

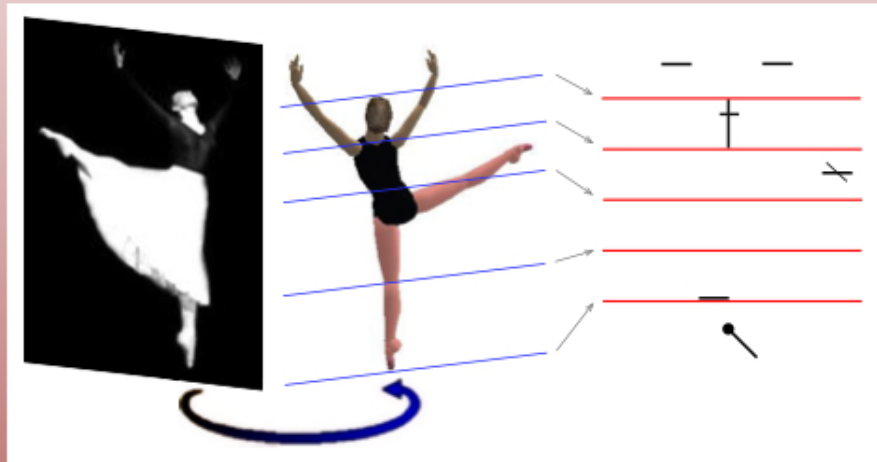
WRITING BENESH MOVEMENT NOTATION

Worksheets Based on

<https://itunes.apple.com/book/id1059244734>

RYMANS'

Benesh for Ballet Book 2



Jumps Without Travel
in
Word Definitions
DanceForms Animations
and
Benesh Movement Notation

Rhonda Ryman-Kane
Robyn Hughes Ryman

Acknowledgements

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Notated in Benesh Movement Notation™
MacBenesh © DanceWrite Toronto 1995

Jumps

Without Travel

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 sequence before attempting to copy it.

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

CHAPTER 2: Benesh Basics 4

In this lesson, we focus on drawing a series of frames and spacing them on the stave.

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

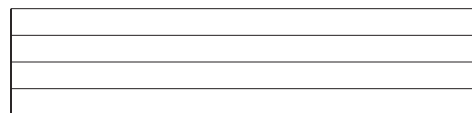
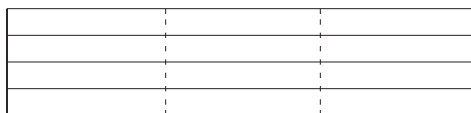
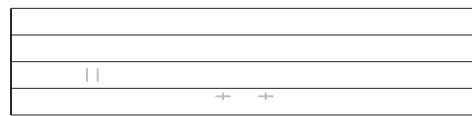
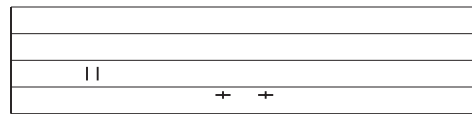
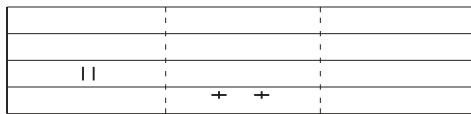
Neatness is important. Although the ultimate goal is to write the notation freehand, you may use a ruler to draw Benesh signs where necessary until you master them.

When grey notation is provided, trace the Benesh signs (not the bar lines and stave lines). Then copy each series of frames in the space provided below it, paying careful attention to sign proportions and to the placement of signs in relation to the centre of each frame. Remember that the *in front* sign is as long as the *level* sign is wide, and that the *two-feet-together level* sign is twice as wide as the basic *level* sign. Notice the relative size of the *behind* sign.

In the example below left, dotted lines are added as a visual aid to help you distinguish separate frames. They are not part of the notation. In the example below right, pay special attention to the spacing of frames along the stave.

Reading Sequences (*Book 2* p. 9)

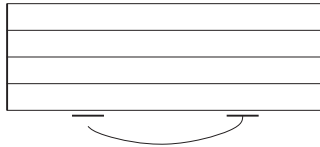
Demi-plié in 1st position



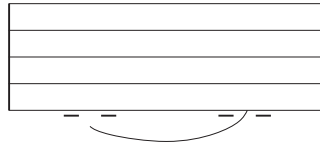
Jump Lines (Book 2 p. 10)

Jump lines are drawn lighter and finer than basic signs. The *jump* line starts below but not attached to the sign or signs showing the push-off foot or feet and attaches to the centre of the sign showing the landing. If the feet land apart, the *jump* line attaches to the floor line between signs. HINT: First draw the basic signs in the start and end frames, then draw the *jump* line. Keep the *jump* line as shallow as possible, maintaining the clear curve shape.

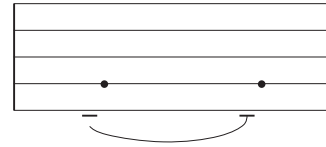
Jump in 1st



Jump in 2nd

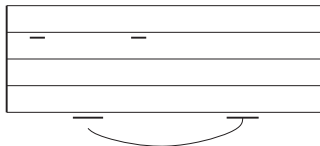


Jump in arabesque

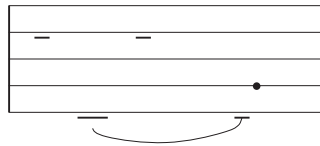


Five Basic Types of Jumps (Book 2 p. 11)

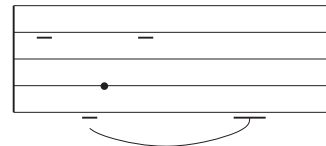
2 to 2



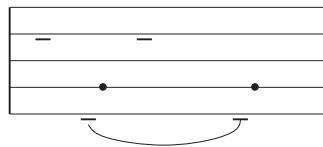
2 to 1



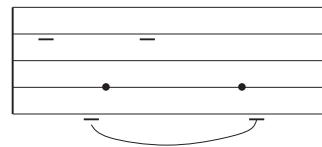
1 to 2



1 to same



1 to other

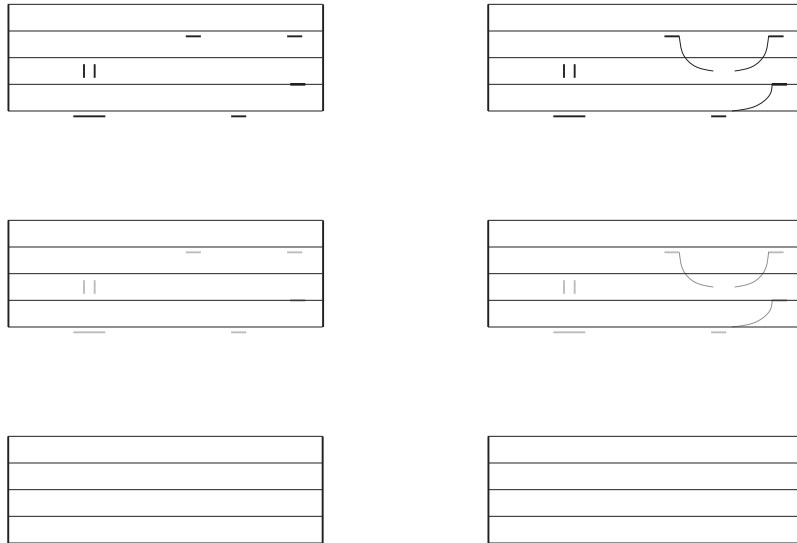


Movement Lines (*Book 2 p. 12*)

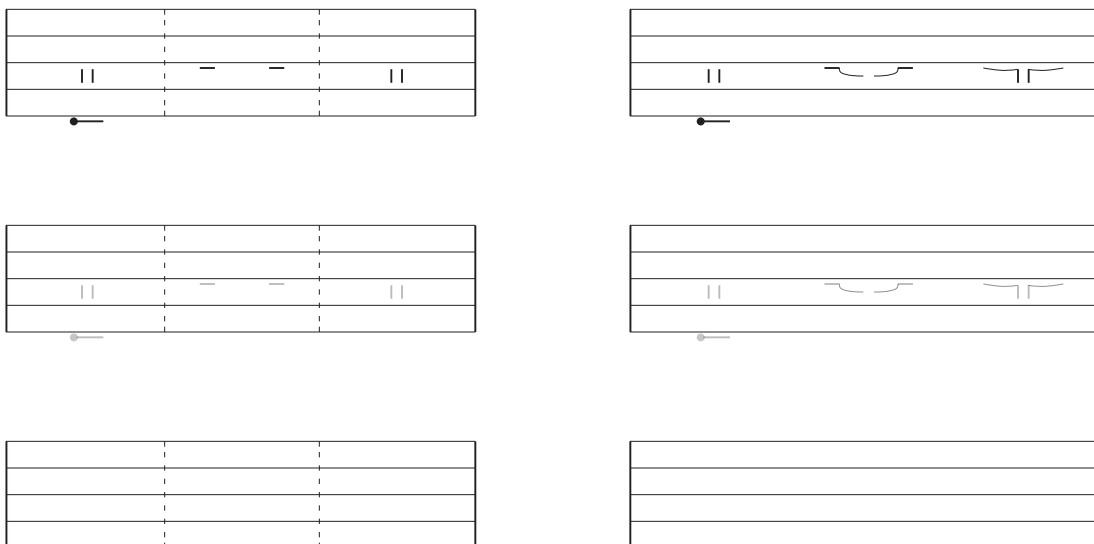
Movement lines are drawn lighter and finer than the basic signs. The *movement* line starts at the point where the movement begins and attaches to the sign showing where it ends.

HINT: First draw the basic sign, then draw the *movement* line.

Brush right foot from 1st to 2nd knee height, arms from en bas to 2nd

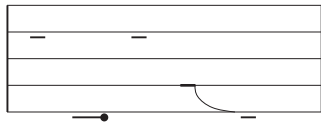


Hands begin in front en bas and open level with the body just below waist height

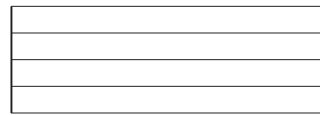
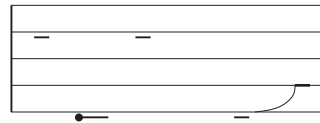


Movement Lines continued (*Book 2* p. 13)

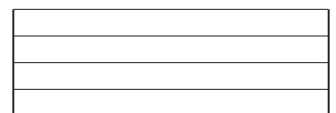
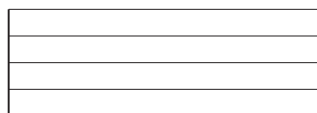
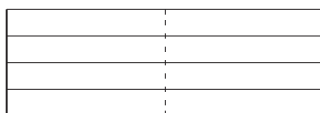
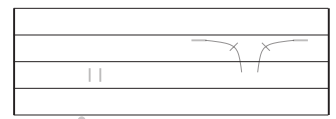
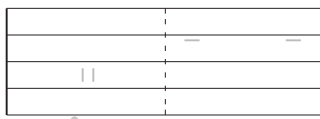
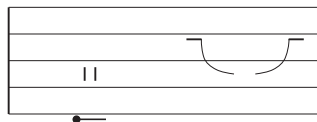
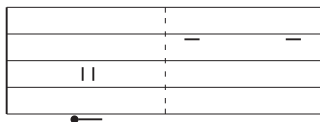
Brush left foot to 2nd knee height



Brush right foot to 2nd knee height



Hands begin in front en bas and end level just below shoulder height



no path specified to 2nd

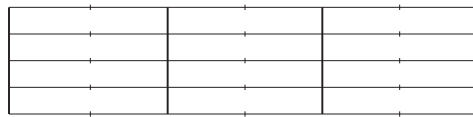
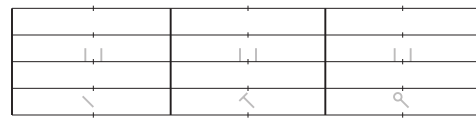
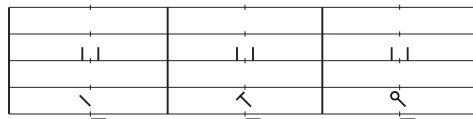
outward path to 2nd

forward path to 2nd

Foot Contacting Leg (Book 2 pp. 14-15)

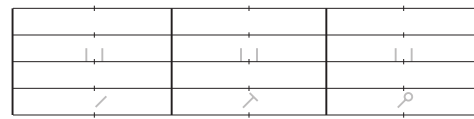
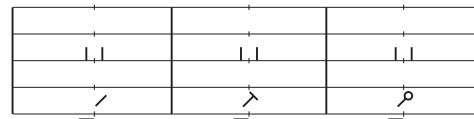
The basic *contact* sign (oblique line) – not the *qualification* – shows the height of the foot. Draw the *contact* sign first, centred in the bottom space to show the foot contacting the leg at shin/calf height. Then add the line or open dot *qualification*, making sure it does not touch the knee line. Note also that the basic *contact* sign is drawn beside the implied centre line of the frame to show contact at the side of the supporting leg, but slightly across the implied centre line to show contact at the front or back of the supporting leg. A dotted centre line is used in the frames below to help you accurately position each contact sign.

