

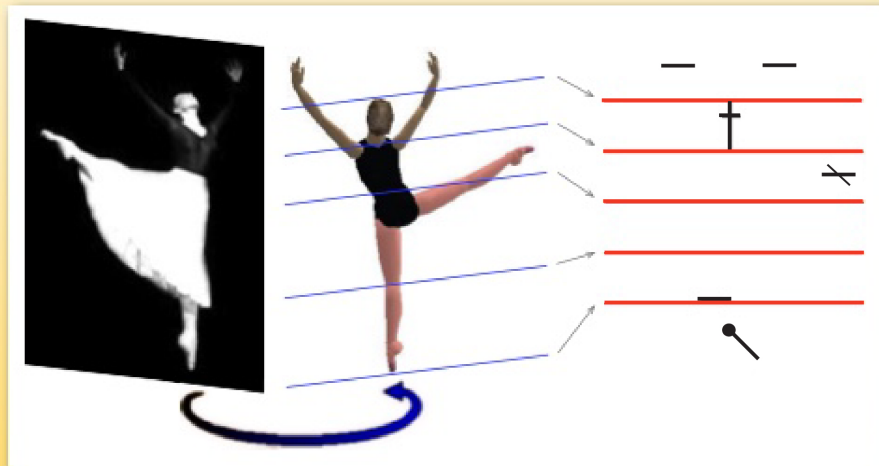
# WRITING BENESH MOVEMENT NOTATION

Worksheets Based on

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

**RYMANS'**

## Benesh for Ballet Book 4



Stage Plans, Locations, and Travelled 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

## **Stage Plans, Locations, and Travelled Sequences**

These worksheets are intended to give you practice writing  
Benesh Movement Notation (BMN).

This will help you master BMN principles for staging information.

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.

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

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

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.

ALERT: To print these worksheets without shrinkage on US letter or  
A4 paper, be sure that you select "No Scaling" or "100%."

Note that the exact wording in your printer dialogue box will depend on  
your application and operating system.

## CHAPTER 2: Benesh Basics 10

In this lesson, we focus on drawing *stage plans* and *location* signs. Later, we learn how to correlate *location* signs with in-stave notation and place them below the stave.

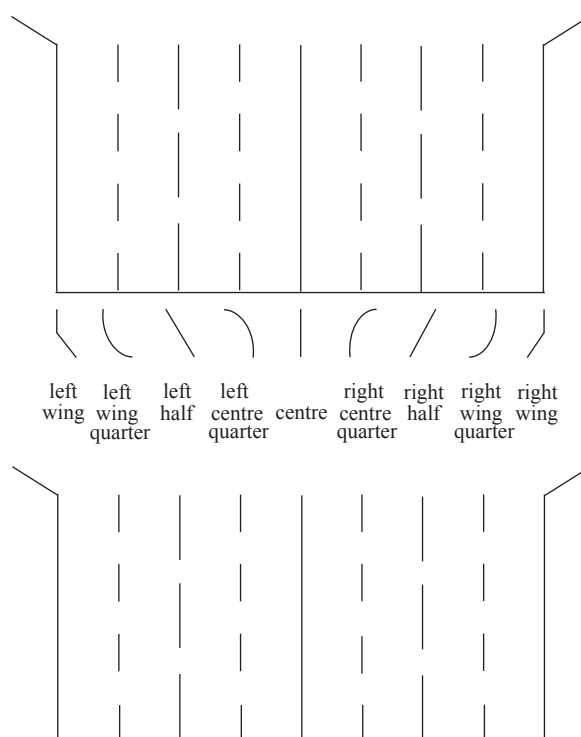
Use a soft, sharp lead pencil (preferably a mechanical pencil with 5 mm HB lead).

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.

Remember to use a ruler to draw straight lines for relevant *location* signs.

