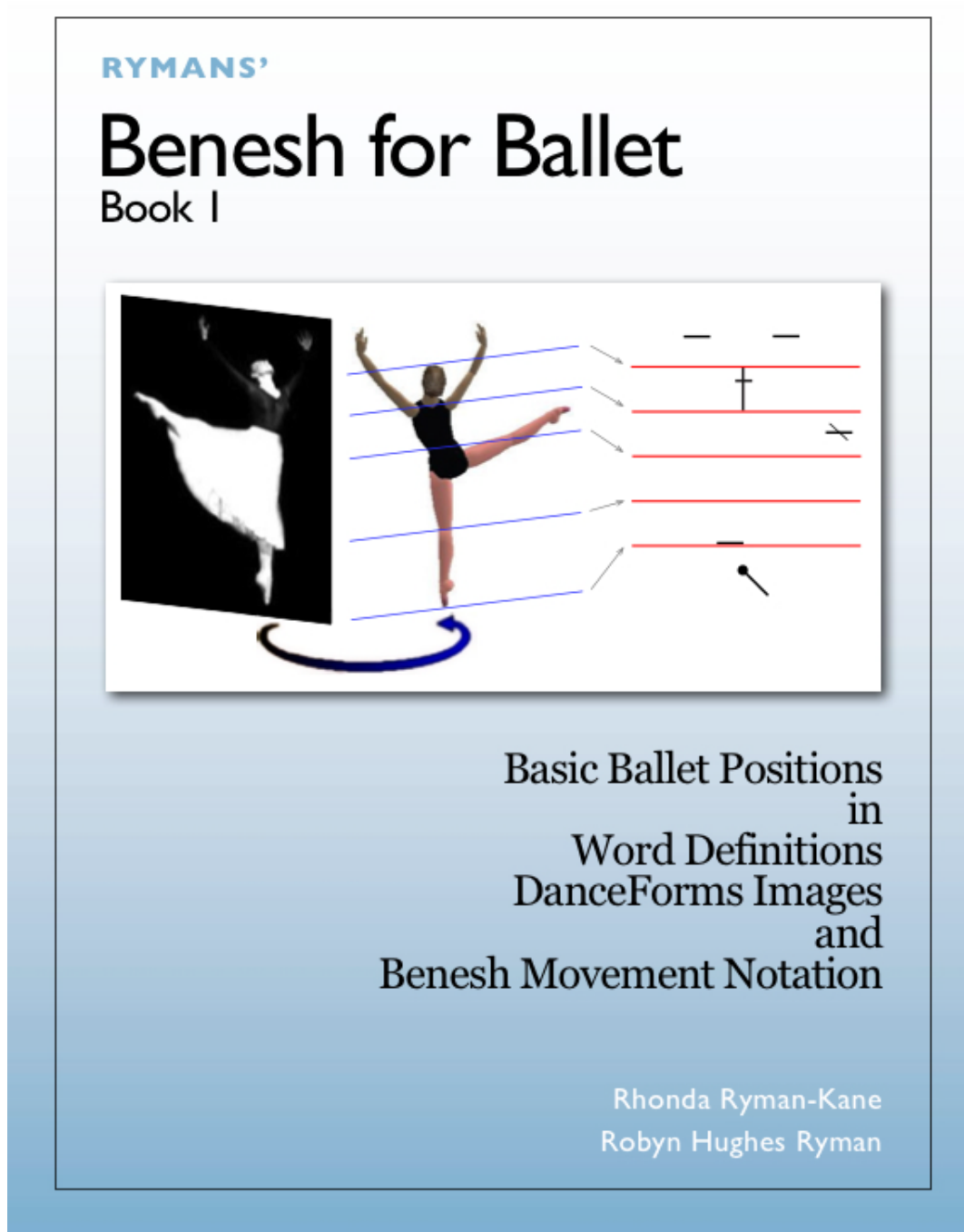


WRITING BENESH MOVEMENT NOTATION

Worksheets Based on

<https://itunes.apple.com/book/id858252059>



Acknowledgements

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Department of Performing Arts, Ballet Department, Artist Faculty.

Notated in Benesh Movement Notation™
MacBenesh © DanceWrite Toronto 1995

Basic Ballet Positions

These worksheets are intended to give you practice writing Benesh Movement Notation (BMN) in the context of classical ballet.

This will help you master BMN principles and also consolidate basic ballet terminology.

There is no need to complete every question. Rather, complete as much of each lesson as you feel you need to master the new signs introduced.

If you feel confident, you may copy any of the examples onto red-lined stave paper.

A printable pdf is provided at the end of these worksheets.

In order to reinforce your ability to read BMN, you should stand up and perform each position before attempting to copy it.

Don't copy blindly, but rather make sure you understand each position notated and the relevant Benesh theory.

CHAPTER 3: Positions of the Arms

In this lesson, we focus on drawing basic signs and placing them accurately on the stave.

Use a soft, sharp lead pencil (preferably a mechanical pencil with 5 mm HB lead).

Neatness is important. Use a ruler to draw Benesh signs where necessary.

Copy each frame in the space provided to its right, paying careful attention to sign proportions and placement. Make sure that the “in front” sign is as long as the “level” sign is wide. Notice the relative size of the behind sign. Note each sign’s position in relation to the dotted centre line.

Start by tracing the grey notation (the Benesh signs only, not the stave lines or bar lines), then recopy each position into the frames with and without a dotted centre line.

Positions of the Arms, English (*Book 1* Summary p. 30)

Bras bas



1st



2nd



Demi-2nd



Demi-bras



3rd, right arm front



3rd, left arm front



In 4th and 5th positions, place the “in front” sign at the height of a leger line above the stave.

4th, right arm up



4th, left arm up



Note that the wrist direction sign is attached to the basic sign for the hand.

