

# WRITING BENESH MOVEMENT NOTATION

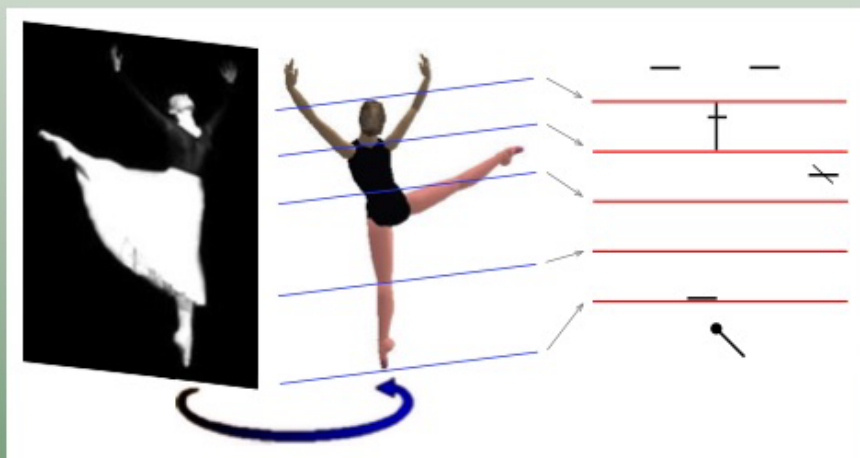
Worksheets Based on

<https://itunes.apple.com/book/id1192384662>

**RYMANS'**

## Benesh for Ballet

Book 3



Centre Work and Repeated Sequences  
in  
Word Definitions  
DanceForms Animations  
and  
Benesh Movement Notation

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Robyn Hughes Ryman

## **Acknowledgements**

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Notated in Benesh Movement Notation™  
MacBenesh © DanceWrite Toronto 1995

## Centre Work and Repeated Sequences

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 7

In this lesson, we begin by focusing on drawing basic signs, and placing them accurately in relation to the floor line.

Use a soft, sharp lead pencil (preferably a mechanical pencil with 5 mm HB lead). Copy each frame in the space provided.

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.

**Foot-to-Floor Relationship** (*Book 3* pp. 6-9 recapping Positions of the Feet *Book 1* pp. 64-65)

1<sup>st</sup>

—	—	—


flat      demi-pointes      pointes

2<sup>nd</sup>

—	—	—


flat      demi-pointes      pointes

LB = left foot behind, RB = right foot behind

3<sup>rd</sup> LB

—●	—●	—●


flat      demi-pointes      pointes

3<sup>rd</sup> RB

—●	—●	—●


flat      demi-pointes      pointes



LB = left foot behind, RB = right foot behind, LF = left foot in front, RF = right foot in front

5<sup>th</sup> LB

•	•	•


flat      demi-pointes      pointes

5<sup>th</sup> RB

•	•	•


flat      demi-pointes      pointes

4<sup>th</sup> opposite 1<sup>st</sup> LB, RF

•	•	•


flat      demi-pointes      pointes

4<sup>th</sup> opposite 1<sup>st</sup> LF, RB

•	•	•


flat      demi-pointes      pointes

4<sup>th</sup> opposite 5<sup>th</sup> (and 4<sup>th</sup> Russian) LB, RF

•	•	•

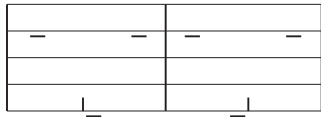

flat      demi-pointes      pointes

4<sup>th</sup> opposite 5<sup>th</sup> (and 4<sup>th</sup> Russian) LF, RB

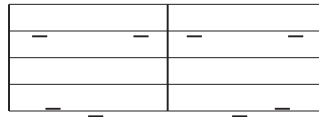
•	•	•


flat      demi-pointes      pointes

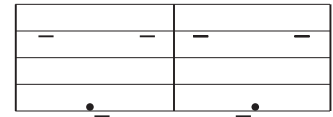
## Dégagé/Pointe tendue (Italian)



L devant

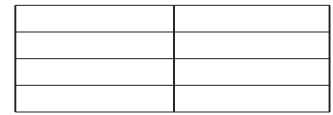


R devant



L to 2<sup>nd</sup>

R to 2<sup>nd</sup>



L derrière

R derrière

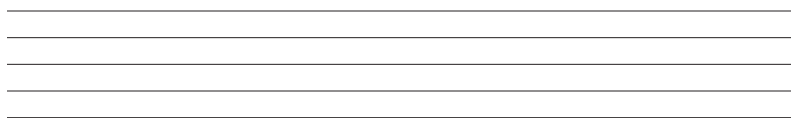
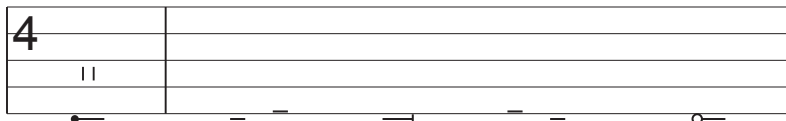
## Closing Signs (*Book 3* pp. 10-12)

*Closing* signs are used to show the action of a foot closing into position.

Use a ruler to draw all bar lines.

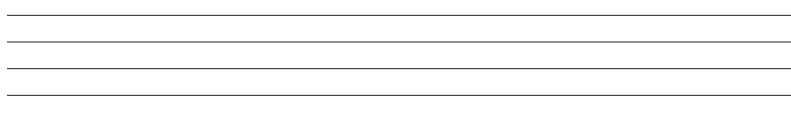
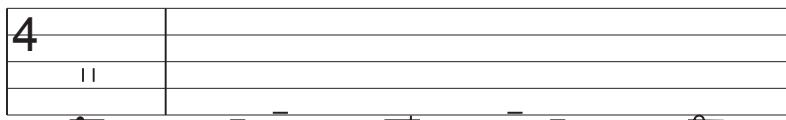
Battements tendus closing into 5<sup>th</sup> position flat

Moderato



Battements tendus closing into 3<sup>rd</sup> position flat

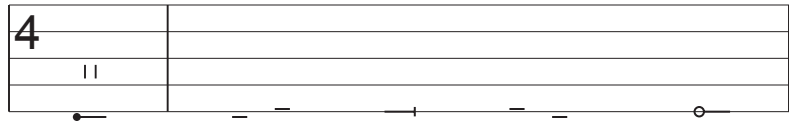
Moderato



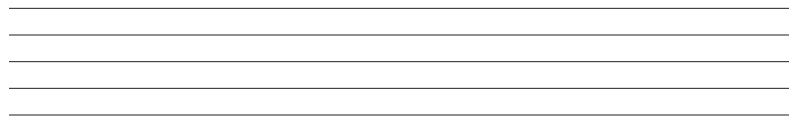
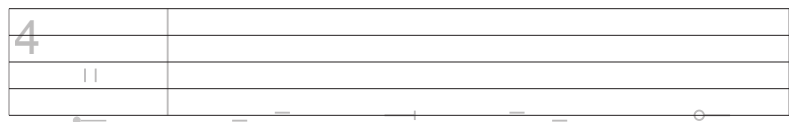
To show closing on demi-pointes, the qualifying open dot or vertical stroke is drawn through the bottom line. To show closing on pointes, the qualification is drawn resting on the line. Start by tracing all the grey notation in the second stave, then copy each sequence into the empty stave.

Battements tendus closing or “drawing in” to 5<sup>th</sup> position on demi-pointes

Moderato

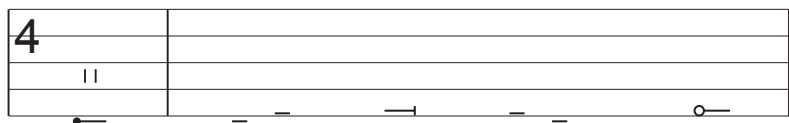


Moderato

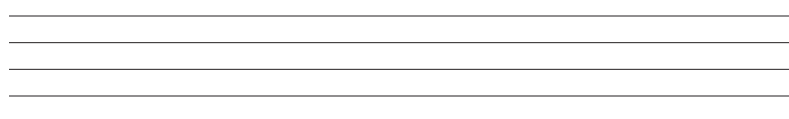


Battements tendus closing or “drawing in” to 5<sup>th</sup> position on pointes

Moderato



Moderato



## Battements tendus closing in 1<sup>st</sup> position flat

Moderato

4	
II	

Moderato

4	
II	


Note that to indicate closing in 1<sup>st</sup> position the qualifying diagonal stroke is drawn through the bottom line for demi-pointes and resting on the bottom line for pointes.

