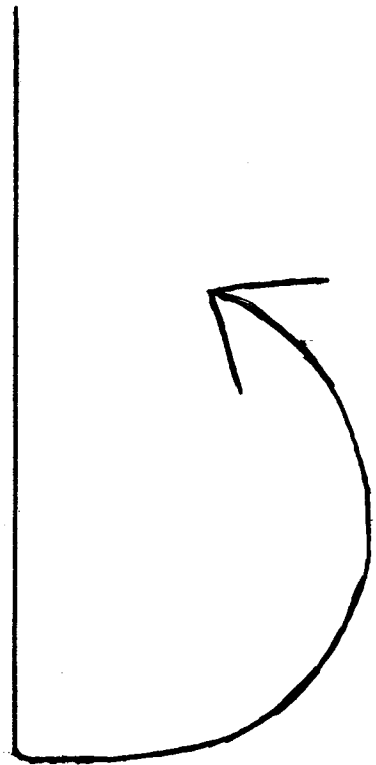
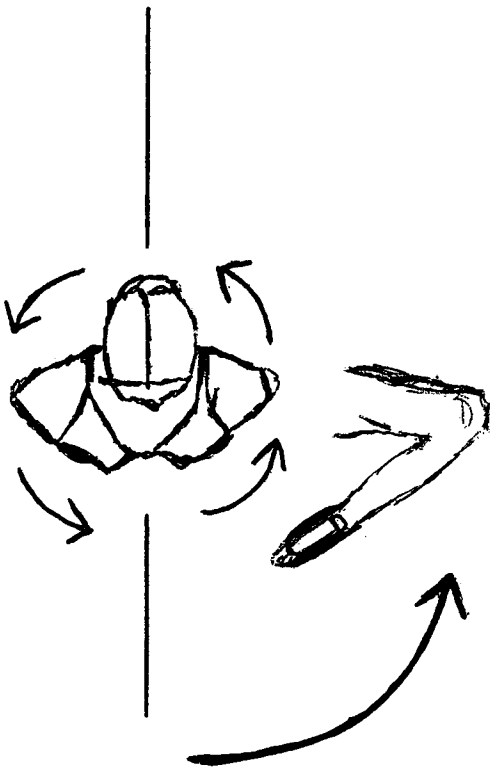
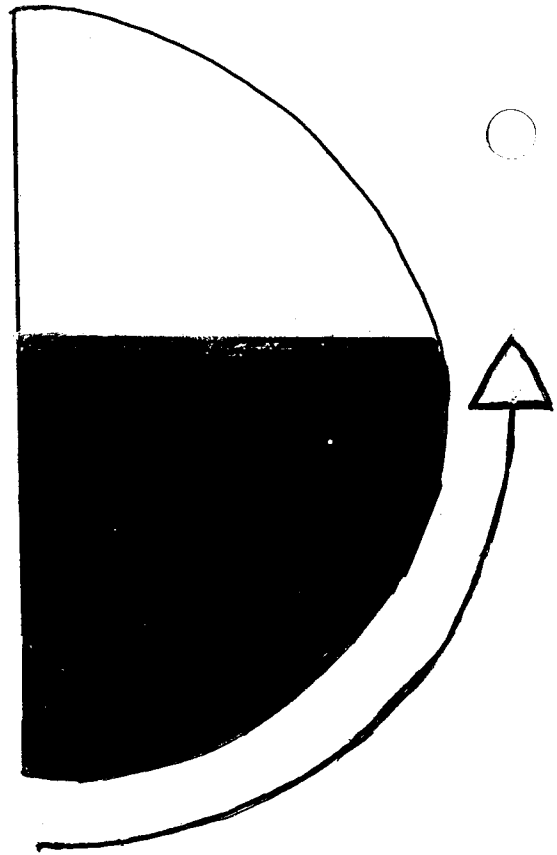
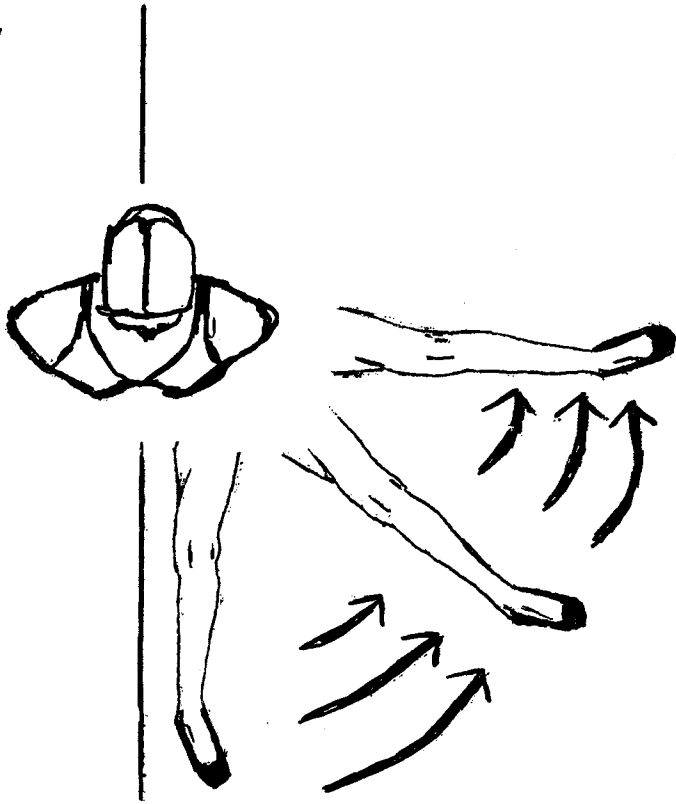
**II**



# THE TRANSVERSE PLANE OF THE ROOM

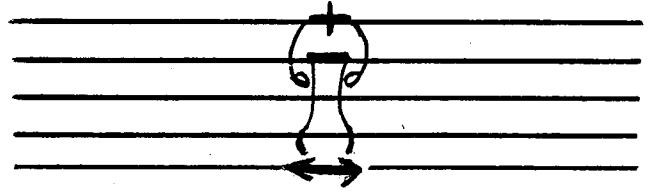
1. The Transverse Plane cuts the room through the middle. The Transverse Plane is parallel with the floor and cuts the room from all sides. The Transverse Plane dissects the room into a lower and upper portion.
2. The best view of the Transverse Plane cutting the room is from overhead. The overhead view gives the complete picture of the Transverse Plane extending in all directions.
3. Many Movement Symbols are seen from the overhead view. They are viewed along the Transverse Plane of the room. All Movement Symbols that show movement parallel with the floor are viewed from the Transverse Plane.
4. The majority of Movement Symbols viewed from the Transverse Plane use the Body's Sagittal Line as their center line. Some examples of these symbols are:  
Circular Motion Symbols (Rond De Jambe Symbols)  
Fast-Spinning Turning Symbols (Pirouette Symbols)  
Traveling Symbols
5. Some Movement Symbols viewed from the Transverse Plane do not employ the Body's Sagittal Plane as a center line. Some examples of these symbols are:  
Slow-Inching Turning Symbols (Promenade Symbols)  
Walking and Running Dots



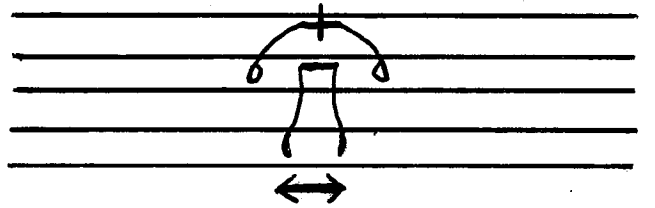


# FIVE KINDS OF JUMPS

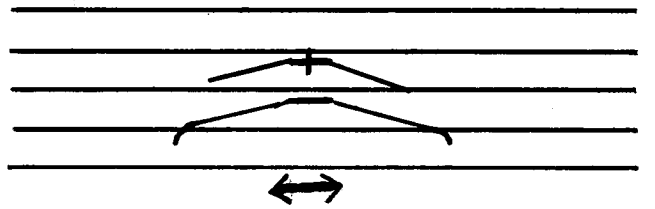
The Large Jump:



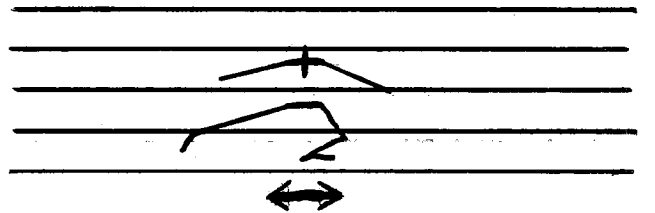
The Small Jump:



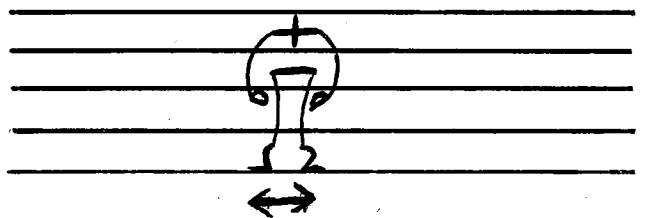
The Low Jump:



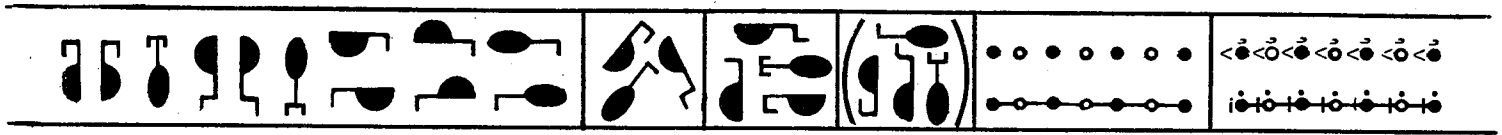
The Hop:



The Springing Half-Toe:



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1 & 2 3

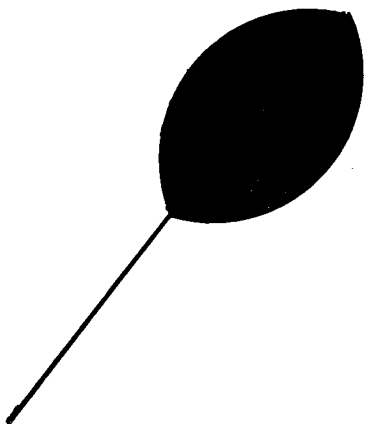
4 5 6

7 8 1 & 2 &

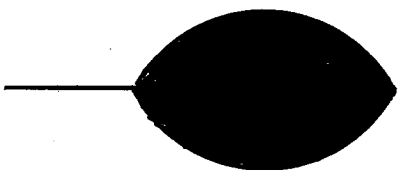
3 4 5

6 7 8 Fine

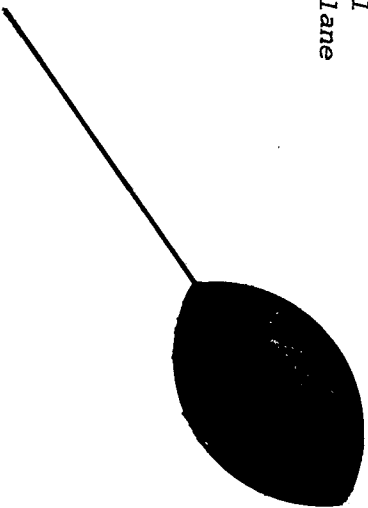
Back Corner  
Diagonal Plane



Back Wall  
Sagittal Plane



Back Corner  
Diagonal Plane



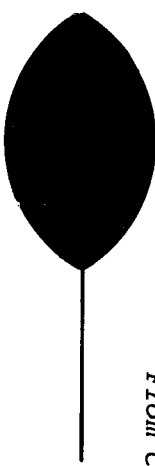
Traveling Up  
From Center Dot



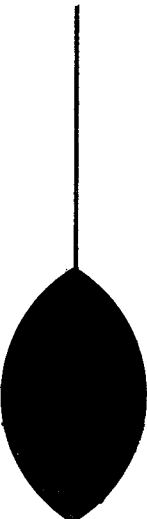
Traveling Down  
From Center Dot



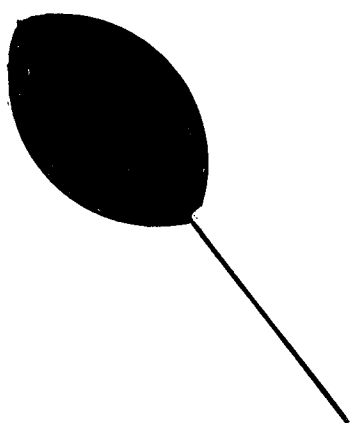
Side Wall  
Frontal Plane



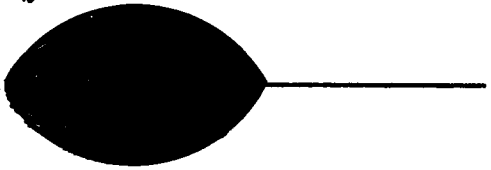
Side Wall  
Frontal Plane



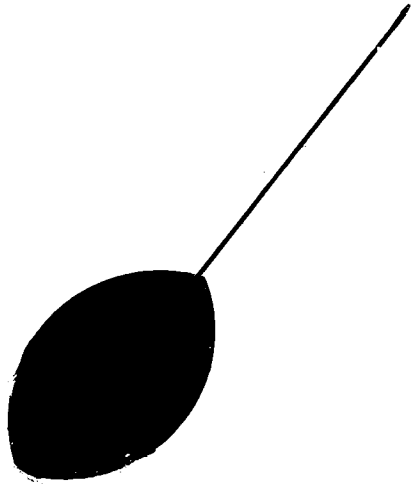
Front Corner  
Diagonal Plane



Front Wall  
Sagittal Plane



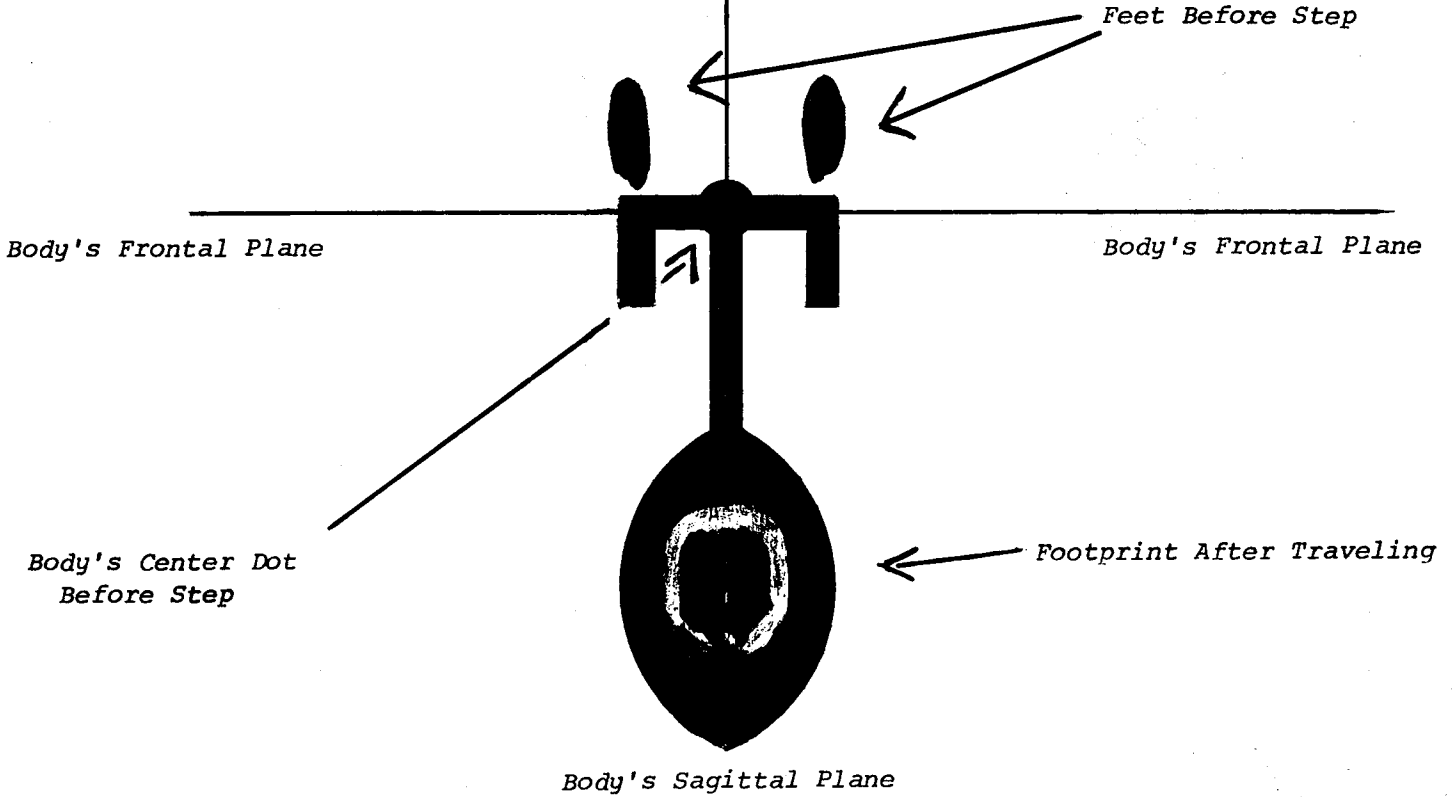
Front Corner  
Diagonal Plane





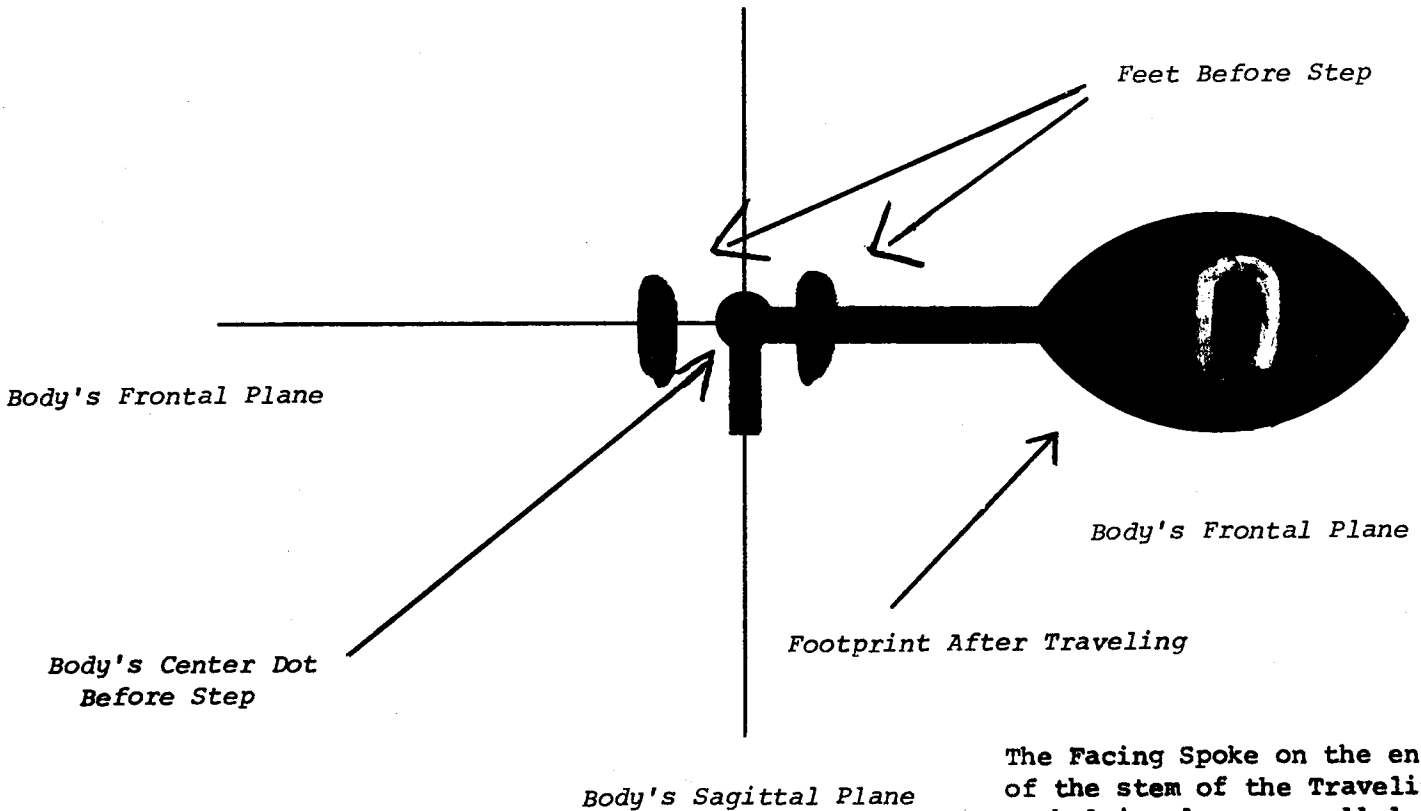
# TRAVELING ALONG BODY PLANES

*Body's Sagittal Plane*



*Body's Sagittal Plane*

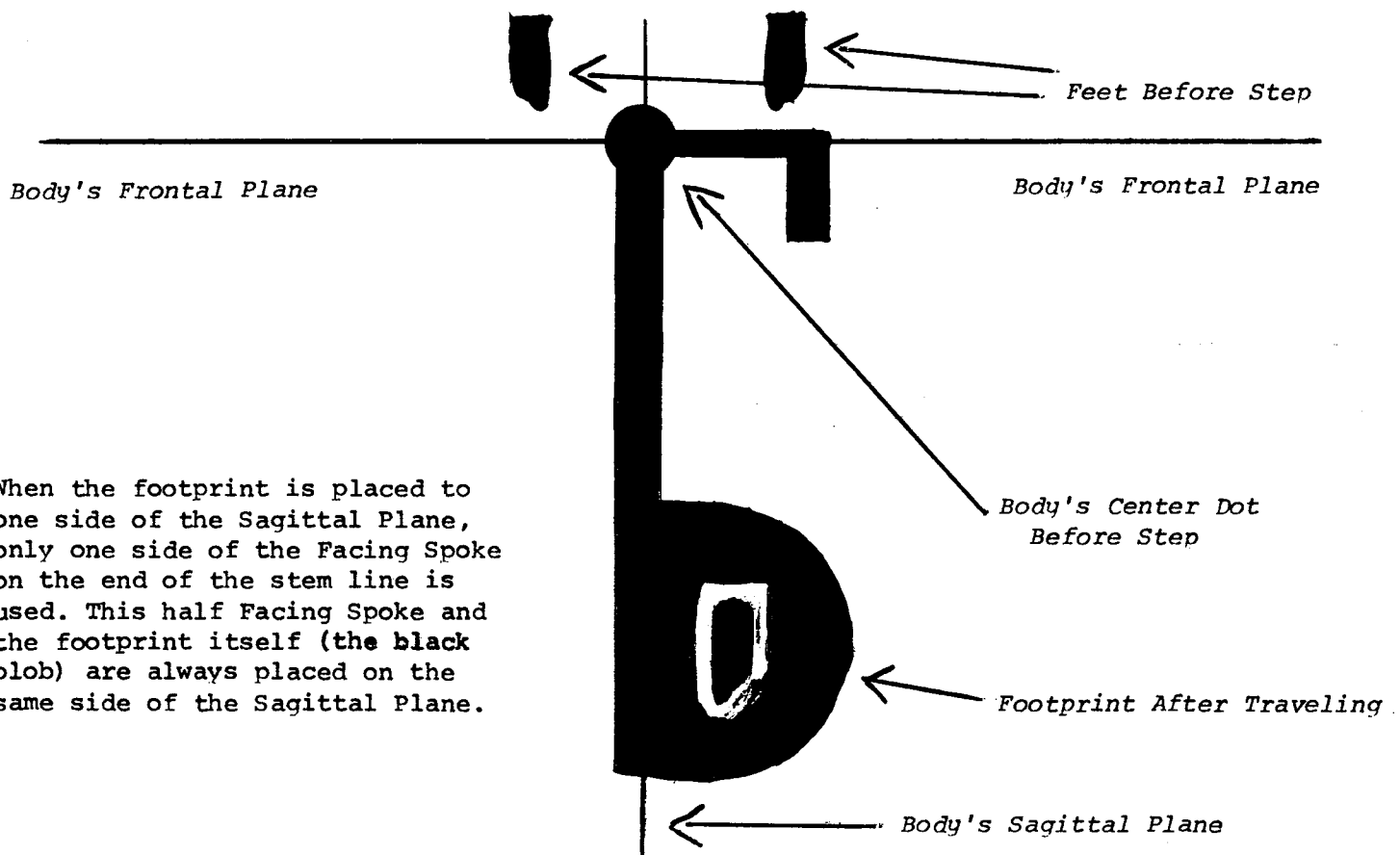
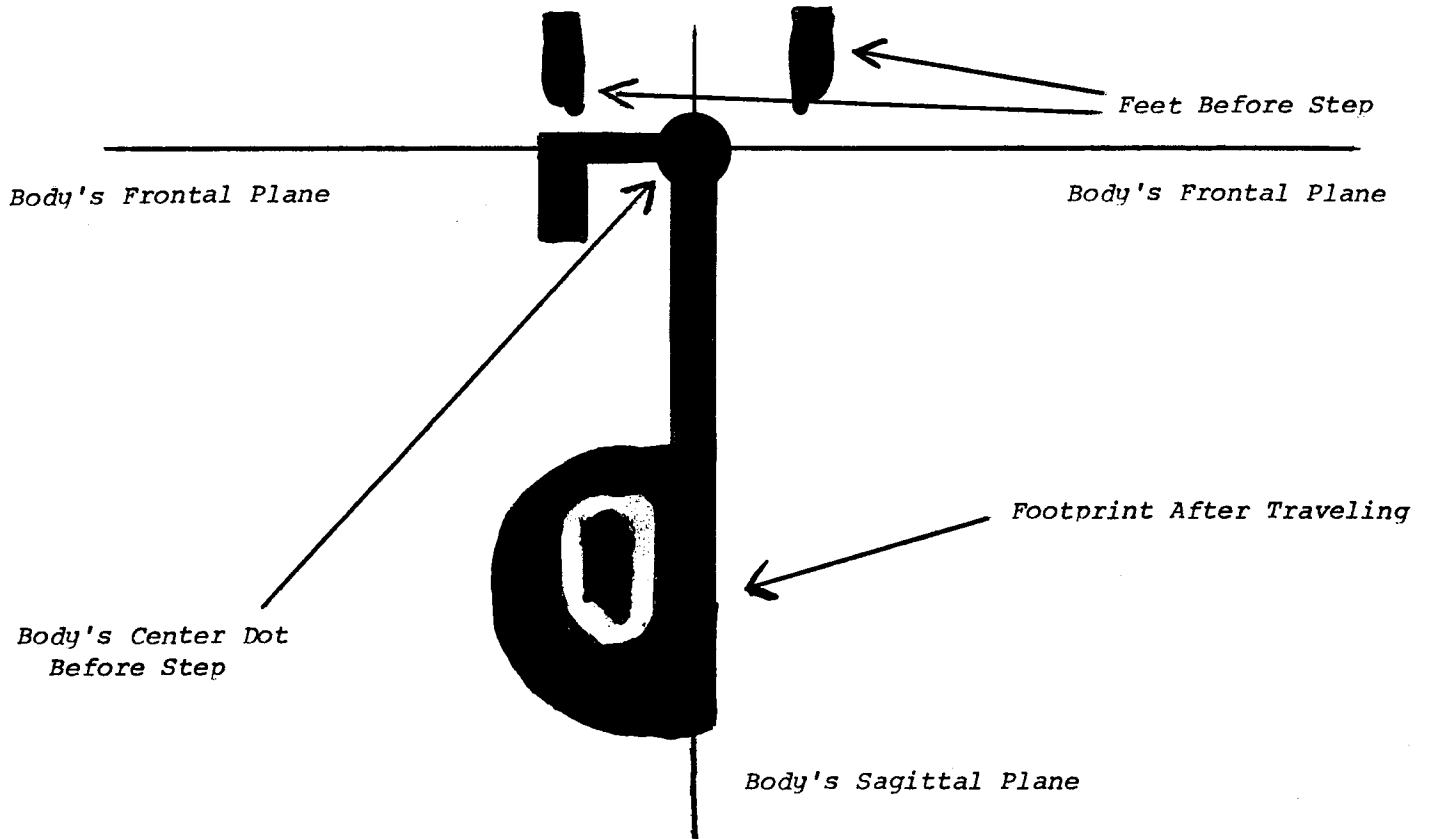
*Body's Sagittal Plane*