**Basic Stage Plan** (*Book 4* p. 7)

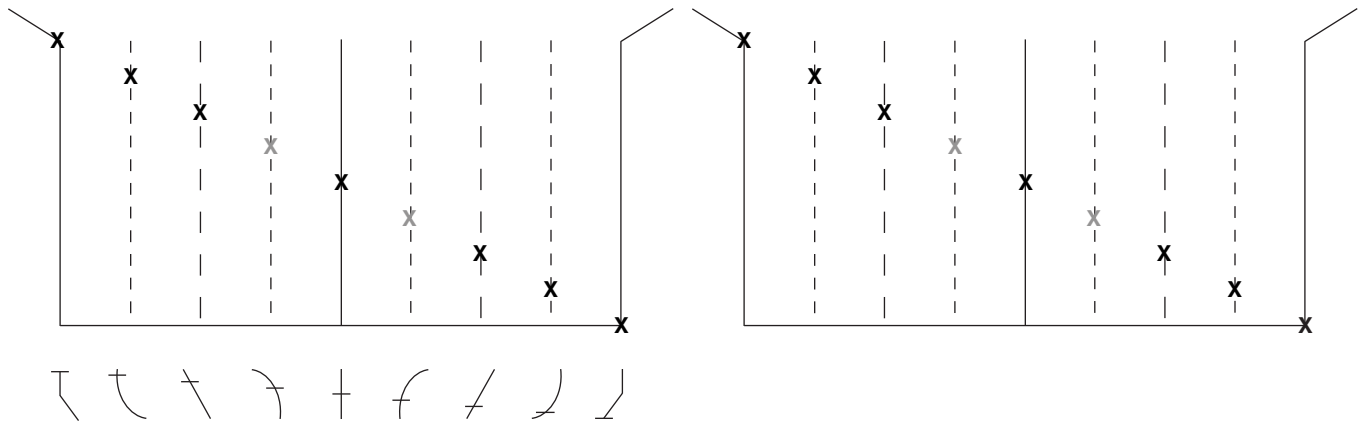
Copy each of the nine basic *location* signs in the space below the bottom *stage plan* under the appropriate vertical line.





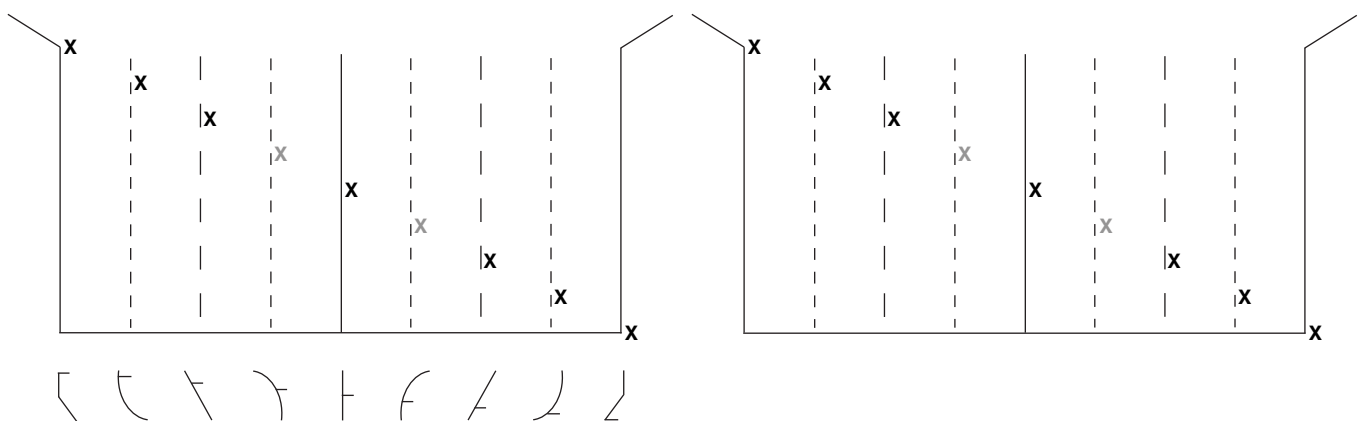
## On the Locations (Book 4 p. 8)

Copy each “on the location” sign in the space below the relevant vertical line in the *stage plan* on the right. Take note that the short line (tick) is **centred** along the *location* sign to indicate the person’s placement upstage/downstage, and that the tick is always drawn horizontal and not at a right angle to the *location* sign.



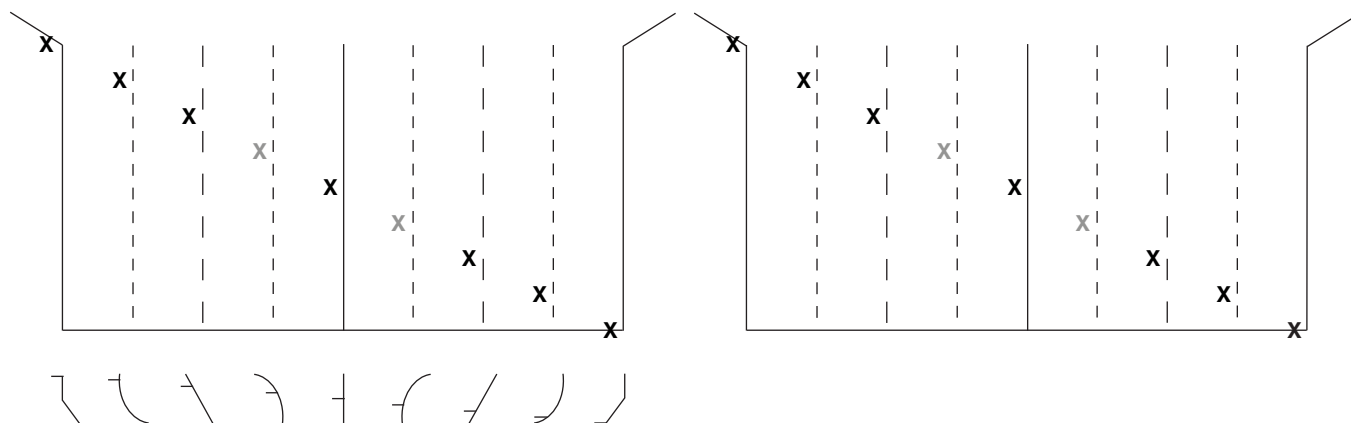
## Right of the Location (Book 4 p. 9)