## Battements tendus closing or “drawing in” to 1<sup>st</sup> position on demi-pointes and on pointes

Moderato

4	
II	

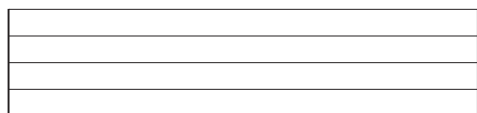
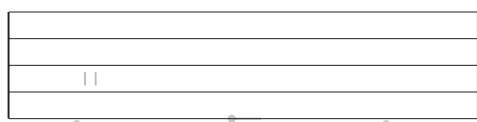
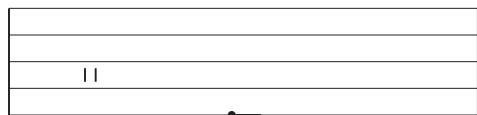
Moderato

4	
II	

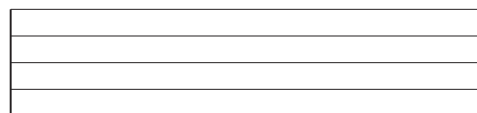
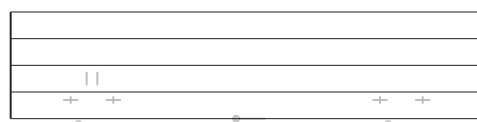
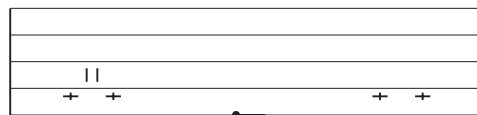

## Rise Versus Relevé (*Book 3* pp. 13-14)

Note that a rise/press-up begins and ends on straight legs, whereas a relevé begins and ends in demi-plié.

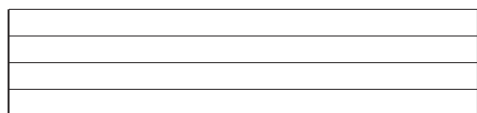
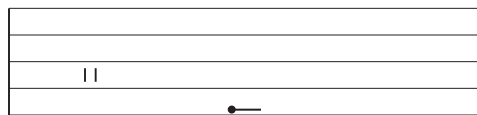
### Rise/Press-up to 5<sup>th</sup> demi-pointes



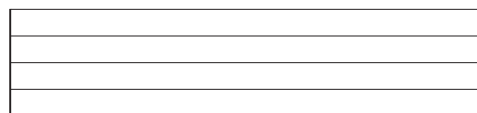
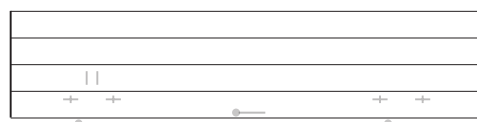
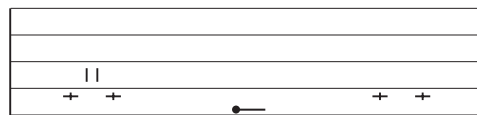
### Relevé to 5<sup>th</sup> demi-pointes



### Rise/Press-up to 5<sup>th</sup> full pointes



### Relevé to 5<sup>th</sup> full pointes



Note that a *closing 5<sup>th</sup> position* sign is used to indicate a “drawing in” of one foot to the other (as in a rise or press-up action), whereas a *static 5<sup>th</sup> position* sign is used to indicate equal action of two feet (as in a relevé action).

Copy each sequence into the empty stave below. OPTIONAL: An extra empty stave is provided for you to rewrite the sequence on the other side.

Battements tendus closing/“drawing in” to 5<sup>th</sup> on demi-pointes and full pointes

Moderato

4	
II	
•—	+ — — — — + — — — — ○—

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Battements tendus with relevé action into 5<sup>th</sup> on demi-pointes and full pointes

Moderato

4	
II	
•—	+ — — — — + — — — — •—

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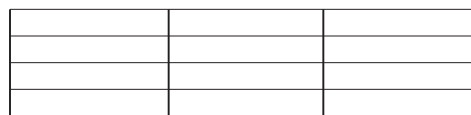
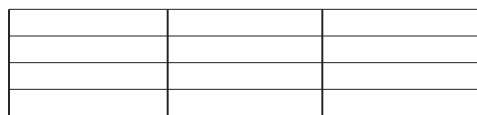
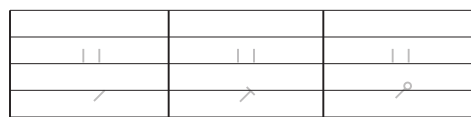
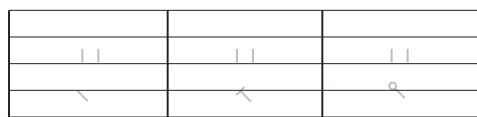
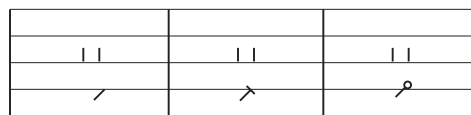
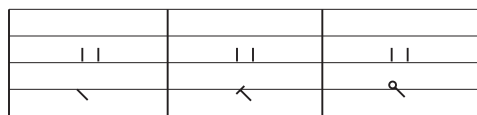
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## Foot Contacting Leg (*Book 3* pp. 15-16)

Start by tracing the grey notation (the Benesh signs only, not the stave lines or bar lines), then copy the position into the empty frames. Remember to draw the basic *contact* sign first, placing it carefully in relation to the knee line and the centre line of the frame. Then add the qualifying line or open dot.

Foot contacting leg just below knee height



side front back

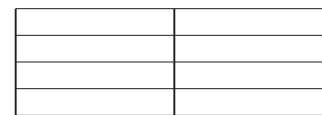
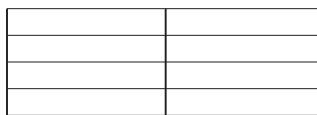
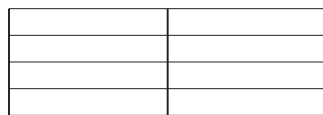
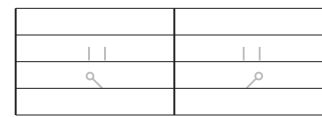
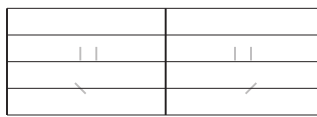
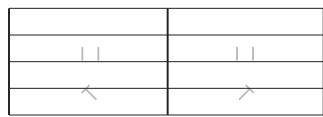
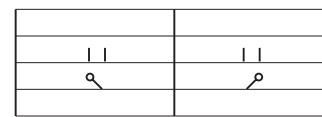
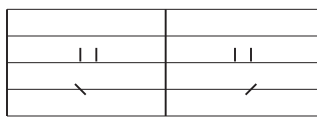
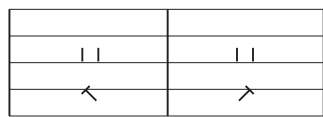
side front back

Foot contacting leg just below, at, or just above knee height:

Retiré devant/Pirouette position  
(English)

Retiré  
(Italian)

High retiré derrière  
(Russian)



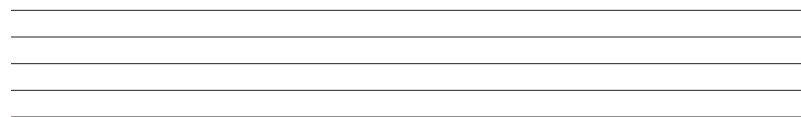
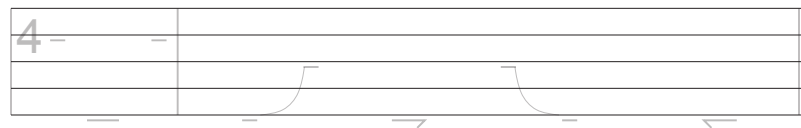
## In-Frame Movement Lines (*Book 3 p. 17*)

Outwardly curved (battements)

Andante



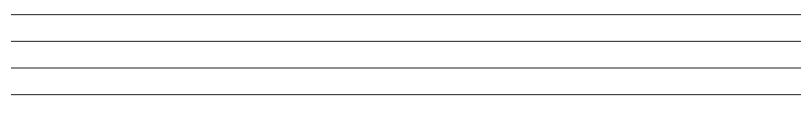
Andante



Andante



Andante

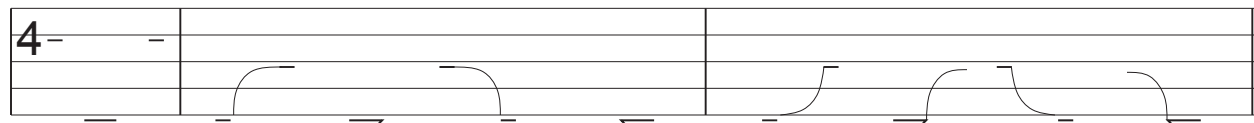




### In-Frame Movement Lines continued (*Book 3* p. 18)

Inwardly curved (développé and enveloppé/raccourci)