Open 4th, right arm up



Open 4th, left arm up



5th



Open 5th

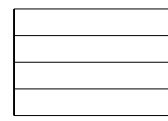
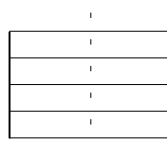
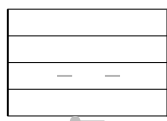


Wide 5th

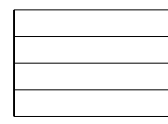
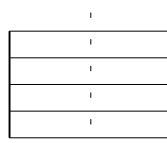
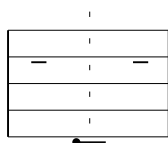


Positions of the Arms, Italian (*Book 1* Summary p. 45)

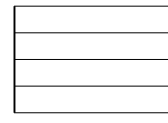
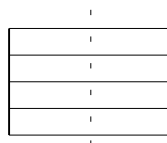
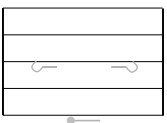
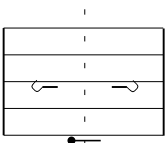
1st



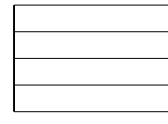
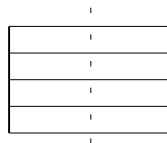
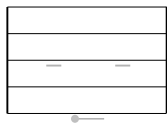
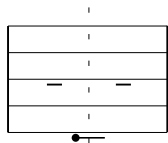
2nd



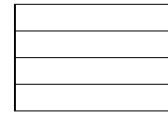
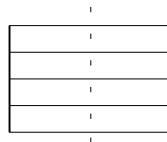
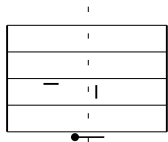
Demi-2nd of adage



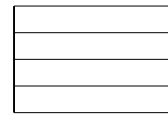
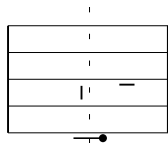
Demi-2nd of allegro



3rd, right arm front



3rd, left arm front



4th en avant, right arm front



4th en avant, left arm front



4th en haut, right arm up



4th en haut, left arm up



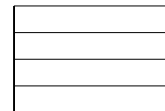
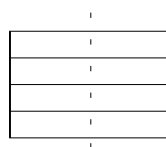
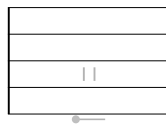
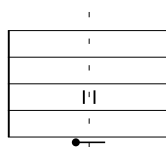
Spanish 4th, left arm up



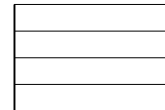
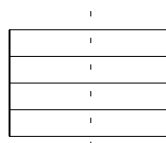
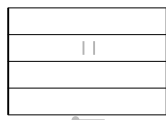
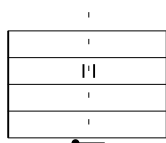
Spanish 4th, right arm up



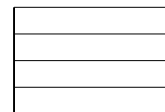
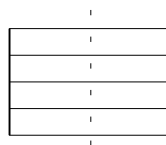
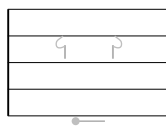
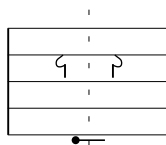
5th en bas



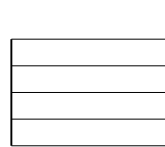
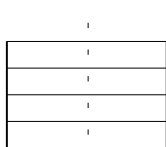
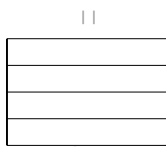
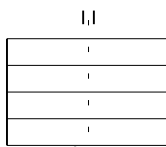
5th en avant



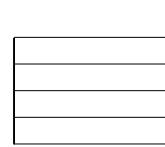
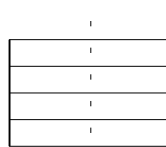
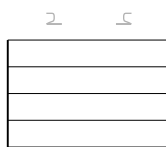
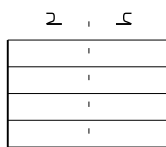
Offering



5th en haut

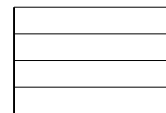
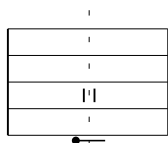


Open 5th en haut

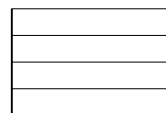
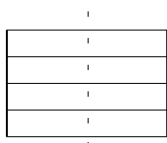
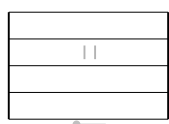
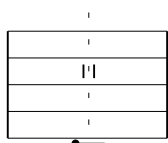


Positions of the Arms, Russian (*Book 1* Summary p. 51)

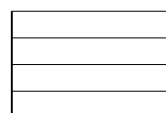
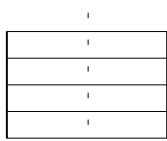
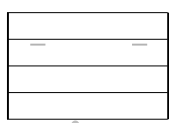
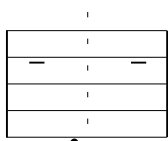
Preparatory



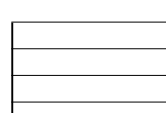
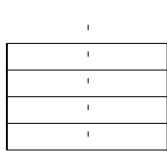
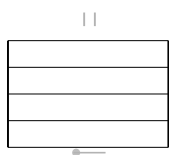
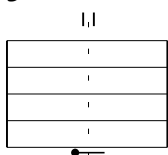
1st



2nd



3rd

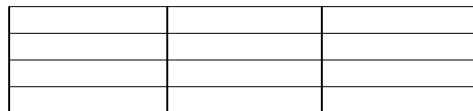
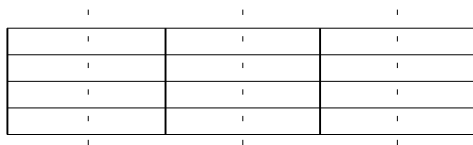
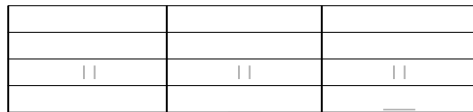
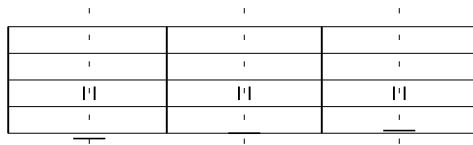


CHAPTER 4: Positions of the Feet

When copying each frame in the space provided below, observe that the basic sign is drawn just below the floor line to show a flat foot (heel on floor), is superimposed on the floor line to show demi-pointe (heel off floor), and is drawn touching above the floor line to show pointe (tip of foot on floor).