Copy each “right of location” sign in the space below the relevant vertical line in the *stage plan* on the right. Note that the tick is drawn horizontal and placed at the **right** of the *location* sign.



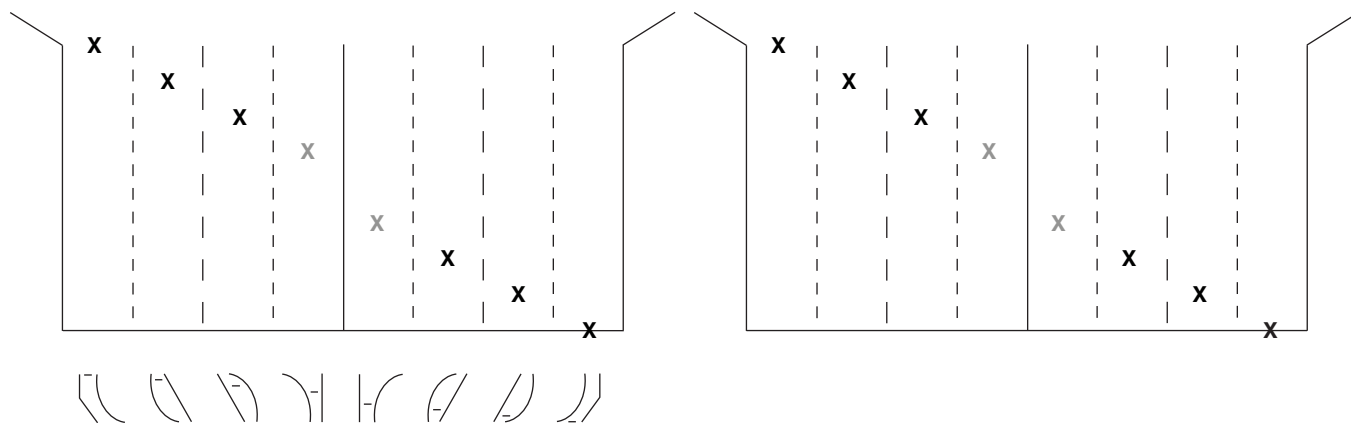
### Left of the Location (*Book 4 p. 10*)

Copy each “left of location” sign in the space below the relevant vertical line in the *stage plan* on the right. Note that the tick is drawn horizontal and placed at the **left** of the *location* sign.