Andante



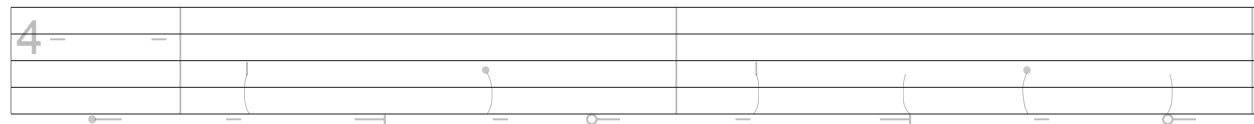
Andante



Andante



Andante

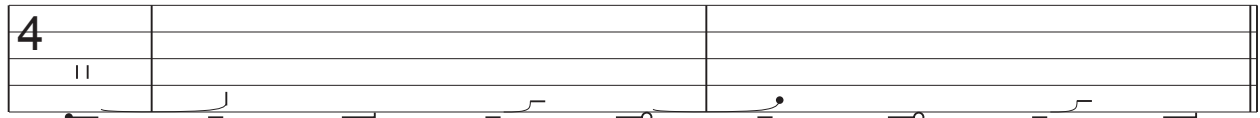


### Between-Frame Movement Lines (*Book 3 p. 19*)

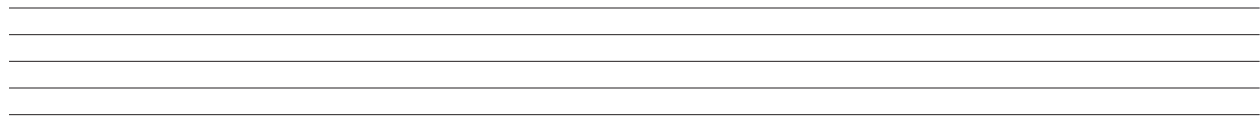
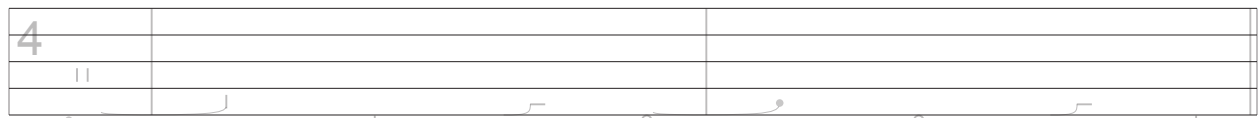
For clarity when the *movement* line is too small to be shown in one frame, the line may begin in the frame in which movement begins and attach to the sign in the frame in which movement ends.

Battement glissé (English), Battement dégagé (Italian) en croix

Andante

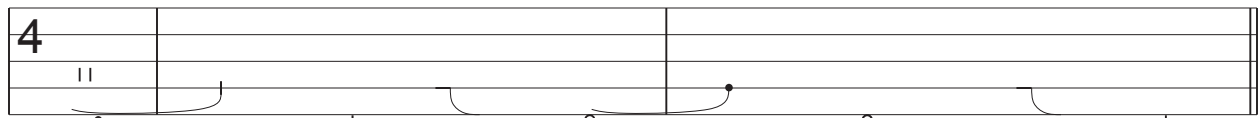


Andante

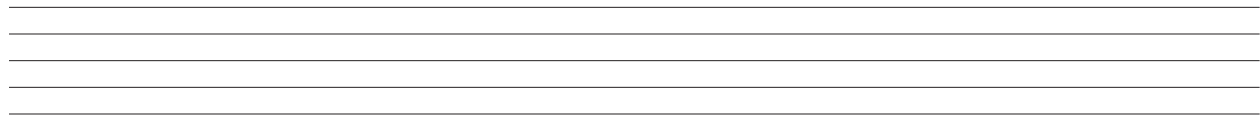
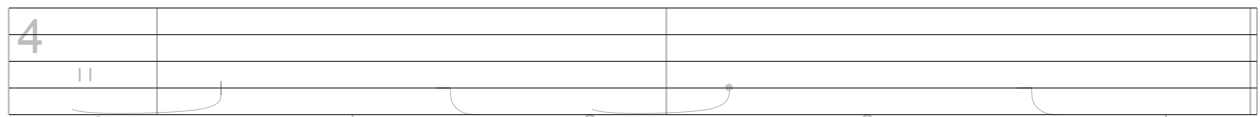


Battement jeté (English, Italian), Battement tendu jeté (Russian)

Andante



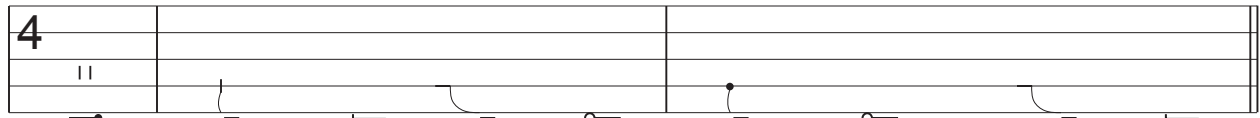
Andante



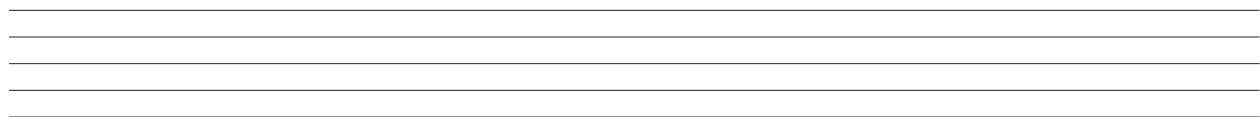
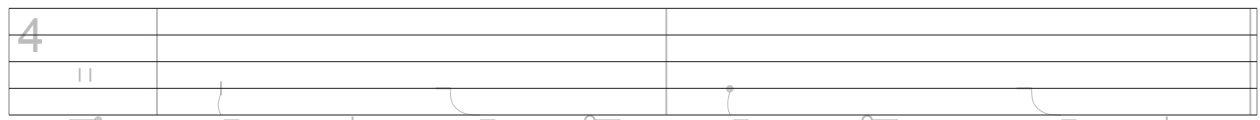
Shown with between-frame *movement* lines devant and derrière

The previous example, shown with between-frame *movement* lines devant and derrière, is rewritten below with in-frame *movement* lines devant and derrière. Note that an in-frame *movement* line is always used to show battement glissé/dégagé/jeté to the side.

Andante



Andante

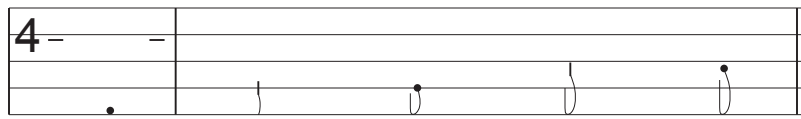


## Between-Frame Movement Lines continued (*Book 3* p. 20)

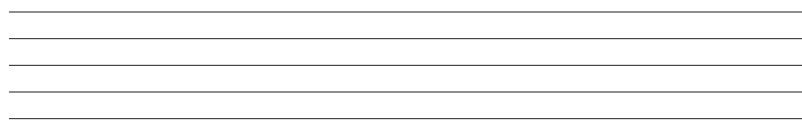
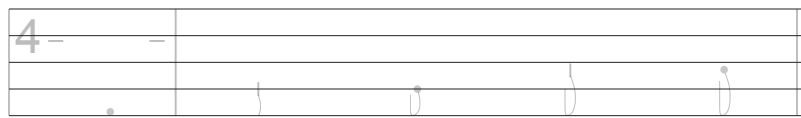
Start by tracing the grey notation, then rewrite the sequence on the other side in the empty stave.