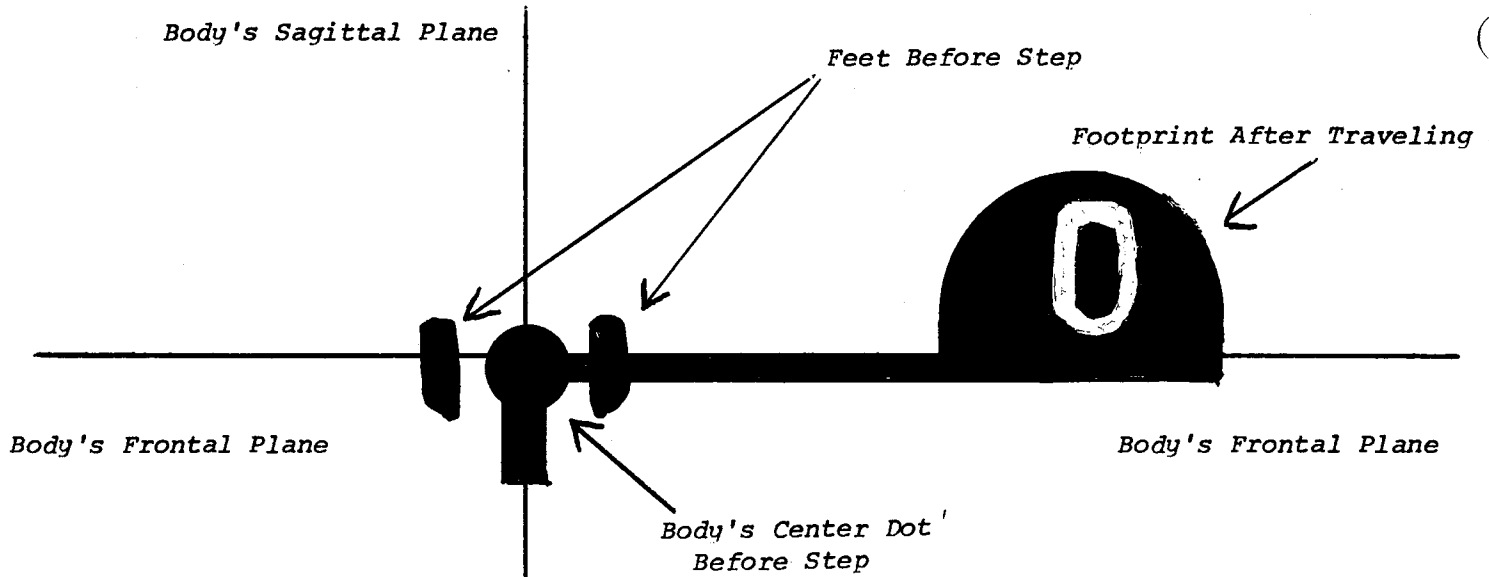
*Body's Sagittal Plane*



The Facing Spoke on the end of the stem of the Traveling Symbol is always parallel with the lower body's Sagittal Plane (shows where the hips and lower body is facing).

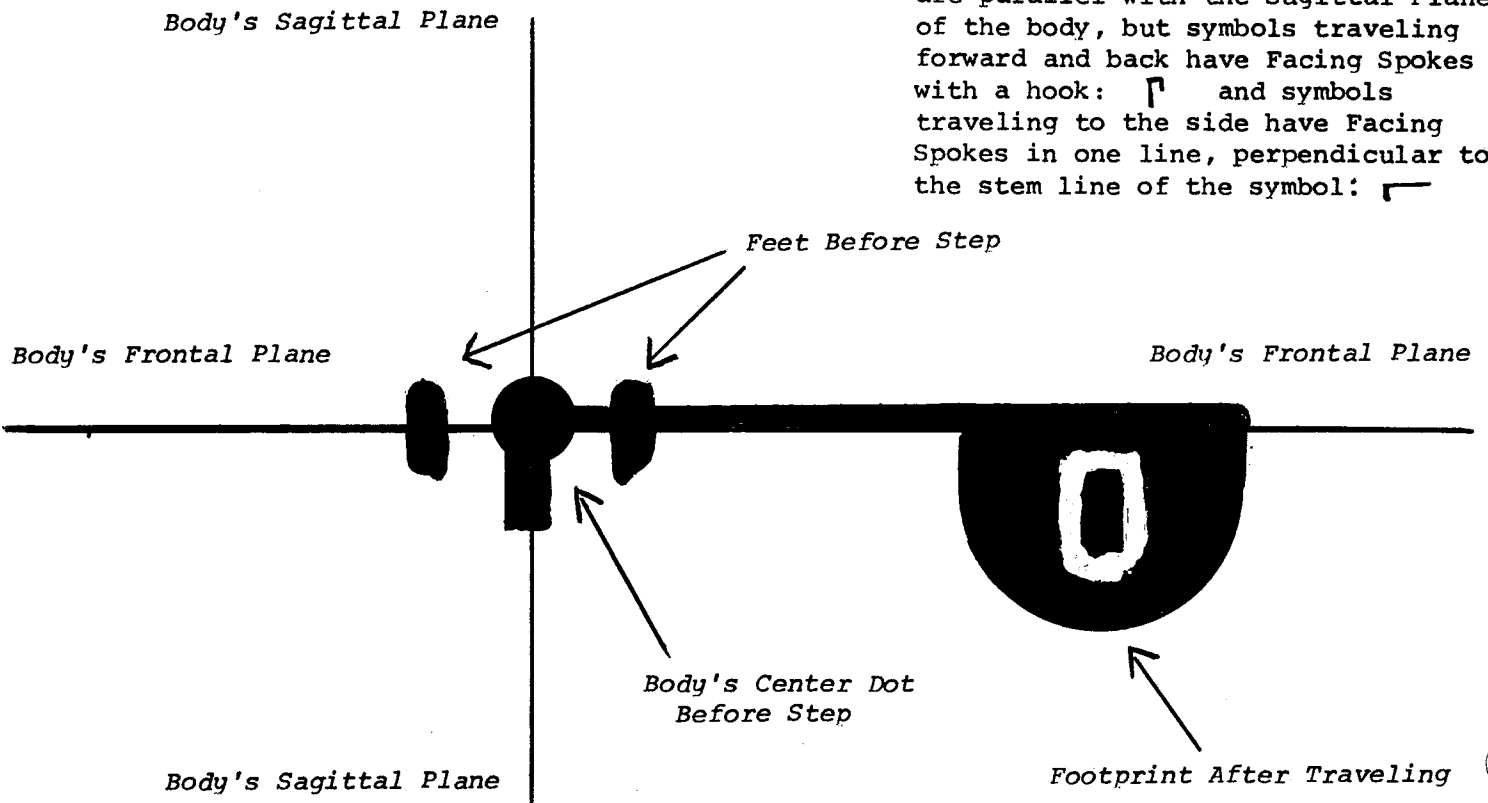
# TRAVELING TO ONE SIDE OF PLANES<sup>82</sup>



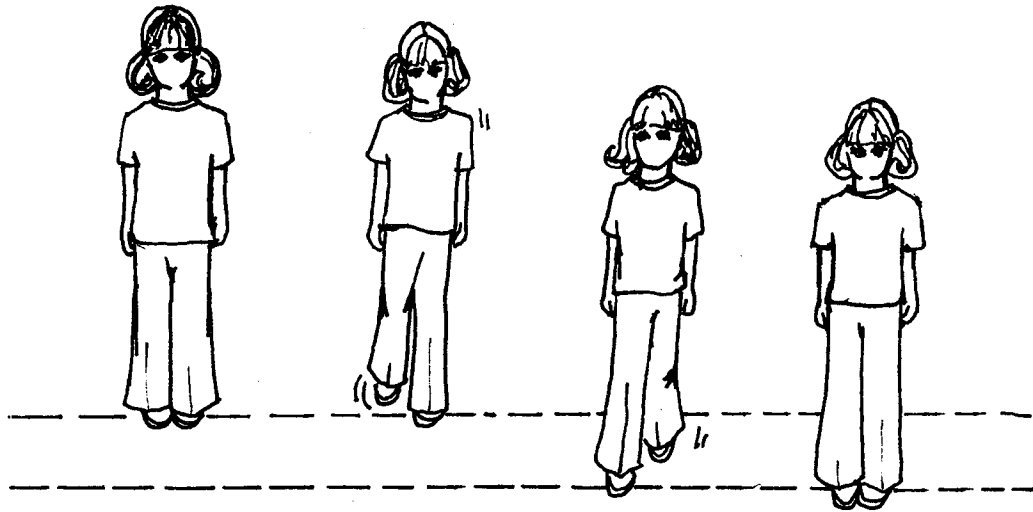
# 83 TRAVELING TO ONE SIDE OF PLANES



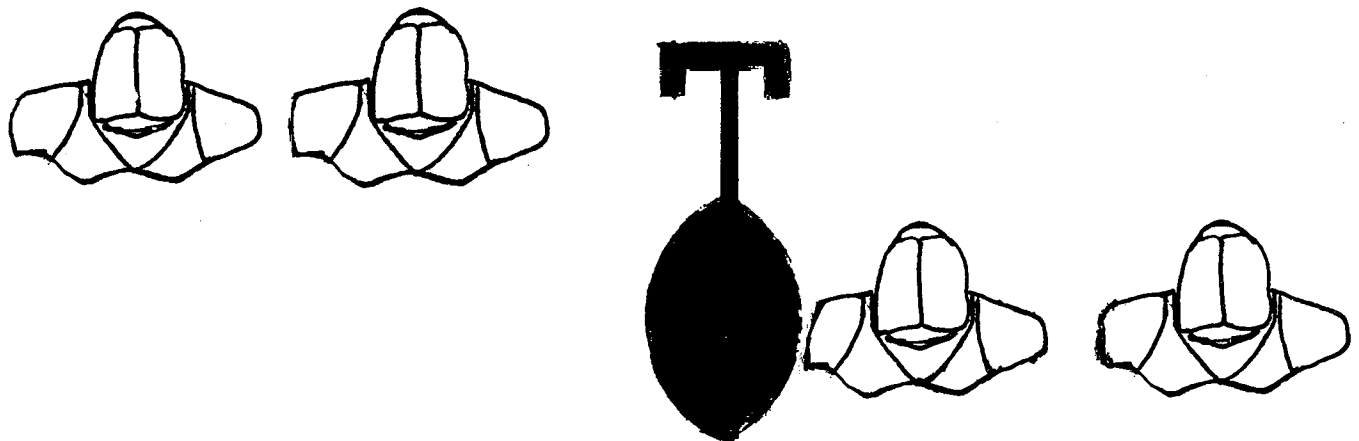
When the footprint is placed to one side of the Frontal Plane, only one Facing Spoke, a straight line going in the direction of the body's Sagittal Plane, is used. This Facing Spoke looks different than the Facing Spokes used on symbols traveling forward and back. The Facing Spokes for both symbols are parallel with the Sagittal Plane of the body, but symbols traveling forward and back have Facing Spokes with a hook:  and symbols traveling to the side have Facing Spokes in one line, perpendicular to the stem line of the symbol: 



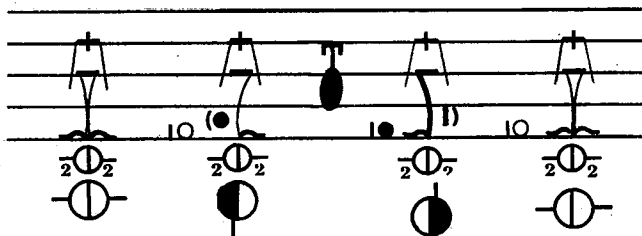
# FIGURES VIEWED FROM FRONT



# TRAVELING SYMBOL VIEWED FROM TOP

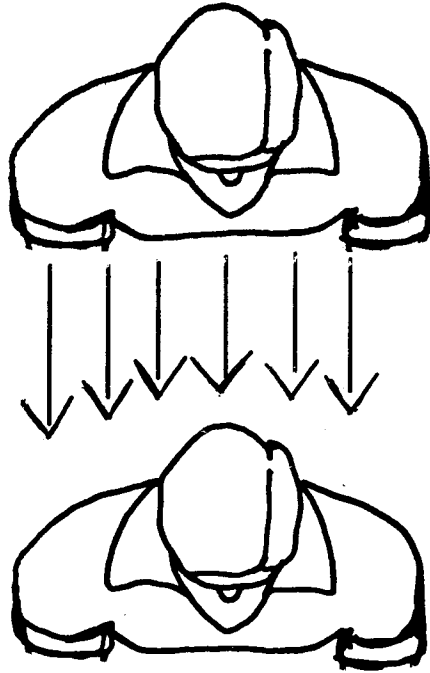


# NO TRAVEL - NO TRAVELING SYMBOL



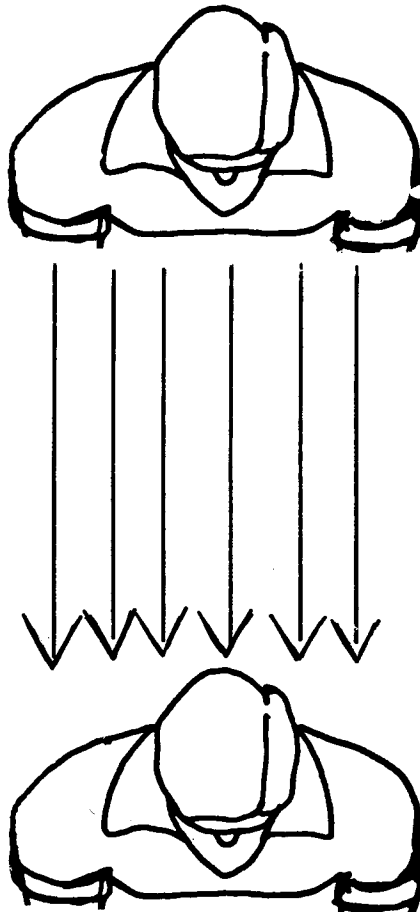
1. When no traveling occurs, no Traveling Symbols can occur on the Movement Staff.
2. Therefore, when a step is done in place, without moving from the CENTER DOT, then the Walking Dot is placed on the Foot Line with no Traveling Symbol directly before it.
3. When a step travels from the CENTER DOT, the Walking Dot on the Foot Line is preceded by a Traveling Symbol that notates the travel.
4. The Traveling Symbol always is placed before the Walking Dot.

Following the same principles as In-Out Position Symbols, Traveling Symbols can show whether a traveling movement is close to the CENTER DOT or far from the CENTER DOT of the previous position.



Light Traveling Symbols represent a traveling movement that is close to where the movement started. They notate short, or small steps. Light Traveling Symbols represent traveling movement within the knee-range of the original CENTER DOT.

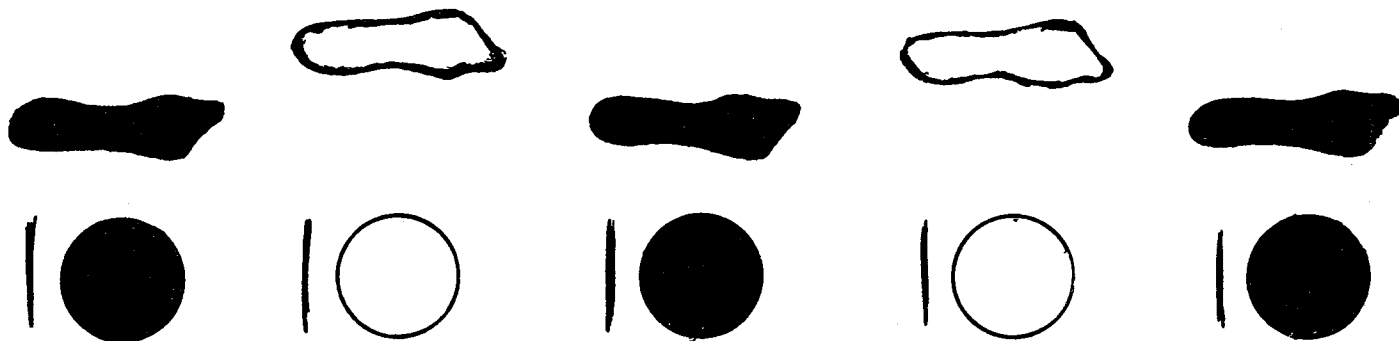
Dark Traveling Symbols represent a traveling movement that is far from where the travel started. They notate long, or large steps. The dark Traveling Symbols represent traveling movement outside the knee-range of the original CENTER DOT. The same "cylinder" principle used for In-Out Position Symbols is also used for Traveling Symbols.



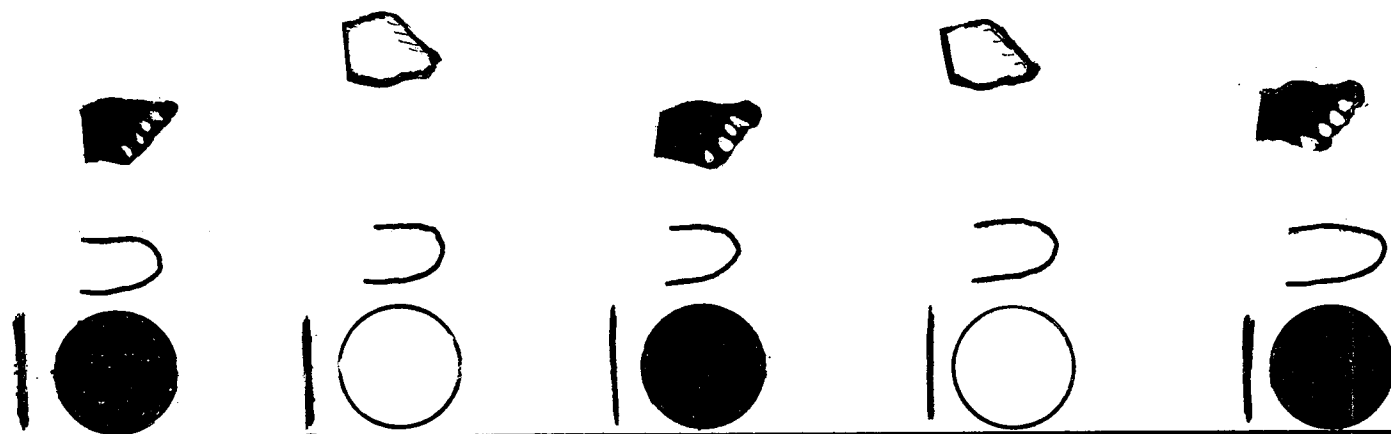
\*Note: The Close and Far Traveling Symbols are exactly the same size although they represent different lengths of travel. They are always two spaces high, placed between the Knee Line and Shoulder Line of the Movement Staff.

One symbol is shown larger in these diagrams for visual purposes only.

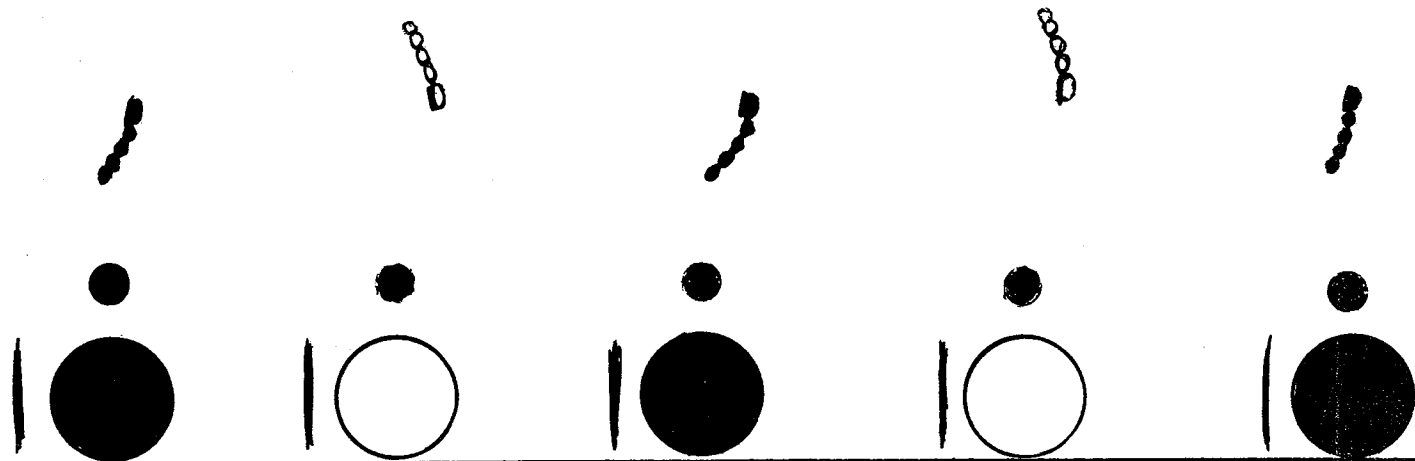
# WALKING ON FLAT FEET



# WALKING ON BALLS OF FEET

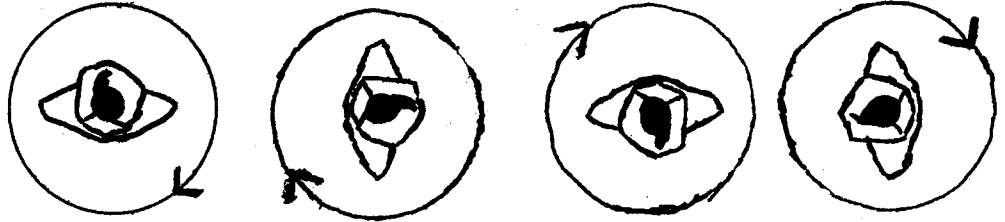


# WALKING ON TIPS OF TOES



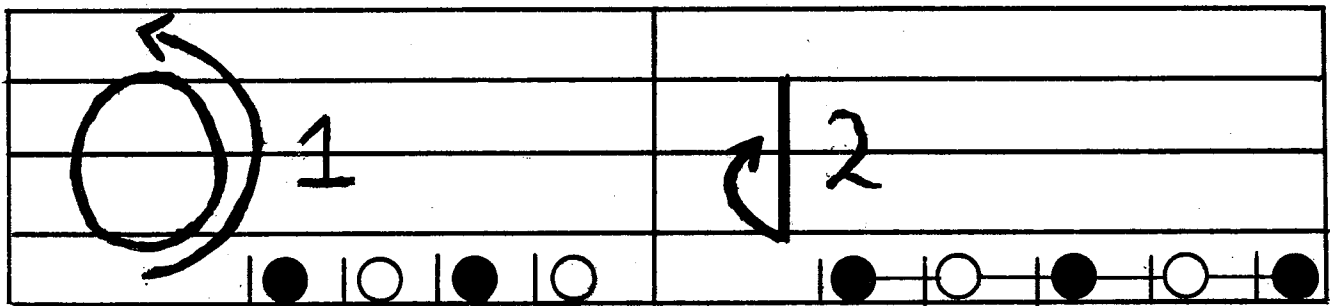
# CIRCLES IN PLACE

Circles that do not travel but remain on top of the figure's CENTER DOT are the Slow-Inching Turn and the Fast-Spinning Turn.