Left foot contacting right shin/calf



Side Front Back

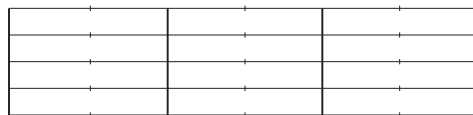
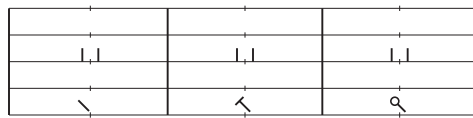
Right foot contacting left shin/calf



Side Front Back

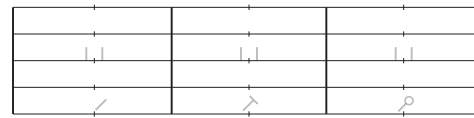
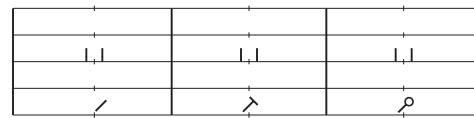
To show the foot contacting just above the ankle, *sur le cou-de-pied*, place the basic *contact* sign lower in the bottom space, but not touching the floor line.

Left foot contacting just above ankle height



Side Front Back

Right foot contacting just above ankle height



Side Front Back

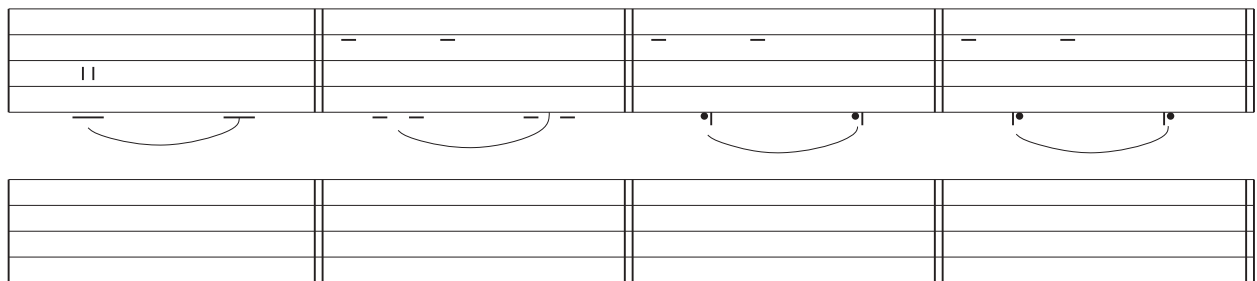
CHAPTER 3: Simple Jumps

When the feet are together as in 1st or 5th position, the *jump* line starts below the centre of the sign for the push-off feet and attaches to the centre of the sign for the landing feet. When the feet are apart, as in 2nd or 4th position opposite 1st, the *jump* line starts below the centre of the signs for the push-off feet and attaches to the floor line, centred between the signs for the landing feet. For clarity, the *jump* line may end just below the floor line when the feet signs are very close, as in 4th position opposite 5th.

In the following pages, a double bar line is used to separate consecutive examples.

Simple Jumps 2 to 2 (*Book 2* Summary p. 25)

Sauté (English, Italian), Temps levé (Russian)



1st

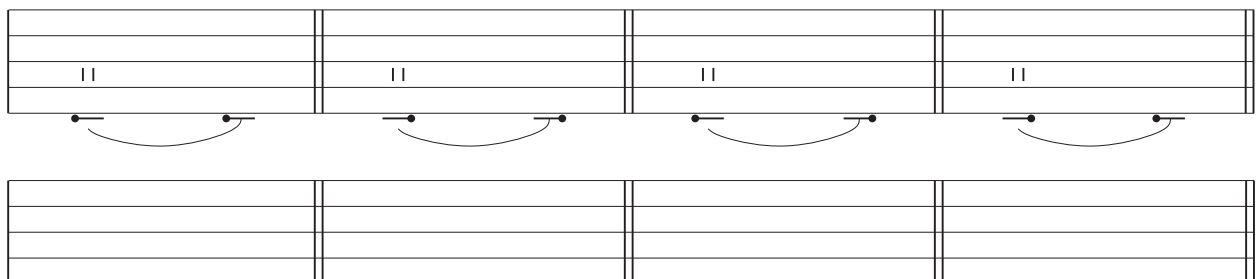
2nd

4th opposite 5th R ft fr

4th opposite 5th L ft fr

Sauté (English, Italian)
Temps levé (Russian)

Changement (English, Italian)
Changement de pieds (Russian)



5th R ft fr

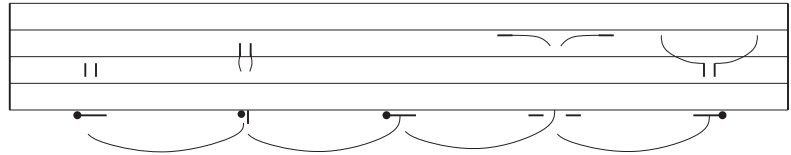
5th L ft fr

5th R ft fr

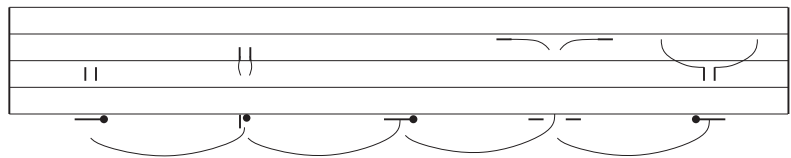
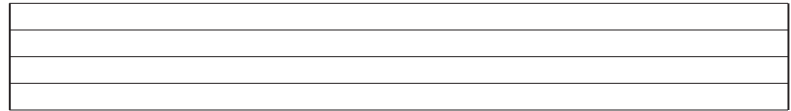
5th L ft fr

Échappé sauté (English, Italian), Pas échappé (Russian)

To 4th, 5th, 2nd, 5th with change



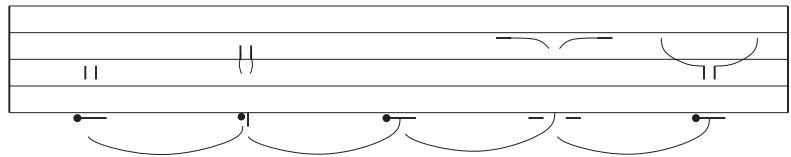
Starting R ft fr



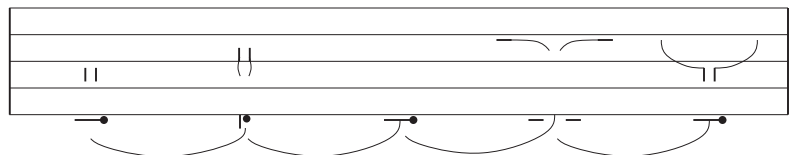
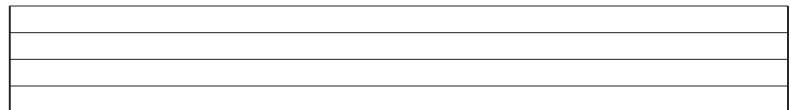
Starting L ft fr



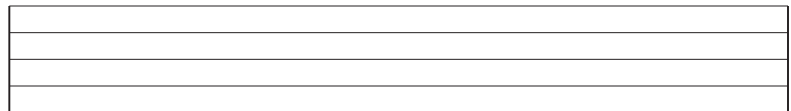
To 4th, 5th, 2nd, 5th no change



Starting R ft fr



Starting L ft fr



Simple Jumps 2 to 1 (*Book 2 Summary p. 31*)

Sissonne ordinaire devant (English)

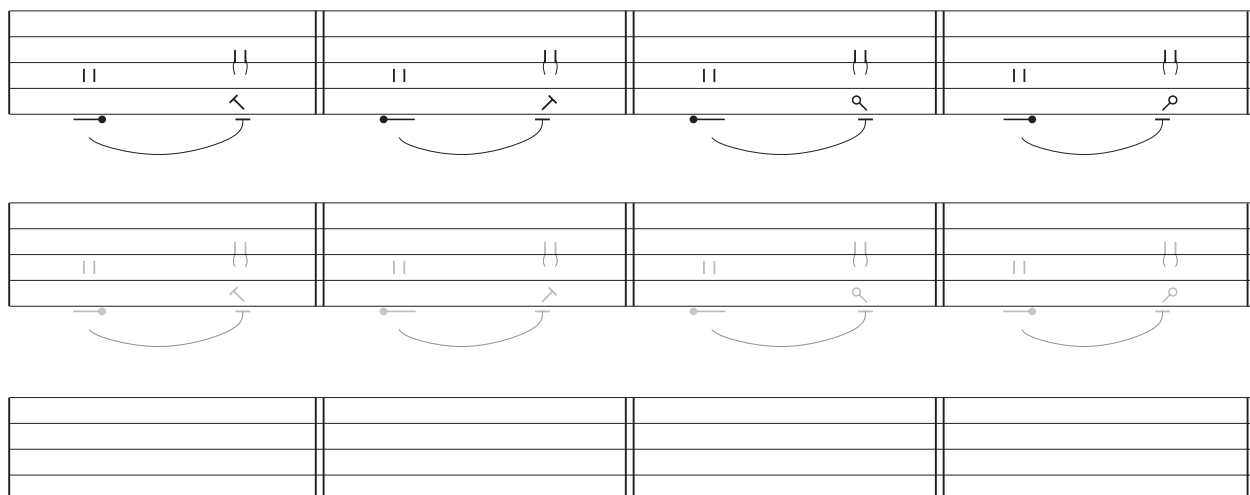
Temps levé devant (Italian)

Sissonne simple devant (Russian)

Sissonne ordinaire derrière (English)

Temps levé derrière (Italian)

Sissonne simple derrière (Russian)



L devant

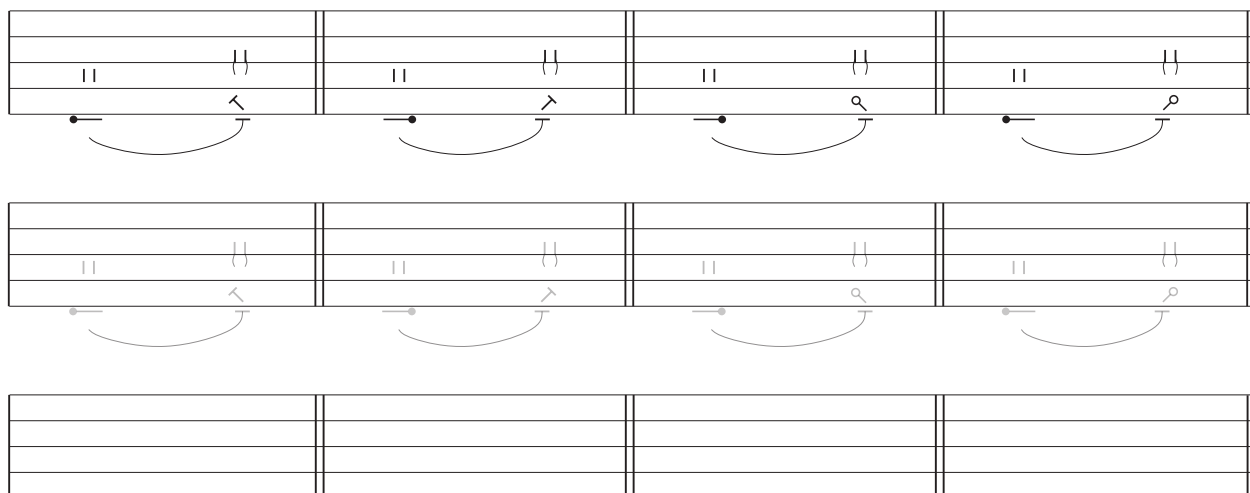
R devant

L derrière

R derrière

Sissonne ordinaire passée devant (English)