Battement en cloche (English), Battement balancé (Italian, Russian)

Andante

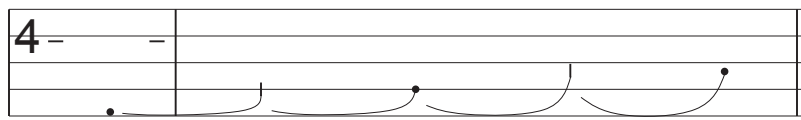


Andante

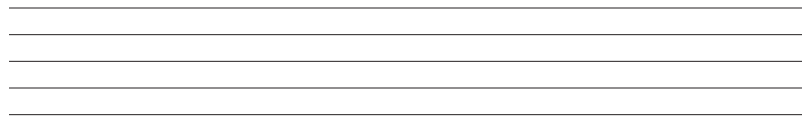
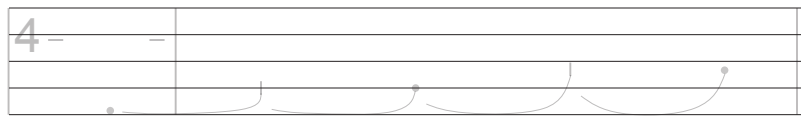


Shown with in-frame *movement* lines

Andante



Andante



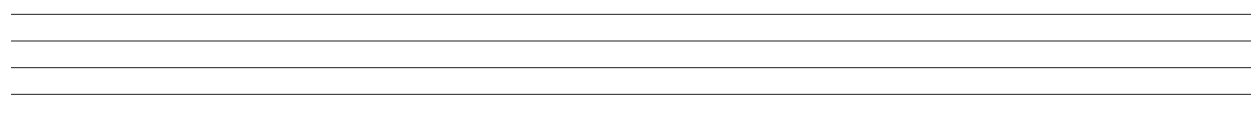
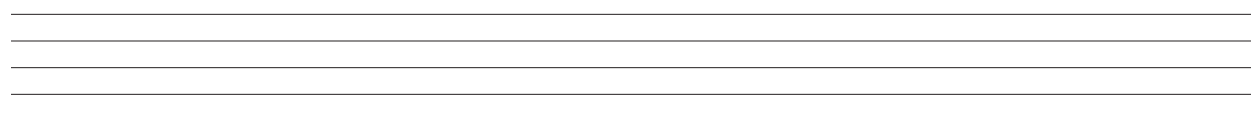
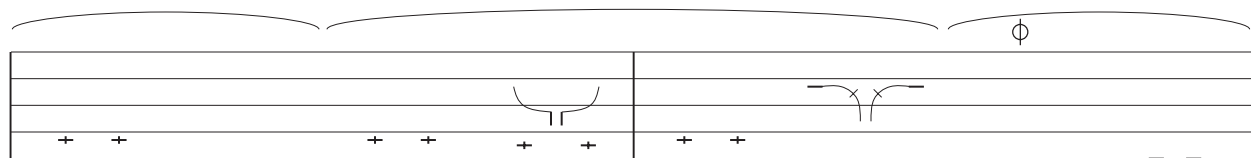
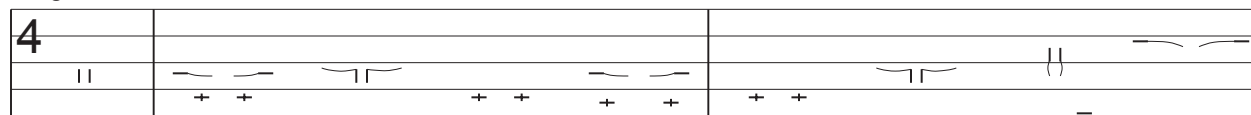
Shown with between-frame *movement* lines

## CHAPTER 3: Centre Work Without Repeats

These worksheets are presented in portrait format (taller than wide). Longer sequences may be split across staves and may appear different from the ebook, which is presented in landscape format (wider than tall), as was explained in the worksheets for *Book 2*.

### Plié in 1<sup>st</sup> and 2<sup>nd</sup> (with Rise) (*Book 3* p. 22)

Largo



## Plié in 5<sup>th</sup> and 4<sup>th</sup> (*Book 3 p. 23*)

Largo

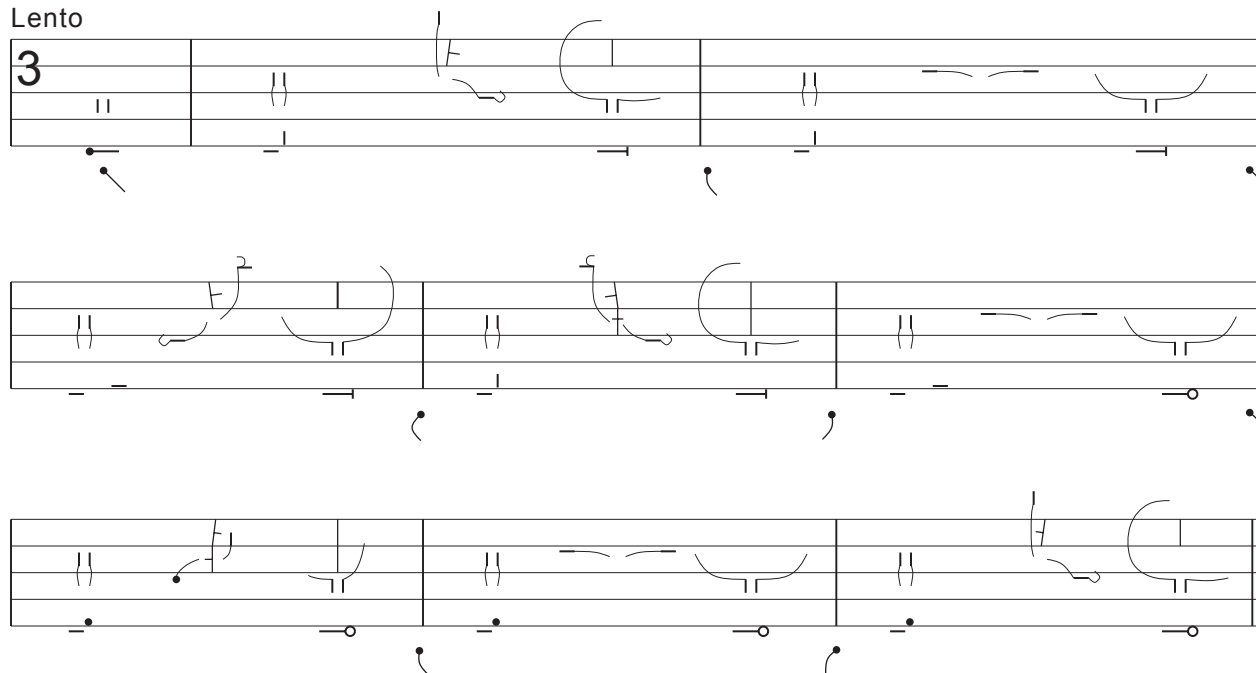
## Battement Tendu in 8 Directions of the Body, Italian (*Book 3 p. 24*): see next page

## Grand Battement (*Book 3 p. 25*)

Andante

# Battement Tendu in 8 Directions of the Body, Italian (*Book 3* p. 24)

Lento



# **Adage** (*Book 3* p. 26)

Here are two alternate ways to notate this sequence. In the empty staves below copy either version.

Largo

4

Largo

4

OPTIONAL: Rewrite either version of the Adage on the other side, on a page of stave paper.



# **Pirouette en Dehors from 4<sup>th</sup> and 5<sup>th</sup>, English (*Book 3* p. 27)**

Andante

# **Tour en Dedans and en Dehors from 4<sup>th</sup>, Russian (*Book 3* p. 28)**

Andante

## CHAPTER 4: Benesh Basics 8

The sequences in this chapter are notated without, then with *repeat* signs unless otherwise stated. Remember to use a ruler to draw *repeat* signs and bar lines.

### Unmarked Repeats (*Book 3* pp. 34-35)

**Largo**

[illegible]

Andante

2

II

— • | — — — — ○ — • — ○ — — — —

## Unmarked Repeats continued (*Book 3 p. 35*)

Andante

2

En croix

This musical notation is for a 2-measure exercise in 2/4 time, marked Andante. The first measure contains a half note on the middle line (F4) with a fermata. The second measure contains a half note on the middle line (F4) with a fermata. The exercise is divided into four measures by vertical bar lines, with the first two measures containing the notation and the last two being empty for practice.

Four empty musical staves for practice, each consisting of five lines.

## Same Side Repeats (*Book 3 p. 36*)

Andante

2

This musical notation is for a 2-measure exercise in 2/4 time, marked Andante. The first measure contains a half note on the middle line (F4) with a fermata. The second measure contains a half note on the middle line (F4) with a fermata. The exercise is divided into four measures by vertical bar lines, with the first two measures containing the notation and the last two being empty for practice.

Four empty musical staves for practice, each consisting of five lines.