## SLOW TURN

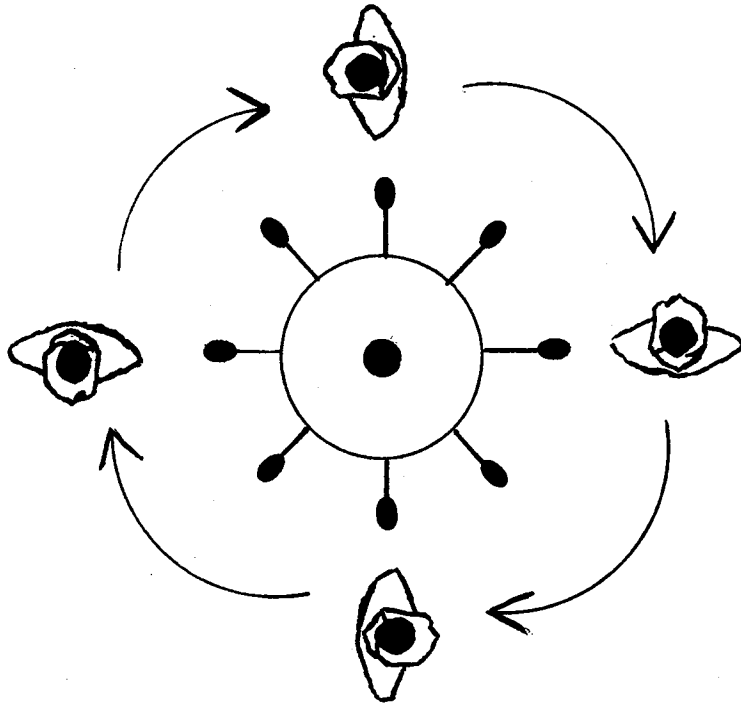
## FAST TURN



## UNIT CONNECTING LINE

# TRAVELING CIRCLES

Circles that travel around an imaginary center dot (center of circle is in the middle of the circle, the person stands on the outside rim of the circle), employ the Slow-Inching Turn Symbol with Traveling Symbols attached.



---

A musical staff with five horizontal lines. On the left side, a traveling circle symbol is shown with a curved arrow indicating clockwise movement. To the right of the circle is a vertical line with the number '1' next to it. Below the staff, a sequence of eight circles is shown, alternating between white and black: white, black, white, black, white, black, white, black.

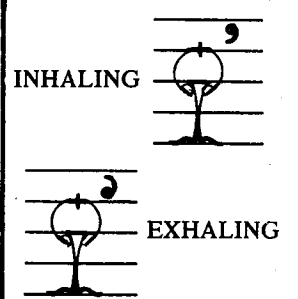
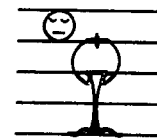
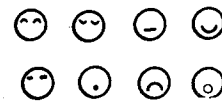
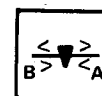
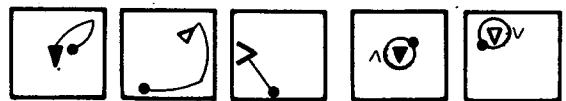
UNIT CONNECTING LINE



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*grandioso*

- Touching: \*
- Holding: +
- Striking: #
- Brushing: ⊙
- Pushing: ~
- Pulling: ~
- Rubbing: ⊗

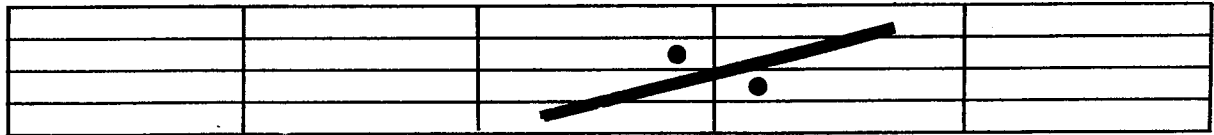



# REPEAT SIGNS

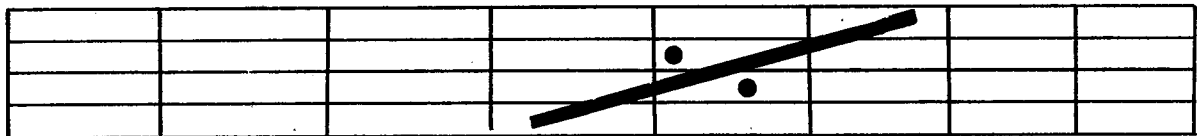
## MEASURE REPEATS



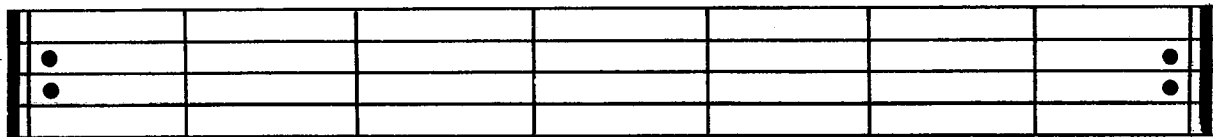
## MEASURE REPEATS



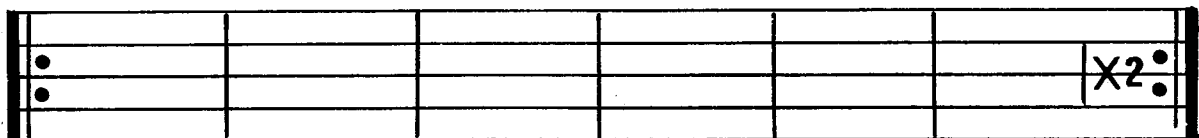
## MEASURE REPEATS



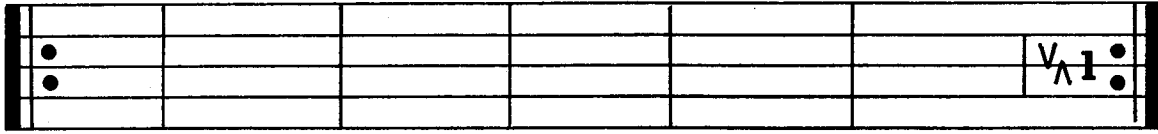
## REGULAR REPEATS



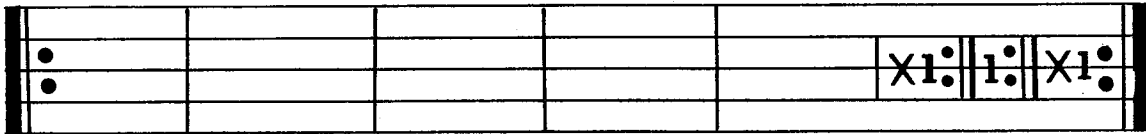
## REGULAR OPPOSITE



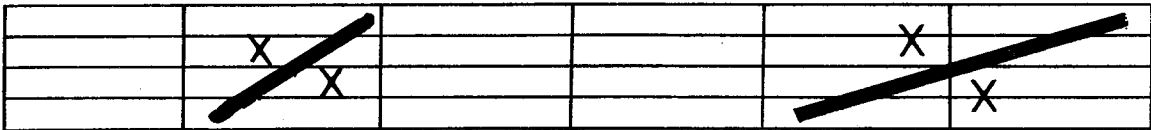
# REGULAR REVERSE



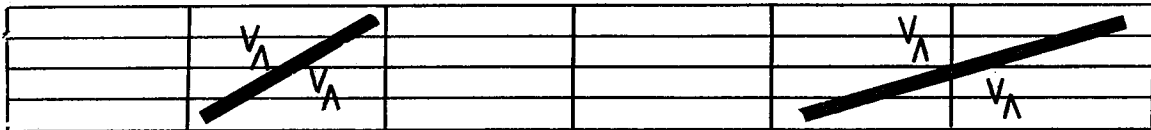
# MANY REPEATS



# MEASURE OPPOSITE



# MEASURE REVERSE



# MANY MEASURES



# DIFFERENT ENDINGS

*Pattern Stage Incorporates  
Pattern Of Repeat Sign*

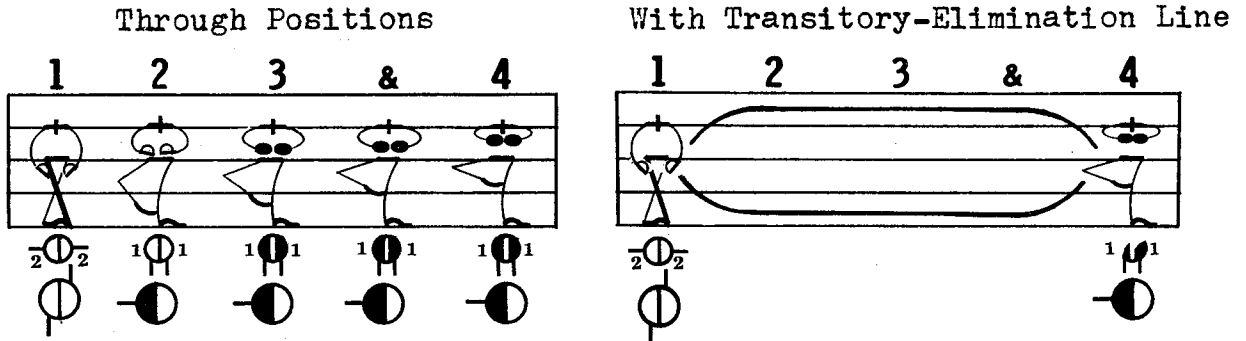
*Regular Repeat Sign At  
Beginning Of Repeated Section*

*First Ending*

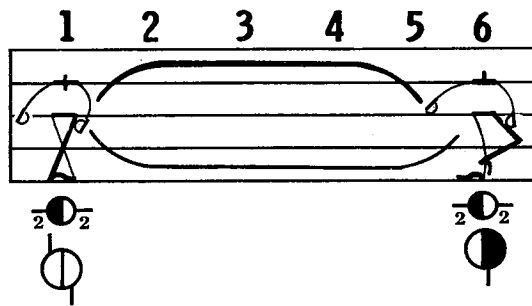
*Regular Repeat Sign At  
End Of Repeated Section*

*Second Ending*

When a movement is executed over many counts or beats, there are two ways to notate the movement. The movement can be broken down into many positions and a position is written under each count or a Transitory-Elimination Line can be used in place of the many positions, showing only the first and last figures:

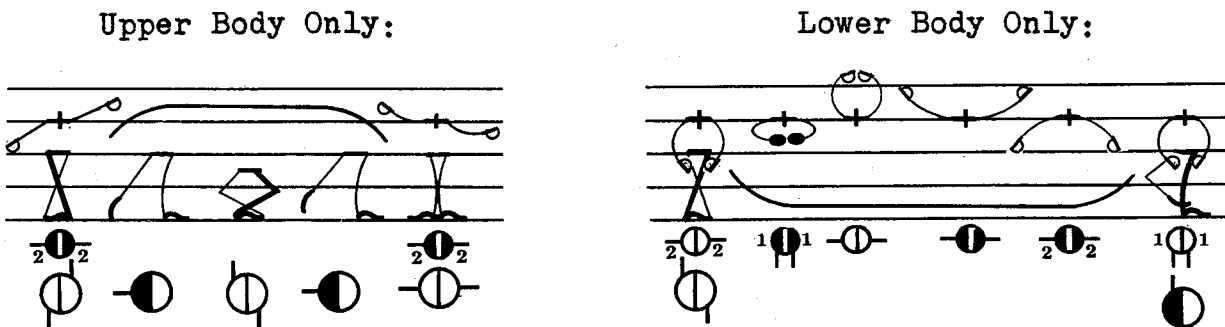


Breaking the movement down into positions is preferred when the positions are easily drawn. But there are times when a movement is almost impossible to draw through many positions. It is in these cases that the Transitory-Elimination Lines are used (see below):





The Transitory-Elimination Line for the lower body is always placed between the Foot Line and Hip Line of the Staff. The Transitory-Elimination Line for the upper body is always placed between the Hip Line and Top Line of the Staff.


It is therefore possible to just use the Transitory-Elimination Line for the upper body, or just use the Transitory-Elimination Line for the lower body when necessary:




\*Note: The Transitory-Elimination Line is commonly called the Gradual-Position Line or just "The Gradual Line". Although the Transitory-Elimination Line notates gradual movement, it can only be used for eliminating Transitory Positions. It only eliminates stick figures, not Movement Symbols. It does not notate Smooth Movement (see next page for Smooth Line). It connects figures with a steady, evenly paced flow.

**Smooth Line (Curve Under Staff):** 

**Unit Connecting Line (Bracket Under Staff):** 

**Transitory-Elimination Line (Curve Inside Staff):** 


**Simultaneous Movement Line (Inside Staff):** 

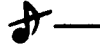
**Holding A Position (If half body holds, write again) (If whole body holds, leave space after)**

**Continuing A Movement (Space After Movement Symbol)**

**Staccato Movement (Dot Over Staff):** ●


**Accented Movement (Accent Over Staff):** >


**Sustained Movement (Fermata Over Staff):** 

**Unevenly Accented Movement (Grace Note Over Staff):** 

**Forceful Movement ("F" Over Staff):** *fff*

**Peaceful Movement ("P" Over Staff):** *ppp*

**Increasing Forcefulness (Crescendo Over Staff):** 

**Increasing Peacefulness (Decrescendo Over Staff):** 

**Moderately Forceful ("MF" Over Staff):** *mf*

**Moderately Peaceful ("MP" Over Staff):** *mp*

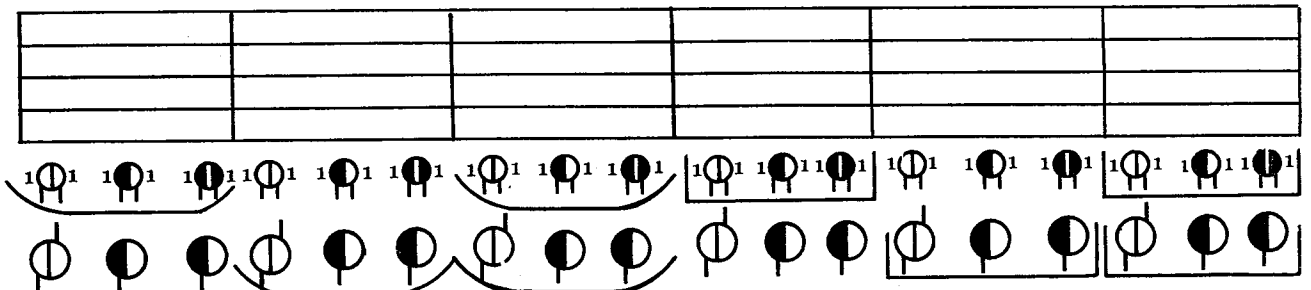
**Dynamic Words (Descriptive Words Over Staff):** *agitato*

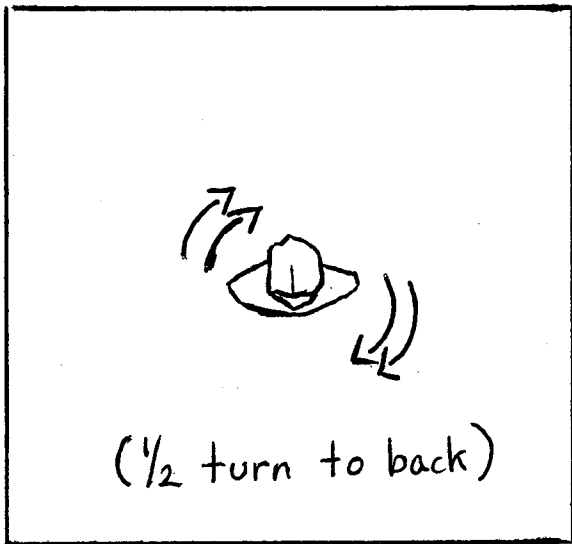
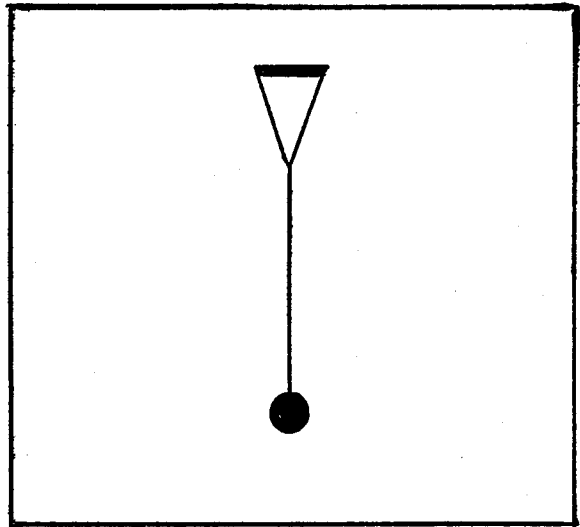
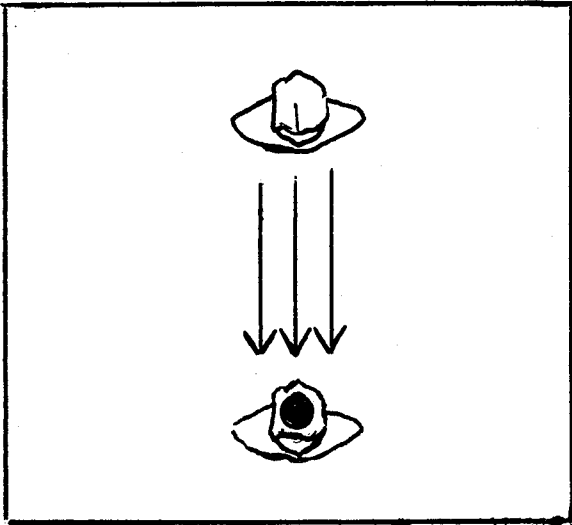
1. When two movements happen simultaneously they are either A. Placed on top of each other so that the first symbol is over the beginning of the second symbol, both connected by the Unit Connecting Line below the Staff or B. The symbols are placed side by side with the Simultaneous Line connecting them.



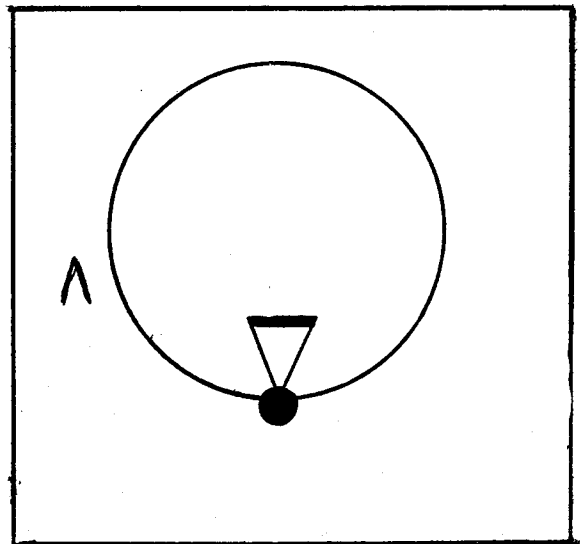
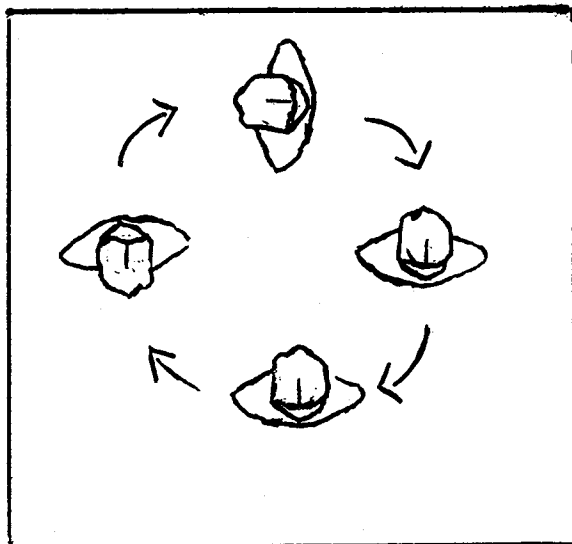
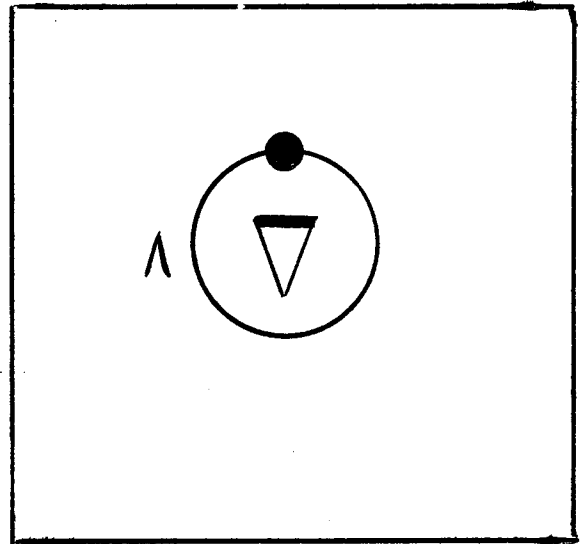
2. When two movements happen at different times the first movement to occur is placed first on the Staff, the second directly to its right. No line connects them. The movements are read sequentially.

3. Smooth Lines and Unit Connecting Lines are always placed under the Staff. If the Smooth or Unit Lines are placed under the Position Symbols for the upper body only, then only the upper body is moving smoothly or in a unit. If the Smooth or Unit Lines are placed under the Position Symbols for the lower body only, then only the lower body is moving smoothly or in a unit. To notate both the upper body and the lower body moving smoothly or in a unit two Smooth or Unit Lines must appear under the Staff, one under the first row of Position Symbols and one under the second row of Position Symbols:





(1/2 turn to back)



# PATTERNS

1. The triangle in the Pattern Stage represents the placement on stage of the first stick figure on the Movement Staff.
2. The triangle points in the direction the first stick figure on the Staff faces.
3. The triangle is light for female, dark for male, and two-sided for either.
4. The dot in the Pattern Stage represents the placement on stage of the last stick figure on the Movement Staff.


5. The pattern line between the triangle and the dot represents the pattern of movement on the stage between the first and last stick figures on the Staff. There can be no traveling pattern without Traveling Symbols in the notation to the right.



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UNDER COUNTED BEATS

The first staff shows a sequence of dance steps with counts 1, 2, 3, 1, 2, 3 above the notes. Below the staff are footwork diagrams for each count, showing the placement of feet 1 and 2. The second staff continues the sequence with counts 1, 2, 3, 1, 2, 3, and an ampersand (&). It includes a double bar line with a 2: time signature at the end. Footwork diagrams are provided for each count.

UNDER WRITTEN MUSIC

The top part of the page shows a piano accompaniment in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The piano part consists of chords and single notes. Below the piano part is a line of dance notation with footwork diagrams underneath. The dance notation includes counts 3, 4, 5, and 3 above the notes. The footwork diagrams show the sequence of foot placements for each count.

SILENT COUNTS

When a rest occurs in music in both the treble and base clefs there is silence. For those who dance without reading or knowing the music, these silent counts can be confusing. They should not be skipped over even though they are not heard. A dotted-lined circle is written around counts placed above the Movement Staff that are silent. When reading the notation, the reader knows that the encircled count is in the music but is not heard. Counts without anything around them are assumed to be music counts that are heard.



MOVER'S COUNTS

Movement is not always coordinated to music. It can be executed in silence, coordinated with an inner rhythm inside the mover. The mover may move to music and not follow the music at all, but move to an inner rhythm. The mover can also move to music and follow the music's counts exactly; then suddenly the music stops and the mover continues to move on his own, to his own rhythm. All of these employ the notation of Mover's Counts in Movement Writing.

Mover's Counts are notated by writing a dotted-lined triangle around the counts placed above the Staff that are Mover's Counts. Triangles always represent the "mover" in Movement Writing.