Sissonne ordinaire passée derrière (English)



L passée devant

R passée devant

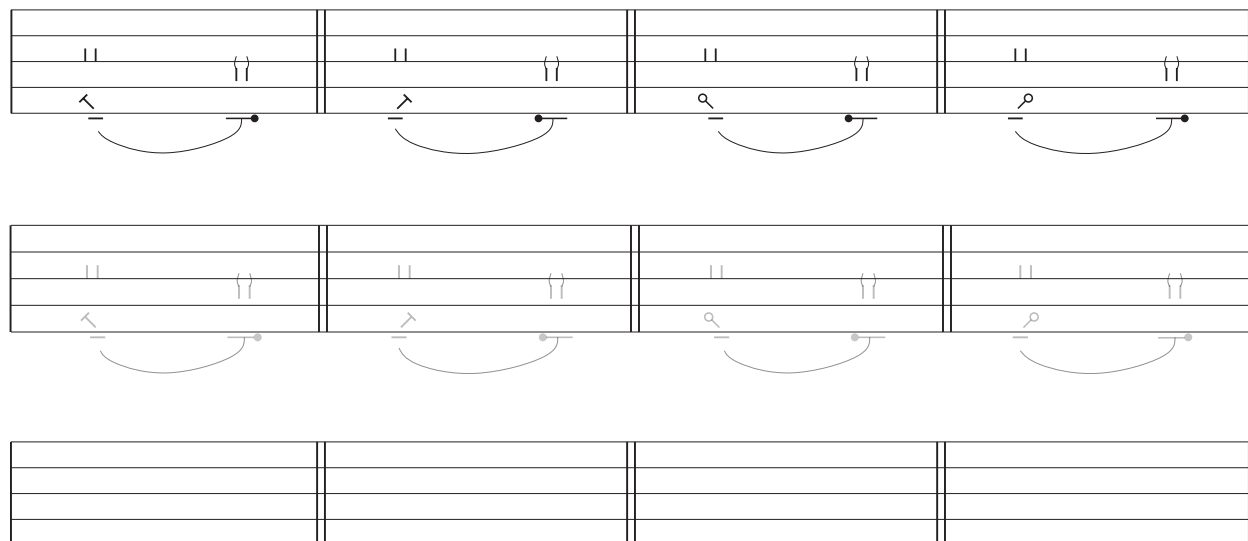
L passée derrière

R passée derrière

Simple Jumps 1 to 2 (*Book 2 Summary p. 37*)

Petit assemblé devant (English)
Assemblé coupé devant (Italian)

Petit assemblé derrière (English)
Assemblé coupé derrière (Italian)



L devant

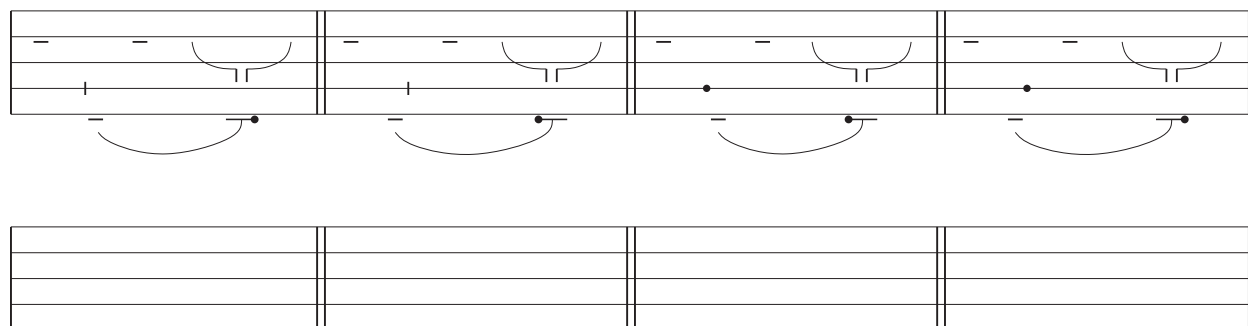
R devant

L derrière

R derrière

Assemblé fermé devant (English)
Assemblé coupé devant (Italian)
Assemblé (Russian)

Assemblé fermé derrière (English)
Assemblé coupé derrière (Italian)
Assemblé (Russian)



L devant

R devant

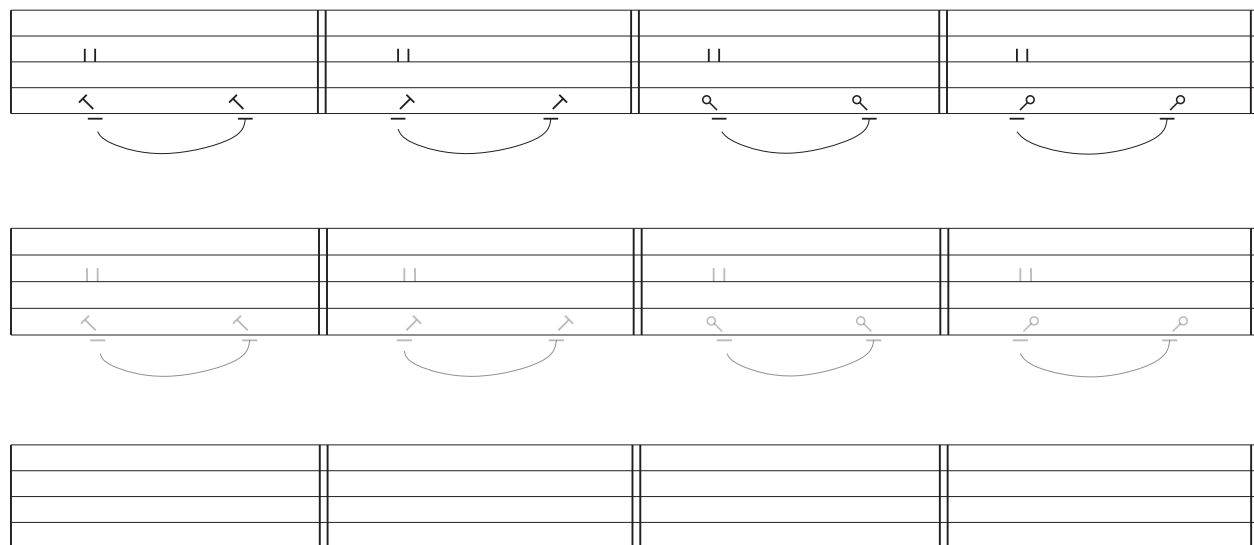
L derrière

R derrière

Simple Jumps 1 to Same (*Book 2 Summary p. 44*)

Temps levé sur le cou-de-pied devant

Temps levé sur le cou-de-pied derrière



L devant

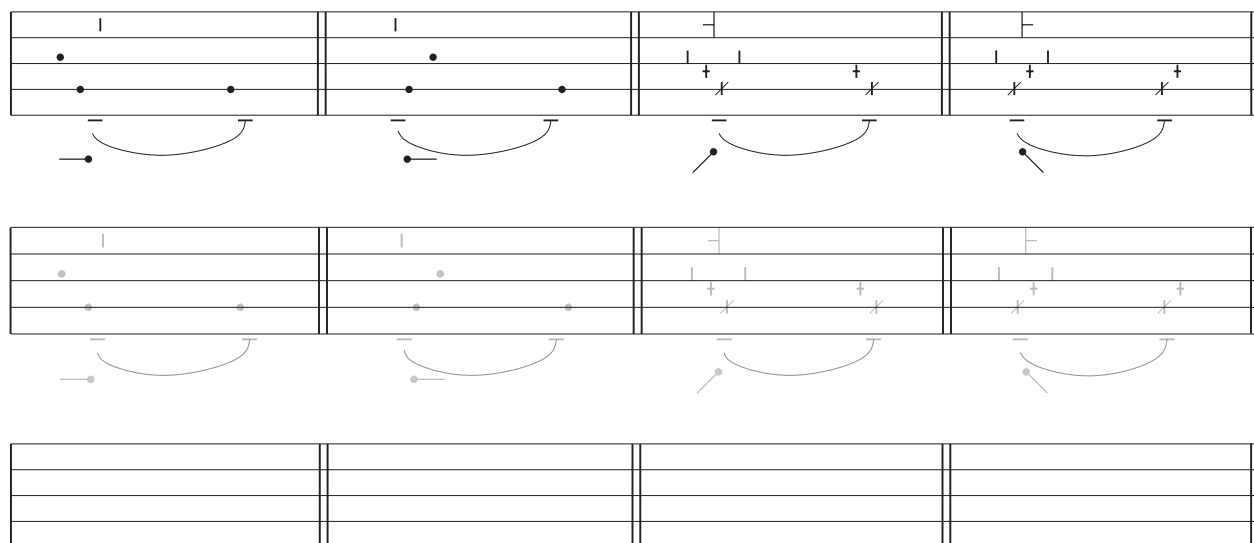
R devant

L derrière

R derrière

Temps levé en arabesque

Temps levé en attitude devant



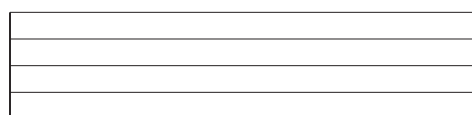
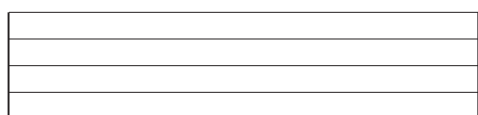
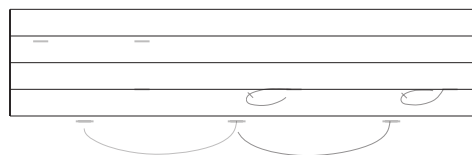
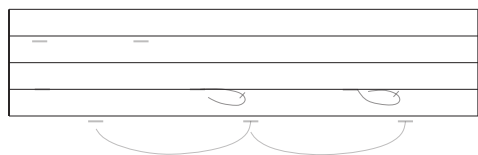
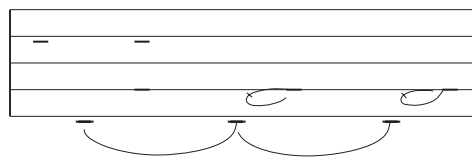
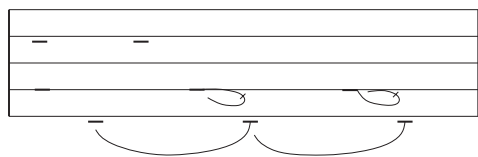
L derrière