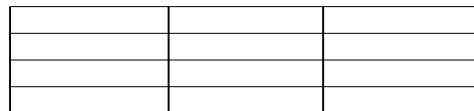
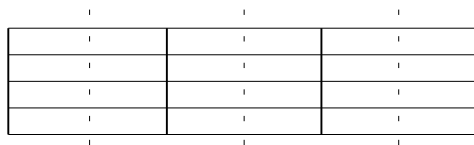
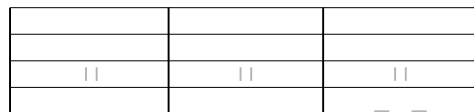
Positions of the Feet (*Book 1* Summary pp. 64-65)

1st



flat demi-pointes pointes

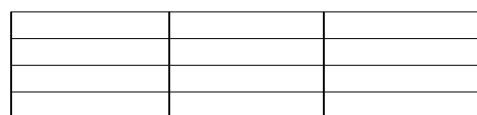
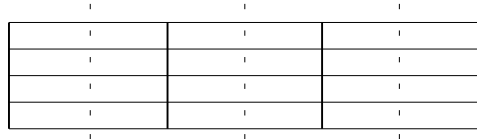
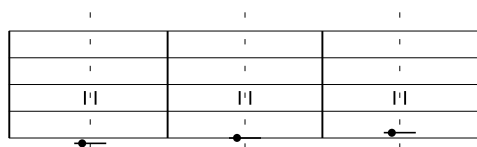
2nd



flat demi-pointes pointes

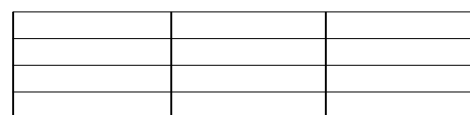
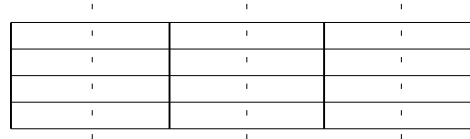
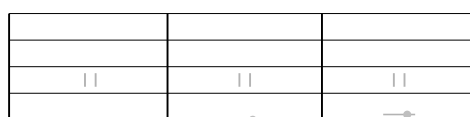
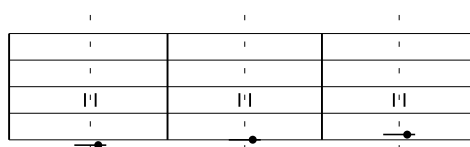
LB = left foot behind, RB = right foot behind

3rd LB



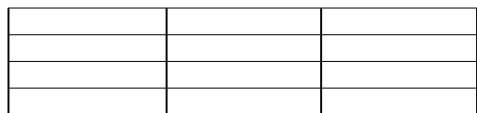
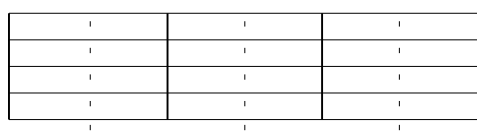
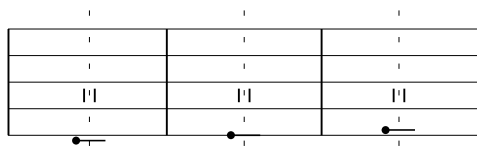
flat demi-pointes pointes

3rd RB



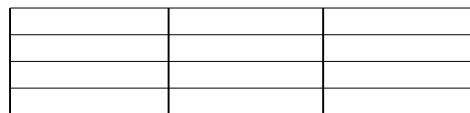
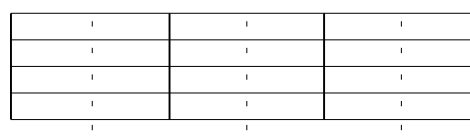
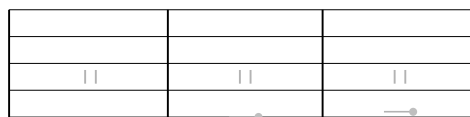
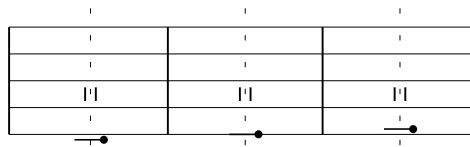
flat demi-pointes pointes

5th LB



flat demi-pointes pointes

5th RB



flat demi-pointes pointes

4th opposite 1st LB

•	•	•

•	•	•

flat demi-pointes pointes

4th opposite 1st RB

•	•	•

•	•	•

flat demi-pointes pointes

4th opposite 5th (and 4th Russian) LB

•	•	•

•	•	•

flat demi-pointes pointes

4th opposite 5th (and 4th Russian) RB

•	•	•

•	•	•

flat demi-pointes pointes

CHAPTER 6: Positions of the Body

When copying each frame in the space provided below, note that the head of a direction sign is centred below the frame.

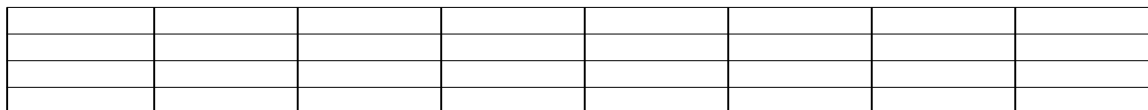
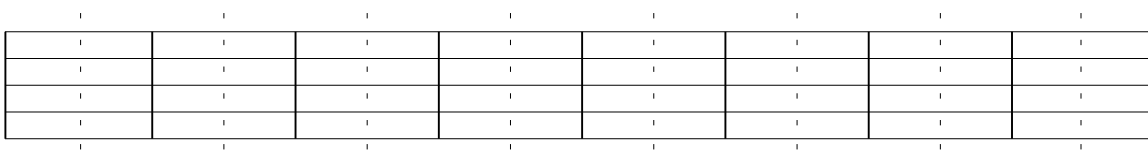
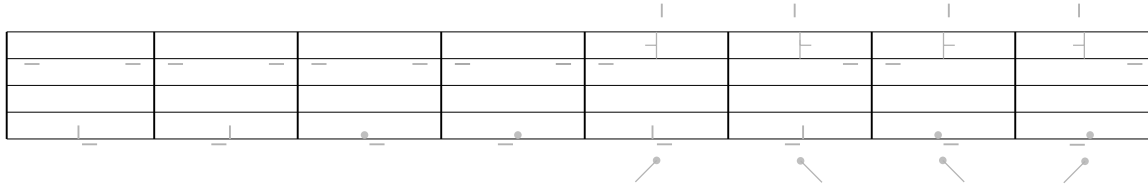
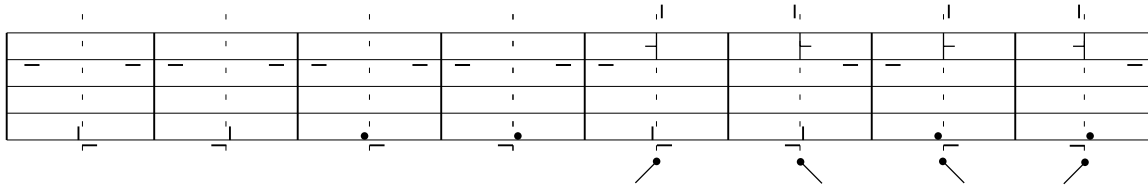
Poses of the Body, English (*Book 1* Summary p. 83)