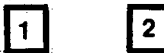
MEMOS

When the notator wishes to tell the reader something extra about the notation having to do with costumes, lighting, decor or any other message other than the movement itself, a number is placed above the staff encased in an oval. This is the Memo Sign. The reader refers to the end of the manuscript, finds the number of the memo, and reads the message. It is a footnote to the reader:



NUMBERING OF MEASURES

For lengthy manuscripts the notator may want to number each measure for easy reference. The number of the measure is placed above the staff, directly over the first measure line of the measure (it precedes the measure). The number is encased inside a box or square:

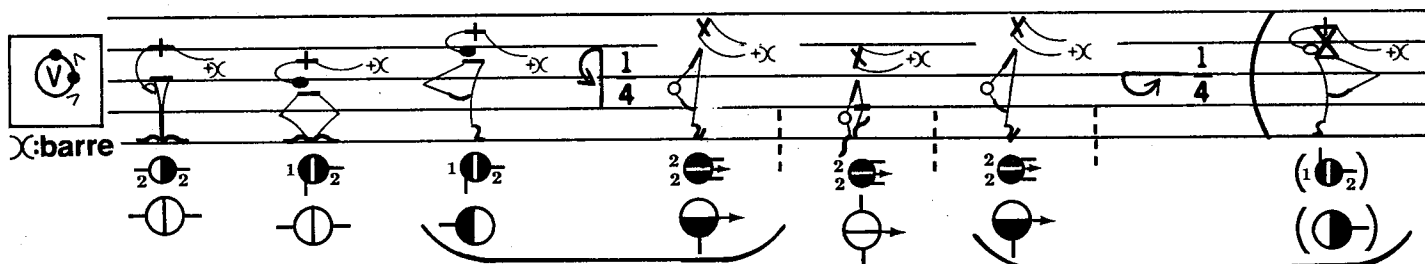


IN SUMMARY

Music Counts that are heard: Number placed above staff without anything around it.  
 Music Counts that are silent: Number placed above the staff with a dotted circle.  
 Mover's Counts (rythm without music): Number above staff with dotted triangle.  
 Memos: Number placed above the staff encased in an oval.  
 Numbering of Measures: Number placed above the staff encased in a square.

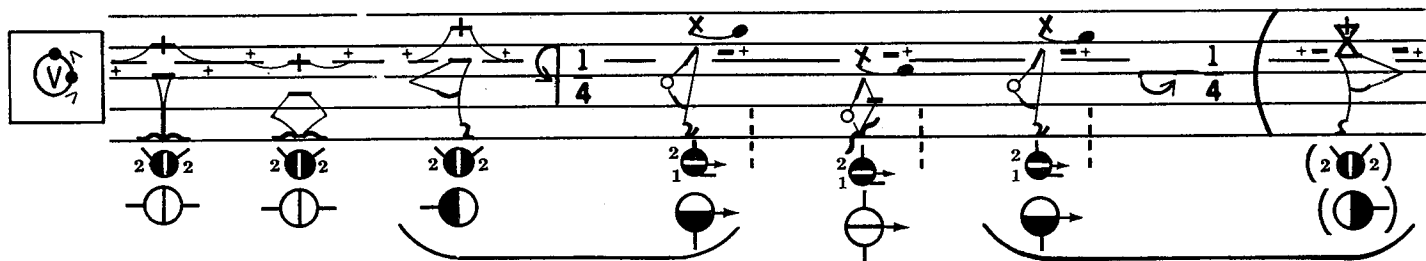
# BARRE EXERCISES

## BARRE SEEN ON SAGITTAL PLANE



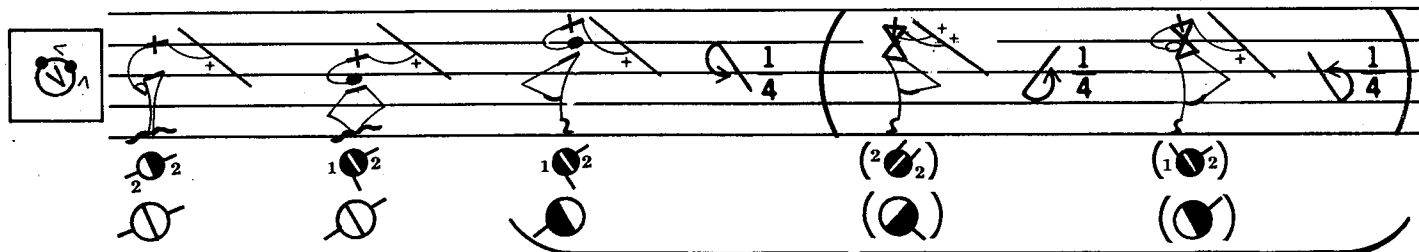
When the barre is seen on the Sagittal Plane of the room, it is too difficult to draw. It is instead represented by the Prop Symbol underneath the Pattern Stage and appears throughout the notation showing how the barre is contacted.

## BARRE SEEN ON FRONTAL PLANE



When the barre is seen on the Frontal Plane of the room, it is drawn-in on the Movement Staff. It always remains on the same level as the stick figure moves up and down.

## BARRE SEEN ON DIAGONAL PLANE



When the barre is seen on the Diagonal Plane of the room, it is drawn-in on the Movement Staff. Note that once the notator decides on which plane to view the barre, the barre must remain on that plane throughout the notation.



**CLASSICAL**

**BALLET**

**SHEET DANCE**

Excerpt From The Three Bournonville Barres

As Taught By:  
Edel Pedersen

*The Monday-Thursday Barre*

Notated By:  
Valerie Sutton

Grand Plie  
Adagio

I



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

First system of musical notation. It consists of a treble clef staff with a 'v' in a box above it, and a bass clef staff with 'x:barre' written above it. The notation includes notes with stems, plie symbols, and barre symbols. Below the bass staff are fingering diagrams for the left hand, showing finger positions on the strings.

Second system of musical notation, continuing the first system. It includes a treble clef staff with a 'v' in a box, a bass clef staff with 'x:barre', and fingering diagrams below. The notation includes notes, plie symbols, and barre symbols.

Third system of musical notation, continuing the first system. It includes a treble clef staff with a 'v' in a box, a bass clef staff with 'x:barre', and fingering diagrams below. The notation includes notes, plie symbols, and barre symbols.

Fourth system of musical notation, continuing the first system. It includes a treble clef staff with a 'v' in a box, a bass clef staff with 'x:barre', and fingering diagrams below. The notation includes notes, plie symbols, barre symbols, and a 'D.S.' marking. The system concludes with a double bar line and a large 'X' symbol.

Excerpt From The Monday School

As Taught By:  
Edel Pedersen

Notated By:  
Valerie Sutton

BALLOTTE MED FLECHE

The musical notation consists of four systems, each with a guitar staff and a standard notation staff. The guitar staffs show fret numbers (1-6) and fingerings (1, 2, 3, 4, 5, 6). The standard notation staffs show notes, stems, and rests. The first system is marked with a '4' above the staff and a box icon containing a 'V'. The second system is marked with a '1' above the staff and a box icon containing a '7'. The third system is marked with a '1' above the staff and a box icon containing 'A', 'B', and 'A'. The fourth system is marked with a '1' above the staff and a box icon containing a downward arrow. The fourth system also includes first and second endings marked with '1.' and '2.'.

THE  
SLEEPING BEAUTY  
Prologue

Choreography:  
Marius Petipa

*The Lilac Fairy*

Notated By:  
Valerie Sutton

(Revised Edition)

① ② Valse ① 2 3 1 2 3

The first staff of music features a treble clef and a key signature of one flat. It begins with a square box containing a treble clef. The notation includes a series of eighth and sixteenth notes with slurs and accents. Below the staff, there are rhythmic diagrams consisting of circles with numbers (1, 2, 3) and slash marks, indicating the timing of the notes. A double bar line is present after the first measure.

1 & 2 3 1 2 3

The second staff of music continues the piece. It starts with a square box containing a treble clef. The notation includes a series of eighth and sixteenth notes with slurs and accents. Below the staff, there are rhythmic diagrams consisting of circles with numbers (1, 2, 3) and slash marks, indicating the timing of the notes. A double bar line is present after the first measure.

③ 1. 1 2 3 1.1.2. 3 2. 1 2 3 1 2 3

The third staff of music features a treble clef and a key signature of one flat. It begins with a square box containing a treble clef. The notation includes a series of eighth and sixteenth notes with slurs and accents. Below the staff, there are rhythmic diagrams consisting of circles with numbers (1, 2, 3) and slash marks, indicating the timing of the notes. A double bar line is present after the first measure.

1 2 3 1 2 3 1 2 3

The fourth staff of music continues the piece. It starts with a square box containing a treble clef. The notation includes a series of eighth and sixteenth notes with slurs and accents. Below the staff, there are rhythmic diagrams consisting of circles with numbers (1, 2, 3) and slash marks, indicating the timing of the notes. A double bar line is present after the first measure.

1 2 3 1. 2. 3 1 2 3

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

Staff 1: Musical notation with rhythmic patterns and fingerings. Includes a box with a downward-pointing arrow on the left. Fingerings are indicated by numbers 1, 2, 3, and 1/2. A circled '2' is also present.

1 2 3 4 1 2 3

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

Staff 2: Musical notation with rhythmic patterns and fingerings. Includes a box with an upward-pointing arrow on the left. Fingerings are indicated by numbers 1, 2, 3, and 4. A circled '2' is also present.

1 2 3 1 2 3 1 2 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Staff 3: Musical notation with rhythmic patterns and fingerings. Includes a box with a 'V' symbol on the left. Fingerings are indicated by numbers 1, 2, and 3. A diagonal line is present in the final measure.

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Staff 4: Musical notation with rhythmic patterns and fingerings. Includes a box with a downward-pointing arrow on the left. Fingerings are indicated by numbers 1, 2, and 3. A wavy line is present in the first three measures.

1 2 3 1 2 3

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

Staff 5: Musical notation with rhythmic patterns and fingerings. Includes a box with a downward-pointing arrow on the left. Fingerings are indicated by numbers 1, 2, and 3.



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 3 (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 assemble en tournant en dedans (½ turn).
- ⑤ The music switches to 2/4 time. The following 2 measures will therefore have only 2 beats to a measure.

As Taught By:  
Edel Pedersen

TÅ TRINET FRA MANDAG SKOLEN

Notated By:  
Valerie Sutton

1 2 & 1 2 & ♪—1 ♪—2

101 101 101 101 101 101 101 101 101 101

101 101 101 101 101 101 101 101 101 101

1 2 & ♪—1 ♪—2 1 2 &

101 101 101 101 101 101 101 101 101 101

101 101 101 101 101 101 101 101 101 101

1 & dolce 2 & 1 & dolce 2 & ♪—1 2 &

101 101 101 101 101 101 101 101 101 101

101 101 101 101 101 101 101 101 101 101

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

101 101 101 101 101 101 101 101 101 101

101 101 101 101 101 101 101 101 101 101

1 2 & 1 2 . . . &

201 101 101 101 101 101 101 101 101 101

101 101 101 101 101 101 101 101 101 101

1 2 1 & 2 & 1 & 2 &

1 2 1 2 1 2 1 2 1

1 2 & 1 2 1 &

2 1 1 2 2 1 1 1

2 1 & 2 1 &

1 1 1 1 1 1 1

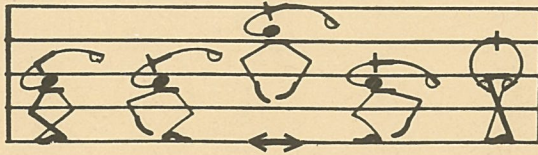
2 1 & 2 1 & 2 &

1 1 2 2 1 1 1 1 1

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

1 1 1 1 1 1 1

Sutton Movement Writing



# Quick - Writing

The Classical Ballet Key  
Key One

WRITING LESSONS IN SUTTON DANCE WRITING™

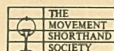
BY  
VALERIE SUTTON

*DRAWINGS PAGES*  
*1 AND 8*  
*BY*  
*DEBORAH TALBOT*

*ALL OTHER*  
*DRAWINGS*  
*BY*  
*JAYNE GUNDERSON*

THE MOVEMENT SHORTHAND SOCIETY PRESS

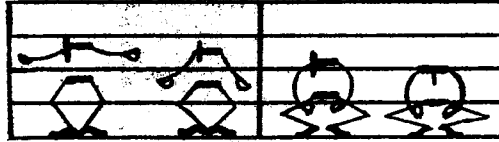
P.O. Box 7344, Newport Beach,  
California, 92660, U.S.A.  
Telephone (714) 644-8342







## INTRODUCTION



This booklet, Quick-Writing, The Classical Ballet Key, Key One is designed to teach the writing of classical ballet in Sutton Movement Writing. This booklet coordinates with the reading booklet, Quick-Reading, The Classical Ballet Key, Key One. Cassette tapes that teach the reading and writing of classical ballet for those learning without a teacher are now available. These tapes coordinate with this booklet and the corresponding reading booklet. Contact The Center For Sutton Movement Writing (The Movement Shorthand Society, Inc.), P.O. Box 7344, Newport Beach, California, 92660-0344 for information about tapes and correspondence courses.

One suggested method for using the reading and writing booklets together to learn the Classical Ballet Key is as follows:

1. Read pages 1-20 in the Quick-Reading Booklet.
2. Write pages 1-11 in the Quick-Writing Booklet.
3. Read pages 21-25 in the Quick-Reading Booklet.
4. Write pages 12-15 in the Quick-Writing Booklet.
5. Read pages 26-27 in the Quick-Reading booklet.
6. Write pages 16-19 in the Quick-Writing Booklet.
7. Read pages 28-38 in the Quick-Reading Booklet.
8. Write pages 20-22 in the Quick-Writing Booklet.
9. Read pages 39-74 in the Quick-Reading Booklet.
10. Write page 23 in the Quick-Writing Booklet.
11. Read pages 75-88 in the Quick-Reading Booklet.
12. Write page 24 in the Quick-Writing Booklet.
13. Read pages 89-96 in the Quick-Reading Booklet.
14. Write page 25 in the Quick-Writing Booklet.
15. Read pages 97-99 in the Quick-Reading Booklet.
16. Write page 26 in the Quick-Writing Booklet.
17. Read pages 100-107 in the Quick-Reading booklet.
18. Write page 27 in the Quick-Writing Booklet.

The Quick-Reading Booklet does need teacher instruction, either in the classroom, or on tape, to understand all of the symbols, since there is no written text.

It usually takes from 10 to 20 hours of time to complete these two booklets. The first 20 hours of instruction in Sutton Movement Writing constitute Workshop I. There are three more advanced workshops that follow, leading to teacher certification in the system.

THE MOVEMENT SHORTHAND SOCIETY PRESS

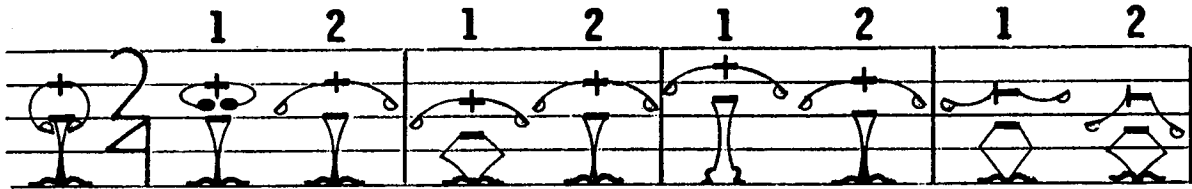
P.O. Box 7344, Newport Beach,

California, 92660, U.S.A.

Telephone (714) 644-8342

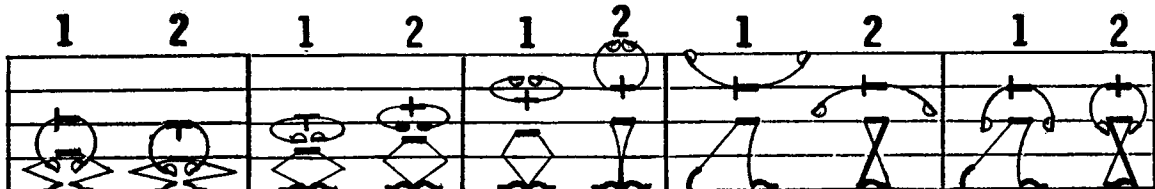






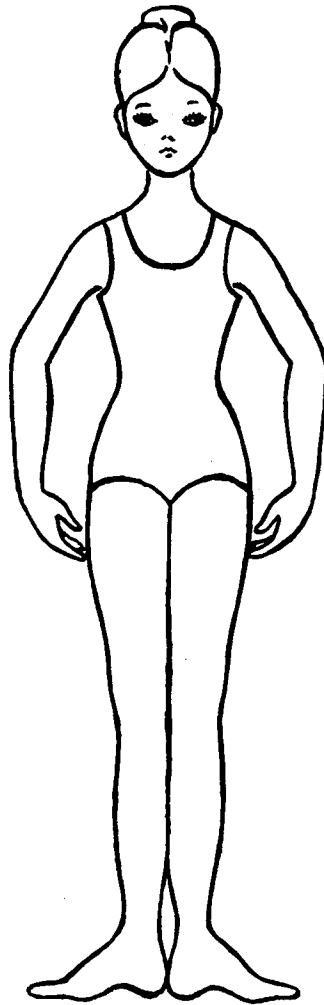
Look at each picture on the following pages and read the word description describing each picture. Write the position of the body shown in each picture in Sutton Movement Writing (with Stanley The Stick Figure!) on the five-lined staff directly beside or beneath the pictures. Write many figures in a row for writing practice.

Answer sheets are available for students. Ask your teacher or contact The Center For Sutton Movement Writing, P.O. Box 7344, Newport Beach, California, 92660-0344. Telephone: (714)644-8342.









Dancer stands in 1st position. Arms are rounded low to the sides of the thighs. The feet are completely turned-out, flat on the ground. The hands are in the classical ballet hand position. Head is forward.

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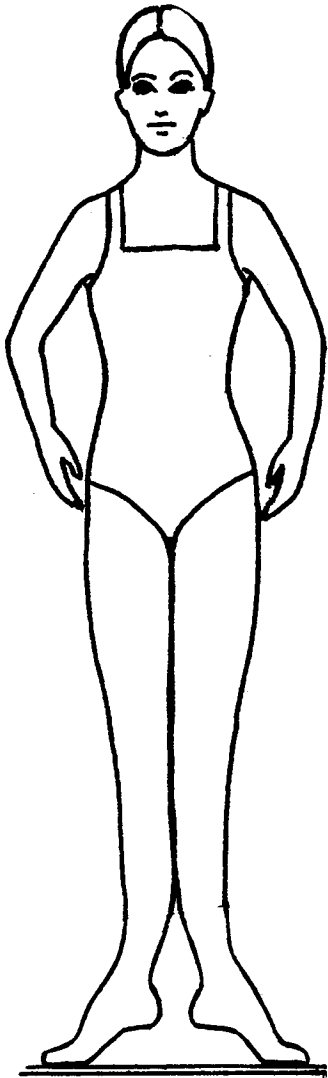


Figure 1: Slight  
Raise of the Heels.

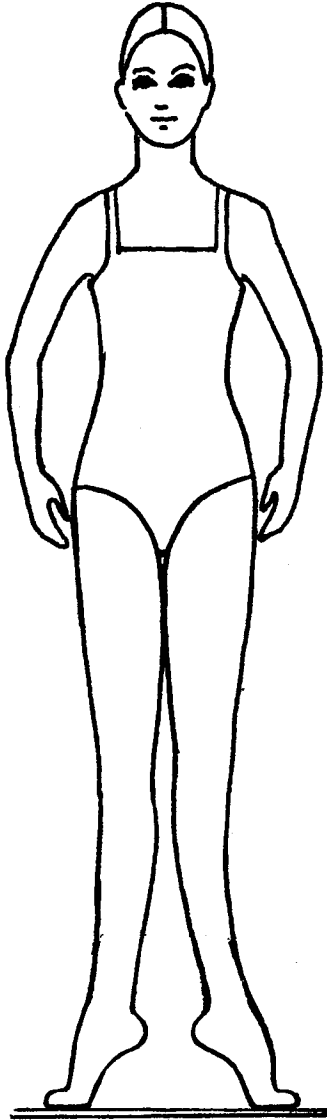


Figure 2: Higher  
Raise of the Heels.

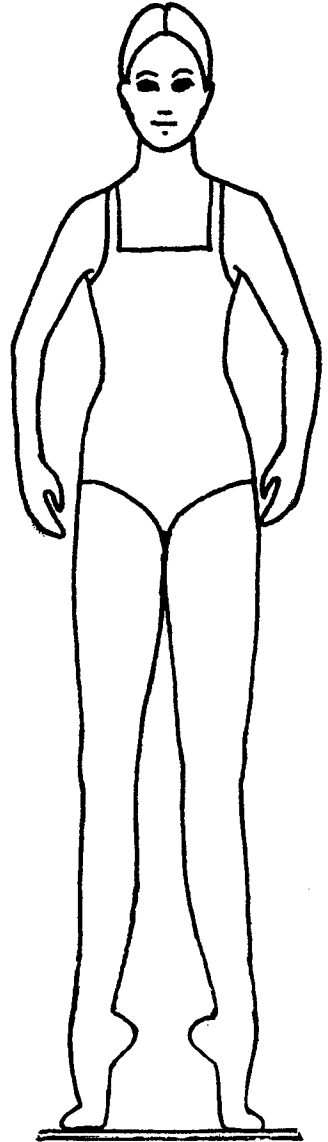


Figure 3: Highest Raise  
of the Heels Possible

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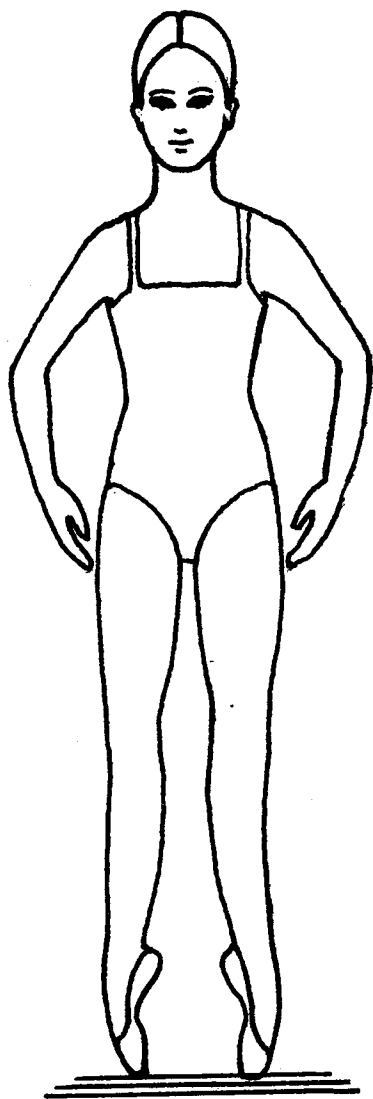


Figure 1: Dancer  
Stands On Full Pointe.