R derrière

L devant

R devant

Rond de jambe sauté en dehors and en dedans



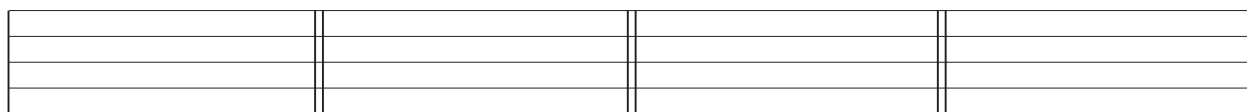
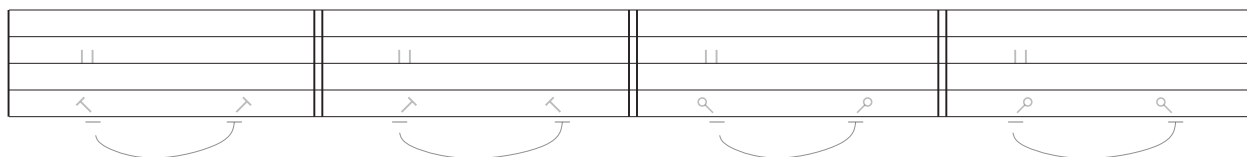
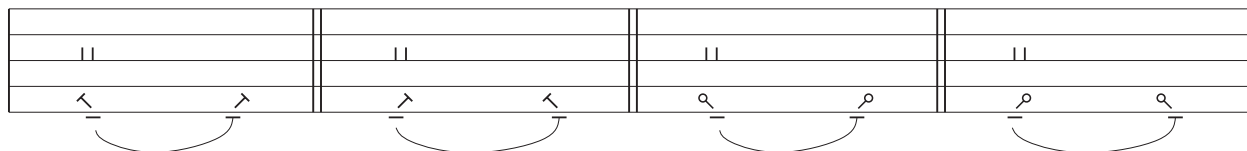
L ft rond de jambe en l'air

R ft rond de jambe en l'air

Simple Jumps 1 to Other (*Book 2 Summary p. 55*)

Petit jeté devant (English, Italian)

Petit jeté derrière (English, Italian)



Starting L devant

Starting R devant

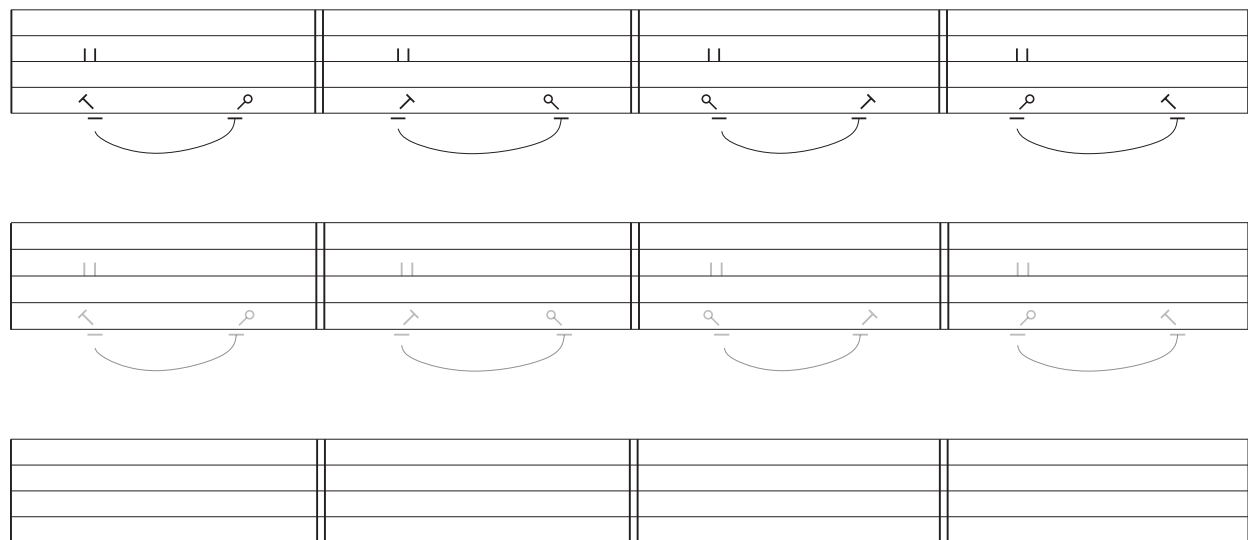
Starting L derrière

Starting R derrière

Simple Jumps 1 to Other continued (*Book 2* p. 55)

Coupé sauté dessus (over) (English, Italian)

Coupé sauté dessous (under) (English, Italian)



L devant

R devant

L derrière

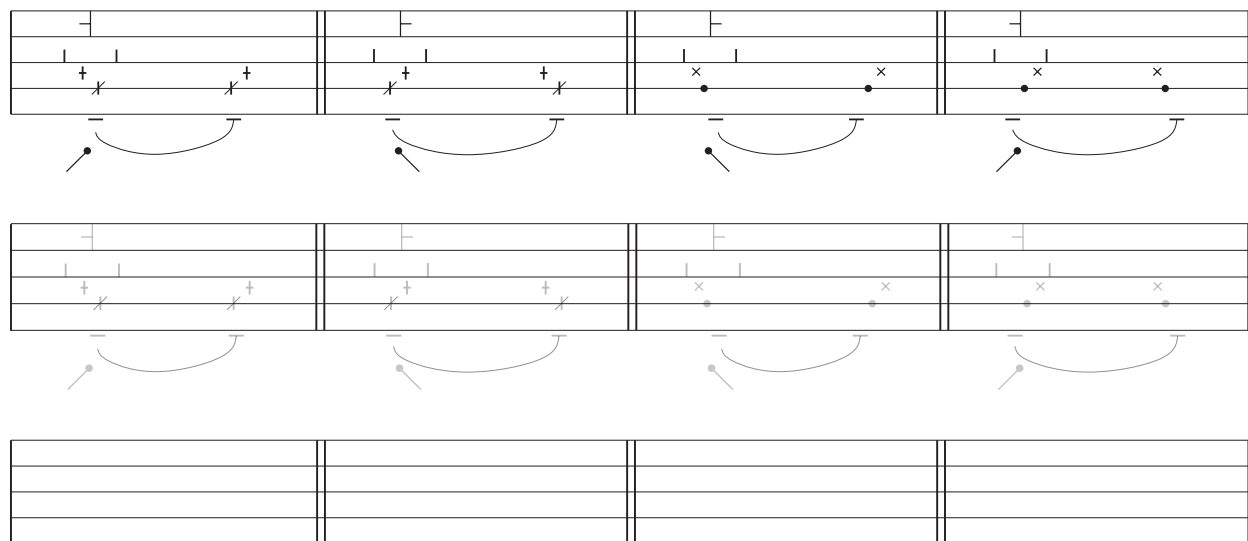
R derrière

Jeté passé in attitude devant (English)

Jeté passé in attitude derrière (English)

Jeté en attitude devant (Italian)

Jeté en attitude (Italian)



Starting L devant

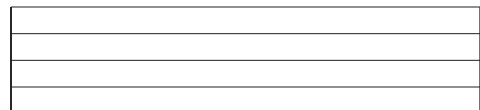
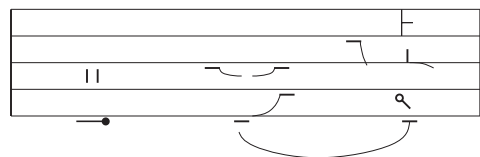
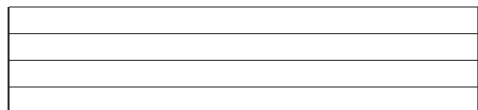
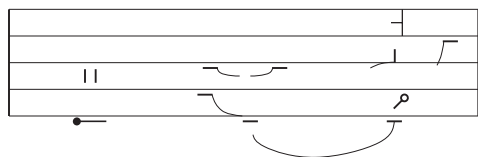
Starting R devant

Starting L derrière

Starting R derrière

Simple Jumps 1 to Other continued (*Book 2* p. 56)

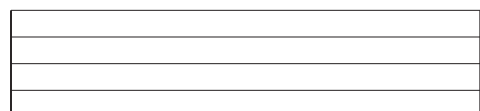
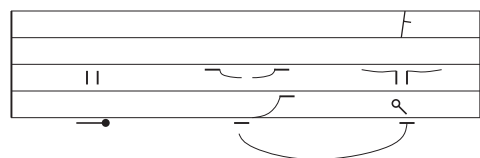
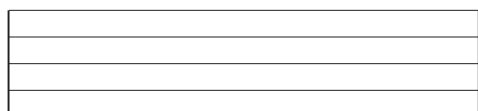
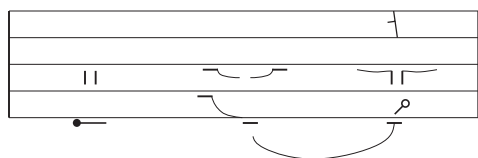
Jeté ordinaire derrière with back foot (English)



Starting L derrière

Starting R derrière

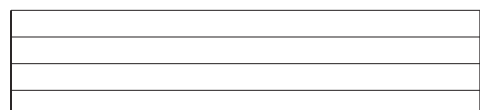
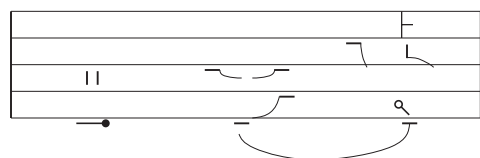
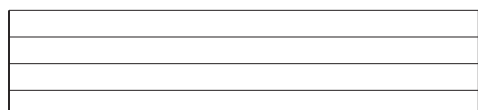
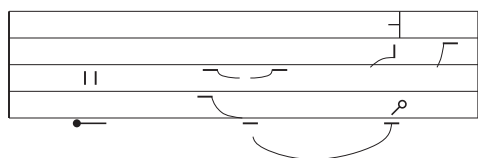
Jeté dessus (over) (Italian)



Starting L derrière

Starting R derrière

Petit jeté to the side derrière (Russian)



Starting L derrière

Starting R derrière

CHAPTER 4: Benesh Basics 5

Copy each frame in the space provided below, paying careful attention to the accurate drawing of *movement* lines, *jump* lines, aerial positions, and *turn* signs.

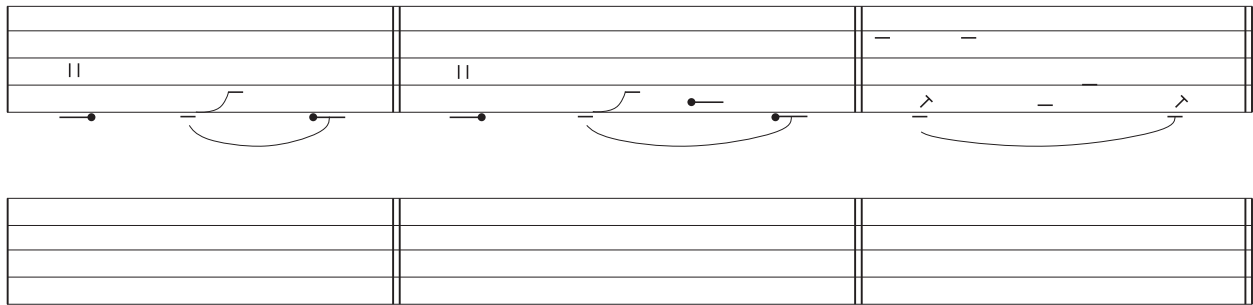
Aerial Positions (*Book 2* pp. 62-63)

Note that the aerial position is written in relation to the upright body: just above the floor line when the leg or legs are extended directly below the body. The height of the jump is determined in context, i.e., by the amount of time in the air.