En face devant

En face derrière

Croisé devant

Croisé derrière

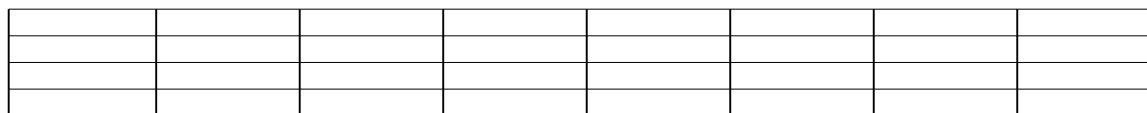
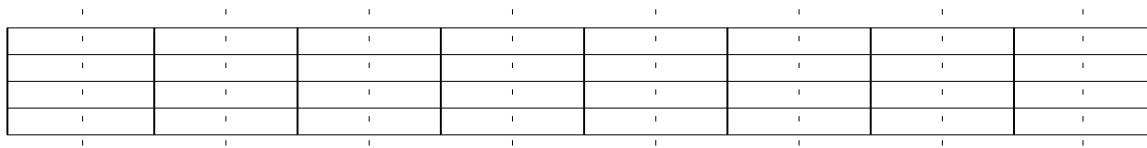
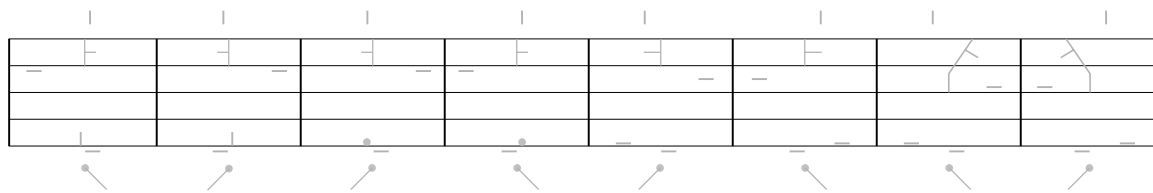
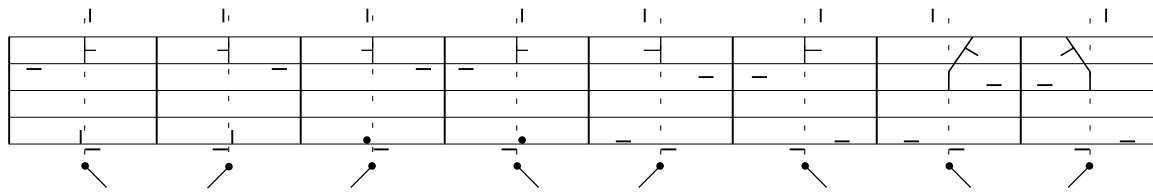


Effacé devant

Effacé derrière

Écarté devant

Écarté derrière



Classical pose (See Attitude.)

Note that the base of a head sign is anchored to the centre of the frame at the shoulder line.

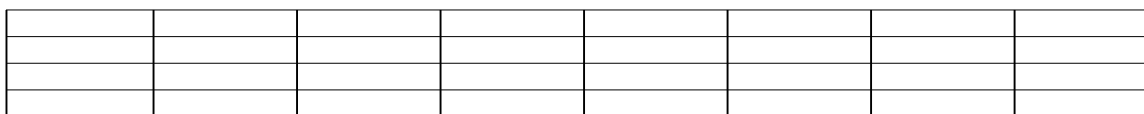
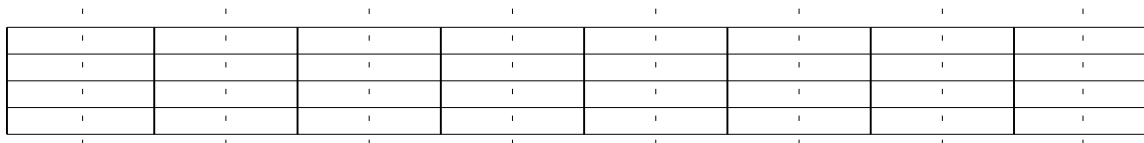
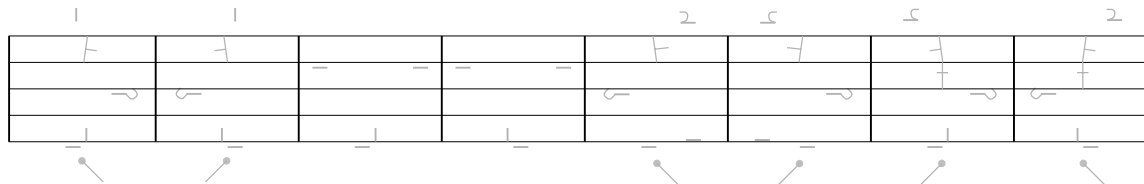
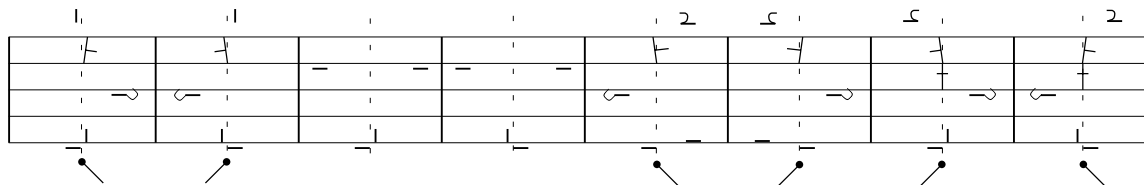
Directions of the Body, Italian (*Book 1* Summary p. 93)