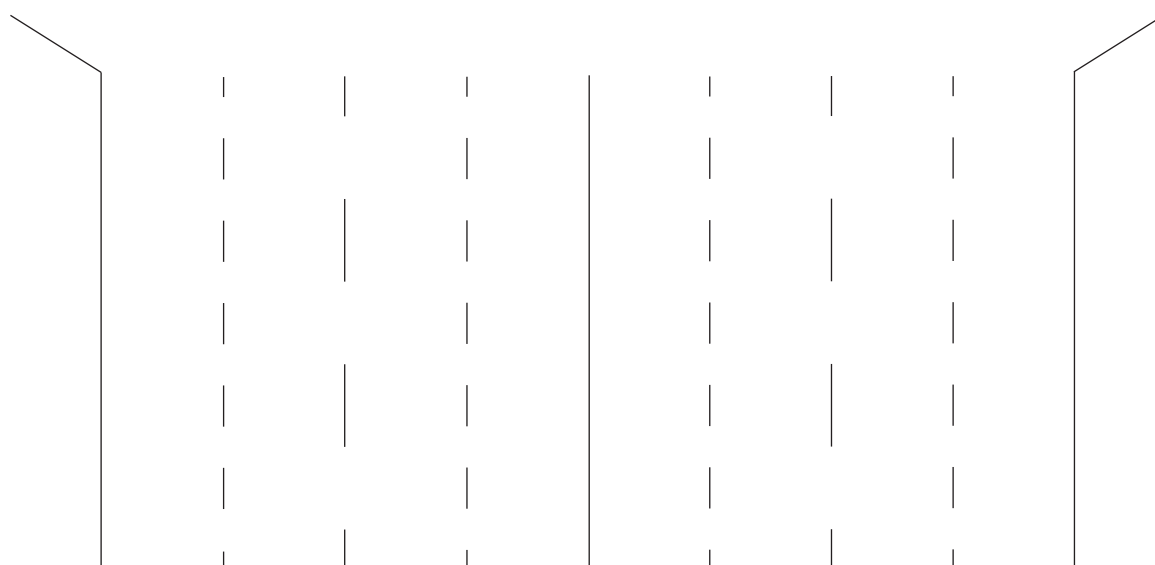
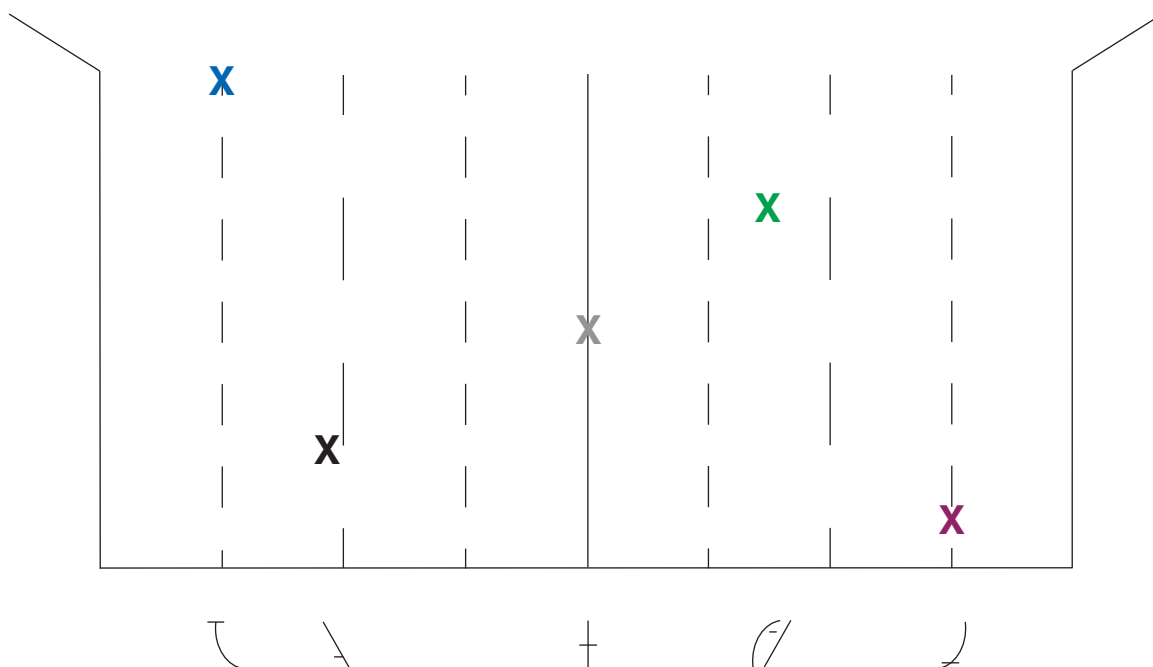
### Between Locations (*Book 4 p. 11*)

Copy each “between locations” composite sign below the relevant vertical line in the *stage plan* on the right. Note that adjacent *location* signs are drawn as close together as possible, maintaining the clarity of the tick which is drawn horizontal and placed **between** them.



## Basic Stage Plans and Location Signs (*Book 4* p. 12)

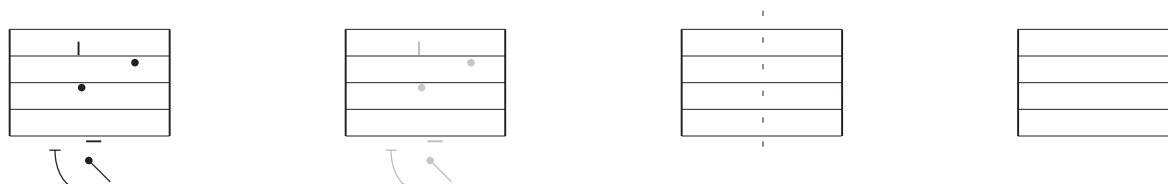
Copy each “x” at the correct placement in the empty *stage plan* below, then copy the corresponding *location* sign directly below the *stage plan*. Pay special attention to the horizontal drawing of the tick; to its placement along the sign (indicating how far upstage or downstage the dancer is); and to its positioning centred on, at one side of, or between the sign/signs (indicating “on the location,” “right of location,” “left of location,” or “between locations”).