Assemblé dessus (over)
without aerial position

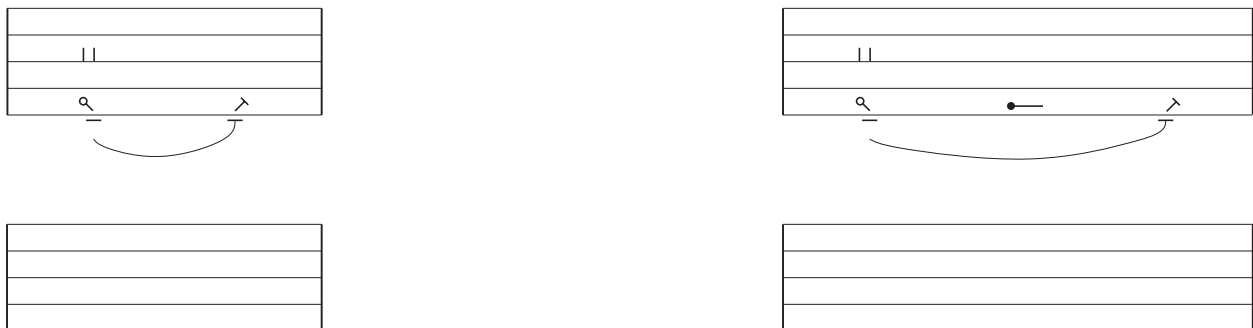
Assemblé dessus (over)
with aerial position

Ballonné à la seconde
sur place



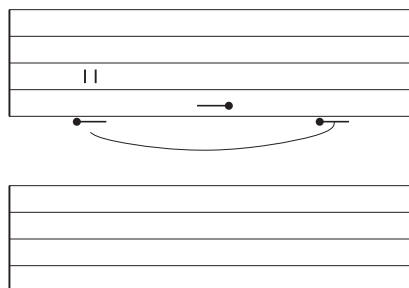
Coupé sauté dessous (under)
without aerial position

Coupé sauté dessous (under)
with aerial position



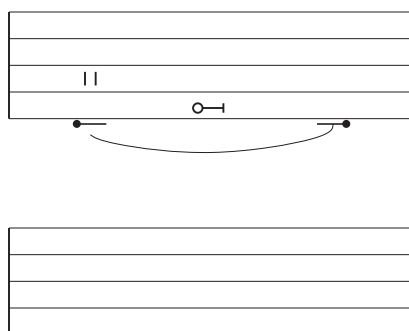
Beaten Jumps (*Book 2* pp. 64-65)

Entrechat quatre



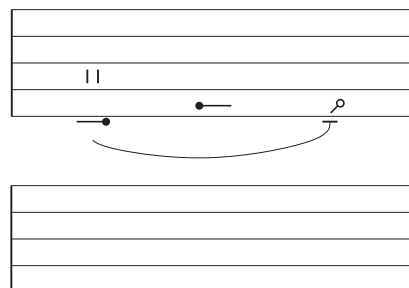
R ft fr

Changement battu/Entrechat royal



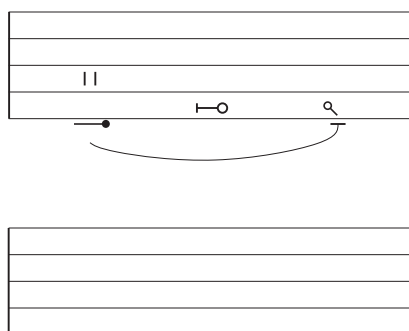
R ft fr

Entrechat cinq derrière



L ft fr

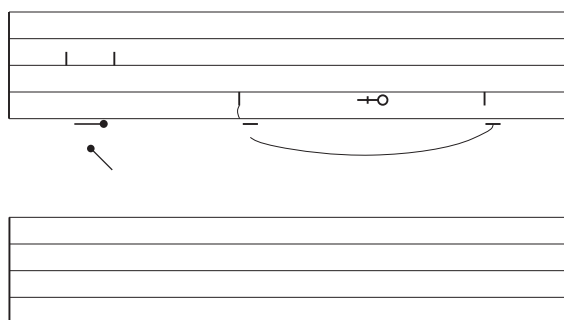
Entrechat trois derrière



L ft fr

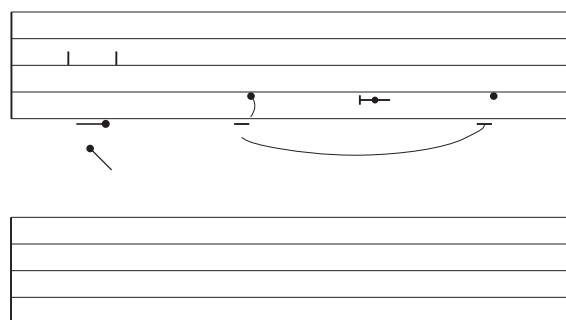
Since the aerial position is written in relation to the upright body, the feet are written just above the floor line when the leg or legs are extended directly below the body as in entrechats, but just below the knee or hip height when the legs are extended outward as in petite or grande cabriole, respectively. Note that the qualification (*in front* or *behind* sign) is centred on the *two-feet-together-level* sign to show that the feet come together in front of or behind the body.

Petite cabriole ouverte devant



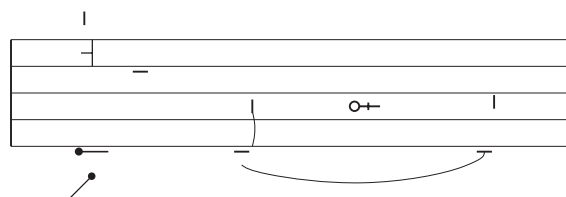
L ft fr

Petite cabriole ouverte derrière



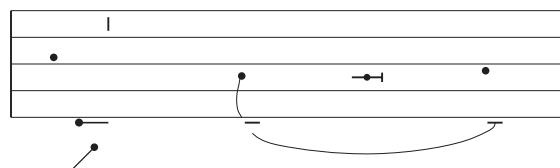
R ft bk

Grande cabriole ouverte devant



R ft fr

Grande cabriole ouverte derrière

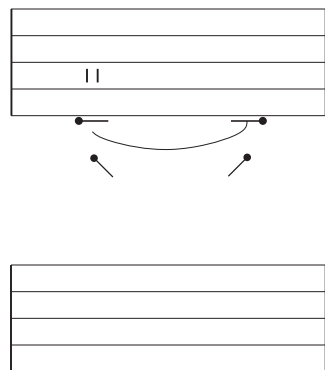


L ft bk

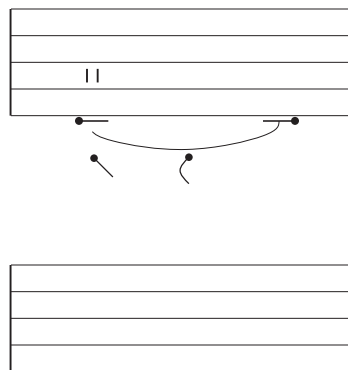
Turn Signs (*Book 2* p. 66)

Note that the head of the *direction* sign is placed below the centre of the frame to show the direction faced, and that the head of the *turn* sign is placed between frames to show an aerial turn.

Changement



Start facing downstage L,
and land facing downstage R



Start facing downstage L,
and 1/4-turn cw in the air

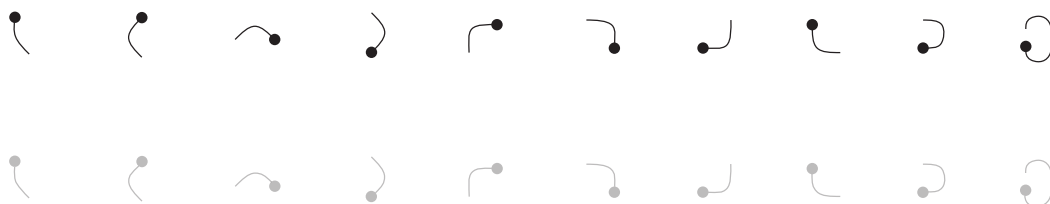
Review of Turn Signs (*Book 2* p. 66)

Trace the grey *turn* sign, and then copy each sign in the space below each:

START FACING:	downstage L	downstage L	downstage R	upstage R	en face	stage R	upstage	stage L	stage R	en face
------------------	----------------	----------------	----------------	--------------	------------	------------	---------	------------	------------	------------

END FACING:	en face	downstage R	upstage R	upstage L	stage R	upstage	stage L	en face	stage L	en face
----------------	------------	----------------	--------------	--------------	------------	---------	------------	------------	------------	------------

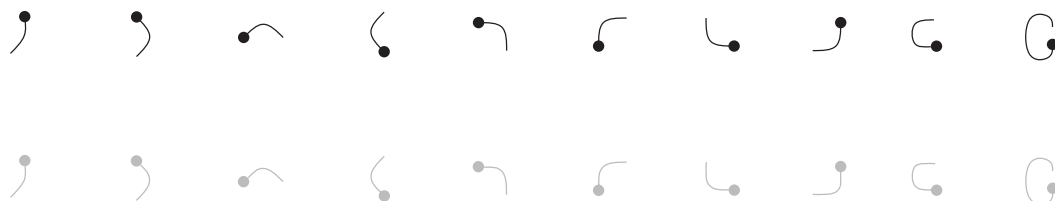
TURN:	1/8 cw	1/4 cw	1/4 cw	1/4 cw	1/4 cw	1/4 cw	1/4 cw	1/4 cw	1/2 cw	full cw
-------	--------	--------	--------	--------	--------	--------	--------	--------	--------	---------



START FACING:	downstage R	downstage R	downstage L	upstage L	en face	stage L	upstage	stage R	stage L	en face
------------------	----------------	----------------	----------------	--------------	------------	------------	---------	------------	------------	------------

END FACING:	en face	downstage L	upstage L	upstage R	stage L	upstage	stage R	en face	stage R	en face
----------------	------------	----------------	--------------	--------------	------------	---------	------------	------------	------------	------------

TURN:	1/8 ccw	1/4 ccw	1/4 ccw	1/4 ccw	1/4 ccw	1/4 ccw	1/4 ccw	1/4 ccw	1/2 ccw	full ccw
-------	---------	---------	---------	---------	---------	---------	---------	---------	---------	----------

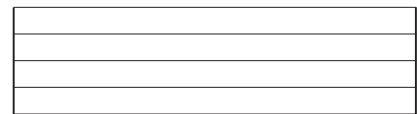
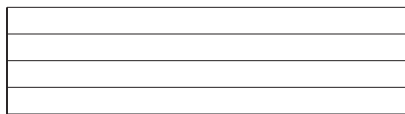
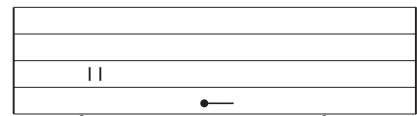
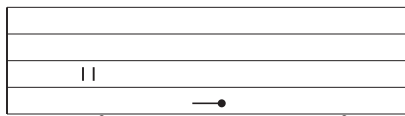


CHAPTER 5: Jumps with Detail

Copy each frame in the space provided below, paying careful attention to the placement of the aerial position in relation to the floor line.

Jumps with Aerial Positions (*Book 2 Summary pp. 76-77*)

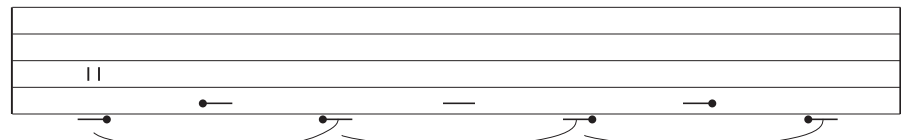
Soubresaut



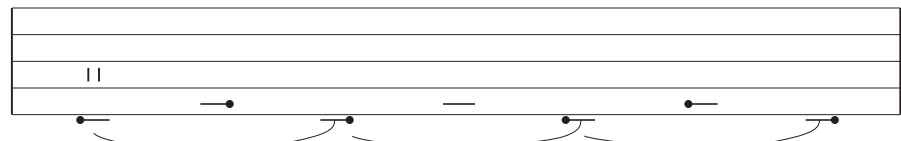
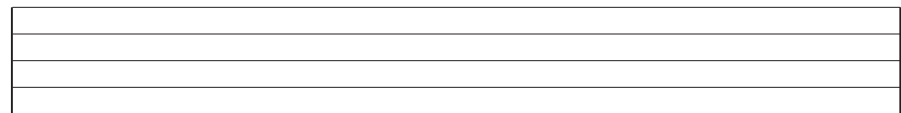
L devant

