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

Dance Writing®

for Classical Ballet

Valerie Sutton
Quick-Reading

The Classical Ballet Key
Key One

READING LESSONS IN SUTTON DANCE WRITING™

BY

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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, mine, 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
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The Five-Lined Staff:

- Top Line
- Shoulder Line
- Hip Line
- Knee Line
- Foot Line
PARTS OF THE BODY

FACE

NECK

SHOULDERS

ARMS

hips

KNEES

FEET
SUTTON DANCE WRITING™

SIMPLE EXERCISES TO READ

Reading Lesson One

Head Center: +  Head Slanted: ⊙
Head Left: ←  Head Down: ⊙
Head Right: →  Head Up: ⊙

Twist:  Bend Forward:
Bend Side:  Bend Backward:

Straight Legs and Arms  ●
Relaxed Legs and Arms  ○
Bent Legs and Arms  ⊙
THE NECK
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.
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.
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

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.

ATTITUDE DERrière

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.
THE ARMS

Arm Straight
On Sagittal Plane

Arm Relaxed
On Sagittal Plane

Arm Bent
On Sagittal Plane

Arms projecting on the Sagittal Plane.

Arms projecting on the Frontal and Diagonal Planes.
Limb Directions
FIVE-WALLED STAGE

Side Wall
Front Corner Wall
Front Wall
Front Corner Wall
Side Wall

The Reader

The Audience

RAKED STAGE

Stage Slopes Up

Stage Slopes Up

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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
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 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

II

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

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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 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).

Right  Wrong  Right  Wrong

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.

Right  Wrong  Right  Wrong

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).

Right  Wrong  Right  Wrong

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:

5th Position  4th Position  4th Position  All Standing
Flat Feet    Half Toe      On Pointe      Legs Facing
              Side Wall

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.
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.
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:

\[
\text{Diagram}
\]

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.)

\[
\text{Diagram}
\]

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).

\[
\text{Diagram}
\]

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.

\[
\text{Diagram}
\]
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.
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.
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
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.

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

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.

- - - ☯ - (☐) (-☐-)

OUNCE - ☯ - ☯ - (☐) (-☐-)
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.

\[\text{Diagram showing Diagonal Plane} \]
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.
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.
THE CENTER DOT
THE ANKLES

Body's Sagittal Plane

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 Frontal 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

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ANKLES, SPOKES AND CENTER DOT
The Center Dot

The Wrist

Body's Sagittal Plane

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 Relation-
ship Of The Wrists To The Center Dot. The Wrists Are To The Side, On
On The Frontal Plane, And The Spokes Are Therefore Written To The Side.

Body's Sagittal Plane

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 Re-
Lationship 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.

Body's Sagittal Plane
WRISTS, SPOKES AND CENTER DOT
CYLINDER AROUND CENTER

VERTICAL CYLINDER ENCIRCLES VERTICAL CENTER LINE

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)

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.

ARMS FAR (OUT)

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

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CYLINDER OF LIGHT

SHADOWS ABOVE & BELOW CYLINDER
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.
UP-DOWN POSITION SYMBOLS
UP-DOWN POSITION SYMBOLS

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THE SAGITTAL CENTER

FACING FRONT WALL

FACING READER

FACING FRONT CORNERS

FACING SIDE WALLS
THE SAGITTAL CENTER

FACING BACK CORNERS

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

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

UP

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

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

IN

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)

IN

OUT
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 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.
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:

```
Upper Body
O    O    O    O    O
O    O    O    O    O
Lower Body
O    O    O    O    O
O    O    O    O    O
```

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:

```
O   O
O   O

O   O
```

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:

```
O   O
O   O

O   O
```