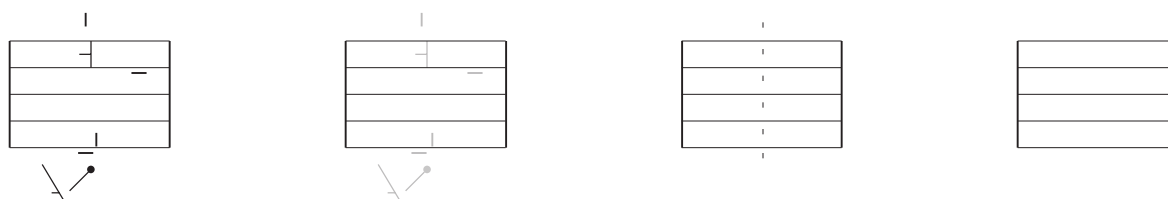
## Location and In-Stave Information (*Book 4* p. 13)

The location sign is placed below corresponding in-stave notation, just left of the *direction* sign if it is included, or centred below the frame if it is not. Remember that the head of the *direction* sign is centred below the frame.

Copy each example in the space provided to its right, paying careful attention to the placement of the *direction* and *location* signs in relation to the dotted centre line. Start by tracing the grey notation (the Benesh signs only, not the stave lines or bar lines), then copy each position into the frames with and without a dotted centre line.



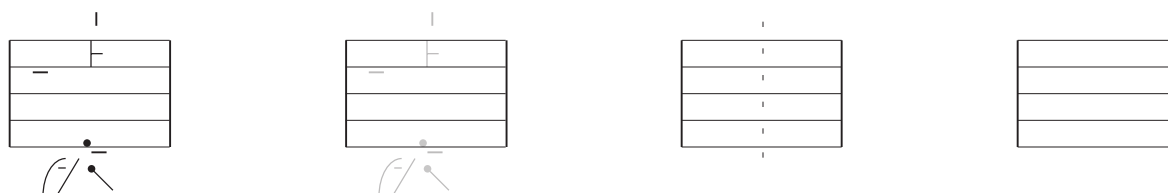
Facing downstage left on frontmost edge, left wing quarter



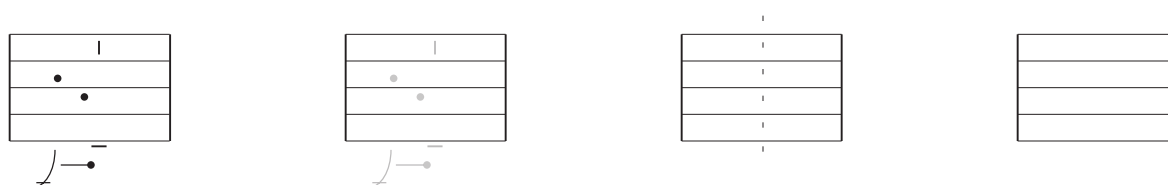
Facing downstage right, midway between middle and back, left of left half



Facing downstage, on middle, centre



Facing downstage left, midway between middle and front, between right centre quarter and right half



Facing stage right, near the back, right wing quarter

## Identification Signs (Book 4 p. 14)

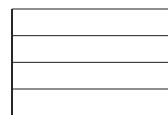
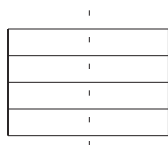
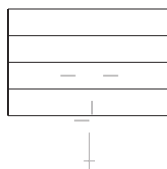
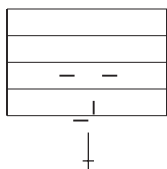
Add the appropriate *location* and identifying *direction* sign below each notation frame to match the five identification signs, from left to right, on the *stage plan*. Note the unique shape of each identification head on *direction* signs used to show more than one dancer on a *stage plan*.

## Other Descriptions for Location Signs (Book 4 p. 16)

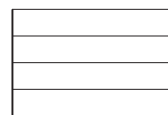
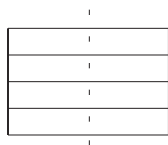
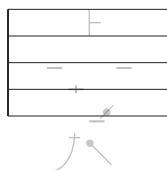
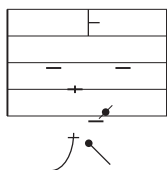
Copy the poses and locations from the *RAD Set Exercises and Variations* notated below. Note that these descriptions use RAD terminology.

Corner 5, en face

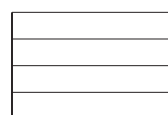
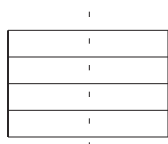
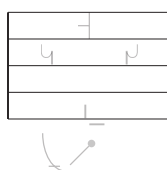
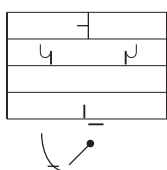
Downstage centre, en face



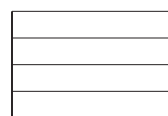
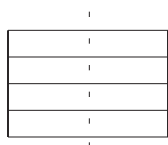
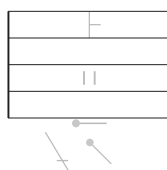
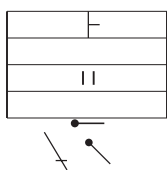
Upstage centre, en face