R devant

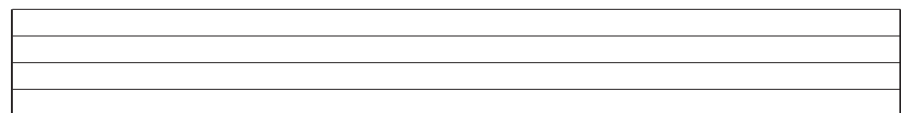
Changement



Starting L devant

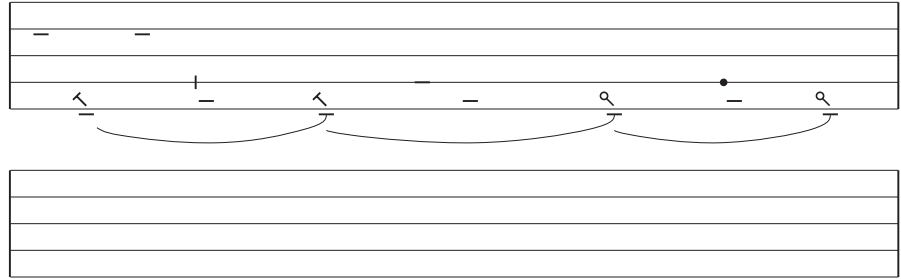


Starting R devant

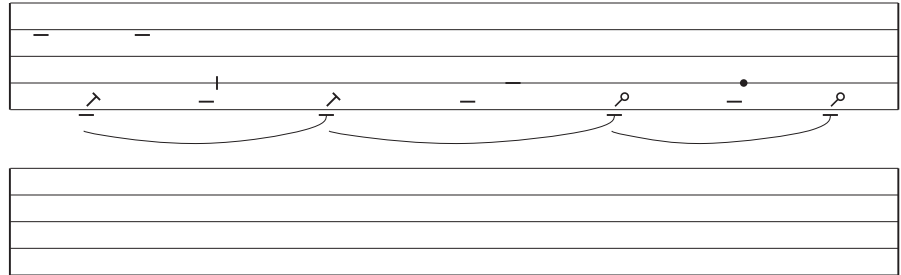


Ballonné

With L front, side, back

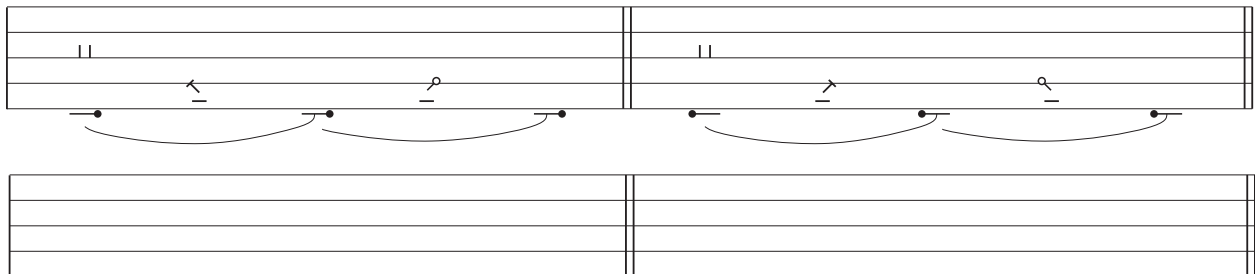


With R front, side, back



Note that the basic *contact* sign touches below the knee line to show contact at the height of the base of the knee cap. Remember to draw the basic *contact* sign first, then add the qualification.

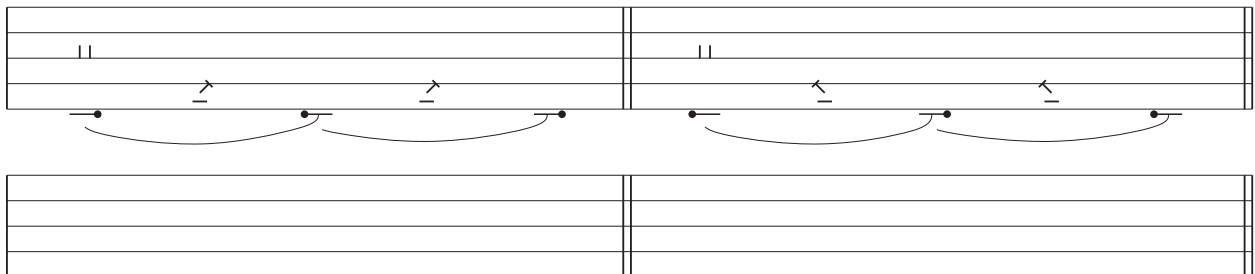
Retiré sauté: devant, derrière



With L devant, R derrière

With R devant, L derrière

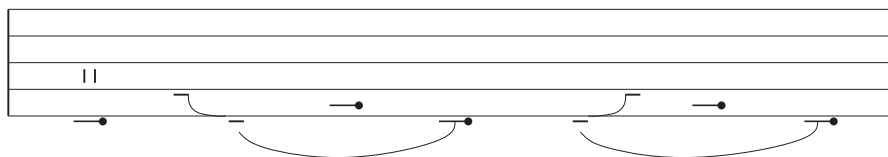
Retiré sauté passé: devant, derrière



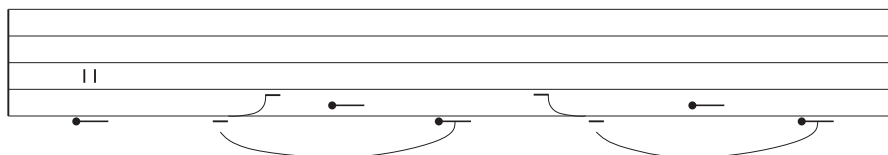
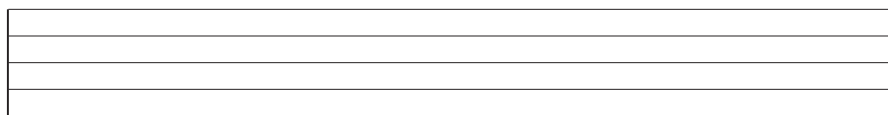
With R devant

With L devant

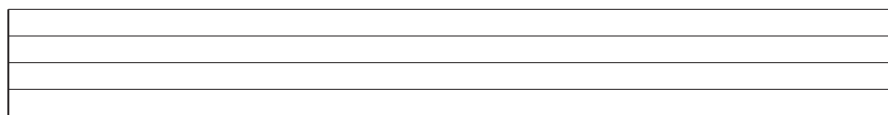
Assemblé: devant, derrière



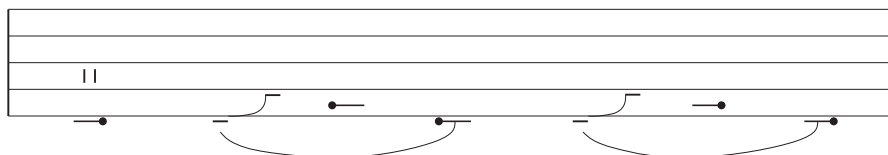
L devant, R derrière



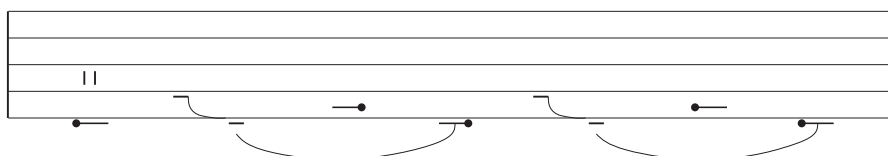
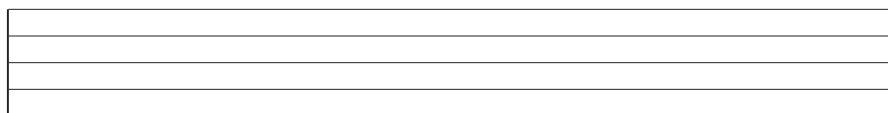
R devant, L derrière



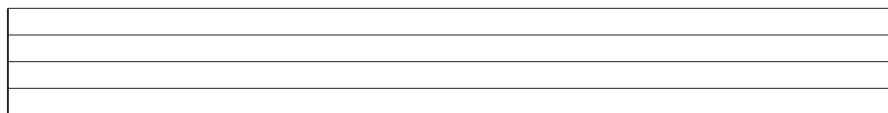
Assemblé: dessus (over), dessous (under)



R over, R under



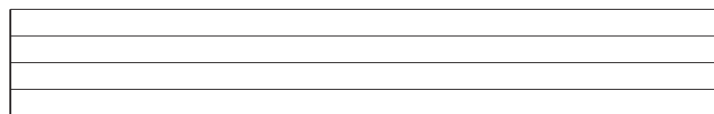
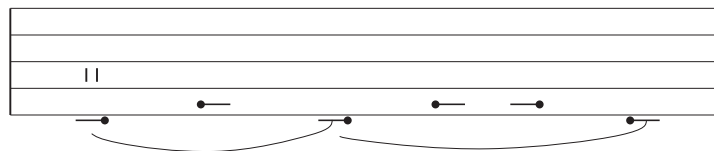
L over, L under



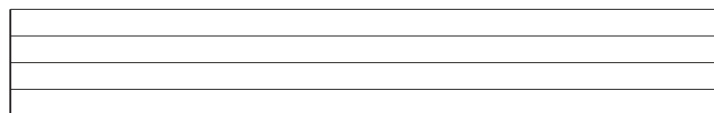
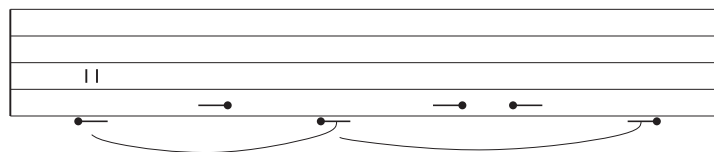
Beaten Jumps (*Book 2* Summary pp. 88-89)

Entrechat quatre and six

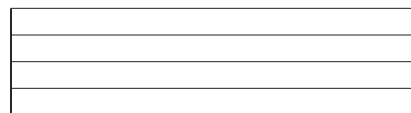
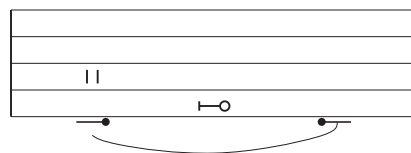
Starting L devant



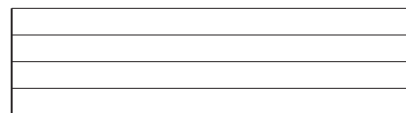
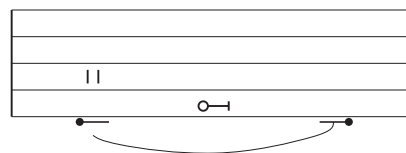
Starting R devant



Changement battu (English), Entrechat royal (Italian)



Starting L devant



Starting R devant

Starting L deviant

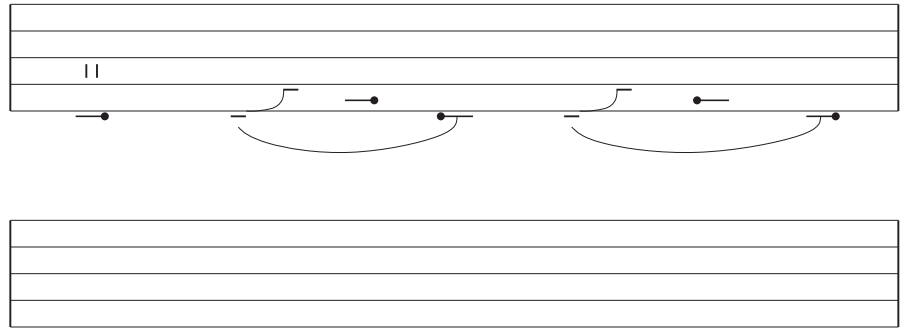
Starting R devant

Starting L deviant

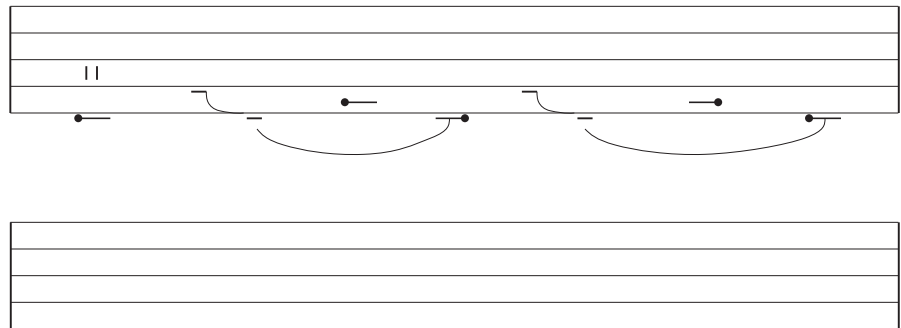
Starting R devant

Assemblé battu: dessus (over) and dessous (under)