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

O   O
O   O

Too Many Symbols

O   O   O   O
O   O   O   O
```

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SUTTON DANCE WRITING
SIMPLE EXERCISES TO READ
Reading Lesson Five

<table>
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<tr>
<th>UP-DOWN POSITION SYMBOLS</th>
<th>IN-OUT POSITION SYMBOLS</th>
<th>ROTATED POSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Symbols" /></td>
<td><img src="image2" alt="Symbols" /></td>
<td>Complete Out: 0</td>
</tr>
<tr>
<td><img src="image3" alt="Symbols" /></td>
<td><img src="image4" alt="Symbols" /></td>
<td>Partial Out: 1</td>
</tr>
<tr>
<td><img src="image5" alt="Symbols" /></td>
<td><img src="image6" alt="Symbols" /></td>
<td>Natural: 2</td>
</tr>
<tr>
<td><img src="image7" alt="Symbols" /></td>
<td><img src="image8" alt="Symbols" /></td>
<td>Partial In: 3</td>
</tr>
<tr>
<td><img src="image9" alt="Symbols" /></td>
<td><img src="image10" alt="Symbols" /></td>
<td>Complete In: 4</td>
</tr>
</tbody>
</table>

![Diagram](image11)

![Diagram](image12)

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SHOULDER CENTER / HIP CENTER

SHOULDER CENTER DOT

HIP CENTER DOT

VERTICAL CENTER LINE

WHEN STANDING UP STRAIGHT, THE TWO CENTER DOTS BLEND TOGETHER INTO ONE CENTER DOT ON THE FLOOR

VERTICAL CENTER LINE FOR
  FOR SHOULDERS

VERTICAL CENTER LINE FOR HIPS

SHOULDER CENTER DOT

HIP CENTER DOT

WHENEVER THE SHOULDERS ARE NOT DIRECTLY OVER THE HIPS, AS WHEN BENDING OR LYING ON THE GROUND, THERE ARE TWO CENTER DOTS, ONE FOR THE SHOULDERS AND ONE FOR THE HIPS. EACH CENTER HAS ITS OWN VERTICAL LINE AND DOT ON THE FLOOR.
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

COMPLETE TURN-OUT
Back Of Hand To Floor
Arm At Shoulder Height

Back Of Hand To Torso
When Arm Is Lowered

PARTIAL TURN-OUT
Baby Finger To Floor
Arm At Shoulder Height

Baby Finger To Torso
When Arm Is Lowered

NATURAL
Palm To Floor
Arm At Shoulder Height

Palm To Torso
When Arm Is Lowered

PARTIAL TURN-IN
Thumb To Floor
Arm At Shoulder Height

Thumb To Torso
When Arm Is Lowered

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)
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
COMPLETE TURN-OUT
Heels To The Center

1
PARTIAL TURN-OUT
Heel-Ankle To Center

2
NATURAL, PARALLEL
Ankles To The Center
(Rotation Analyzed With Feet
Directly Underneath Body)

3
PARTIAL TURN-IN
Toe-Ankle To Center

4
COMPLETE TURN-IN
Toes To The Center
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).
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.
ALWAYS LOWER TO CENTER

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.
Reading Lesson Six

Circular Motion | Swinging Motion | Fast-Spin Turn | Slow-Inching Turn | Jumping Arrow
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 dissect 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:
SUTTON DANCE WRITING™

SIMPLE EXERCISES TO READ

Reading Lesson Seven
TRAVELING ALONG BODY PLANES

Body's Sagittal Plane

Feet Before Step

Body's Frontal Plane

Body's Sagittal Plane

Footprint After Traveling

Body's Center Dot Before Step

Body's Sagittal Plane

Feet Before Step

Body's Frontal Plane

Body's Center Dot Before Step

Footprint After Traveling

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

Body's Frontal Plane

Feet Before Step

Footprint After Traveling

Body's Sagittal Plane

Body's Center Dot Before Step

When the footprint is placed to one side of the Sagittal Plane, only one side of the Facing Spoke on the end of the stem line is used. This half Facing Spoke and the footprint itself (the black blob) are always placed on the same side of the Sagittal Plane.
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 that do not travel but remain on top of the figure's CENTER DOT are the Slow-Inching Turn and the Fast-Spinning Turn.

<table>
<thead>
<tr>
<th>SLOW TURN</th>
<th>FAST TURN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

UNIT CONNECTING LINE
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.
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

Valse 1 2 3

First Ending Regular Repeat Sign At End Of Repeated Section Second Ending

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THE TRANSITORY-ELIMINATION LINE

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:

Through Positions

With Transitory-Elimination Line

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:

Upper Body Only:

Lower Body Only:

*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.
**DYNAMICS**

<table>
<thead>
<tr>
<th>Smooth Line (Curve Under Staff):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Connecting Line (Bracket Under Staff):</td>
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<tr>
<td>Transitory-Elimination Line (Curve Inside Staff):</td>
</tr>
<tr>
<td>Simultaneous Movement Line (Inside Staff):</td>