Andante

2

This musical notation is for a 2-measure exercise in 2/4 time, marked Andante. The first measure contains a half note on the middle line (F4) with a fermata. The second measure contains a half note on the middle line (F4) with a fermata. The exercise is divided into four measures by vertical bar lines, with the first two measures containing the notation and the last two being empty for practice.

Four empty musical staves for practice, each consisting of five lines.

## Other Side Repeats (*Book 3 p. 37*)

Andante

2				

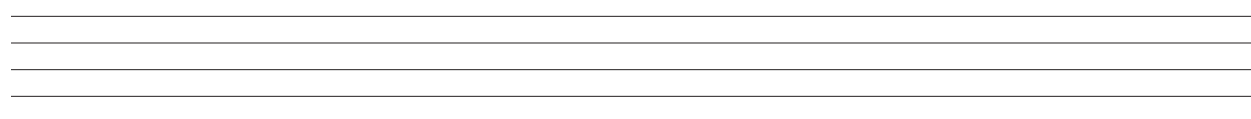
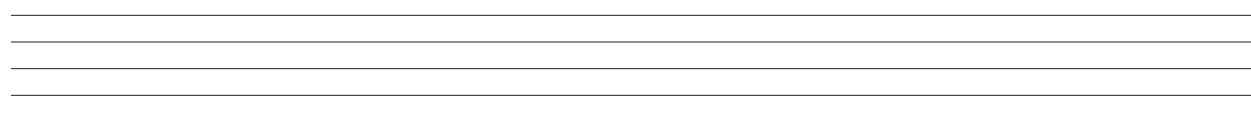
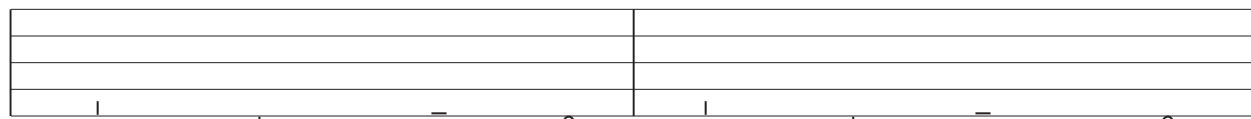
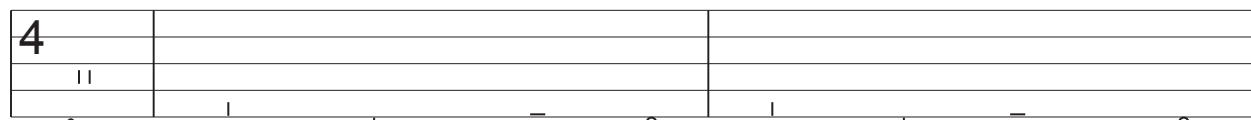



Andante

2					3 Bars

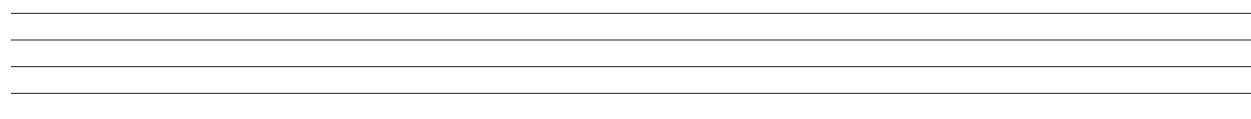
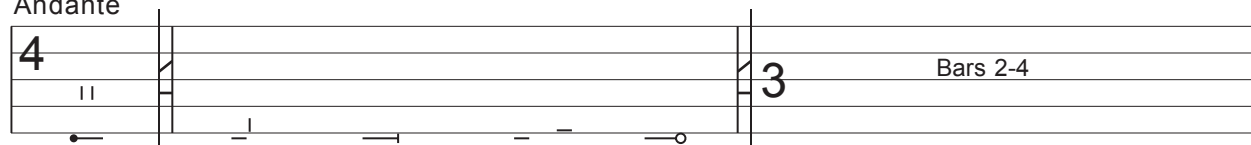

## Alternating Sides Repeats (*Book 3* p. 38)

Andante



Notice that the numeral showing the number of main beats per bar is written before the starting position in the top two spaces, but that the numeral showing the number of repetitions is written following the end *repeat* sign in the middle two spaces.

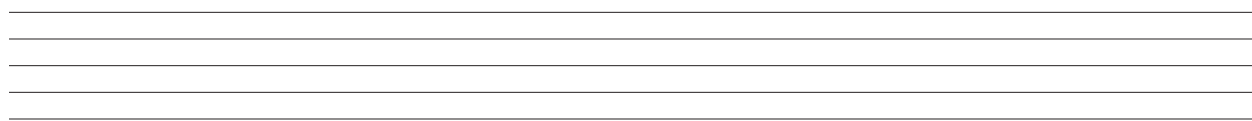
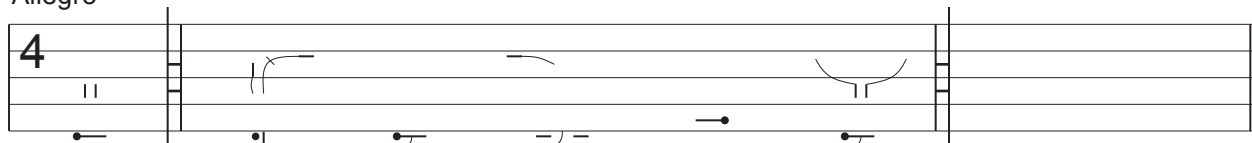
Andante



## Repeated Jump Sequences (*Book 3* p. 39): notated with *repeat* signs

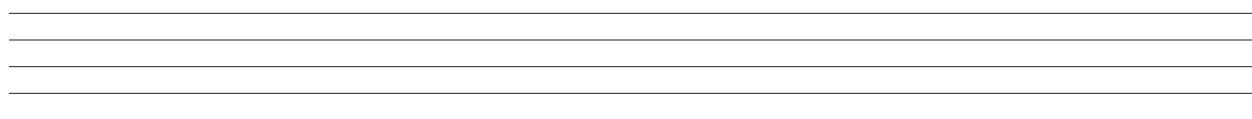
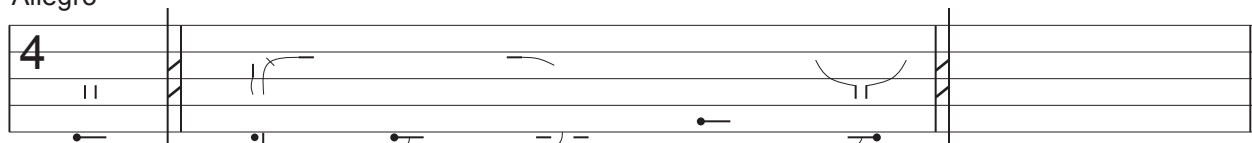
Copy the "same side" and "other side" examples in the empty staves below, then add *repeat* signs and relevant information to the bottom staff to show that the sequence is performed four times in all, **alternating** sides.

Allegro



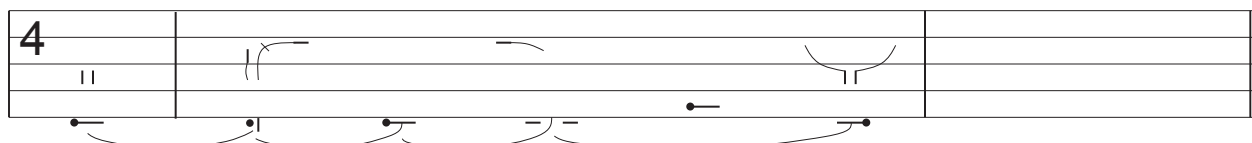
same side

Allegro



other side

Allegro



alternating sides

## Reverse Repeats (*Book 3 p. 40*)

Andante

2				




Andante

2					3 Bars


**FIN** (*Book 3* p. 41)

March

The image displays three systems of musical notation for a march. Each system consists of a five-line staff. The first system begins with a large number '4' on the first line, followed by a series of horizontal lines and a vertical bar line. The second system continues the notation with various symbols, including a vertical line with a dot above it, a curved line, and a vertical line with a dot below it. The third system concludes the notation with a double bar line. The notation includes various symbols such as vertical lines, dots, and curved lines, which are typical of Benesh notation for dance.

The image shows three sets of empty five-line musical staves, intended for practice or additional notation. Each set consists of five horizontal lines.