Croisé devant

À la quatrième
devant

Écarté

Effacé

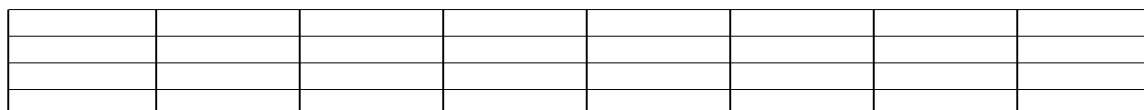
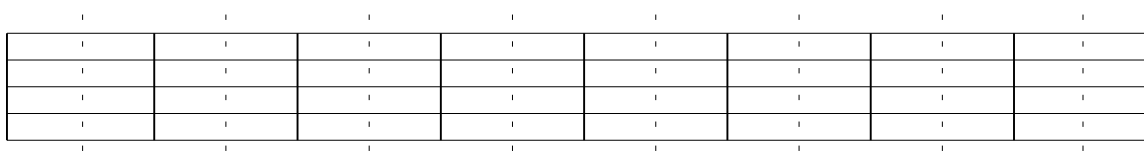
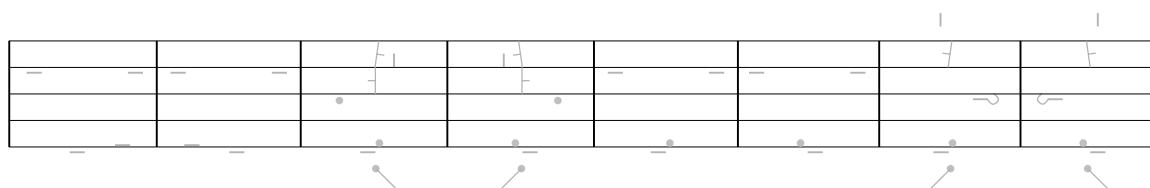
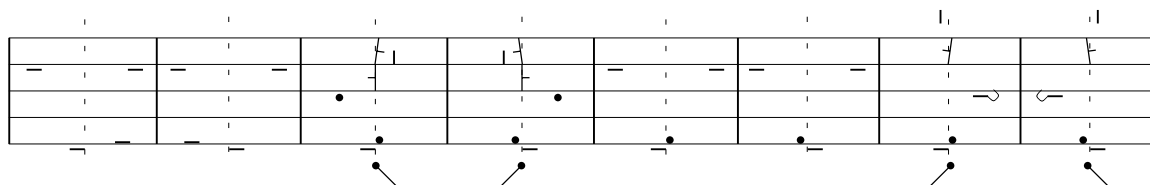


À la seconde

Épaulé

À la quatrième
derrière

Croisé
derrière



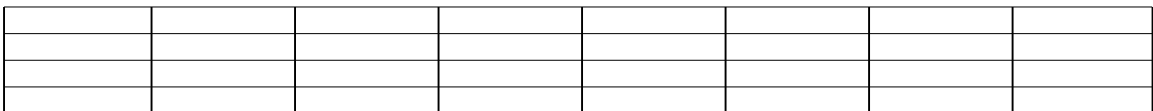
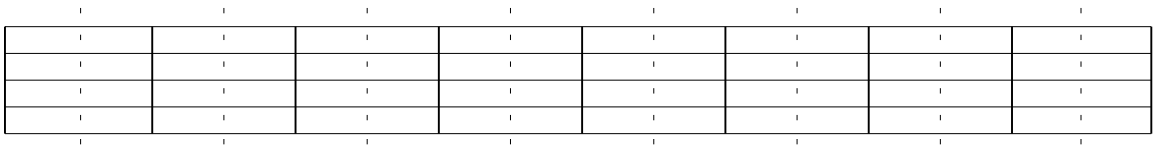
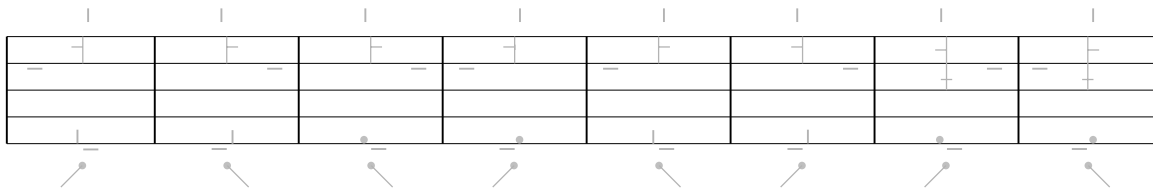
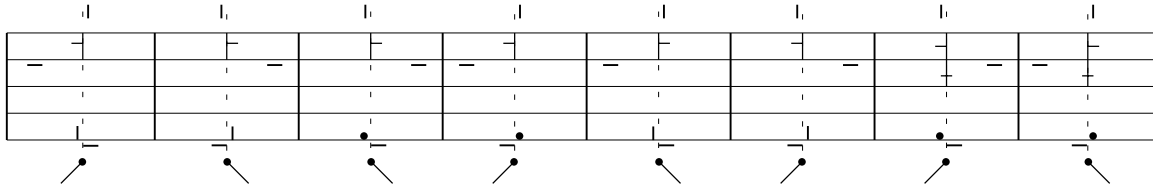
Poses of the Body, Russian (*Book I* Summary p. 101)