</tr>
<tr>
<td>(Between Figures)</td>
</tr>
<tr>
<td>Holding A Position (If half body holds, write again) (If whole body holds, leave space after)</td>
</tr>
<tr>
<td>Continuing A Movement (Space After Movement Symbol)</td>
</tr>
<tr>
<td>Staccato Movement (Dot Over Staff):</td>
</tr>
<tr>
<td>Accented Movement (Accent Over Staff):</td>
</tr>
<tr>
<td>Sustained Movement (Fermata Over Staff):</td>
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<tr>
<td>Unevenly Accented Movement (Grace Note Over Staff):</td>
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<td>Forceful Movement (&quot;F&quot; Over Staff):</td>
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<td>Peaceful Movement (&quot;P&quot; Over Staff):</td>
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<td>Increasing Forcefulness (Cresendo Over Staff):</td>
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<tr>
<td>Moderately Peaceful (&quot;MP&quot; Over Staff):</td>
</tr>
<tr>
<td>Dynamic Words (Descriptive Words Over Staff):</td>
</tr>
</tbody>
</table>

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)
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.
UNDER COUNTED BEATS

UNDER WRITTEN MUSIC

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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 (rhythm 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

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Excerpt From The Monday School

As Taught By:
Edel Pedersen

Notated By:
Valerie Sutton

BALLOTTÉ MED FLECHE

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Music:
Peter Tschaikovsky

THE
SLEEPING BEAUTY
Prologue

As Taught By:
Mme. Irina Kosnovska

Choreography:
Marius Petipa

The Lilac Fairy

Notated By:
Valerie Sutton

(Revised Edition)
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.
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.
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.
Figure 1: Slight Raise of the Heels.

Figure 2: Higher Raise of the Heels.

Figure 3: Highest Raise of the Heels Possible.
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.
The dancer stands in 1st position.
The dancer bends forward, arms classical, hands classical, head down.

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

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.
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.

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.
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.

The dancer faces the front corner towards the tabs of your notebook. The left leg is turned out, the right is lifted in attitude derrière, 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:
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:
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 derrière, 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.
Copy each stick figure many times in a row for drawing practice:

I

II

III

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

Échappé Sur Les Pointes

Développé Devant En Face

Glissade

En Dedans Pirouette

Entrechat Quatre

Développé Derrière En Face

Pas De Chat
Choreograph a classical ballet exercise executed at the barre and note 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.
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:

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Shoulder Line

Hip Line

Knee Line

Foot Line
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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.
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:
Sutton Movement Writing
& Shorthand

is a complete movement notation system for recording all body
movement. The system includes five sections:

1. DanceWriting, records dance choreography
2. SignWriting, records signed languages
3. MimeWriting, records classic mime and gesture
4. SportsWriting, records gymnastics, ice skating, karate
5. ScienceWriting, records physical therapy, movements of au-
tistic children, body language, animal movements, and so on.

DanceWriting was invented first, taught to the Royal Danish
Ballet in 1974. That same year, SignWriting began in Denmark,
at the University of Copenhagen. DanceWriting and
SignWriting are the most used of the five sections.

In recent years, the main focus has been on SignWriting. In
1997, SignWriting is in use in 14 countries, on the World-Wide-
Web, on national USA cable TV, and increasingly involved in
Deaf-hearing interaction. For more information about Sutton
Movement Writing contact:

The DanceWriting Web Site
http://www.DanceWriting.org

The SignWriting Web Site
http://www.SignWriting.org

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DanceWriting Publications

A Collection Of Classical Ballet Variations
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