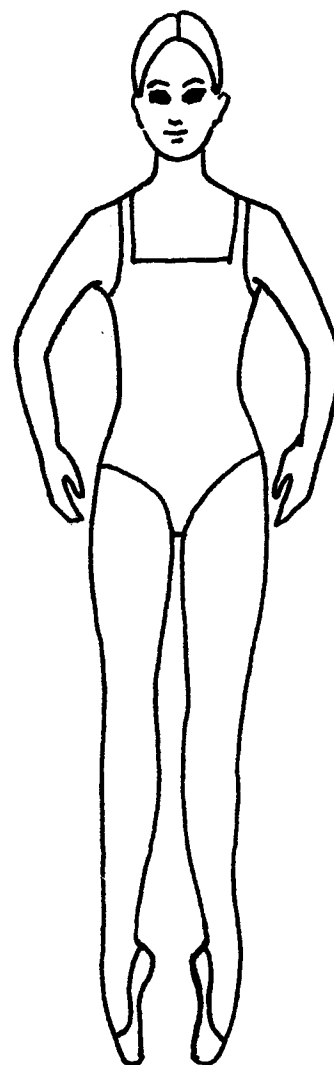
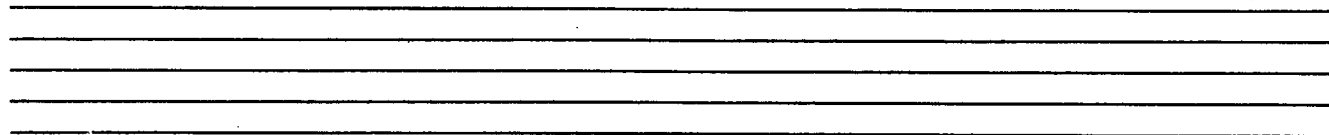
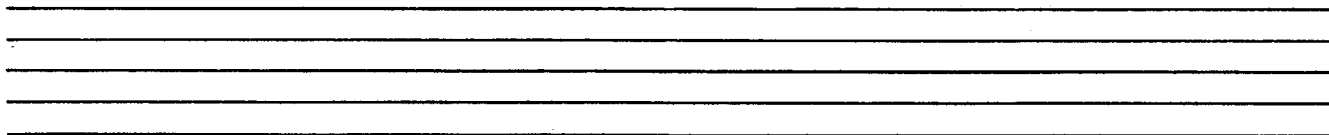
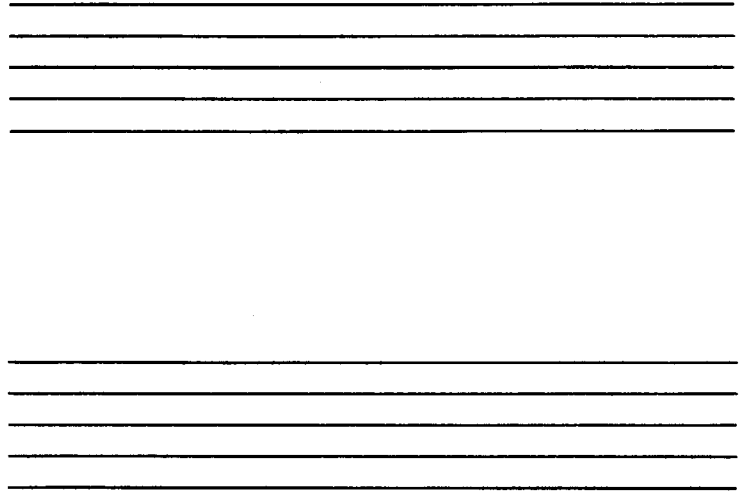
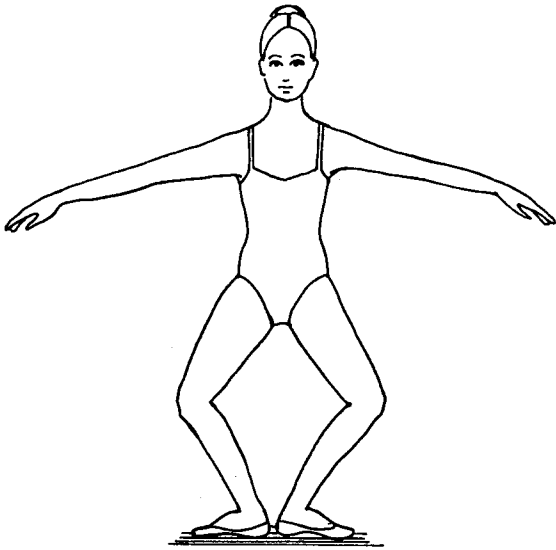


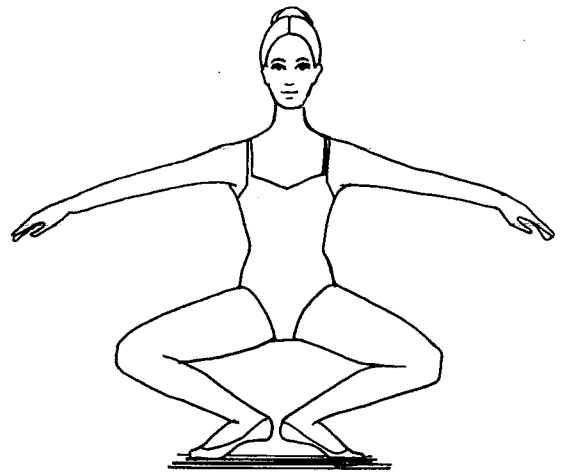
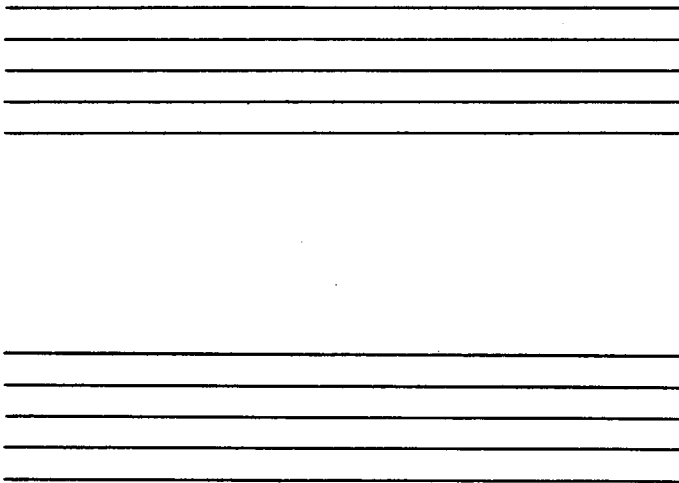
Figure 2: Dancer  
Jumps In The Air  
(Large Jump)







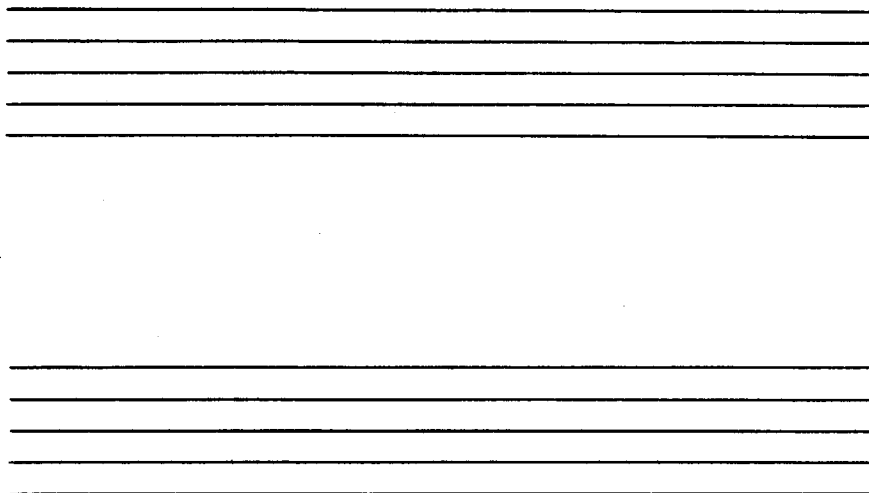
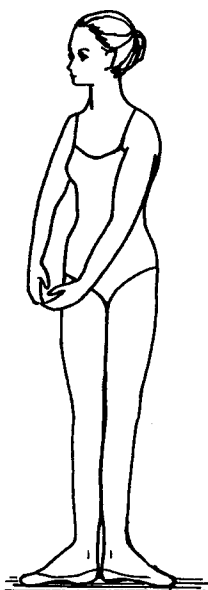
The dancer is standing in demi plié.  
Arms are to the side of the body,  
rounded, with classical ballet hands.  
Palms are down, head is straight.



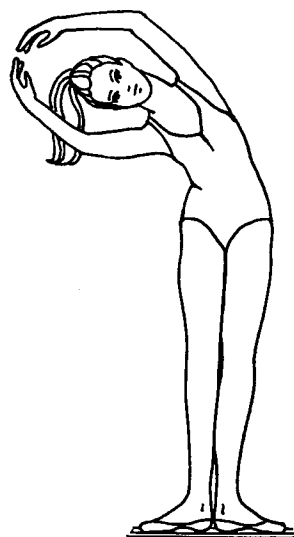
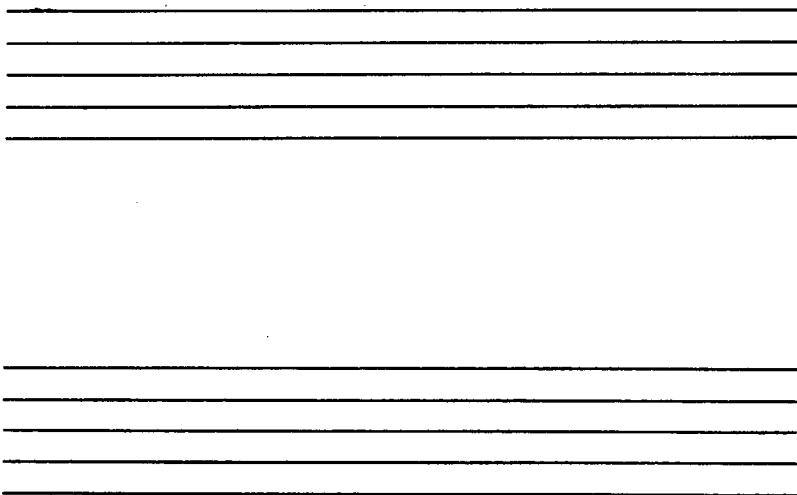
The dancer is in grand plié, arms  
rounded to the side, classical  
ballet hands, head straight.





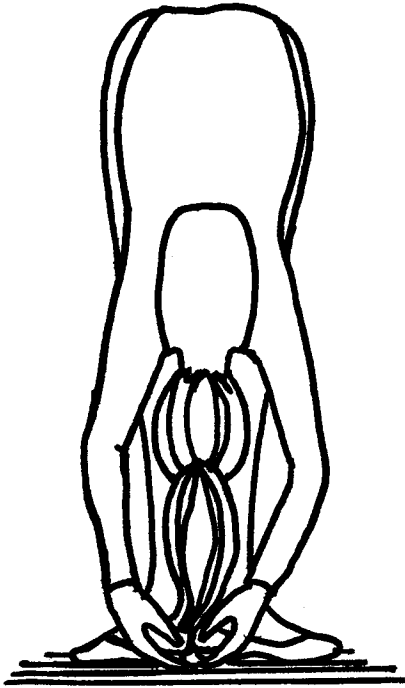


The dancer stands in 1st position en face and twists the upper body to the front corner towards the rings of your notebook. The head looks straight ahead to the front corner, hands are classical.



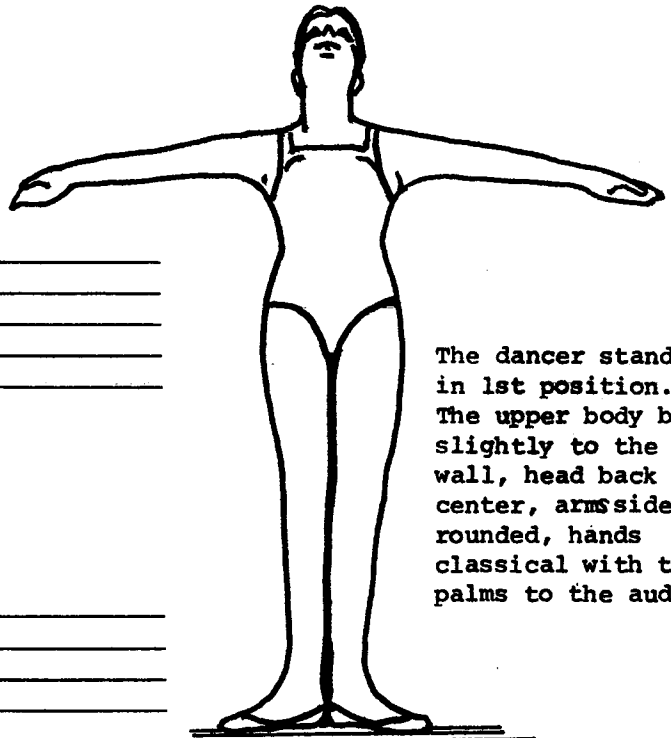
The dancer stands in 1st position en face and bends directly to the side, head slanted and back, hands classical, arms overhead.





Two sets of five horizontal lines for writing notes.

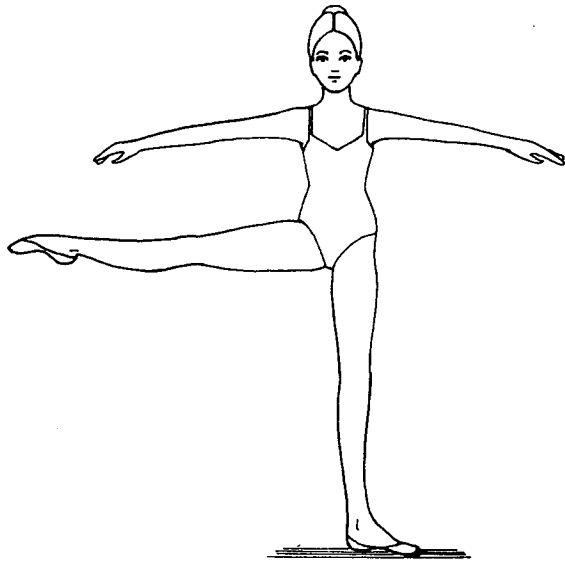
The dancer stands in 1st position. The dancer bends forward, arms classical, hands classical, head down.



Two sets of five horizontal lines for writing notes.

The dancer stands in 1st position. The upper body bends slightly to the back wall, head back and rounded, hands classical with the palms to the audience.

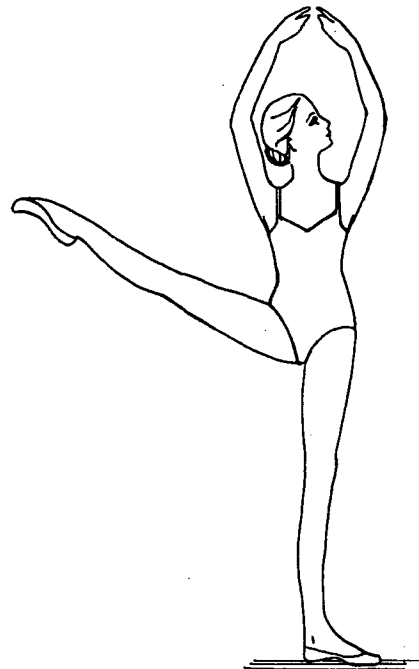




Two sets of horizontal lines for handwriting practice, each consisting of four parallel lines.

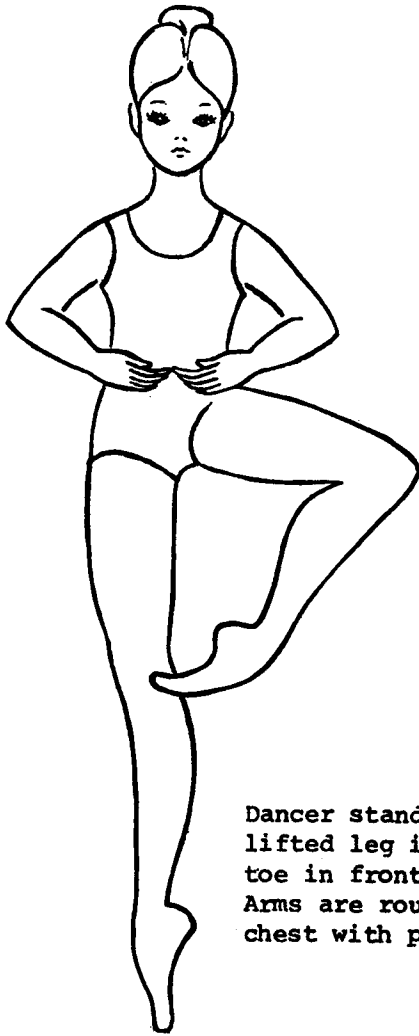
The dancer stands with the lifted leg à la seconde at hip height, pointed foot. The arms are rounded to the side, classical ballet hands, palms down, head straight.

Two sets of horizontal lines for handwriting practice, each consisting of four parallel lines.



The dancer stands with the lifted leg à la seconde at shoulder height, arms overhead, classical ballet hands, head up and towards the tabs of your notebook.

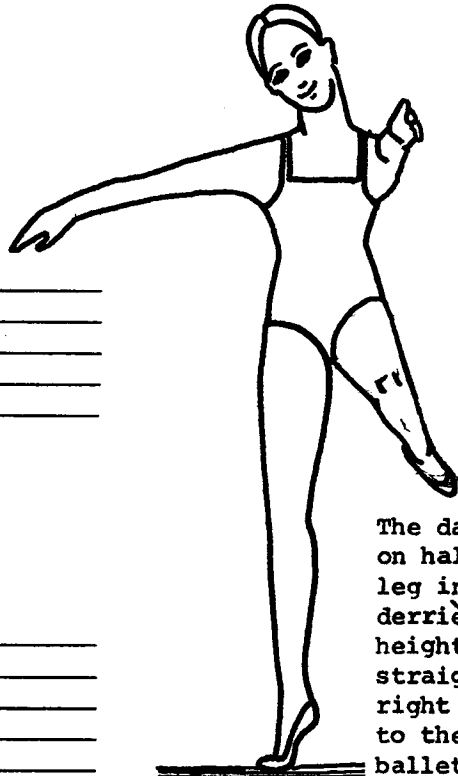




Handwriting practice lines consisting of two sets of five horizontal lines each.

Dancer stands on full pointe, lifted leg in retiré with the toe in front of the standing leg. Arms are rounded in front of the chest with palms facing chest.

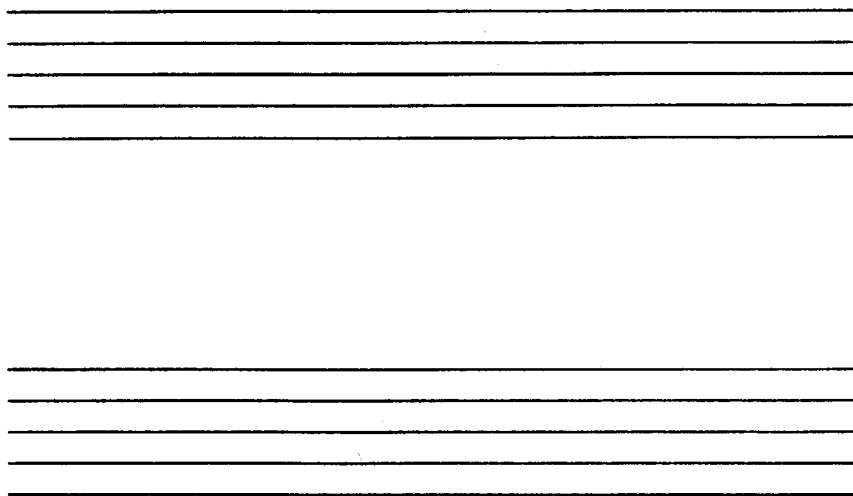
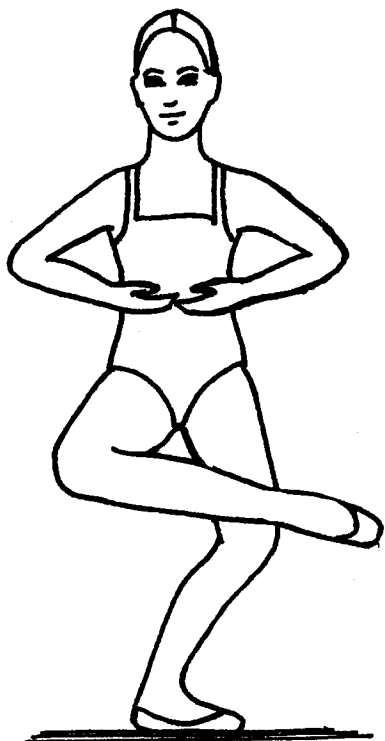
Handwriting practice lines consisting of two sets of five horizontal lines each.



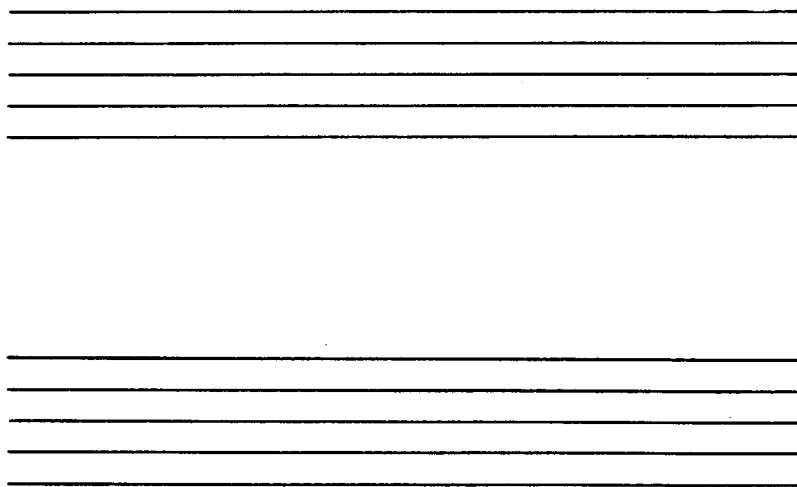
The dancer stands on half toe, lifted leg in arabesque derrière at knee height. Left arm straight front, right arm rounded to the side. Classical ballet hands, palms down, head slanted.





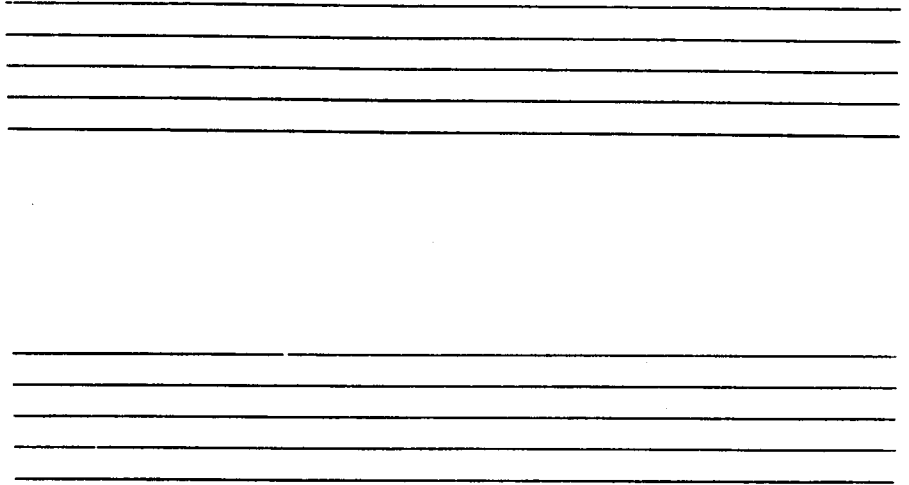
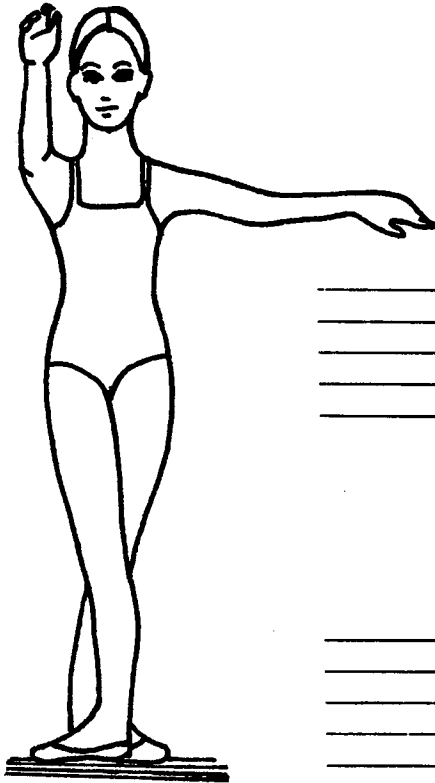


Dancer stands in demi plié, the lifted leg in attitude devant, en face. The arms are rounded in front of the chest, palms facing the chest.

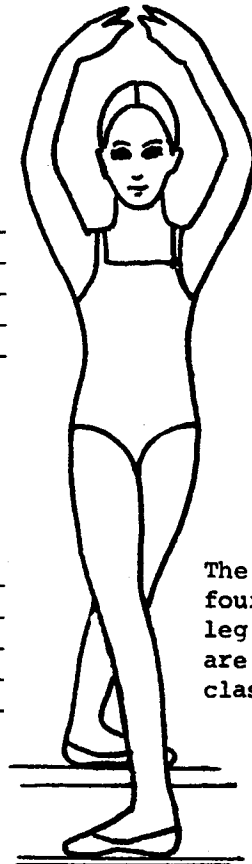
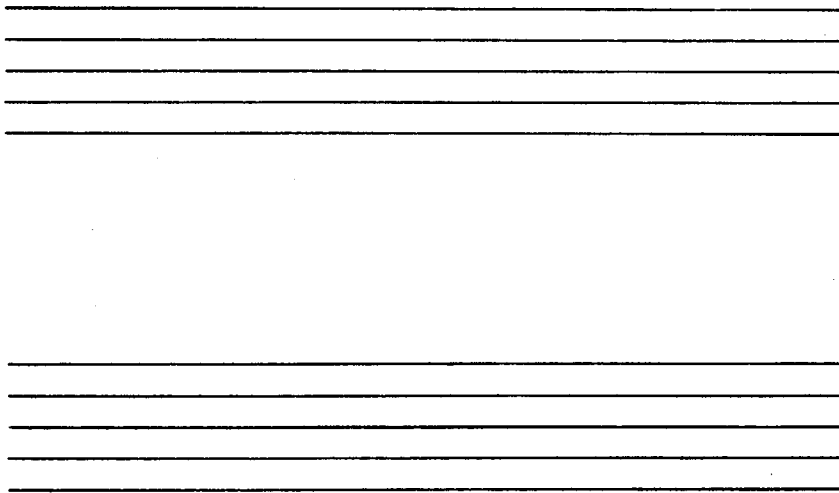


Dancer stands with lifted leg in attitude derrière en face below hip height. One arm is overhead, the other rounded to the side. Classical hands, head straight forward.





The dancer stands in 5th position with the right leg front. The right arm is forward relaxed, the left arm is rounded to the side of the body, hands classical. The relaxed right arm is above the level of the shoulders.



The dancer stands in fourth position, right leg front. The arms are overhead, rounded, classical ballet hands.