Croisé devant

Croisé derrière

Effacé devant

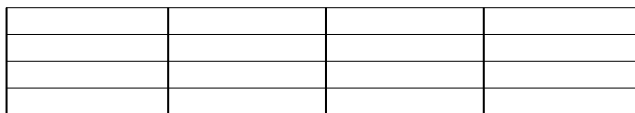
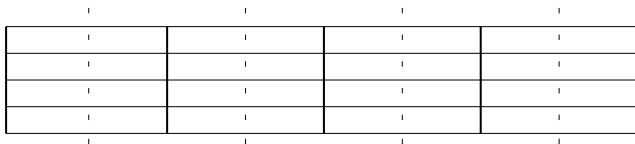
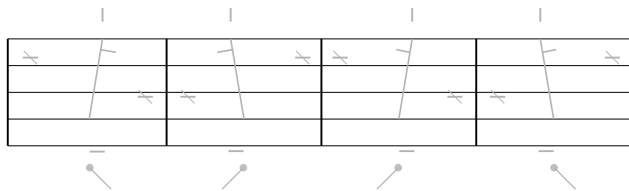
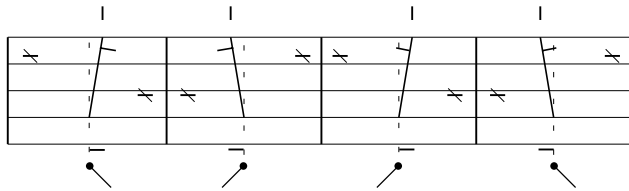
Effacé derrière



Note that the left-diagonal stroke is drawn lighter and finer through a basic sign to indicate that a foot or hand is out of its “normal” top or bottom quadrant of the frame, i.e., a foot above the waist or a hand below the waist.

Écarté back

Écarté front

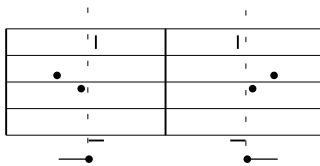


CHAPTER 8: Arabesques

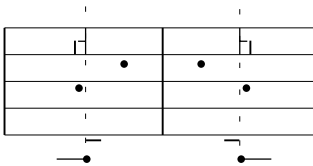
When copying each frame in the space provided below, pay careful attention to the height of the signs in relation to the stave lines and their distance from the centre of the frame.

Arabesques, English (*Book 1* Summary p. 112)

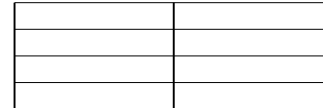
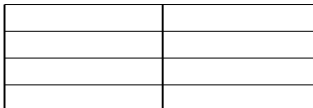
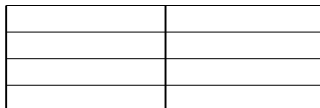
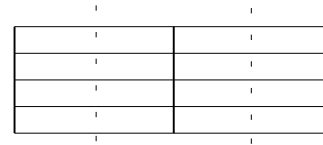
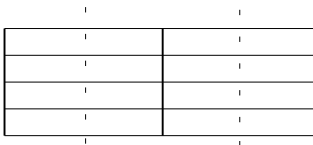
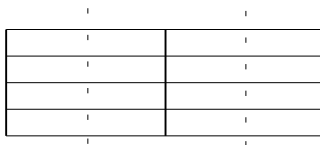
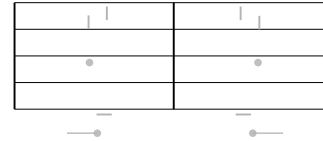
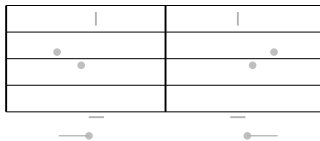
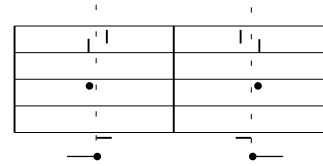
1st arabesque



2nd arabesque

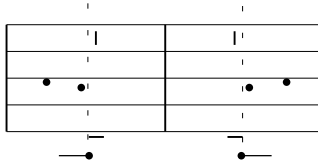


3rd arabesque

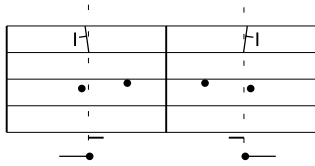


Arabesques, Italian (*Book 1* Summary pp.124-125)

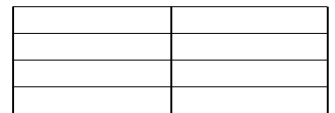
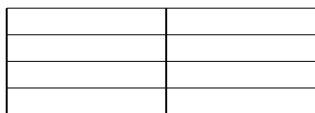
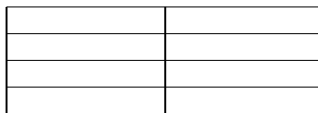
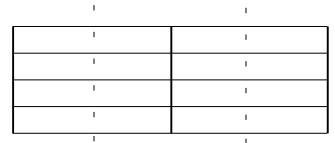
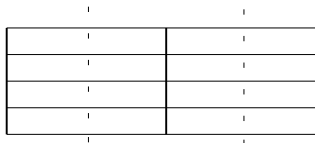
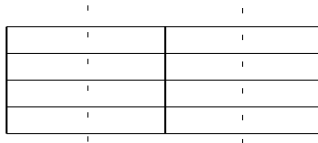
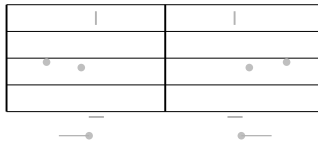
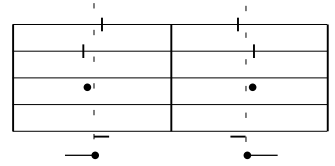
1st arabesque



2nd arabesque

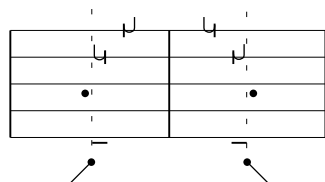


3rd arabesque

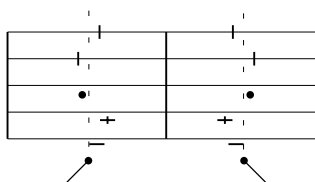


Note that the bent-level sign, used to indicate a demi-plié of the supporting leg in arabesque en fondu, is built from the basic level sign: it is wider than it is tall.