**FIN** continued (*Book 3* p. 41)

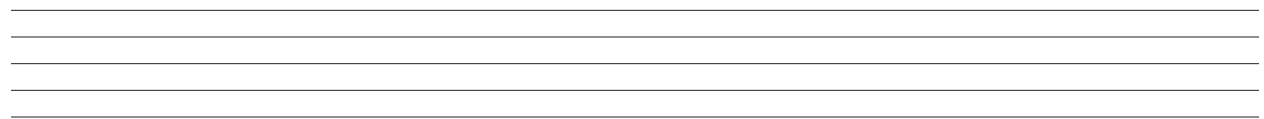
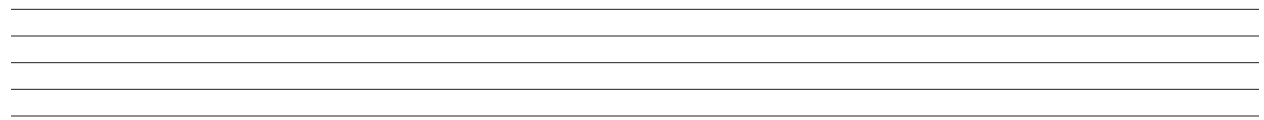
March

The image shows two staves of musical notation. The first staff, labeled 'March', begins with a large number '4' in the first measure, followed by a double bar line. The second staff, labeled 'FIN', contains several measures of notation including slurs, ties, and a double bar line. The text 'Bars 3-4' is written in the right margin of the second staff.

4

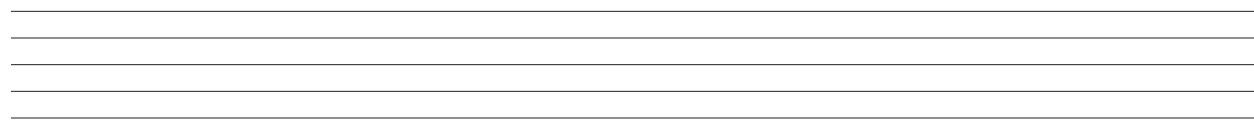
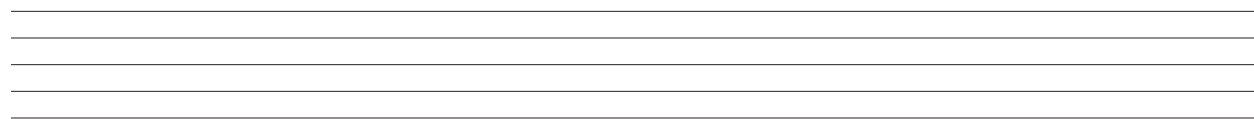
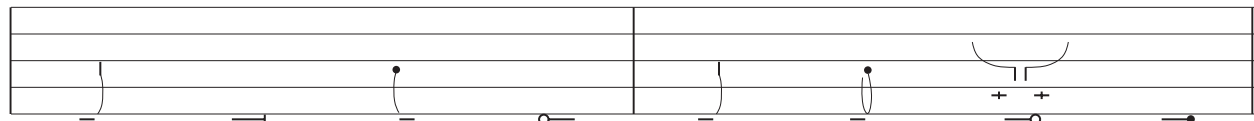
FIN

Bars 3-4



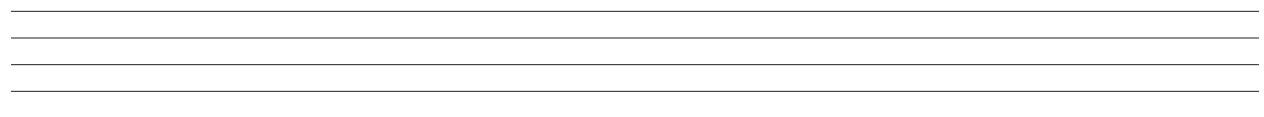
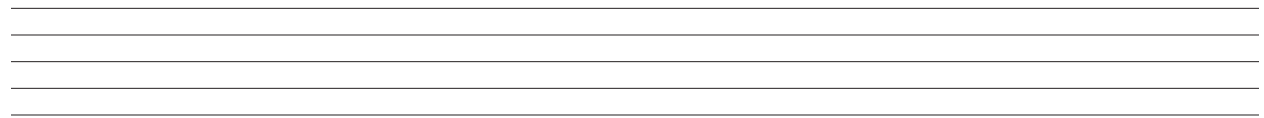
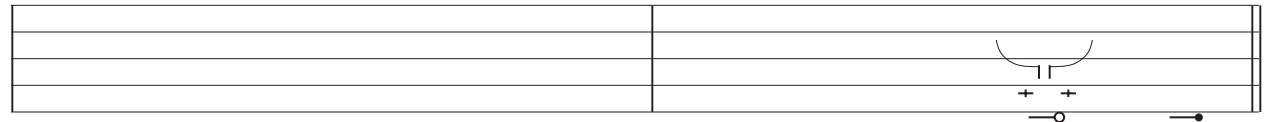
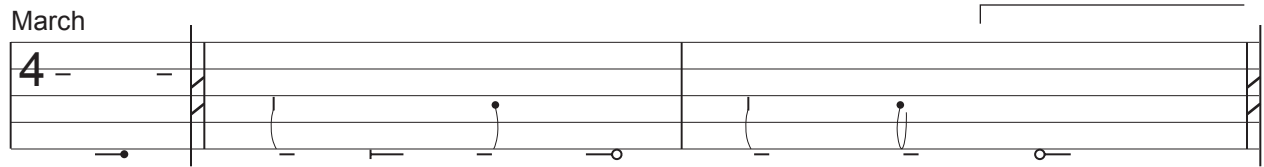
## Exclusion Brackets (*Book 3* p. 42)

March



**Exclusion Brackets** continued (*Book 3 p. 42*)

March



## Part-bar Repeats (*Book 3* p. 43)

The following sequence is notated in three ways: below in full, i.e., without *repeat* signs; on p. 33 with *repeat* signs; and on p. 34 with part-bar *repeat* signs. When copying the fully notated sequence below, you may choose to leave out the sub-beats in Bars 1, 2, and 3.

They were used in this example in *Book 3* to illustrate the redundancy avoidance principle.

Andante

The first system shows a 2-measure rest on the first staff, followed by a sequence of notes and rests across two staves. The notation includes a 2-measure rest, a half note, a quarter note, and a quarter rest.

The second system shows a sequence of notes and rests across two staves. The notation includes a half note, a quarter note, a quarter rest, and a half note.

The third system shows a sequence of notes and rests across two staves. The notation includes a half note, a quarter note, and a quarter rest.

Empty musical staff for practice.

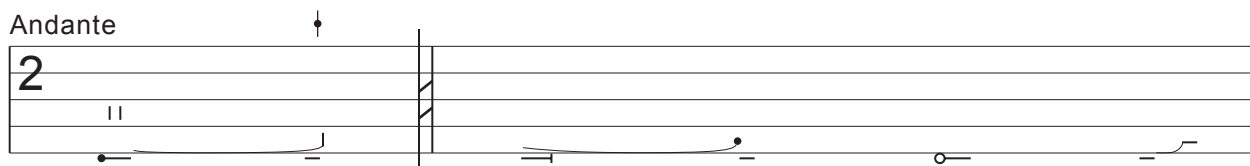
Empty musical staff for practice.

Empty musical staff for practice.

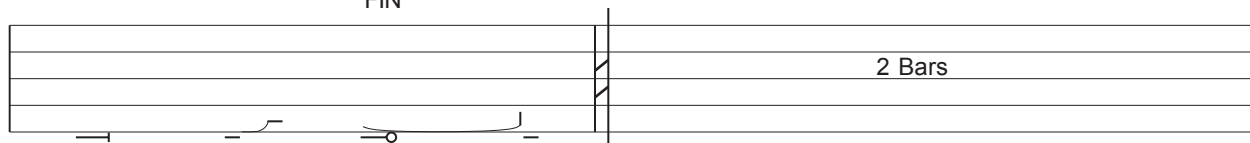
**Part-bar Repeats** continued (*Book 3* p. 43): notated with *repeat* signs and FIN

Andante

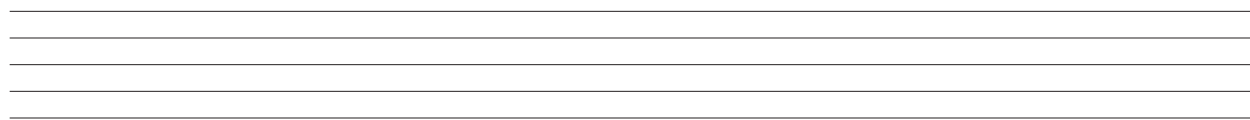
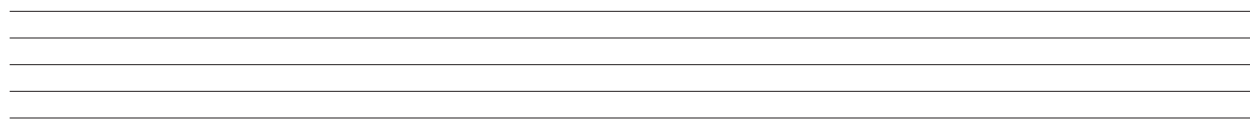
2



FIN



2 Bars



**Part-bar Repeats** continued (*Book 3* p. 43): notated with part-bar *repeat* signs

Andante

The image displays a musical score for a piece titled 'Andante'. It consists of two systems of staves. The first system has a large '2' in the top left corner, indicating a second ending or a specific measure. The notation includes various note values, rests, and bar lines. The second system also features a '2 Bars' label, indicating a two-measure rest or a specific section. The score is written in a clean, minimalist style with black lines on a white background.