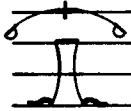


Copy each stick figure many times in a row for drawing practice:

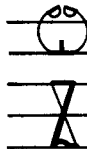
I



II



III



IV



V

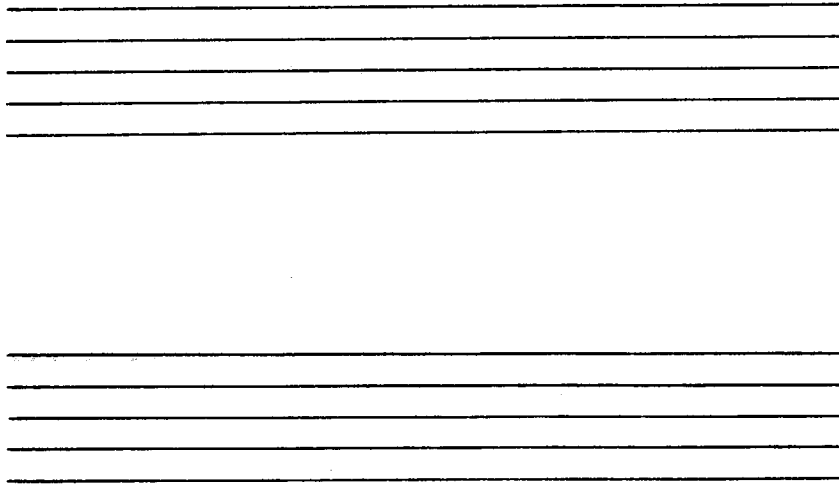
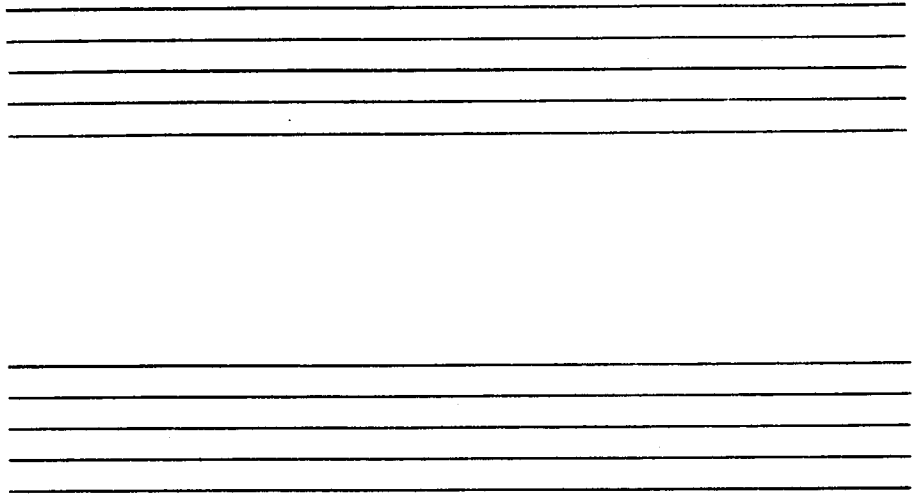
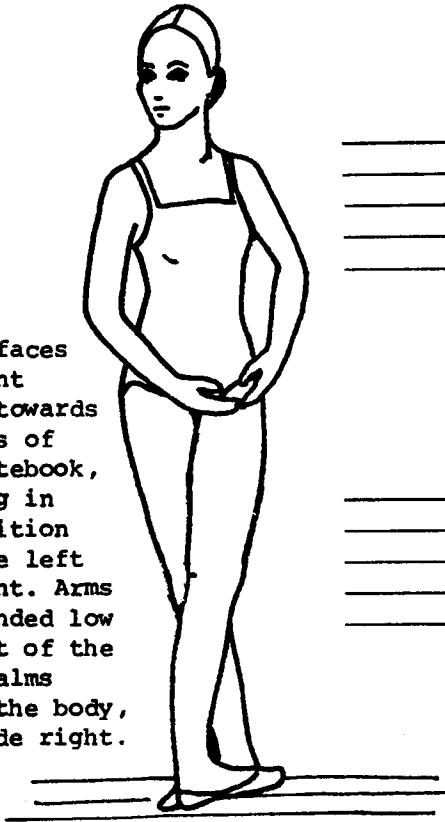


VI

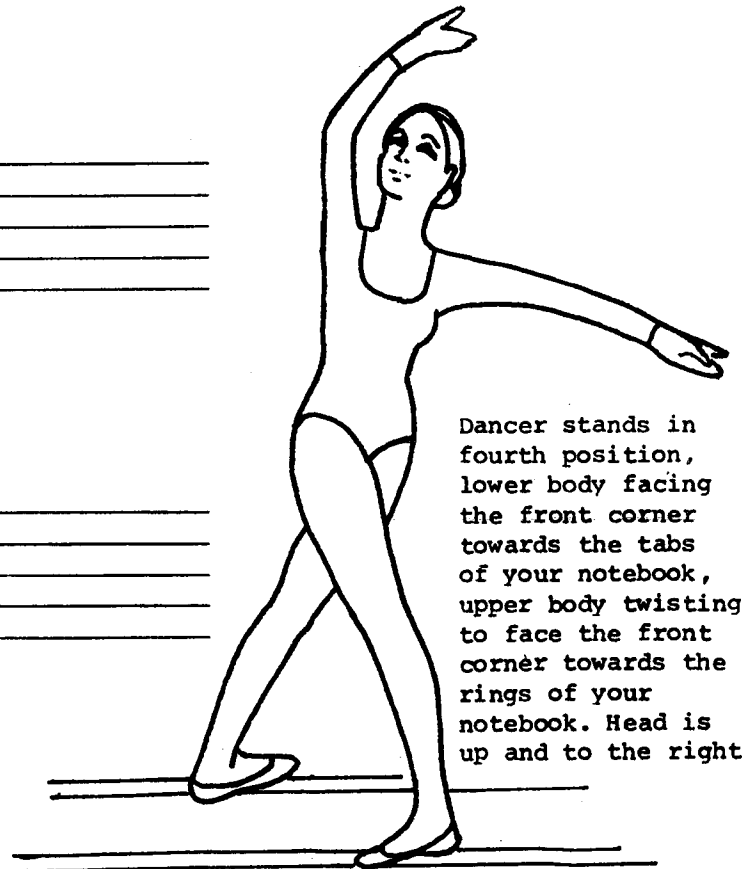




Dancer faces the front corner towards the tabs of your notebook, standing in 5th position with the left leg front. Arms are rounded low in front of the body, palms facing the body, head side right.



Dancer stands in fourth position, lower body facing the front corner towards the tabs of your notebook, upper body twisting to face the front corner towards the rings of your notebook. Head is up and to the right.









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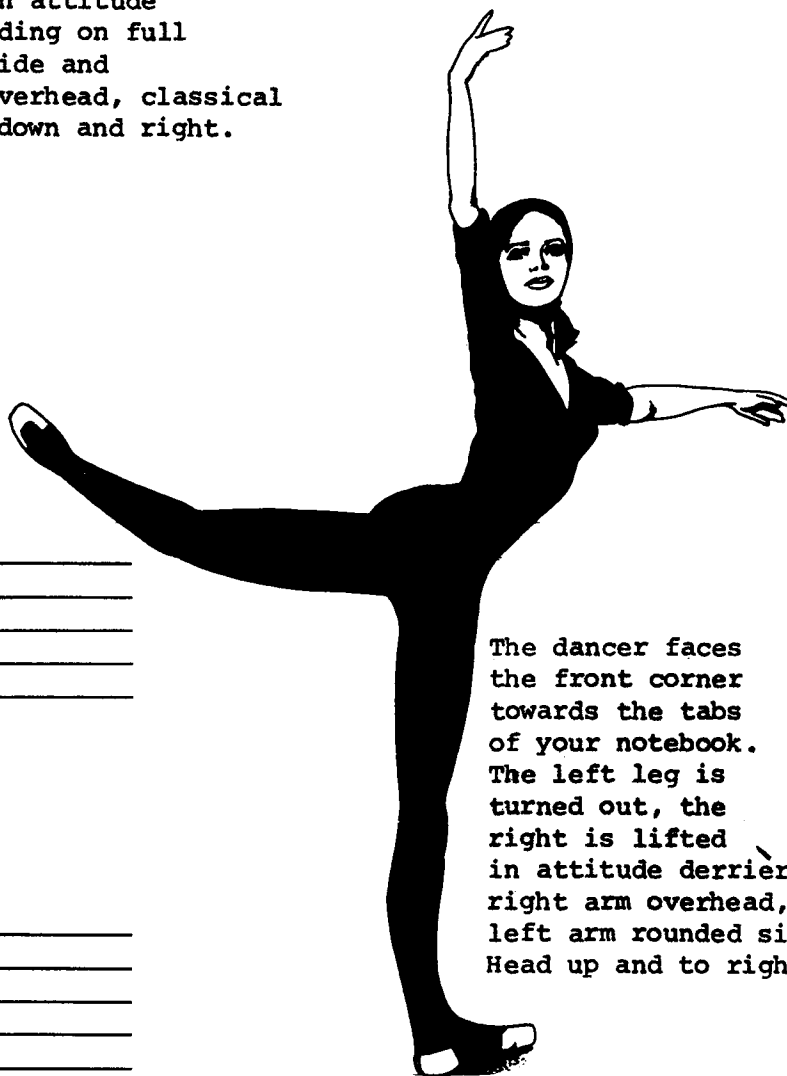
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The dancer faces the front corner towards the tabs of your notebook. The lifted leg is in attitude devant croisé, standing on full pointe, right arm side and rounded, left arm overhead, classical ballet hands, head down and right.



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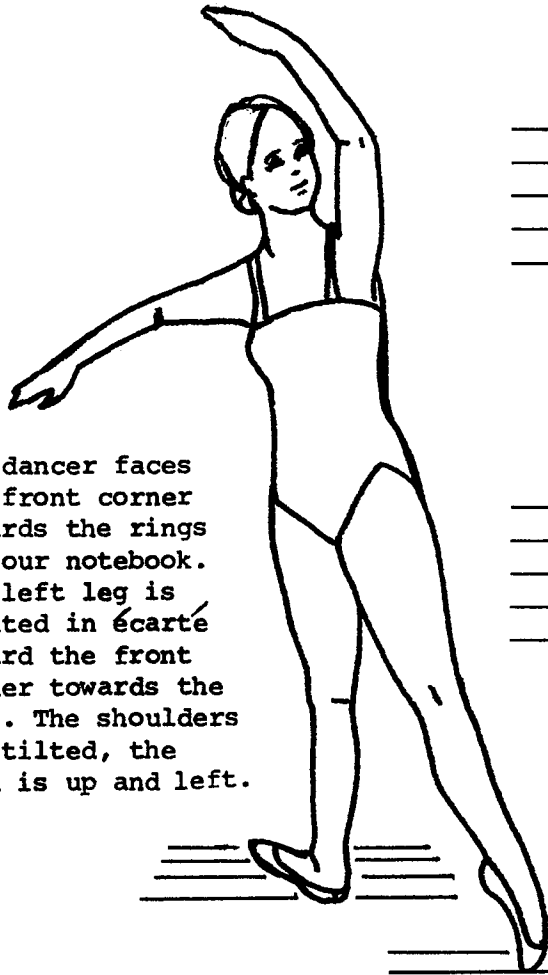
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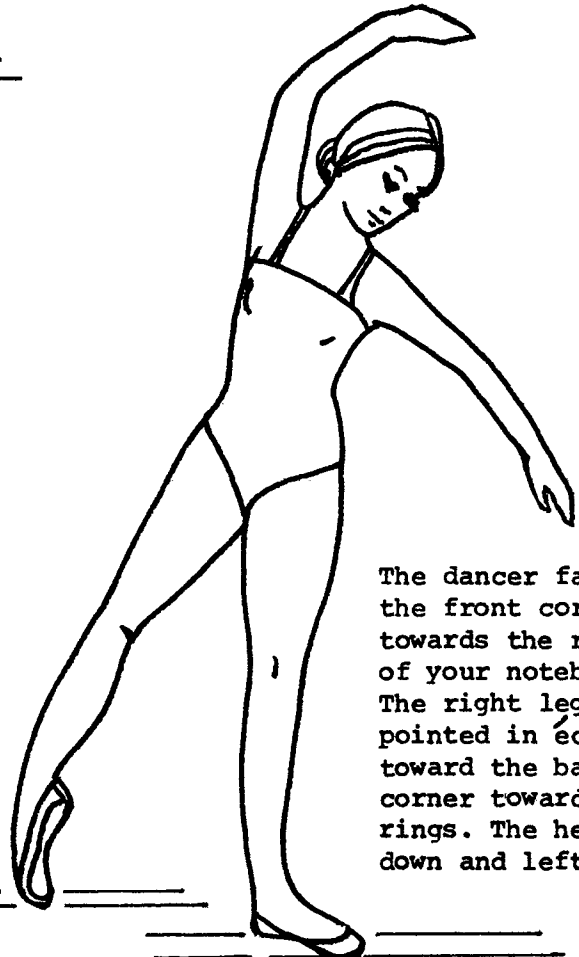
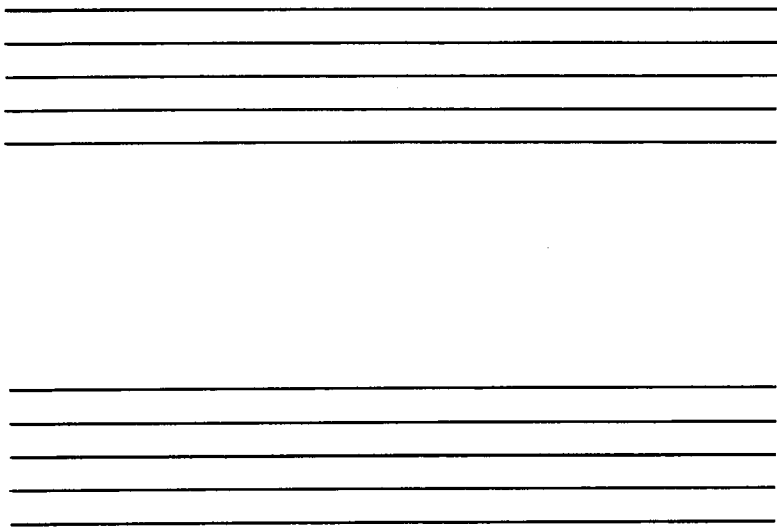
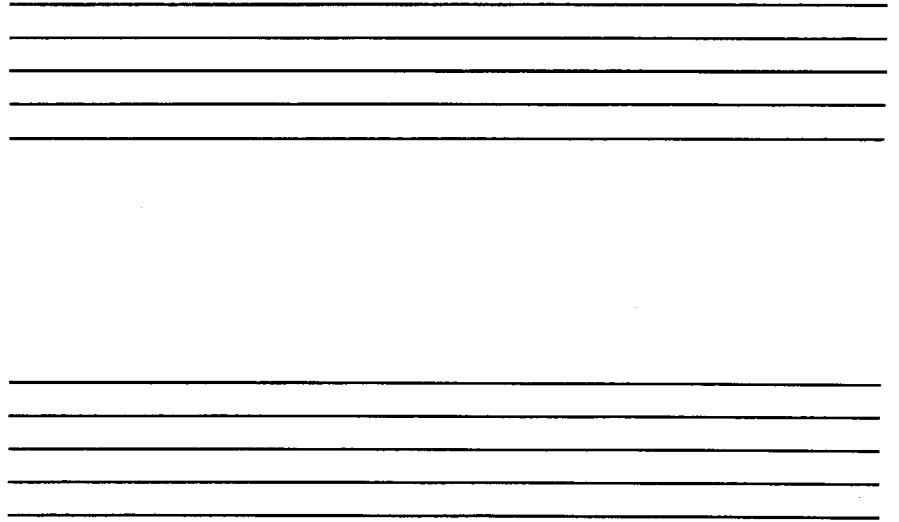
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The dancer faces the front corner towards the tabs of your notebook. The left leg is turned out, the right is lifted in attitude derriere, right arm overhead, left arm rounded side. Head up and to right.





The dancer faces the front corner towards the rings of your notebook. The left leg is pointed in écarté toward the front corner towards the tabs. The shoulders are tilted, the head is up and left.

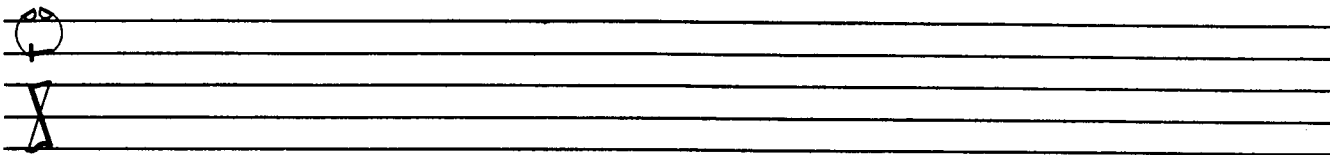


The dancer faces the front corner towards the rings of your notebook. The right leg is pointed in écarté toward the back corner towards the rings. The head is down and left.

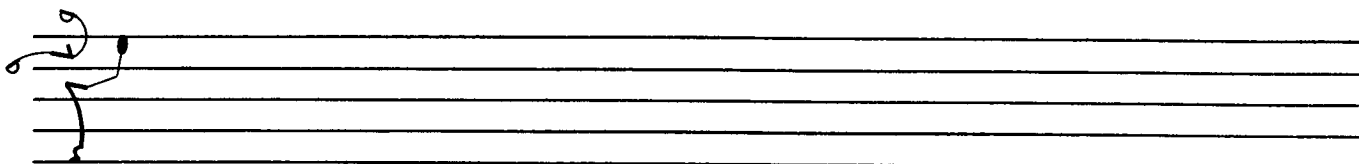


Copy each stick figure many times in a row for drawing practice:

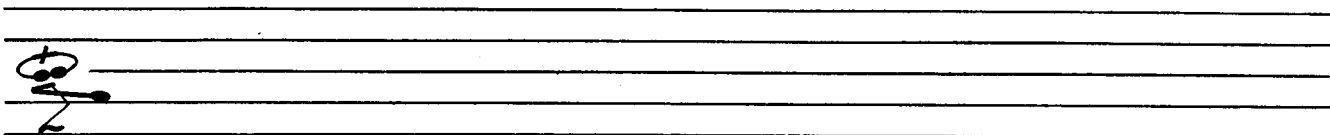
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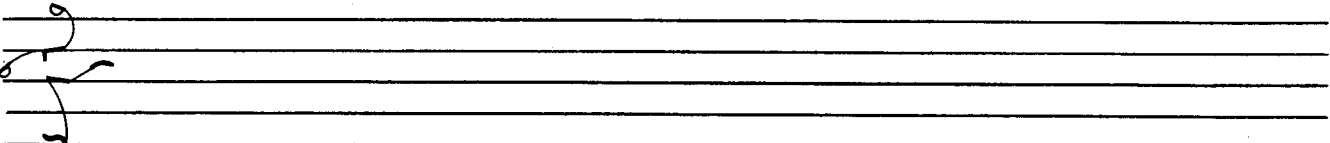
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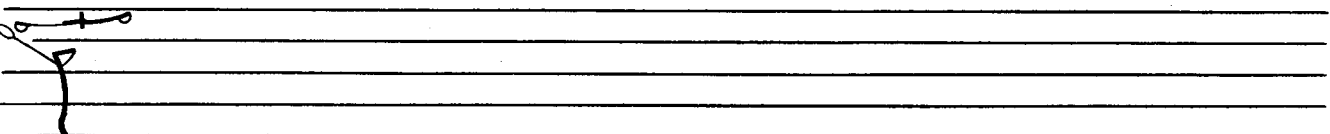
III



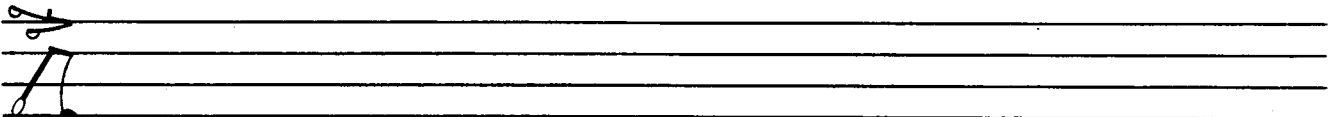
IV



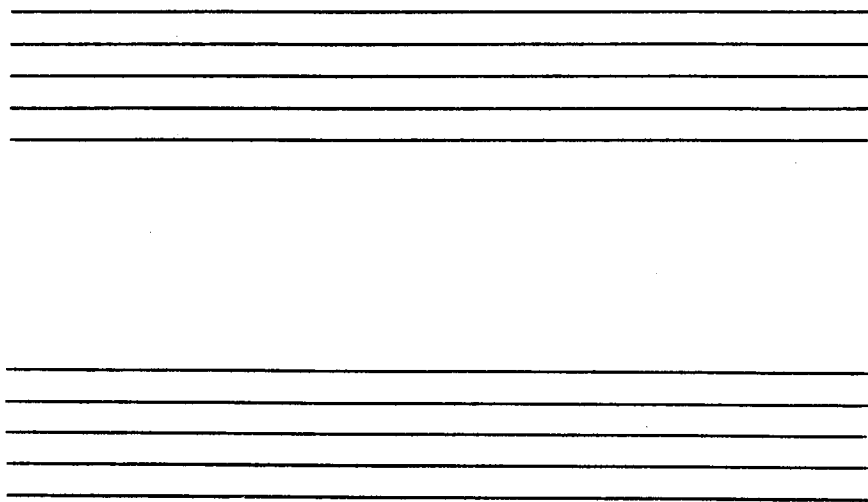
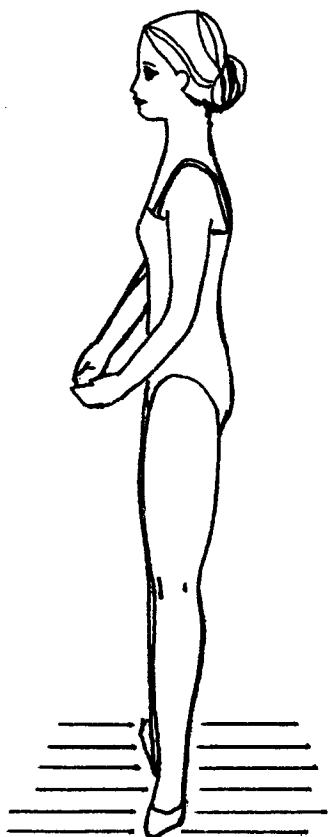
V



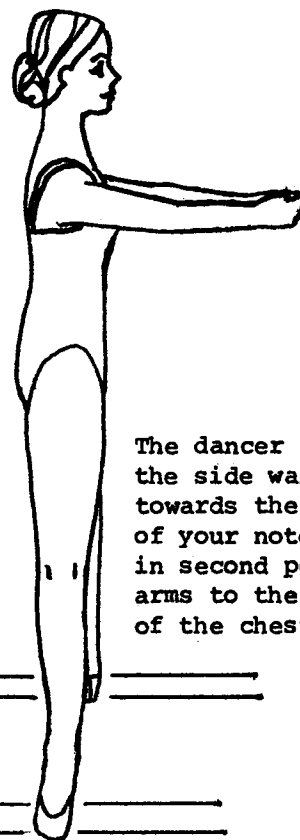
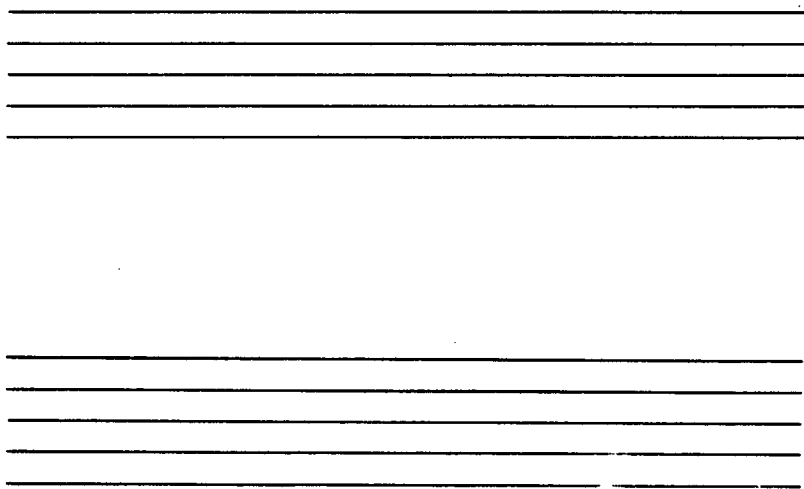
VI







The dancer faces the side wall  
towards the rings of your notebook.  
The dancer stands in 1st position,  
arms rounded in front of the body.

