Quick-Reading

for Classical Ballet

By Valerie Sutton

Eight Reading Exercises in Classical Ballet

Plus four samples of Sheet Dance:

Barre Exercise from the Monday - Thursday Barre
(excerpt taken from The Three Bournonville Barres)

Ballotte Med Fleche
(jumping combination from the Bournonville Schools)

The Lilac Fairy
(point variation from the Sleeping Beauty Ballet)

Taa Trinet Fra Mandag Skolken
(point variation from the Bournonville Schools)

Also including notated list of frequently - used Ballet Combinations

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SIMPLE EXERCISES TO READ

Reading Lesson One

Twist:  Bend Forward:
Bend Side:  Bend Backward:
Head Center:  +  Head Slanted:  +
Head Left:  ←  Head Down:  ↓
Head Right:  →  Head Up:  ↑

TO AUDIENCE BACK WALL

Straight Legs and Arms  ●  ↓
Relaxed Legs and Arms  ○  ↑
Bent Legs and Arms  ○  ↓

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SIMPLE EXERCISES TO READ

Reading Lesson Two

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# Simple Exercises to Read

## Reading Lesson Four

<table>
<thead>
<tr>
<th>Up-Down Position Symbols</th>
<th>In-Out Position Symbols</th>
<th>Rotated Positions</th>
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<tbody>
<tr>
<td><img src="image1" alt="Symbol" /></td>
<td><img src="image2" alt="Symbol" /></td>
<td>Complete Out: 0</td>
</tr>
<tr>
<td><img src="image3" alt="Symbol" /></td>
<td><img src="image4" alt="Symbol" /></td>
<td>Partial Out: 1</td>
</tr>
<tr>
<td><img src="image5" alt="Symbol" /></td>
<td><img src="image6" alt="Symbol" /></td>
<td>Natural: 2</td>
</tr>
<tr>
<td><img src="image7" alt="Symbol" /></td>
<td><img src="image8" alt="Symbol" /></td>
<td>Partial In: 3</td>
</tr>
<tr>
<td><img src="image9" alt="Symbol" /></td>
<td><img src="image10" alt="Symbol" /></td>
<td>Complete In: 4</td>
</tr>
</tbody>
</table>

**Diagram I**

![Diagram I](image11)

**Diagram II**

![Diagram II](image12)
### Simple Exercises to Read

#### Reading Lesson Five

<table>
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<th>Circular Motion</th>
<th>Swinging Motion</th>
<th>Fast-Pivot Turn</th>
<th>Slow-Inching Turn</th>
<th>Jumping Arrow</th>
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<tr>
<td><img src="image1.png" alt="Diagram" /></td>
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<td><img src="image4.png" alt="Diagram" /></td>
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</table>

#### II

<table>
<thead>
<tr>
<th>1 &amp; 2</th>
<th>1 &amp; 2</th>
<th>1 &amp; 2</th>
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<tr>
<td><img src="image6.png" alt="Diagram" /></td>
<td><img src="image7.png" alt="Diagram" /></td>
<td><img src="image8.png" alt="Diagram" /></td>
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SIMPLE EXERCISES TO READ

Reading Lesson Six
Reading Lesson Seven

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SIMPLE EXERCISES TO READ

grandioso

Touching: *
Holding: +
Striking: #
Brushing: ○
Pushing: ≃
Pulling: ≃
Rubbing: •
Excerpt From The Monday School

As Taught By: 
Edel Pedersen

Notated By: 
Valerie Sutton

BALLOTTE MED FLECHE

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Music: Peter Tschaikovsky

THE SLEEPING BEAUTY
Prologue

Choreography: Marius Petipa

The Lilac Fairy

(Revised Edition)

As Taught By: Mme. Irina Kosmowska

Notated By: Valerie Sutton

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FREQUENTLY-USED BALLET COMBINATIONS

The following combinations can be notated in a number of ways depending upon the choreography and the accompanying music. Some common ways of notating them are listed here for your convenience.

Piqué Turns in a Circle

1. Notated in full:

2. Notated in half, with two choices of Repeat Signs for the other half:

3. If there is only one piqué turn to the measure:
Châinés or Déboulés Turns in A Circle

1. Notated in half, with two choices of Repeat Sign for the other half:

2. If there is only one châiné turn to the measure:

Pas de Basque or Soutenu Turns

1. The most accurate method of notation is to include the Grace Position:

2. A shortened version:
En Dehors Piqué Turns In Sequence

1. If there is only one piqué turn to the measure then a Measure Repeat sign may be used:

2. Here is another way to notate en dehors piqué turns, along with the Etc., Etc., Etc. Repeat Sign:

Chainés or Déboulés Turns In Sequence

1. If there is only one chainé to the measure:

2. If chainés turns are cut unevenly by a measure they often even out at the end of the second measure. A Measure Repeat Sign is then used:

3. The Etc., Etc. Repeat Sign is used when a great many of chainés are executed quickly, starting and ending in the middle of measures:
Classical Waltz Steps

1. **Balance** side to side, en face:

   \[
   \begin{array}{cccc}
   1 & 2 & 3 \\
   1 & 2 & 3 \\
   \end{array}
   \]

2. **Balance** side to side, facing the front corner:

   \[
   \begin{array}{cccc}
   1 & 2 & 3 \\
   1 & 2 & 3 \\
   \end{array}
   \]

3. **Balance** forward and backward, en face:

   \[
   \begin{array}{cccc}
   1 & 2 & 3 \\
   1 & 2 & 3 \\
   \end{array}
   \]

4. **Balance** forward and backward, facing the front corner:

   \[
   \begin{array}{cccc}
   1 & 2 & 3 \\
   1 & 2 & 3 \\
   \end{array}
   \]
5. Balance forward and backward, turning and traveling:

Three Ways to Notate Glissade

1. With a small jump (see also Book I, page 218):

2. Deep, gliding, with no lift off the ground:

3. Gliding with a lift up. The toes never leave the ground. Notice that neither leg has weight on it in the 2nd position:
Dessus//Dessous Pas De Bourrée:

1. Passing through fifth position:

2. Lifting Sur Le Cou De Pied:

Hopping À La Seconde Turns

(The hopping à la seconde turns are in the third measure of the diagram below):
INSTRUCTION BOOKS

1. **Dance Writing® For Classical Ballet.** Complete textbook teaching the reading and writing of classical ballet in Sutton Dance Writing® Book requires teacher instruction or audio cassette tapes:
   - Book without cassette tapes
   - Book with cassette tape

2. **Dance Writing® For Modern & Jazz Dance.** Complete textbook teaching the reading and writing of modern & jazz dance in Sutton Dance Writing® Book requires teacher instruction or audio cassette tapes:
   - Book without cassette tapes
   - Book with cassette tape

3. **Dance Writing® Shorthand For Classical Ballet.** Complete booklet teaching the Shorthand for classical ballet. This book is only useful to those who have already learned Sutton Dance Writing with book number 1 above

4. **Dance Writing® Shorthand For Modern & Jazz Dance.** Complete booklet teaching the Shorthand for modern & jazz dance. This book is only useful to those who have already learned Sutton Dance Writing with book number 2 above

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SHEET DANCE

1. **The Three Bournonville Barres** - Historic training exercises of the Royal Danish Ballet after the theories of August Bournonville, as taught by the leading authority on Bournonville, Edel Pedersen; includes written music, foreword by Toni Lander. Two volumes, one for notation, one for music

2. **The Monday School** - Historic classroom exercises of the Royal Danish Ballet, second in a series of seven manuscripts on the Bournonville Schools as taught by Bournonville expert Edel Pedersen, includes written music