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## **CHAPTER 5:** **Centre Work With Repeats**

**Plié** (*Book 3* p. 45): see next page

### Battement en Croix (*Book 3* p. 46)

Handwriting practice sheet for the word "en croix". The sheet is divided into two main sections, each with a set of three horizontal lines for writing.

**Section 1: Intro**

- Andante**: The tempo is marked as "Andante".
- 1-4**: A box containing the numbers "1-4" indicates the first four bars.
- 2**: A large number "2" is written in the first bar, indicating the starting point for the first stroke.
- 1-8**: A box containing the numbers "1-8" indicates the first eight bars.
- en croix**: The word "en croix" is written in the first bar of the second section.
- 12 Bars**: The text "12 Bars" is written in the second bar of the second section.

The handwriting practice includes various strokes and symbols, such as a large "2", a "11", a "1-4", a "1-8", and a "12 Bars". It also features a "1-4" box and a "1-8" box. The word "en croix" is written in the first bar of the second section, and "12 Bars" is written in the second bar of the second section.

Copy the Plié sequence onto a page of stave paper. *Dancers' counts* may be placed either above the *legato* line (as shown in *Book 3* p. 45) or under the *legato* line (as shown below).

### Plié (*Book 3* p. 45)

Waltz

1-8

2

3

1-8

φ

φ

1-8

In 2nd Bars 9-15

φ

1-8

φ

1-8

In 5th Bars 17-23

In 4th Bars 25-31



**Battement Glissé/Dégagé** (*Book 3 p. 47*): notated with part-bar *repeat* signs

Andante

2

Bars 5-8

**Battement Glissé/Dégagé** (*Book 3* p. 48): notated with *repeat* signs and FIN

Andante

2

FIN

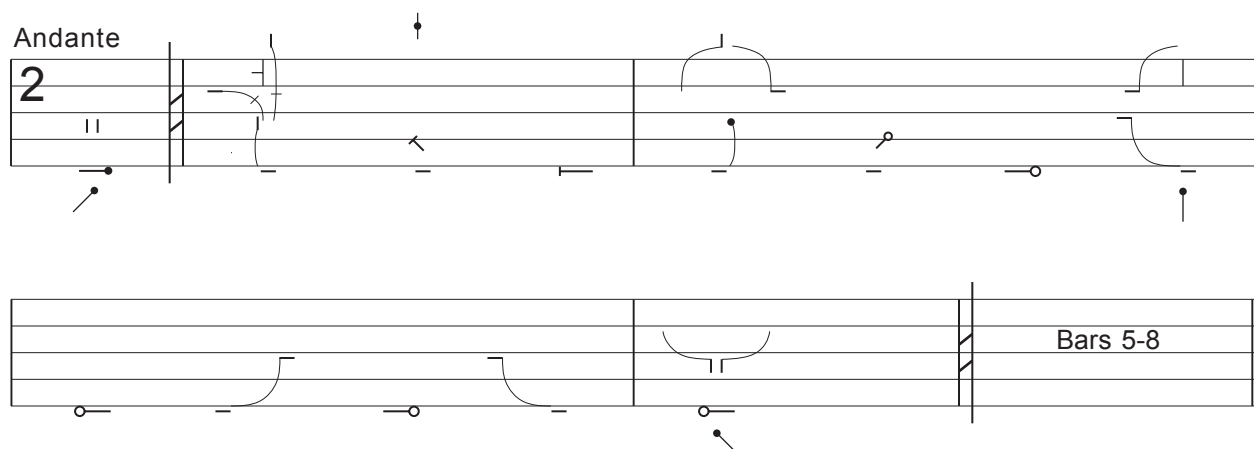
Bars 5-8

## Grand Battement, English (*Book 3 p. 49*)

Here are two alternate ways to notate this sequence. In the empty staves below copy either version.

Andante

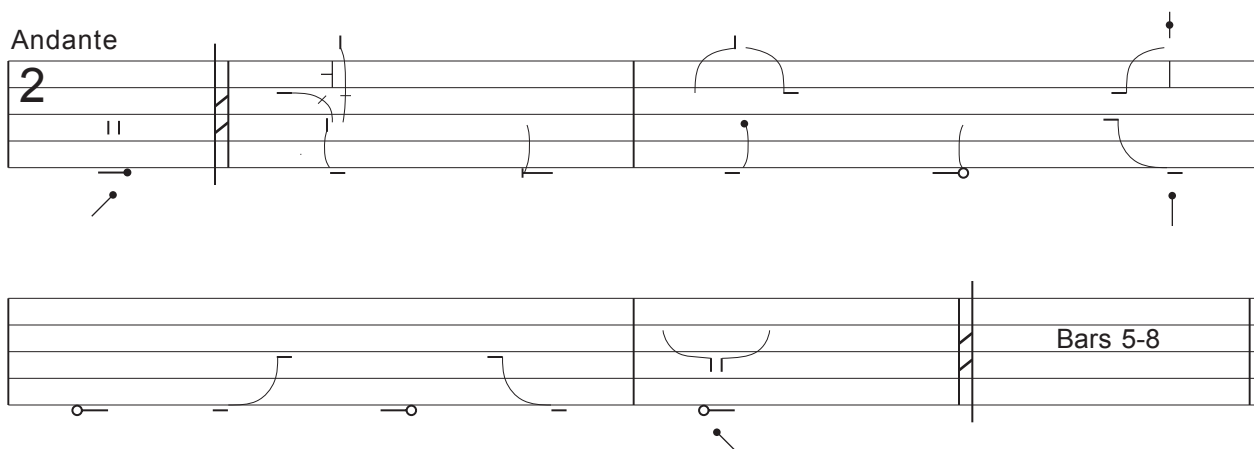
2



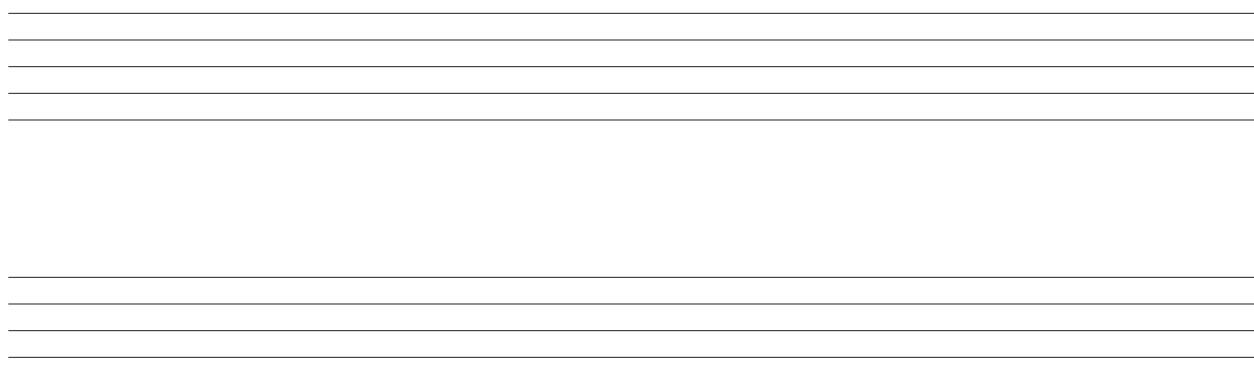
Bars 5-8

Andante

2



Bars 5-8



**Adage, Italian** (*Book 3* p. 50)

Here are two alternate ways to notate this sequence. In the empty staves below copy either version. Note that the *movement* line inadvertently omitted in *Book 3* on the *behind* sign for the right hand in Bar 1 count 4 has been included below.