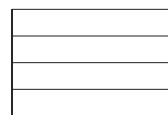
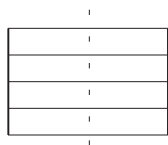
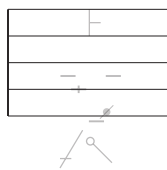
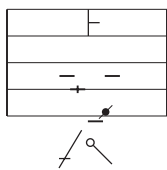
Corner 6, facing 5



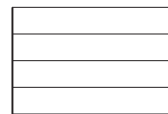
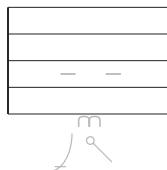
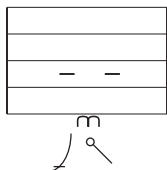
Corner 8, facing 6



Upstage left quarter, en croisé



Upstage right quarter, en croisé



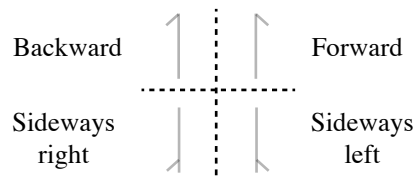
Corner 7, facing 5

## CHAPTER 3: Benesh Basics 11

In this lesson, we focus on drawing the eight basic *travel* signs, along eight basic **paths of travel**.

### Introduction to Travel (*Book 4* p. 22)

On the left is the *general travel* sign. On the right is the *general travel* sign broken into four basic *travel* signs: forward, backward, sideways right, and sideways left. To practice drawing *travel* signs, trace the grey notation of the four basic *travel* signs in the chart on the right.



### Travel from Upstage Toward Downstage (*Book 4* p. 23)

Copy the *direction* and *travel* signs to the right of each pair. Pay special attention to the placement of the tick indicating the right shoulder (drawn at the **head** of the shaft).

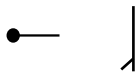


Travelling backward, facing upstage (back)

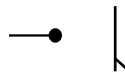


Travelling forward, facing downstage (front)

Pay special attention to the placement of the tick indicating the direction faced (drawn at the **tail** of the shaft).



Travelling sideways right, facing stage left



Travelling sideways left, facing stage right

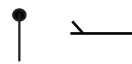
### Facing Front - Travel Forward, Backward, Right, and Left (*Book 4* p. 24)



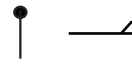
Forward



Backward



Sideways Right



Sideways Left

Notate the appropriate *travel* sign to the right of each *direction* sign.