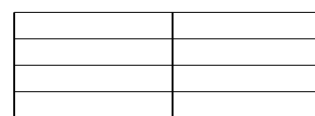
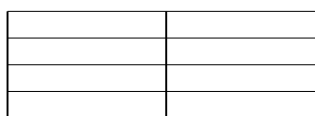
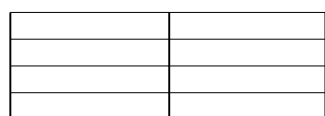
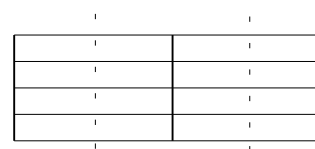
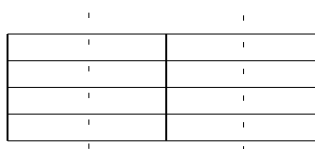
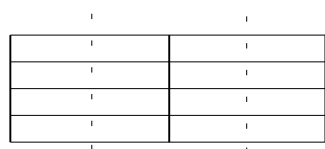
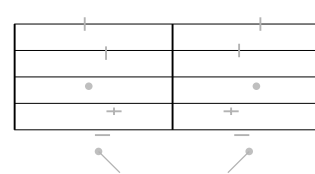
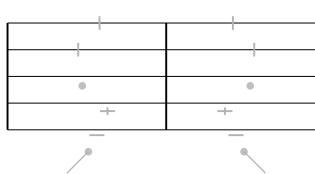
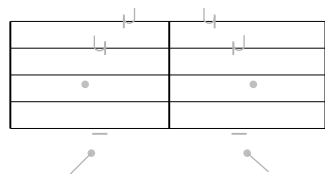
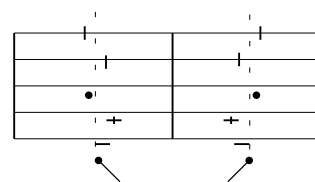
Arabesque à la lyre



5th arabesque ouverte



5th arabesque croisée

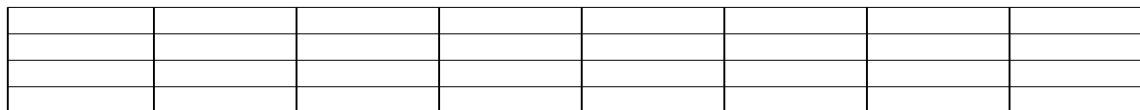
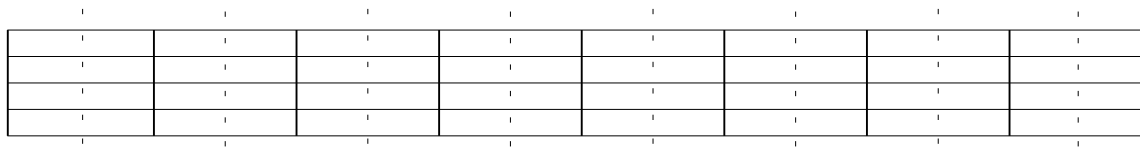
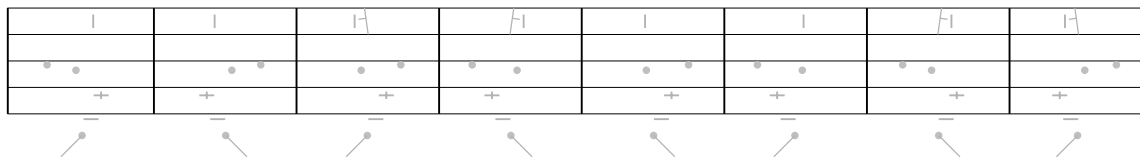
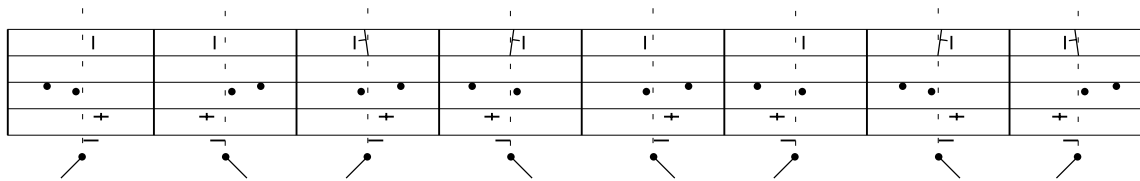


4th arabesque ouverte:
arms open

arms crossed

4th arabesque croisée:
arms open

arms crossed



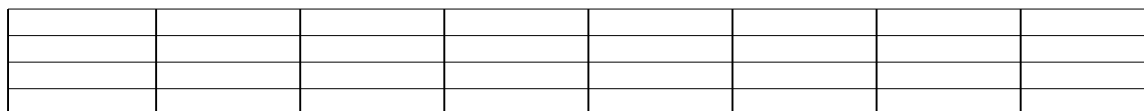
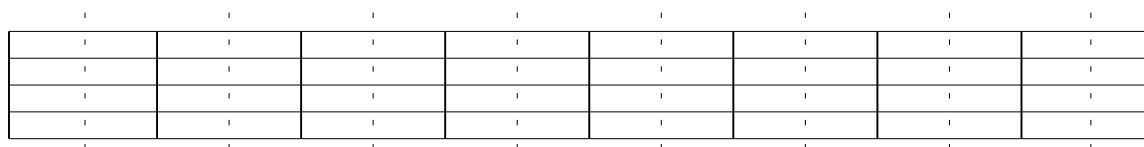
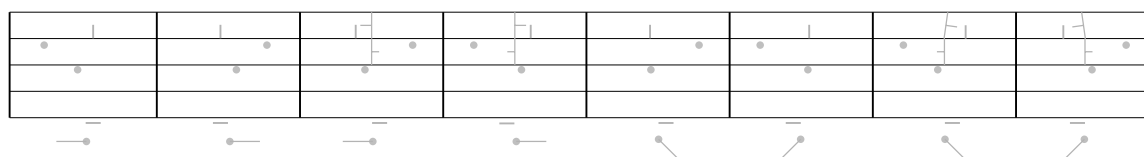
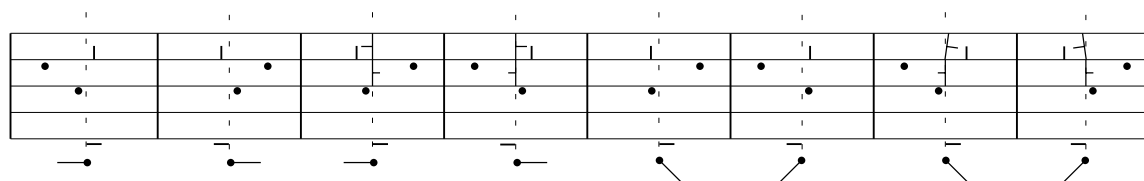
Arabesques, Russian (*Book 1* Summary p. 131)