Largo

Bars 3-8
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Largo

Bars 3-8
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# **Relevé and Détourné** (*Book 3 p. 51*)

Allegro      Intro

The musical notation consists of four systems, each with a five-line staff. The first system is labeled 'Allegro' and the second 'Intro'. The first system shows a 4-measure phrase with a fermata over the first measure and a repeat sign. The second system shows a 4-measure phrase with a fermata over the first measure and a repeat sign. The third system shows a 4-measure phrase with a fermata over the first measure and a repeat sign. The fourth system shows a 4-measure phrase with a fermata over the first measure and a repeat sign.

An empty five-line musical staff for practice.

An empty five-line musical staff for practice.

An empty five-line musical staff for practice.

**Sissonne Simple, Russian** (*Book 3* p. 52): notated with part-bar *repeat* signs

Andante

Intro  $\phi$

4

Bars 5-8

**Sissonne Simple, Russian** continued (*Book 3* p. 53): notated with *repeat* signs and FIN

Andante

Intro

4

FIN

Bars 5-8

# **Pirouette en Dedans with Fouetté, English** (*Book 3 p. 54*)

Andante

4

3

Spot ↑

2

2

2

In silence



## CHAPTER 6: Benesh Basics 9

### Nested Repeats/Repeats Within Repeats (*Book 3* pp. 62-63)

Andante

Intro 1-4

1-8

2

Bars 9-16

Add the correct markings to the empty *repeat* signs below to show that Bars 1-2 repeat on the other side, then Bars 1-8 repeat on the other side. Note that in this example the two repeats of the same type begin at the same point so they share the same *start of repeat* sign.

Andante      Intro 1-4

2

1-8

Bars 9-16

Add the correct markings to the empty *repeat* signs below to show the same sequence, this time using identifying dots to indicate the outer set of *repeat* signs. Note that in this example each set of *repeat* signs has its own *start of repeat* sign.

Andante      Intro 1-4

2

1-8

Bars 9-16

Add the correct markings to the empty *repeat* signs in staves 1-3 to show that Bars 1-2 repeat on the other side, Bars 5-6 repeat on the other side, then Bars 1-8 repeat on the same side. In the three empty staves below, fully notate the sequence for Bar 1-8 and use only one set of *repeat* signs to show that Bars 1-8 repeat on the same side.

Andante

Intro

1-4

1-8

2

II

Bars 9-16

Three empty staves for notation.

### More on Reverse Repeats (*Book 3* p. 64)

On stave paper, fully notate the sequence for Bars 9-16, which is Bars 1-8 in reverse on the other side. The starting position will be 5th right foot front facing downstage left. Incorporate the arm and head positions and *direction* signs provided in the “empty” staves after the final *repeat* sign (see staves 3 and 4).

Andante

2

Bars 5-8

## Other Repeats (*Book 3 p. 65*)

In stave 1, add *repeat* sign markings to show that the arms repeat on the other side and the legs repeat in reverse. In stave 3, add *repeat* sign markings to show that Bars 1-2 repeat in reverse, and add the appropriate notation in the first "empty" bar to clarify that the arm and head movements repeat on the other side. In the empty staves 5-6, fully notate the sequence without using *repeat* signs.

Waltz

Waltz

## CHAPTER 7: Allegro Enchaînements

Copy each enchaînement from *Book 3* pp. 67-81 onto stave paper. The landscape format versions presented in *Book 3* are shown below in portrait format as a guide to suggested spacing and layout. In several of these enchaînements, alternate versions are presented in *Book 3*. Only one version is provided in these worksheets. You may choose to copy one or both versions as needed to gain practice.

Note: The placement of the INTRO end bracket is explained in the left pop-up in *Book 3* p. 67. *Book 3* and the corresponding worksheets follow the current practice while *Book 2* and the corresponding worksheets follow the historical practice. Both usages are acceptable.

### Grand Changement and Échappé Battu (*Book 3* p. 67)

Waltz      Intro      1-2      2      1-4

The notation is presented in two systems. The first system shows measures 1-4 with a '3' in a box at the start, a '1-2' box, a '2' box, and a '1-4' box. It includes a vertical dashed line between measures 2 and 3. The second system shows measures 5-8, with a 'Bars 5-8' label at the end. Both systems include musical notes, rests, and various bracketing and phrasing symbols.

## Temps Levé and Petit Échappé (Book 3 p. 68)

Allegro

Intro 1-4 2

2

1-8

Bars 9-16

## Sissonne Ordinaire and Échappé Sauté (Book 3 p. 70)

Vivace

Intro 1-4 2

2

1-8

FIN

8 Bars

## Entrechat Quatre and Entrechat Royal (Book 3 p. 72)

Allegro

Intro

1-4

2

2

1-8

1-8

7

Bars 9-14



# **Jeté and Rond de Jambe Sauté** (*Book 3 p. 74*)

Vivace      Intro      1-4      2

1-8

Bars 9-15

# **Fouetté Sauté and Ballotté Sauté (*Book 3 p. 75*)**

Waltz

Intro

1-4

2

3

4

1-4

3

Bars 5-16

# **Assemblé Soutenu and de Suite: dessus** (*Book 3 p. 76*)

Waltz      Intro      1-4      2

3

1-8      2      3

4      5      2

6      7      8

# Assemblé Soutenu and de Suite: dessous (Book 3 p. 77)

Waltz Intro

1-4 2

3

1-8 2 3

4 5 2

6 7 8

The image shows a series of musical notation staves for a waltz. The notation includes various symbols such as '3', '1-8', '2', '3', '4', '5', '2', '6', '7', '8', and a 'Waltz' label. It also features a 'Waltz' label, a '3' time signature, and a 'Waltz' label. The notation is arranged in four rows of staves, with various musical symbols and numbers indicating specific measures and beats.

Waltz

Intro

1-4

2

1-8

2

3

4

5

6

7

8

The image shows a musical score for a waltz, consisting of eight measures. The first measure is an introduction. Measures 1-4 are marked with a box '1-4'. Measures 5-8 are marked with a box '5'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

# Échappé Battu and Tour en l'Air to Lunge (Book 3 p. 79)

Ragtime Intro

1-4 2

2

1-8

7

Bars 9-14

2

# **Jeté Battu and Fouetté Battu** (*Book 3 p. 81*)

Vivace      Intro

1-4      2

2

1-4      2      3

4

3

Bars 5-16

## CHAPTER 8: Next Steps

**Excerpt of Bluebird Variation** (*Book 3* p. 93. For an explanation of new signs, see p. 91.)

Introducing *location* and *travel* signs which will be explained in *Book 4*. Copy onto stave paper.

Allegro (Tempo di valse)

The image shows three staves of musical notation for the Bluebird Variation excerpt. The notation includes various signs such as 'P' with a wavy line, circled numbers 2 and 3, a box containing '1-8', a box containing '2', a box containing '3', and a box containing '5 Bars'. The notation is written on three staves, with the first staff starting with a '3' and the third staff starting with a '2' and a '3'.



## ***Benesh for Ballet*** **eBook Series**

For all four ebooks in this series use the following links:

*Benesh for Ballet: Book 1 - Basic Ballet Positions*

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

*Benesh for Ballet: Book 2 - Jumps Without Travel*

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

*Benesh for Ballet: Book 3 - Centre Work and Repeated Sequences*

<https://itunes.apple.com/book/id1192384662>

*Benesh for Ballet: Book 4 - Stage Plans, Locations, and Travelled Sequences*

<https://itunes.apple.com/book/id1342802435>

*Book 1* introduces the fundamental concepts of Benesh Movement Notation (BMN). You'll learn to read basic ballet positions of the feet, arms, and body, as performed in the three "schools."

*Book 2* presents the five basic categories of jumps so you can explore allegro steps and sequences without travel, timed to music.

*Book 3* prepares you to read notated examples of centre work and repeated sequences. By reading phrases repeated with slight differences, you'll learn to recognize the structure of a basic phrase and understand how it can be varied.

*Book 4* caps the series by presenting challenging sequences that traverse the performing area. No previous knowledge of BMN is needed to read the first three chapters that introduce stage plans and also location and travel signs. These chapters are directed to dancers, choreographers, actors, stage managers, and theatrical staggers, as well as ballet students and teachers. The final two chapters build on theory covered in *Books 1-3* by presenting sequences with jumps, steps, and slides that travel around the performing area, geared to ballet students and teachers. *Book 4* features the addition of interactive puzzles.

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