### Facing the Four Walls - Travel Forward and Backward (*Book 4* p. 25)



Forward



Backward



Forward



Backward



Forward



Backward



Forward



Backward

### Facing the Four Corners - Travel Forward and Backward (*Book 4* p. 26)



Forward



Backward



Forward



Backward



Forward



Backward



Forward



Backward



### Facing the Four Walls - Travel Sideways (*Book 4* p. 27)



Left



Right



Left



Right



Left



Right



Left



Right

### Facing the Four Corners - Travel Sideways (*Book 4* p. 28)



Left



Right



Left



Right



Left



Right



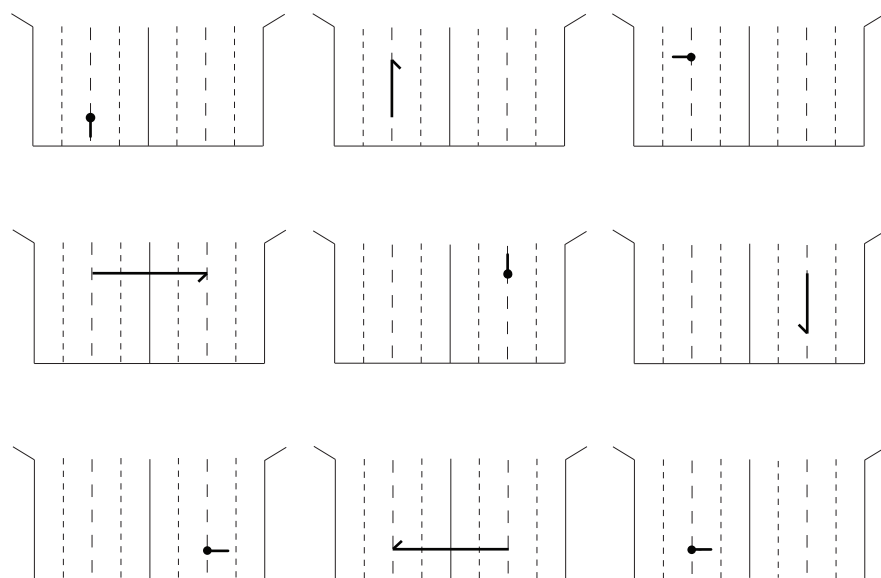
Left



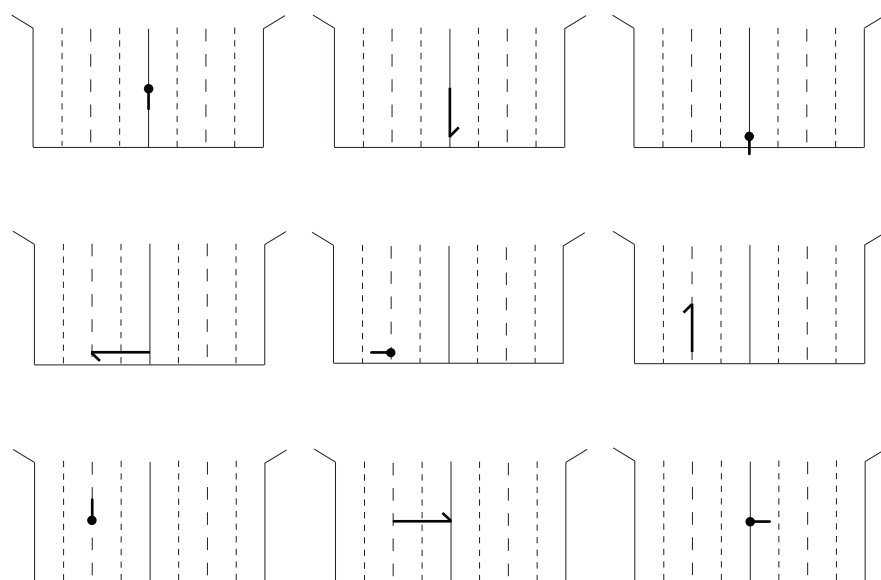
Right

Notate the appropriate *location*, *direction*, and *travel* signs below the series of *stage plans* (below left), then trace the grey *location* and *travel* signs summarizing the geometric travel pattern (below right).

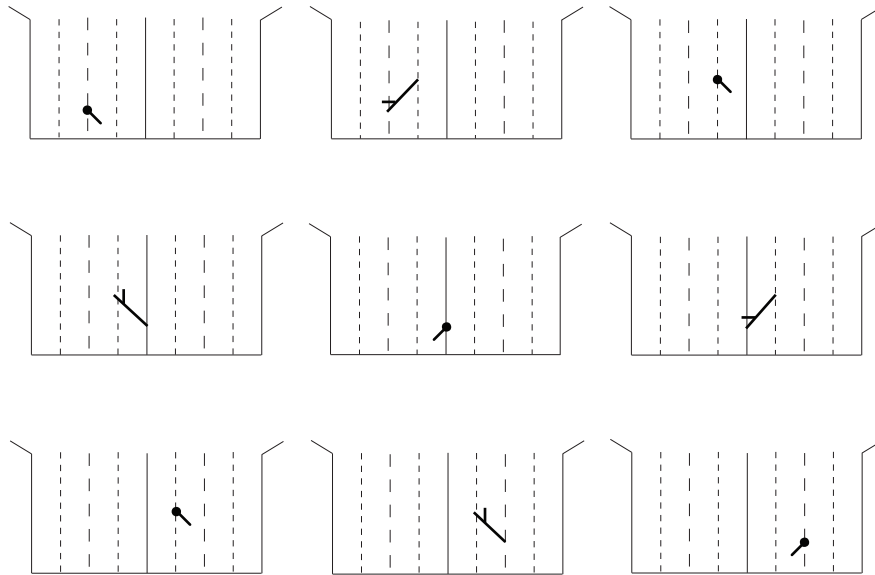
### Travel Forward (Book 4 p. 30)



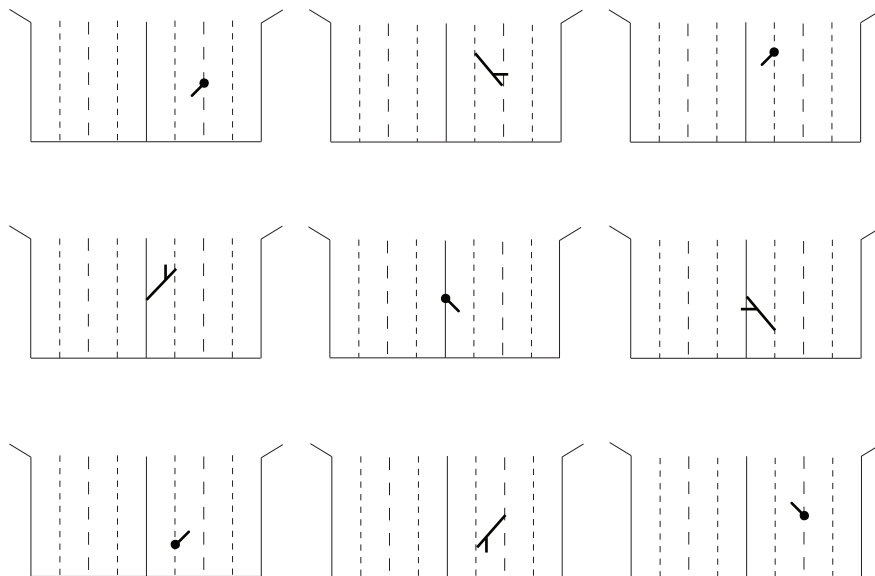
### Travel Backward (Book 4 p. 32)