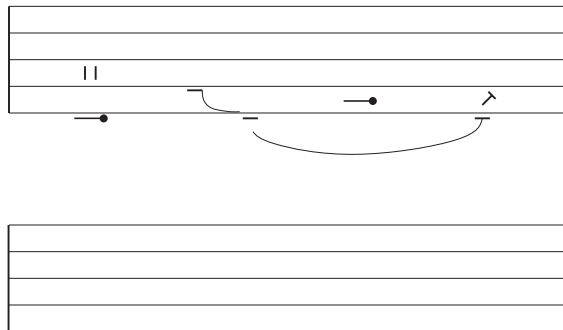
R over, R under



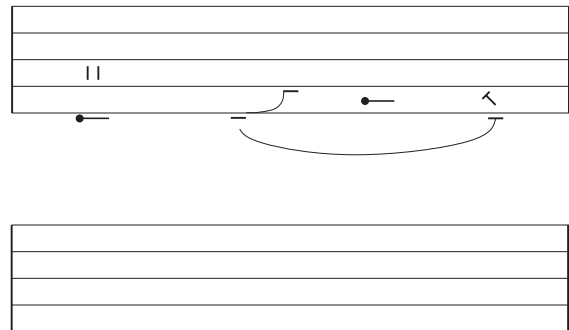
L over, L under



Jeté battu devant (English)

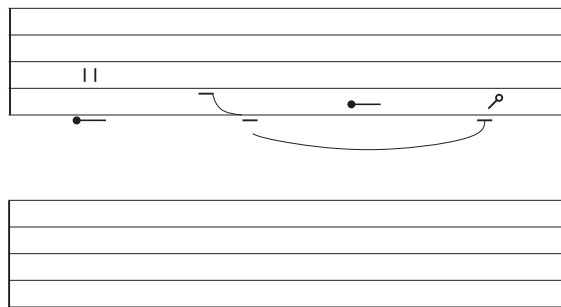
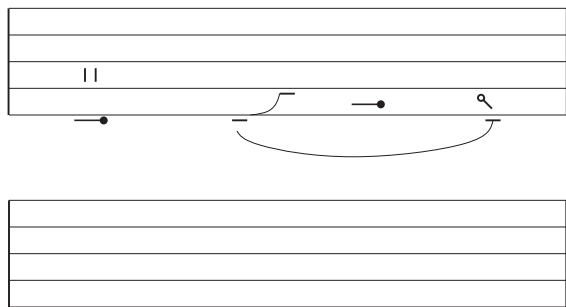


Starting L devant



Starting R devant

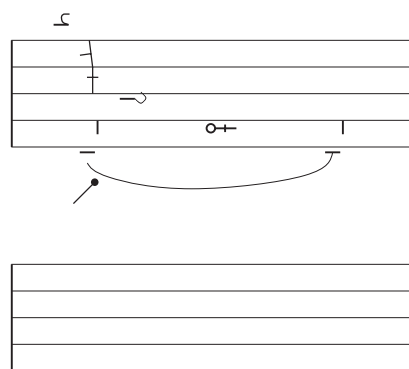
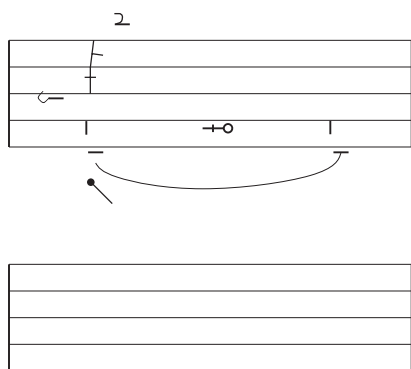
Jeté battu derrière (English)



Starting L devant

Starting R devant

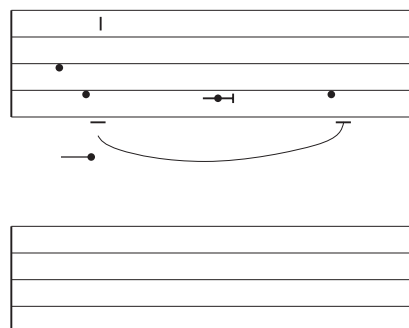
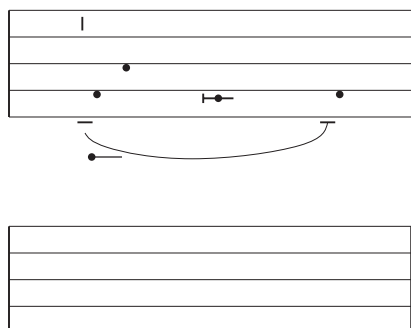
Petite cabriole ouverte devant (Italian)



Starting L devant

Starting R devant

Petite cabriole ouverte derrière (Italian)



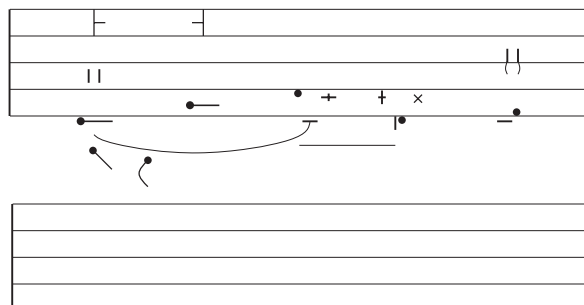
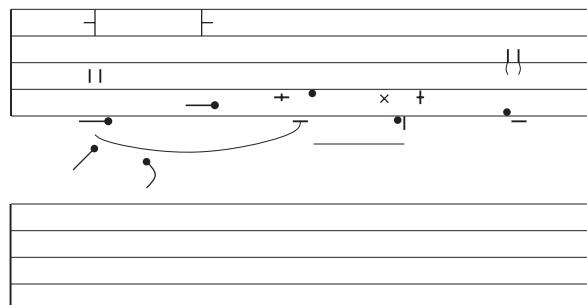
Starting R derrière

Starting L derrière

Jumps with Turns (Book 2 Summary pp. 100-102)

When recording jumps with turns, it is particularly important to keep the *jump* lines shallow enough to allow room for *turn* signs below. Keep all below stave information as close to the floor line as possible, maintaining clarity. Pay careful attention to the placement of *direction* signs and *turn* signs – below versus between frames.

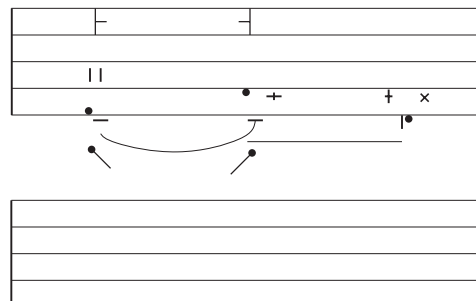
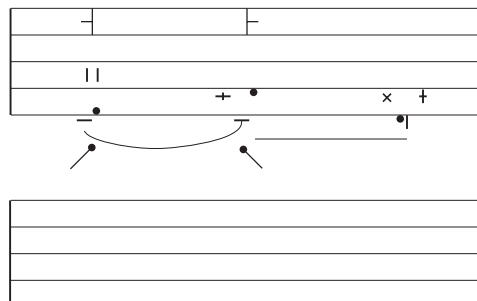
Failli (English), Pas failli (Russian)



Starting L devant

Starting R devant

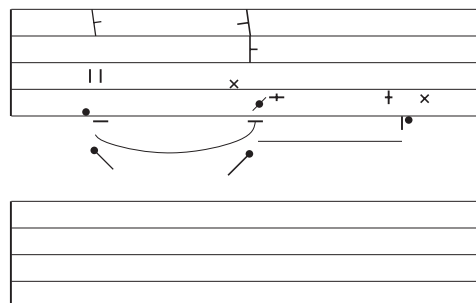
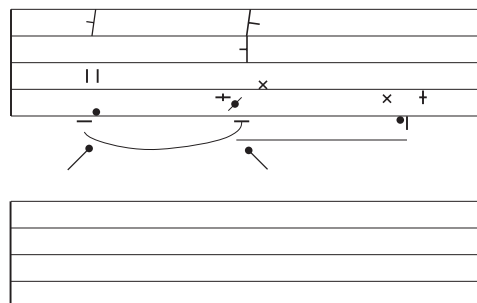
Demi-contretemps (English)



Starting R derrière

Starting L derrière

Demi-contretemps (Italian)

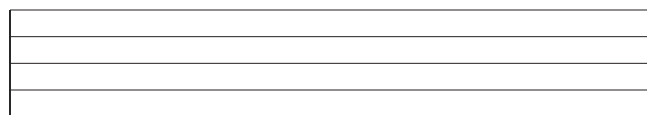
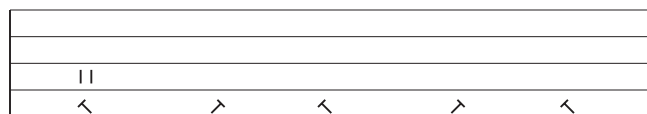


Starting R derrière

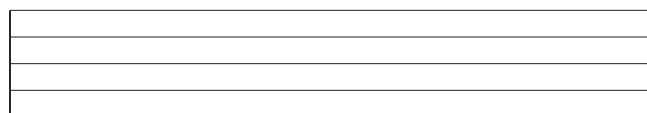
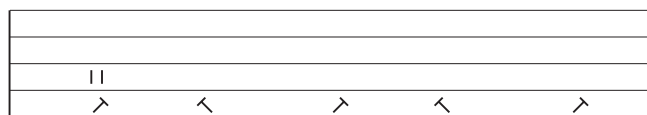
Starting L derrière

Petits jetés en tournant (English), Jeté en tournant (Italian)

Starting L devant

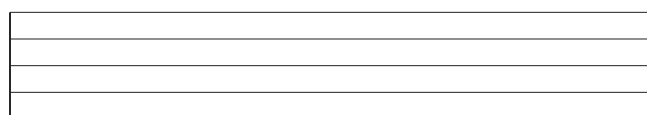
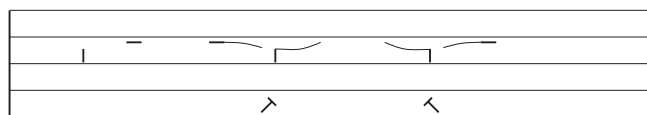


Starting R devant

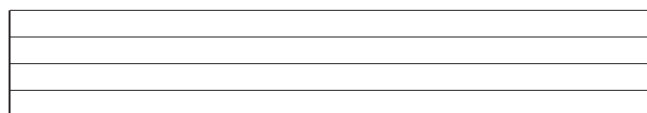
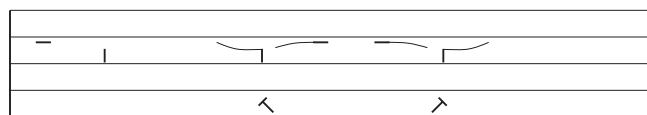


Emboîté sauté en tournant (English)