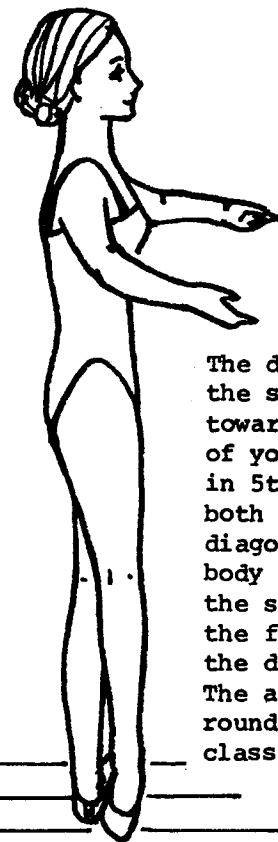
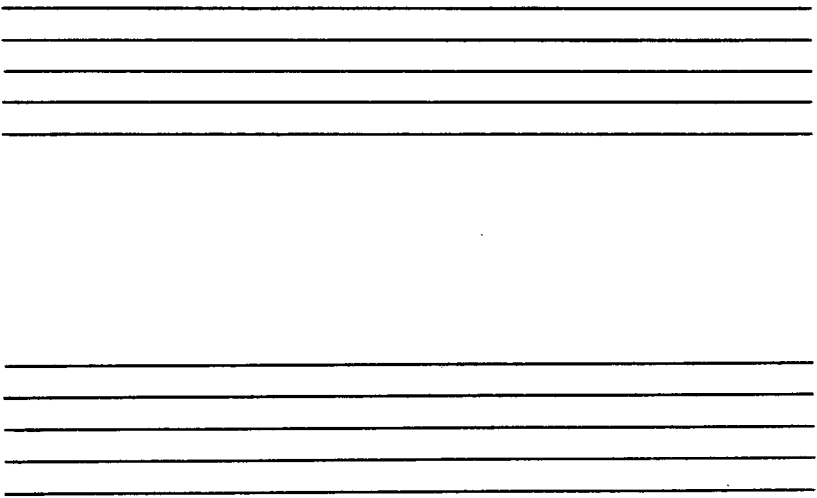
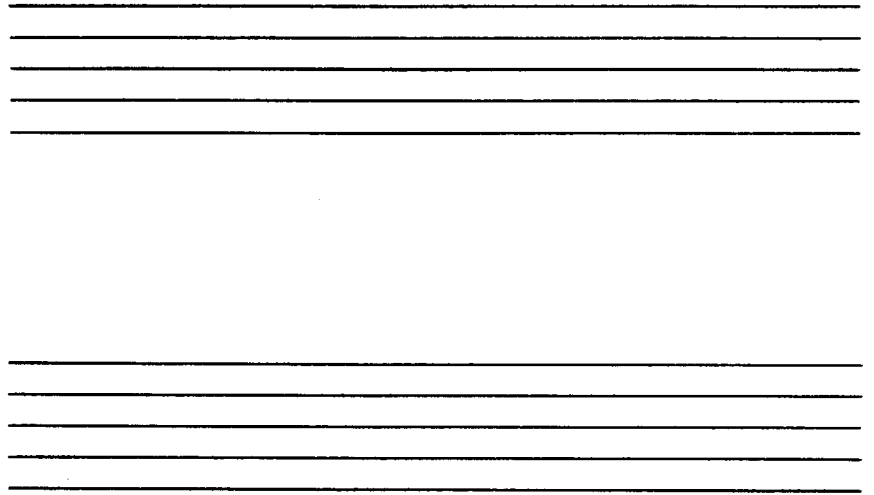
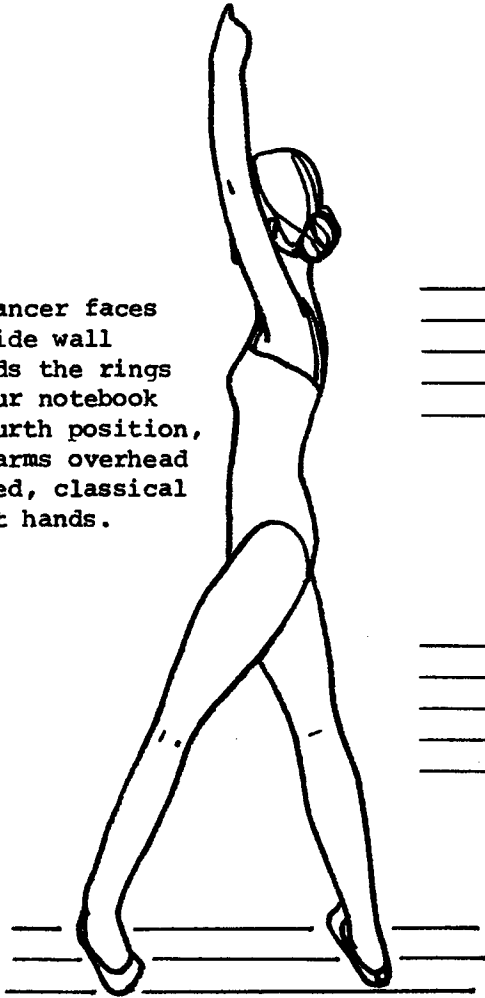


The dancer faces  
the side wall  
towards the tabs  
of your notebook  
in second position,  
arms to the front  
of the chest, rounded.



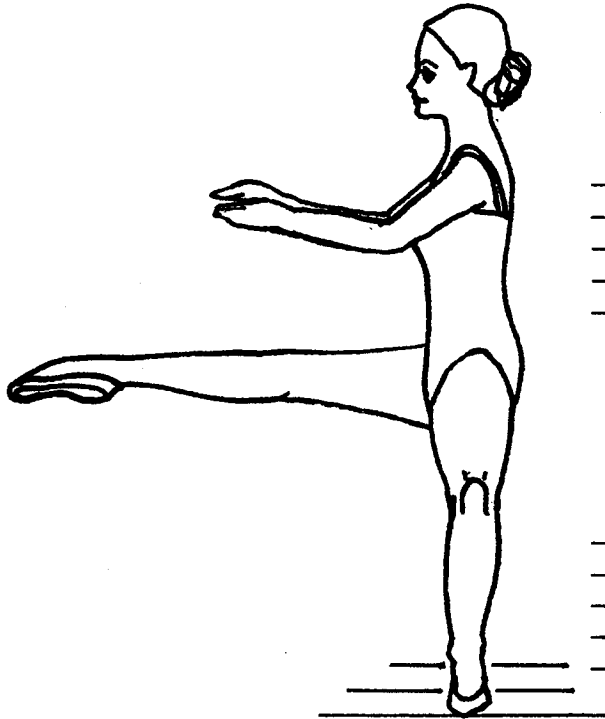


The dancer faces the side wall towards the rings of your notebook in fourth position, both arms overhead rounded, classical ballet hands.

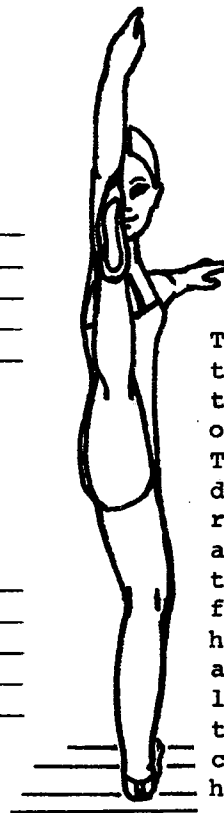
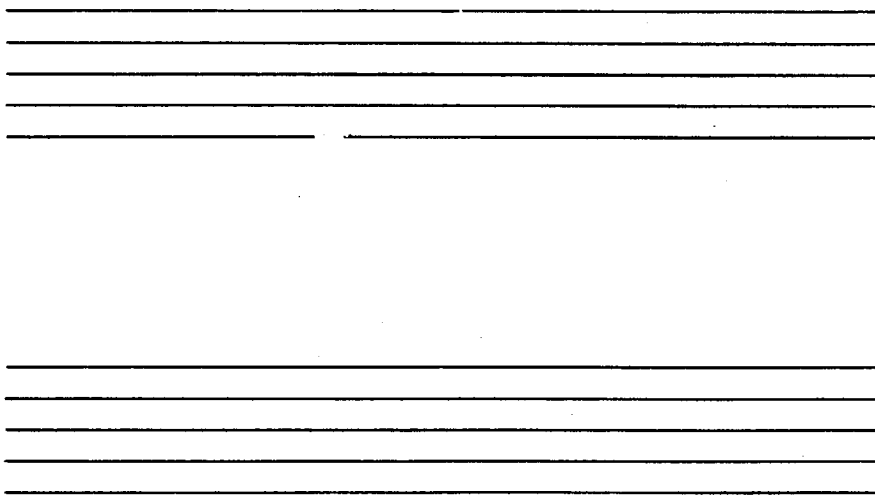


The dancer faces the side wall towards the tabs of your notebook, in 5th position, both arms to the diagonal of the body (neither to the side nor to the front, but on the diagonal plane). The arms are rounded, hands classical.





The dancer faces the side wall towards the rings of your notebook. The dancer is in demi plié, the lifted leg is turned-out in front of the body at hip height. The arms are rounded in front of the body. Hands are classical.

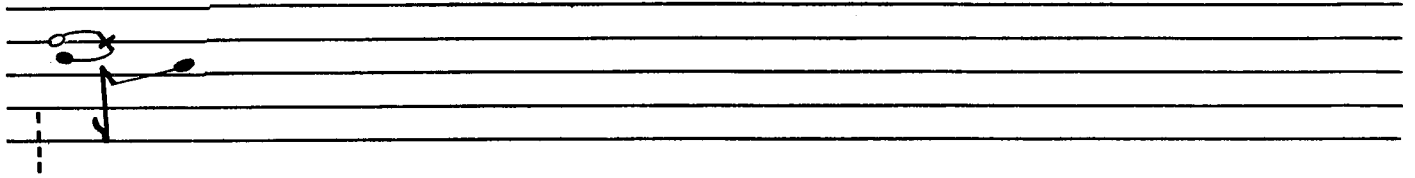


The dancer faces the side wall towards the tabs of your notebook. The left leg is in demi plié, the right leg is straight and extended towards the audience, pointed foot, at shoulder height. The right arm is overhead, the left arm is straight to the back wall, classical ballet hands. The head is up and to the right.

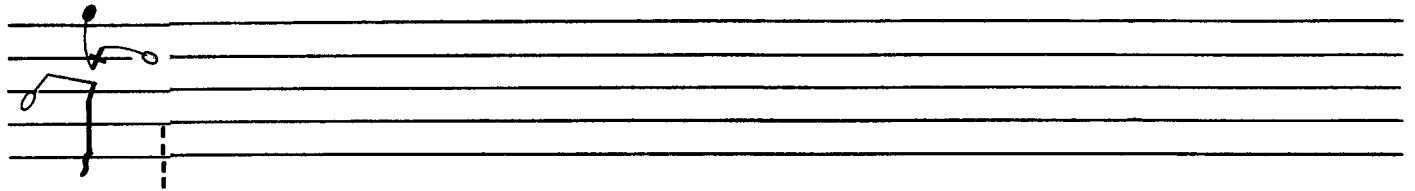


Copy each stick figure many times in a row for drawing practice:

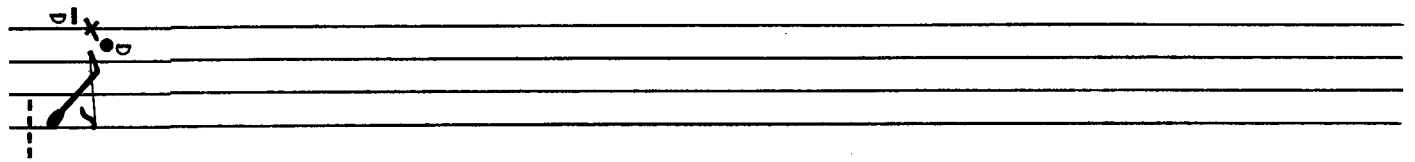
I



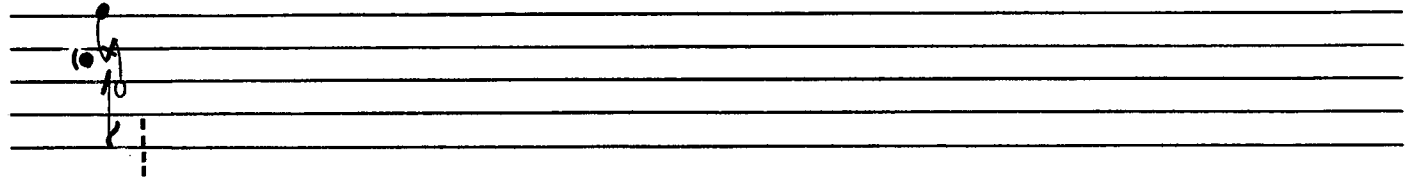
II



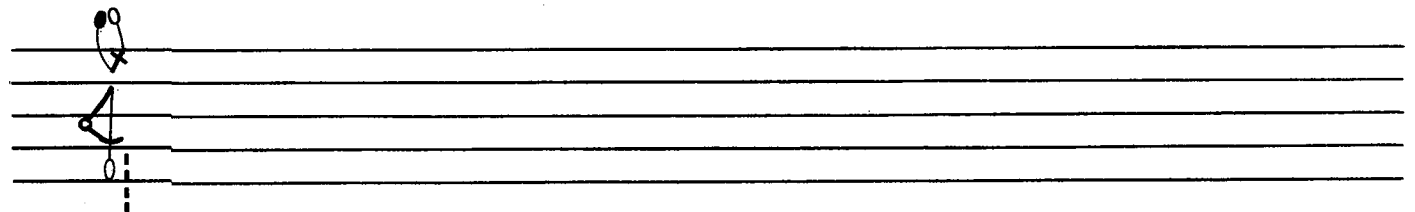
III



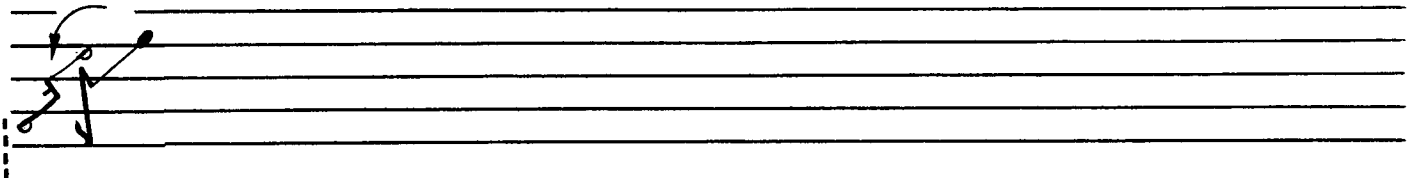
IV



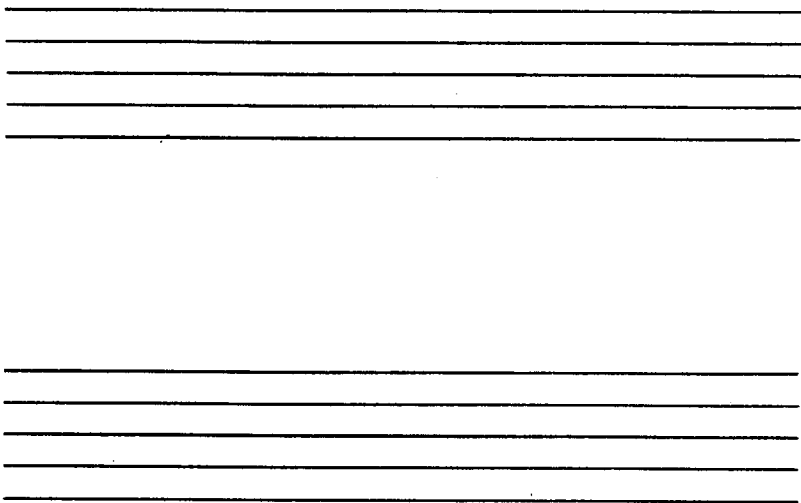
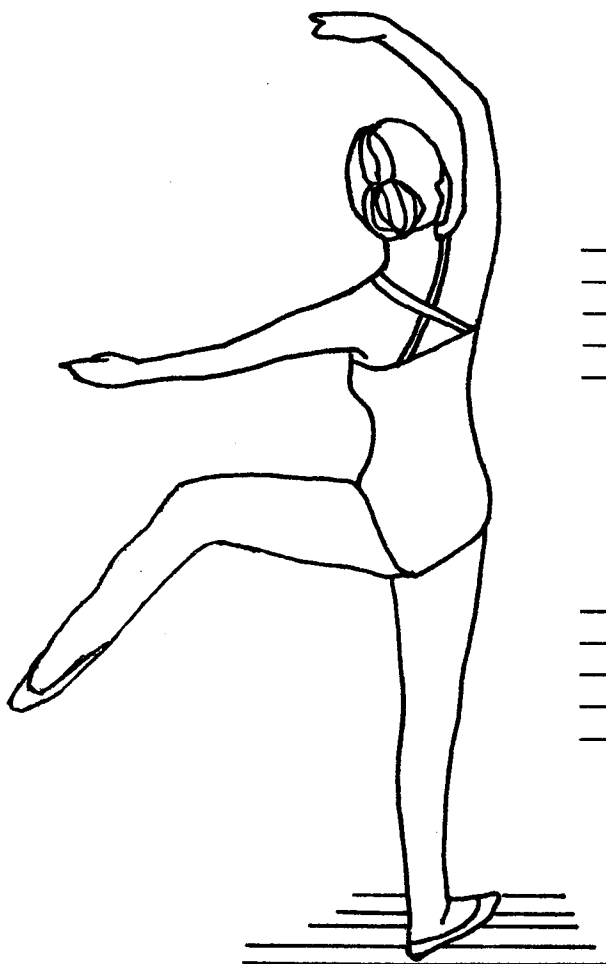
V



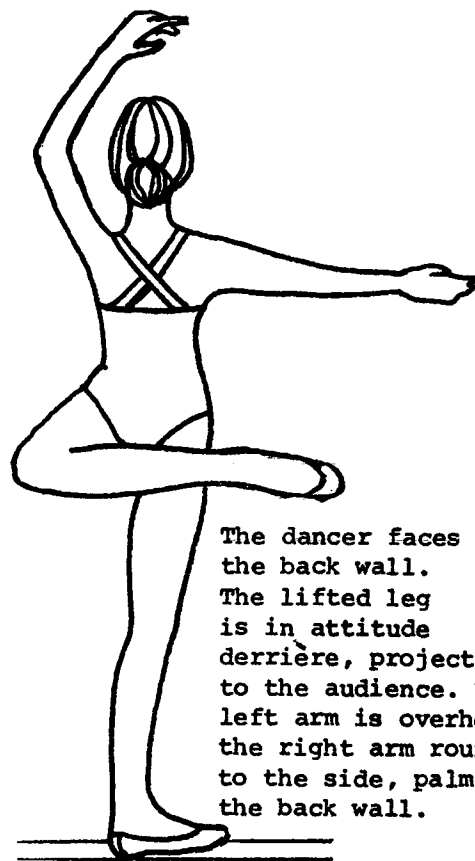
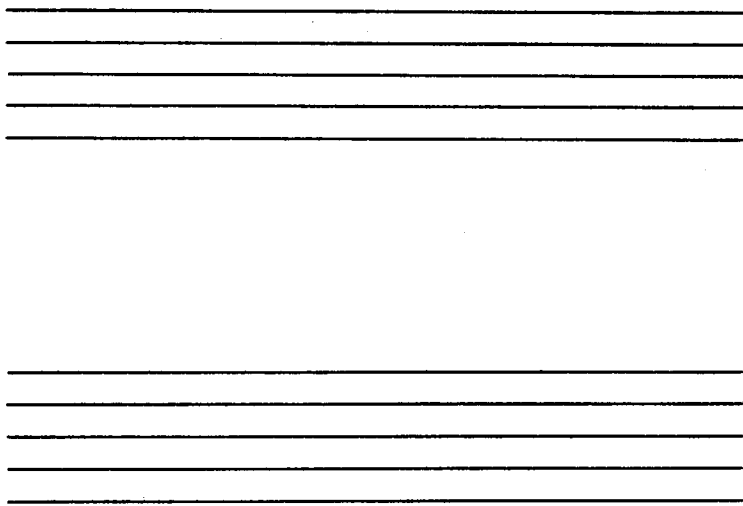
VI







The dancer faces the back corner towards the rings of your notebook. The lifted leg is in attitude devant, leg to the front of the body. The right arm is overhead, the left arm is rounded to the side, back of hand facing audience.

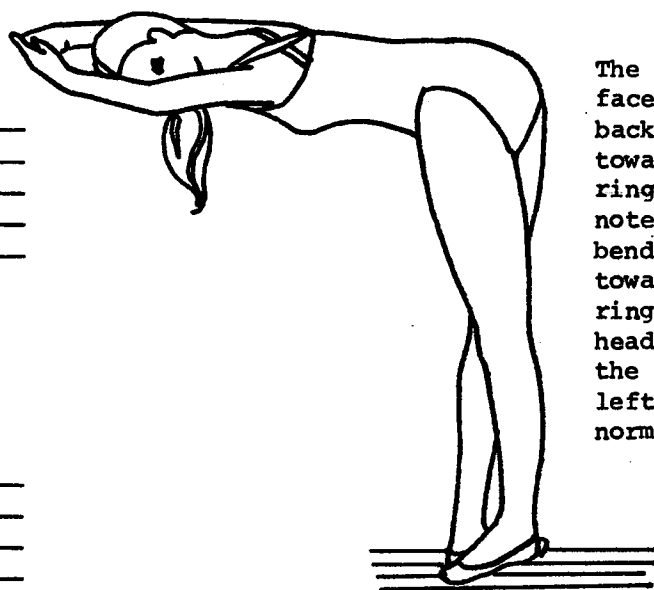
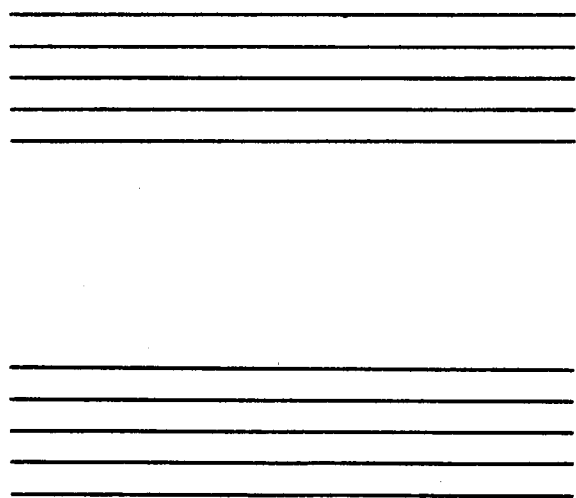
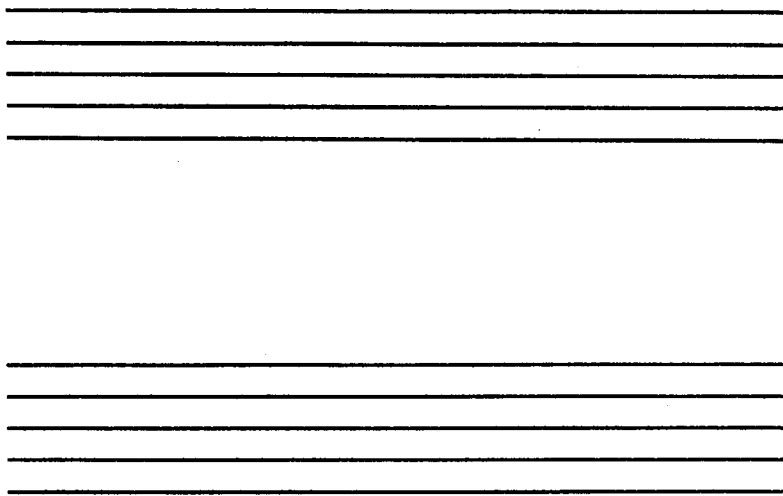
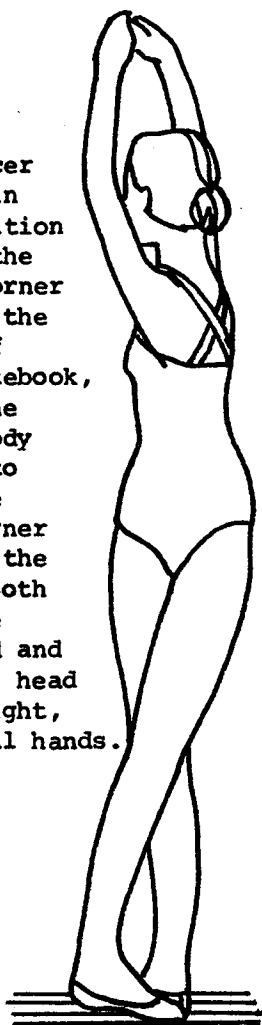


The dancer faces the back wall. The lifted leg is in attitude derriere, projecting to the audience. The left arm is overhead, the right arm rounded to the side, palm to the back wall.





The dancer stands in 5th position facing the front corner towards the rings of your notebook, while the upper body twists to face the back corner towards the rings. Both arms are overhead and rounded, head is straight, classical hands.



The dancer faces the back corner towards the rings of your notebook and bends forward towards the rings. The head is to the dancer's left at normal level.