1st arabesque

2nd arabesque

3rd arabesque

4th arabesque



CHAPTER 9: Attitudes

When copying each frame in the space provided below, note that the top of the cross-out sign tilts to the right to show a right-left crossover and is drawn lighter and finer than the basic sign. Note that the bent-level sign, used to indicate the knee bent beside the body in attitude à terre (classical pose, English) is built from the basic level sign: it is wider than it is tall. The bent-in front sign, used to indicate a knee lifted in front of the body in attitude devant, is built from the basic in front sign: it is taller than it is wide. The bent-behind sign, used to indicate a knee lifted behind the body in attitude derrière, is modified from the basic behind sign: it is a small ×.

Attitudes, English (*Book 1* Summary p. 139)*

Classical pose/ Attitude à terre		Attitude derrière en croisé		Attitude devant en croisé		Attitude derrière en ouvert	

* See *Benesh for Ballet: Book 1* Appendix I p. 163, for an illustration of the supporting foot in attitudes placed centrally on the centre line of the frame, as used in RAD publications.

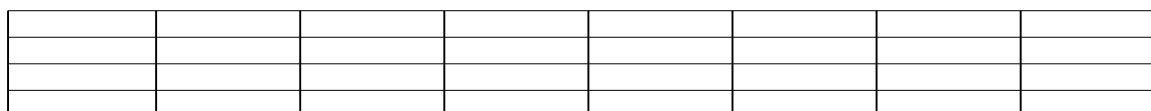
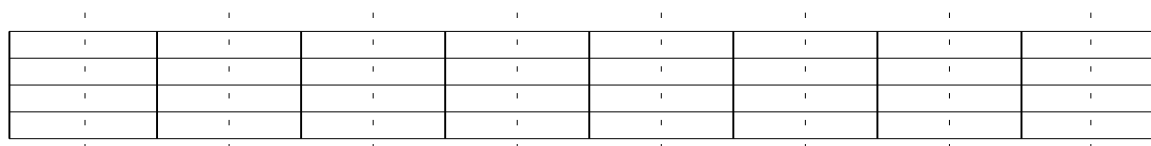
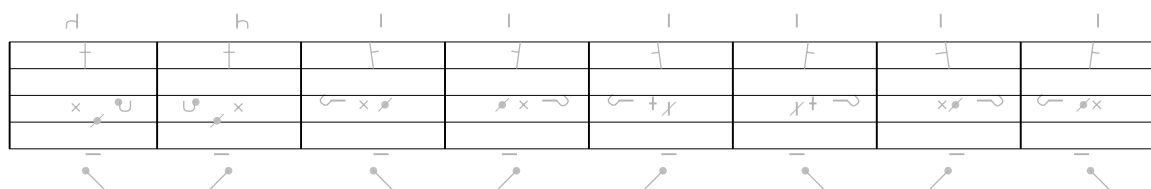
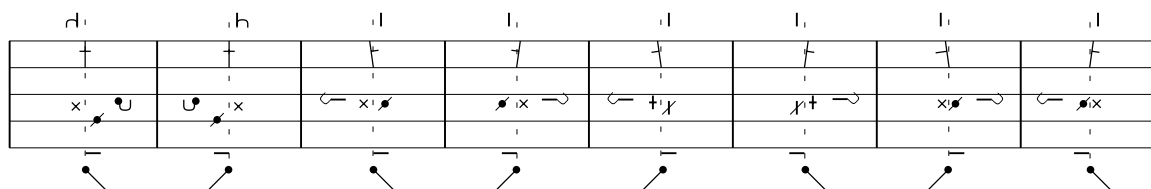
Attitudes, Italian (*Book I* Summary p. 145)*

Attitude croisée
à l'italien

Attitude croisée
derrière

Attitude croisée
devant

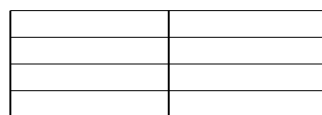
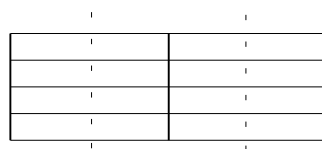
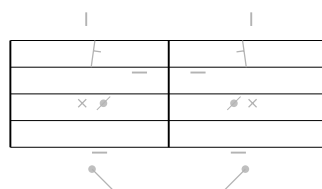
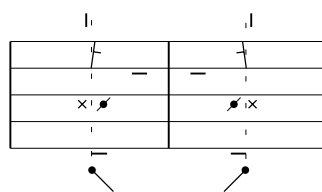
Attitude effacée
derrière



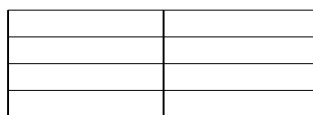
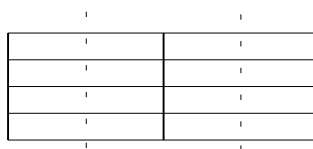
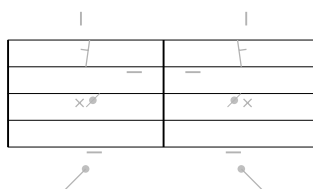
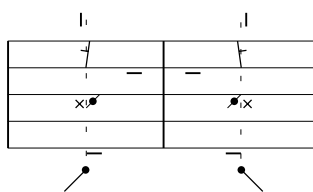
* See *Benesh for Ballet: Book I* Appendix I p. 163, for an illustration of the supporting foot in attitudes placed centrally on the centre line of the frame, as used in RAD publications.

Attitudes, Russian (*Book 1* Summary p. 149)*

Attitude croisée



Attitude effacée



* See *Benesh for Ballet: Book 1* Appendix I p. 163, for an illustration of the supporting foot in attitudes placed centrally on the centre line of the frame, as used in RAD publications.

Handwriting practice lines consisting of multiple sets of four horizontal red lines, providing a guide for letter height and placement.