Starting L devant

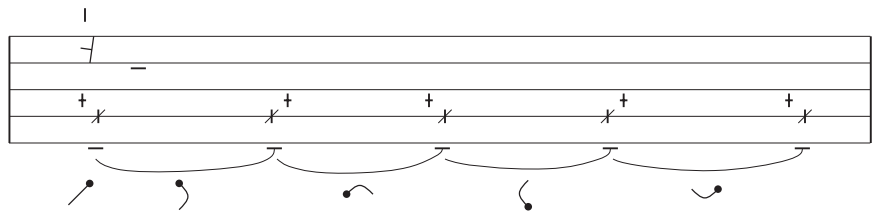


Starting R devant

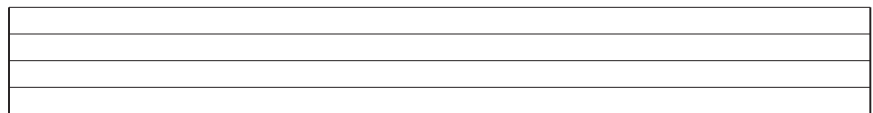
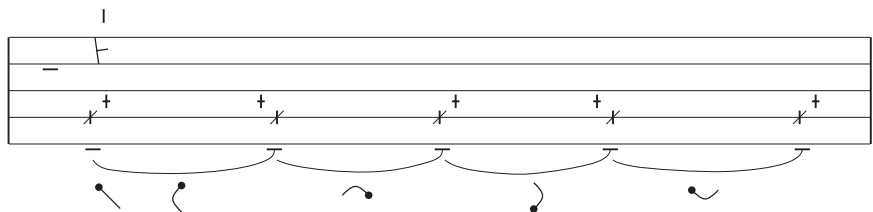


Emboîté en tournant en dedans (Italian)

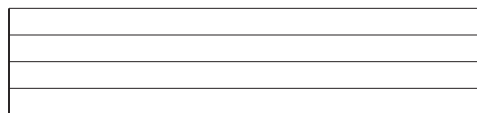
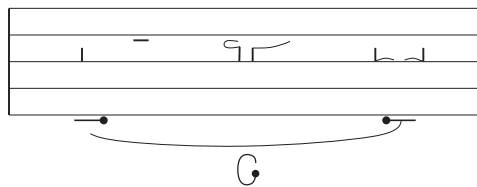
Starting L devant



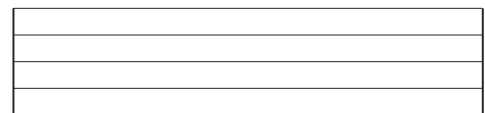
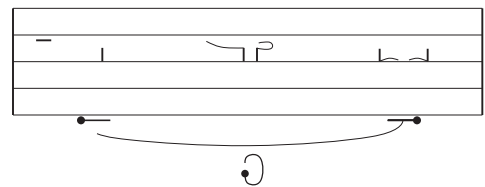
Starting R devant



Tour en l'air, Changement en tournant

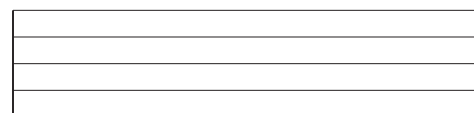
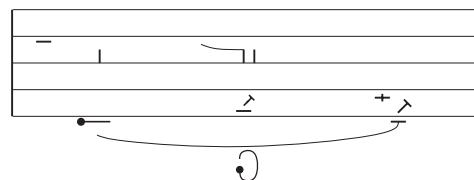
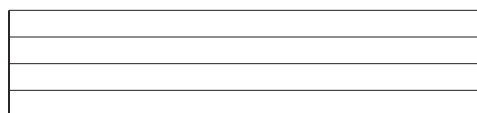
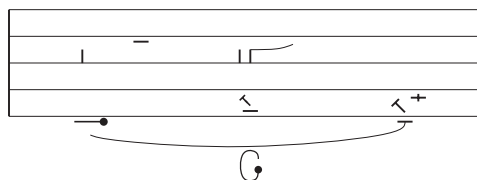


Starting L devant



Starting R devant

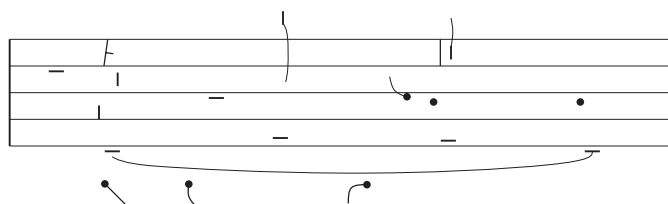
Sissonne en tournant (English)



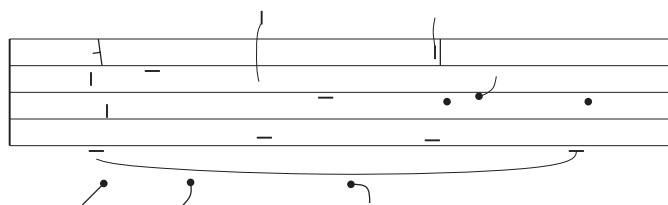
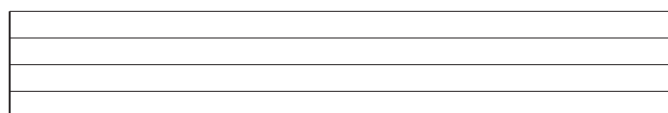
Starting L devant

Starting R devant

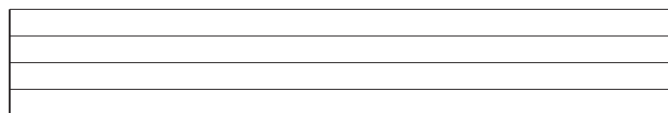
Fouetté sauté en tournant (English), Fouetté sauté (Italian)



Starting L devant



Starting R devant

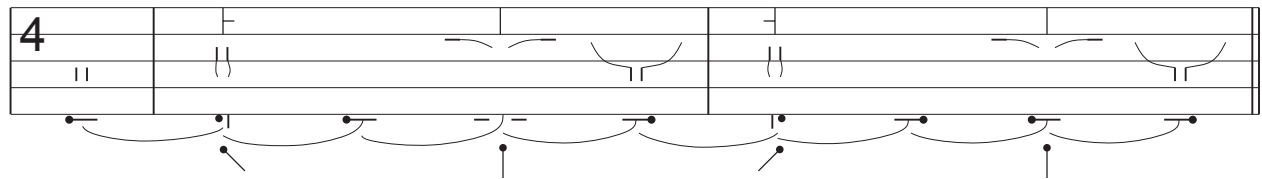


CHAPTER 6: Benesh Basics 6

Note that a single bar line marks the start or end of a bar, and that a double bar line marks the end of a dance phrase or sequence. Remember to use a ruler to draw all bar lines.

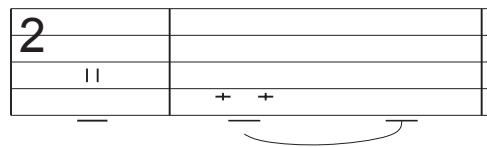
Bar Lines, Time Signatures, and Tempo (*Book 2* pp. 108-109)

Allegro

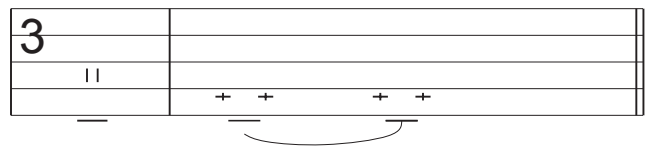


Pulse Beats (*Book 2* p. 110)

Allegro



Allegro



Pulse Beats continued (*Book 2* pp. 110-111)

Allegro

φ

4	

Allegro

3	

3/4 time. Without aerial positions.

Allegro

4	

4/4 time, holding count 4. Without aerial positions.

Note that jumps normally land on main counts and that aerial positions normally occur between counts. The aerial position before count 1 is written before the first bar line.

3

II

[illegible]

Note that when an aerial position is reached on a main count a pulse-beat marker is written above. Note also that the final pulse-beat marker may be omitted when the spacing is clear.

[illegible]

Half Beats (*Book 2* pp. 115-119)

The “an” half-beat marker is written above a position reached between main pulses, unless it is an aerial position.

Allegro

3

The “an” half-beat marker may be omitted when an action occurs on every half beat in a bar.

Allegro

2

Anacrusis (*Book 2* pp. 120-122)

The pickup “brush” is written between the starting position and the bar line before Bar 1 count 1.

Allegro

3

Dancers' Counts and Intro (*Book 2* p. 123)

Note that you will need to use a ruler to draw the rectangle containing the Dancers' Counts.

Vivace

1-8

2

11

REFORMATTING OF LONG SEQUENCES IN LANDSCAPE VS. PORTRAIT FORMAT

The bottom sequence in *Book 2* page 123 is an enchaînement performed in 3/4 time: two bars of introduction followed by a four-bar dance phrase. Although the sequence is displayed on one staff in *Book 2* in landscape format, the starting position plus 18 frames are too long to fit on one standard letter page width in portrait format. The sequence is reproduced below, scaled down to fit this page width (but too small to serve as a clear guide for your writing practice):

Waltz

Intro 1-2

2

1-4

3

11

Dancers' Counts and Intro continued (*Book 2* p. 123)

In these worksheets from now on, long sequences are split across staves, followed by empty staves corresponding to each multi-stave notation excerpt.

Remember to add bar lines at the start and end of staves as needed, and also the final double bar line.

Note the drawing of a *movement* line or *legato* line when it crosses staves.

Waltz Intro

1-2 2 1-4

The image shows a musical notation worksheet for a Waltz and Intro sequence. The Waltz section is divided into five staves. The first staff has a large '3' and a 'T' symbol. The second staff has two vertical lines. The third staff has two '+' signs. The fourth staff has a horizontal line. The fifth staff has a horizontal line. The Intro section consists of two staves. The first staff has a horizontal line. The second staff has a horizontal line. Below the Intro section are two sets of empty staves for practice.

Legato Lines (*Book 2* p. 124)

As written below with no *legato* lines, the arms lift from en bas forward to en haut **only on count 4** in example a) and **only on count 3** in example b). Copy these into the empty stave below (be sure to add double bar lines):

Allegro

a)

Allegro

b)

Add *legato* lines to the examples below to show that the hands lift continuously through:

- a) counts 1-4 b) counts 1-3 c) counts 2-4 d) count 2-3

Allegro

a)

Allegro

b)

Allegro

c)

Allegro

d)

Compare your answers a) - d) to *Book 4* p. 124, or check them against the solutions below:

Allegro

a)

Allegro

b)

Allegro

c)

Allegro

d)

CHAPTER 7: Jumps with Music

Petit Allegro: Temps Levé and Petit Échappé (*Book 2* p. 127)

Allegretto Intro 1-4 2 1-8

The worksheet consists of three systems of musical notation, each with a five-line staff. The first system begins with a '2' time signature and a '1-8' measure range. It includes various musical symbols such as notes, rests, and jump markings (indicated by dots and lines). The second and third systems continue the notation with similar symbols. Below the notation are three sets of empty staves for practice.

Petit Allegro: Jeté and Rond de Jambe Sauté (*Book 2* p. 128)

Vivace Intro 1-4 2

1-8

Petit Allegro: Entrechat Quatre and Entrechat Royal (*Book 2* p. 129)

Allegro Intro 1-4 2

The first staff contains the following notation: a large '2' in the first measure, followed by a measure with '1-4', then a measure with '2', and finally a measure with two '+' signs and a dot. The second staff contains a measure with '1-8', followed by a measure with a dot, then a measure with a dot, and finally a measure with a dot. The third staff contains a measure with a dot, followed by a measure with a dot, then a measure with two '+' signs and a dot, and finally a measure with a dot. Below the staves are three sets of empty four-line staves for practice.

Handwriting practice sheet for the word "Waltz". The sheet is divided into three main sections: "Waltz", "Intro", and "2". Each section contains a set of three horizontal lines (top, middle, bottom) for letter formation. The "Waltz" section includes a large number "3" and a small "1-2" box. The "Intro" section includes a small "1-2" box. The "2" section includes a small "2" box. Below the main sections, there are additional practice lines, including a section with a large "1-4" box and a section with a large "1-4" box. The sheet also features various musical notation elements, such as notes, rests, and a treble clef, indicating it is a musical score for a piece of music.

Grand Allegro: Échappé Battu and Tour en l’Air to Lunge (*Book 2* p. 132)

Ragtime Intro 1-4 2

1-8

7

2

CHAPTER 8: Next Steps

Enchaînement with Repeats (*Book 2* p. 139. For an explanation of new signs, see p. 138.)

Waltz

Intro

1-4 2

3

4 ϕ 1-4

FIN ϕ 3 Bars 5-16

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