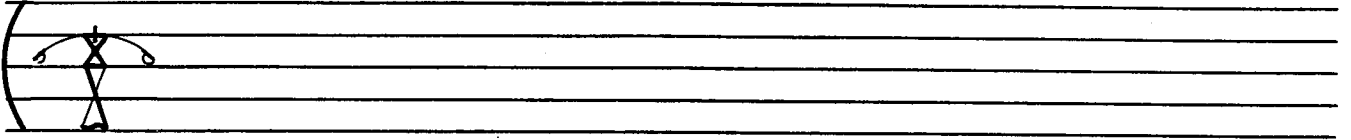


2

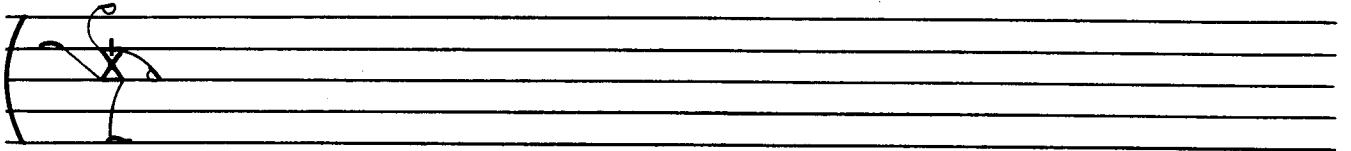


Copy each stick figure many times in a row for drawing practice:

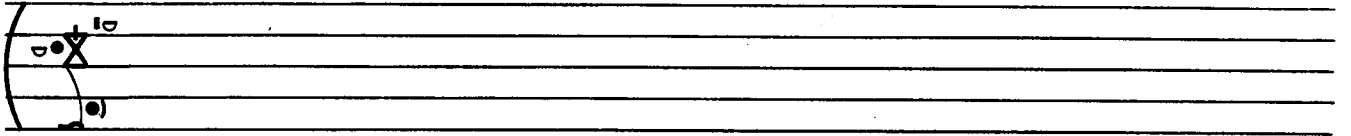
I



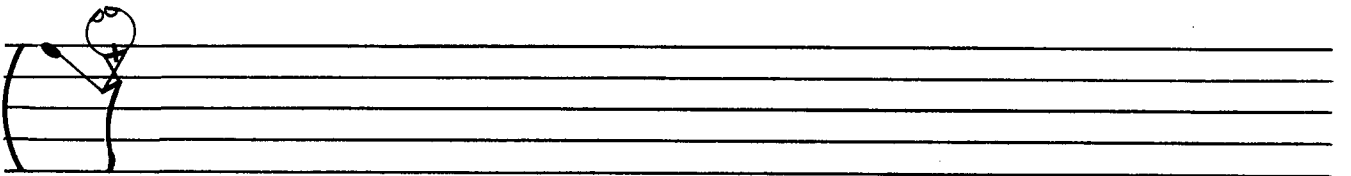
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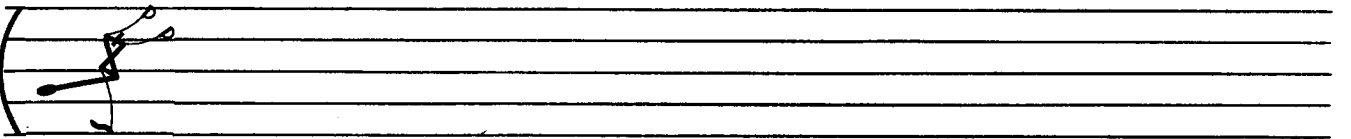
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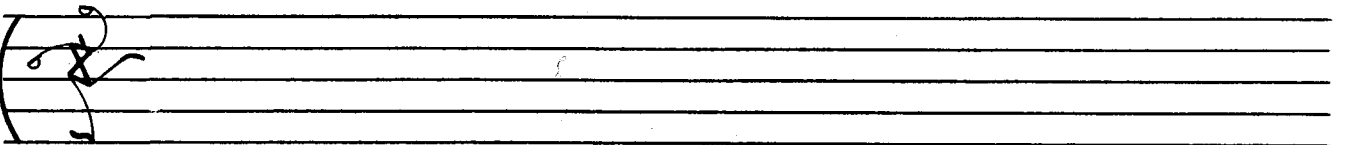
IV



V



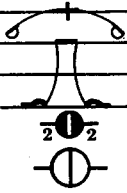
VI





Notate the following figures facing all directions:

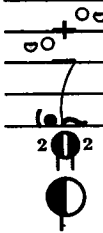
I



II



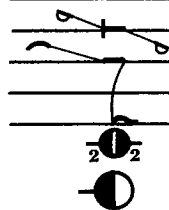
III



IV



V





Copy this notated dance sequence with the template and transfer sheet:

Template:

Transfer Sheet:





Notate the following ballet steps:

En Dehors Pirouette

En Dedans Pirouette



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Échappé Sur Les Pointes

Entrechat Quatre



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Développé Devant En Face

Développé Derrière En Face



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Glissade

Pas De Chat



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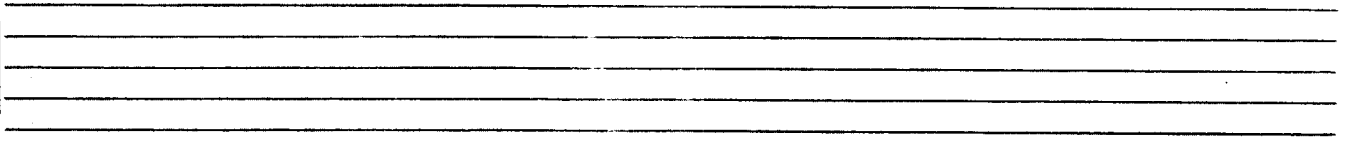
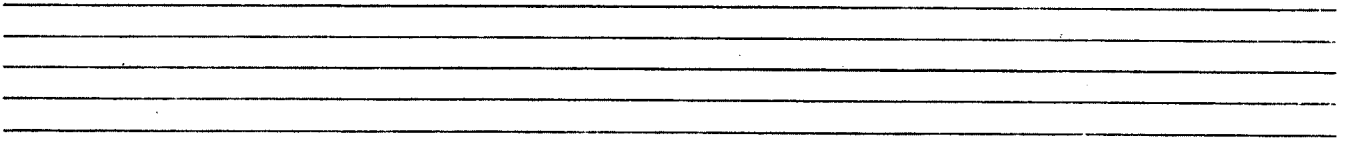
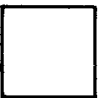
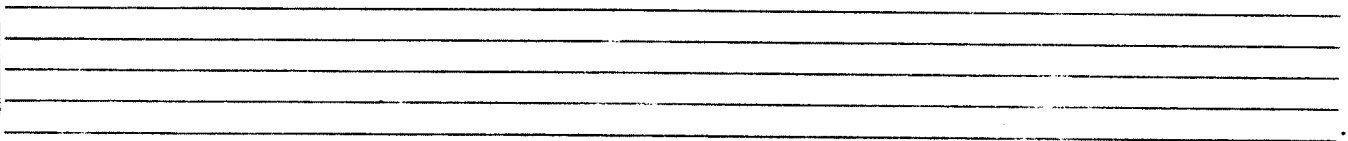
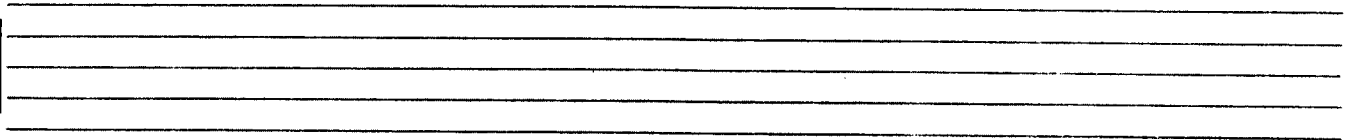
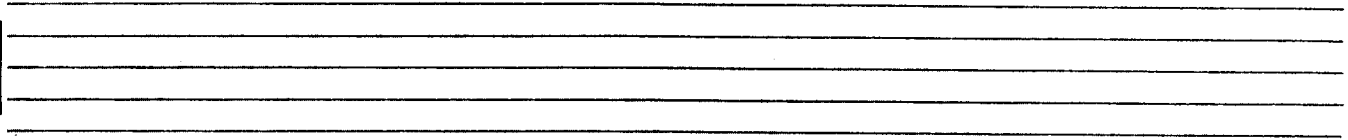
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Choreograph a classical ballet exercise executed at the barre and notate it below freehand. Try to incorporate facing the barre in many directions, and change the contact with the barre from holding, to touching, to balancing without the barre, etc.





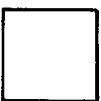
Choreograph a classical ballet sequence executed in the center of the room, away from the barre. Notate it below, freehand. Try to incorporate many different kinds of movement, including Traveling Symbols, Turning Symbols, Running Dots, and so on.



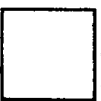
Four horizontal lines for notating a choreography sequence.



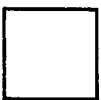
Four horizontal lines for notating a choreography sequence.



Four horizontal lines for notating a choreography sequence.

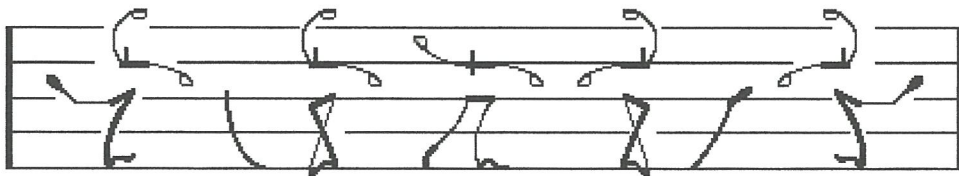
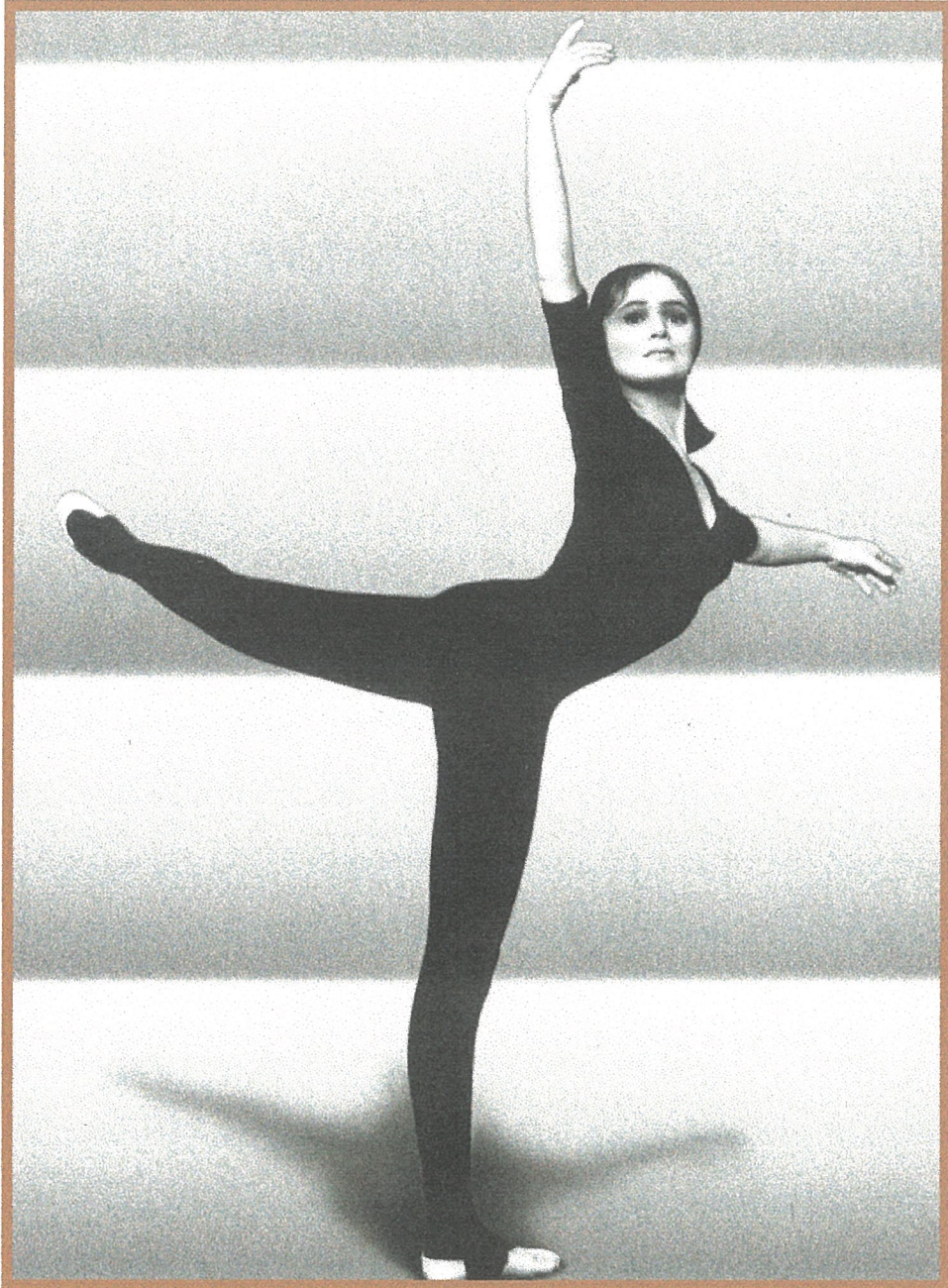


Four horizontal lines for notating a choreography sequence.



Four horizontal lines for notating a choreography sequence.





*Sutton*

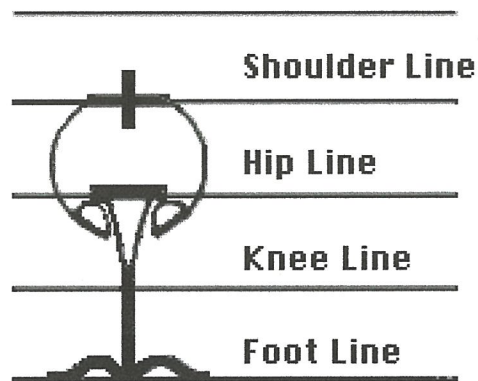
# *DanceWriting*®

...read and write the movements of dance...



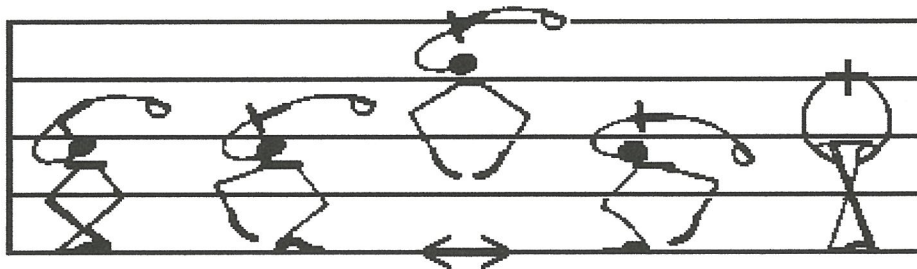
## Sutton DanceWriting®

DanceWriting is a way to read and write any kind of dance movement. A stick figure drawing is written on a five-lined staff. Each line of the staff represents a specific level. The bottom line of the staff is called the Foot Line. It represents the ground. The next line up is the Knee Line, which is at knee level, when the stick figure stands straight. The next line up is the Hip Line, and after that, the Shoulder Line:



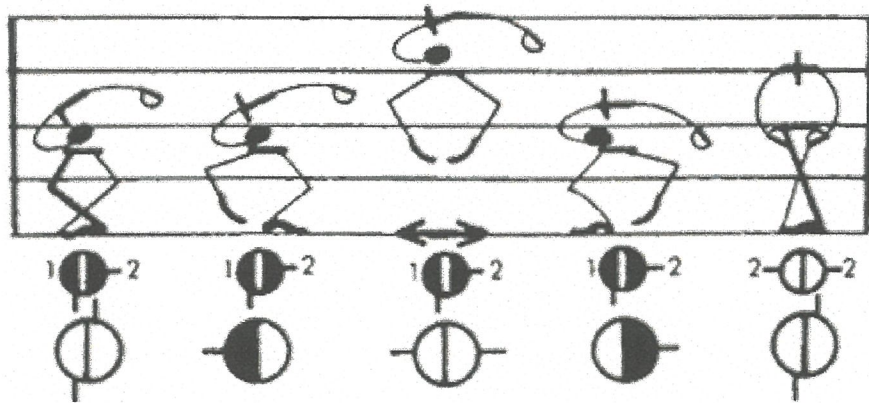
### Levels

When the figure bends its knees or jumps in the air, it is lowered or raised accordingly on the staff. The five-lined staff acts as a level guide. Figures and symbols are written from left to right, notating movement position by position, as if stopping a film frame by frame.



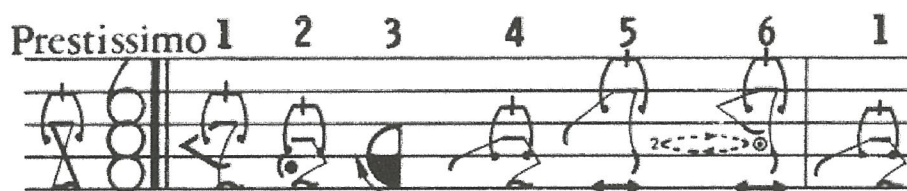
### 3-D Symbols

When more detail is necessary, special 3-D Symbols, representing the third dimension, are written under the stick figures. There are two rows of 3-D Symbols. The round circles picture the head as seen from above, providing an "overhead view". The spokes projecting from the circles show the direction of the limbs in relation to the center of the body. The first row of small symbols represents the overhead view of the arms and upper body. The second row of large symbols represents the overhead view of the legs and lower body:

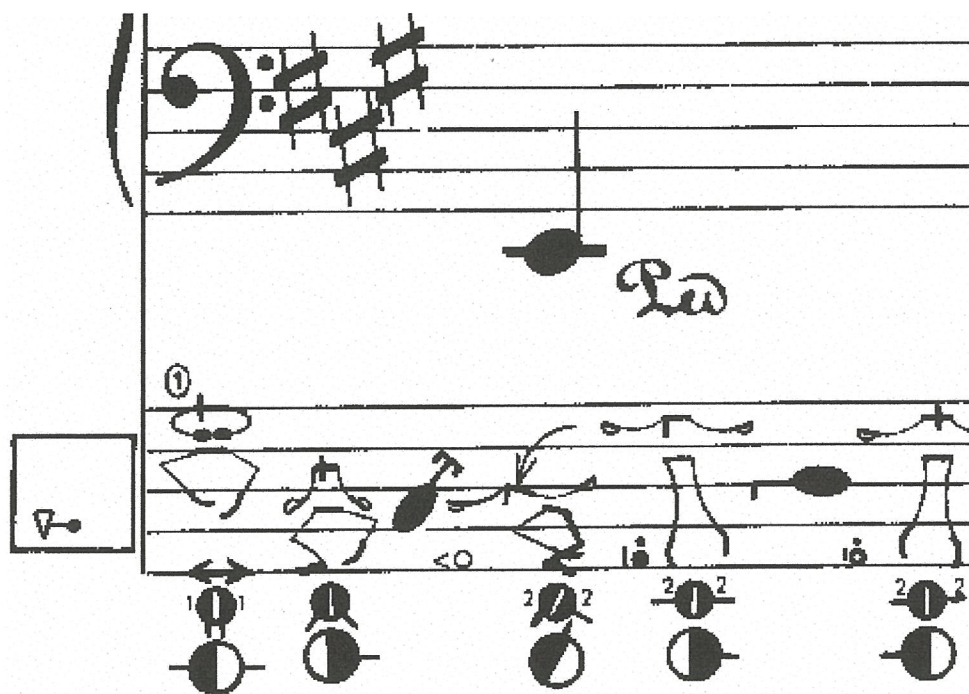


## Music Counts

Counts coordinating with the written music are placed above the staff and the dance is divided into dance measures.

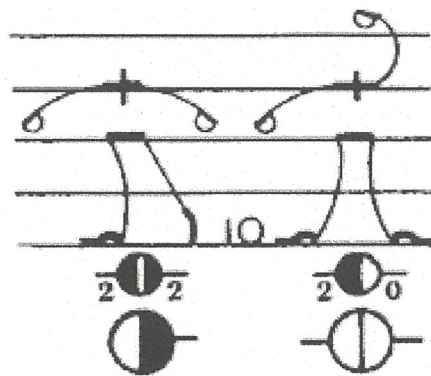


Or the dance can be written directly under the musical notes:

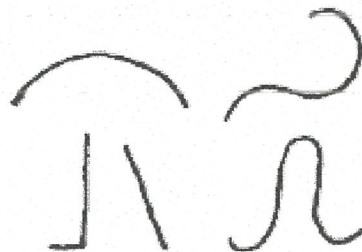


## DanceWriting Shorthand

DanceWriting Shorthand enables the writer to write movement at the speed it occurs. Similar to a secretarial shorthand, it is a shortened version of the stick figure, that, with special training, is written without looking at the hands. An entire solo dance can be captured in "first-draft" form using the Shorthand. The Shorthand notes are later transcribed into detailed DanceWriting. Once one is skilled in Dance Writing, it takes about 20 hours of special training to learn the Shorthand. In the late 1970's, hundreds of dance students in the Boston Conservatory of Music's Dance Department learned the Shorthand with success.



DanceWriting

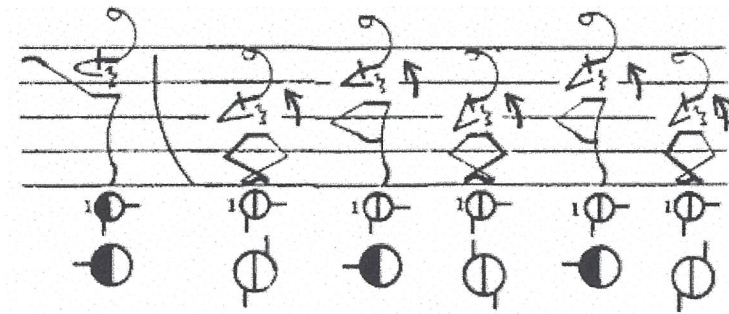


DanceWriting Shorthand

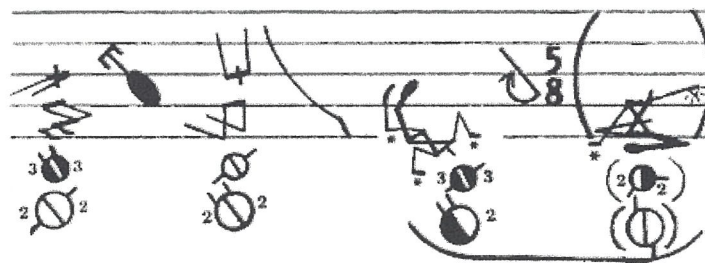


# Examples of Notated Sheet Dance

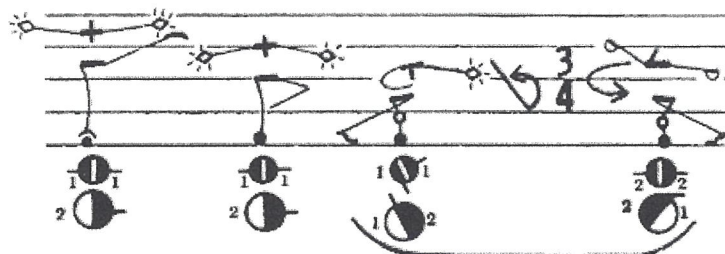
## Classical Ballet



## Modern Dance

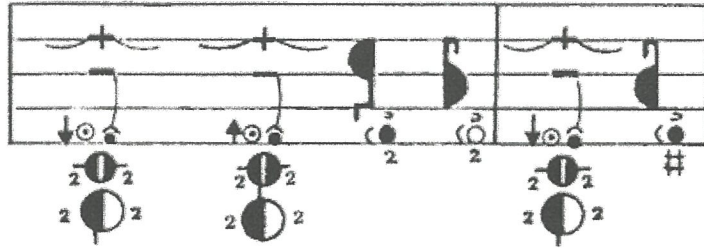


## Jazz Dance

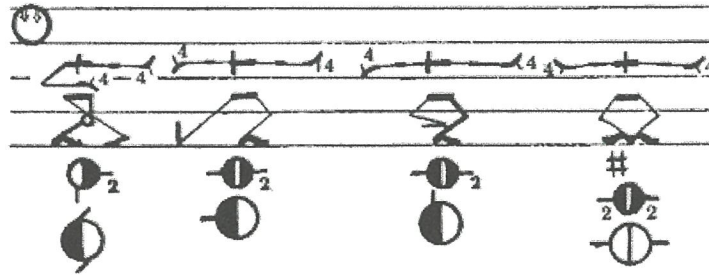


# Examples of Notated Sheet Dance

## Tap Dance



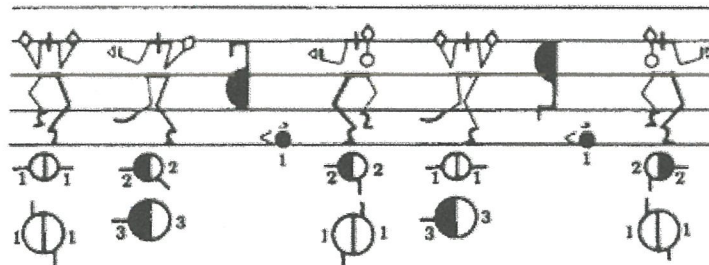
## Folk Dance



## Social Dance

### Ballroom & Disco

Below is an example of the Charleston from the 1920's.



## Writing Group Dance

When more than one dancer moves at a time, as in "pas de deux" (dance for two) or in group dances, the notation for each person is placed on a separate staff line. The movements for each dancer are coordinated under the same counts, placed above the first staff with numbers. If many dancers move in unison, their movements are written only once, on one staff line, which shortens the group dance manuscript greatly. Large pattern stages are written at the bottom of the page, showing the interaction of the dancers. Group dance scores in Sutton DanceWriting have the same advantage of instrumental scores in written music:

The diagram illustrates the notation for group dance movements across multiple dancers. It is organized into three main sections: 1N, 5N, and 3N, each with a corresponding staff line. Above the first staff line, counts are written: "1 & 2" and "1 & 2".

- 1N:** The first staff line shows a single dancer's movement. The second staff line shows two dancers moving in unison, indicated by a "2" above the first staff line. The third staff line shows two dancers moving in unison, indicated by a "2" above the first staff line.
- 5N:** The first staff line shows a single dancer's movement. The second staff line shows two dancers moving in unison, indicated by a "2" above the first staff line. The third staff line shows two dancers moving in unison, indicated by a "2" above the first staff line.
- 3N:** The first staff line shows a single dancer's movement. The second staff line shows two dancers moving in unison, indicated by a "2" above the first staff line. The third staff line shows two dancers moving in unison, indicated by a "2" above the first staff line.

Below the 3N section, a box labeled "N" contains three vertical lines, each with a dot at the bottom, representing the interaction of the dancers. The numbers "1 5 3" are written above the lines, indicating the sequence of movements.

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