### Travel Sideways Right (*Book 4* p. 34)

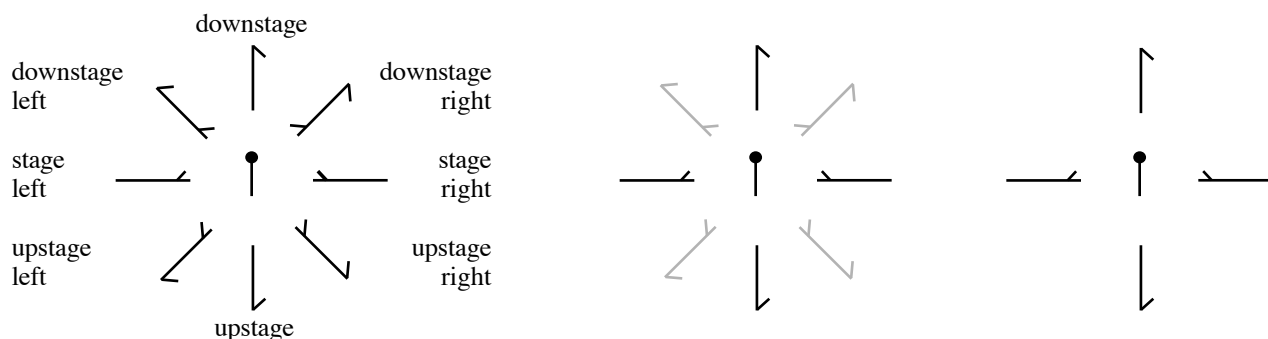


### Travel Sideways Left (*Book 4* p. 36)



## Travel Diagonally (Book 4 p. 38)

Below left is a diagram showing eight paths of travel, facing front while travelling. In the diagram below centre, trace the four grey *diagonal travel* signs between the four basic *travel* signs. In the diagram below right, draw the appropriate four *diagonal travel* signs. Note that each *diagonal travel* sign incorporates one tick at the **head** (forward or back) and one at the **tail** (left or right).



## Travel Diagonally Facing Front (Book 4 p. 40)

Notate the appropriate *diagonal travel* sign in the space above each instruction.

Forward-right

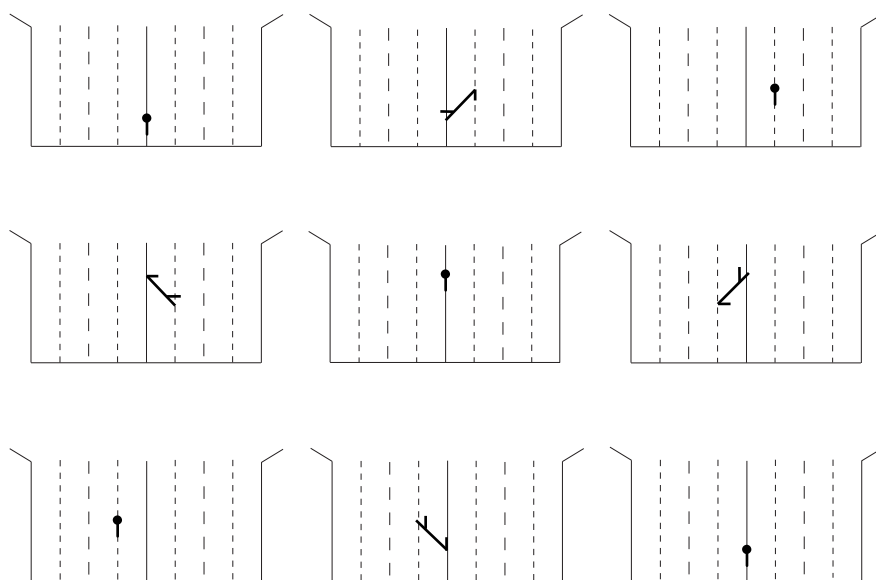
Forward-left

Backward-left

Backward-right

## Travel Diagonally Facing Front - Stage Plans (Book 4 p. 42)

Notate the appropriate *location*, *direction*, and *travel* signs below each *stage plan* (below left), then trace the grey composite signs summarizing the geometric pattern (below right).



## Travel Diagonally Facing Downstage Left (*Book 4 p. 43*)

Notate the appropriate *diagonal travel* sign above each instruction.

Forward-right

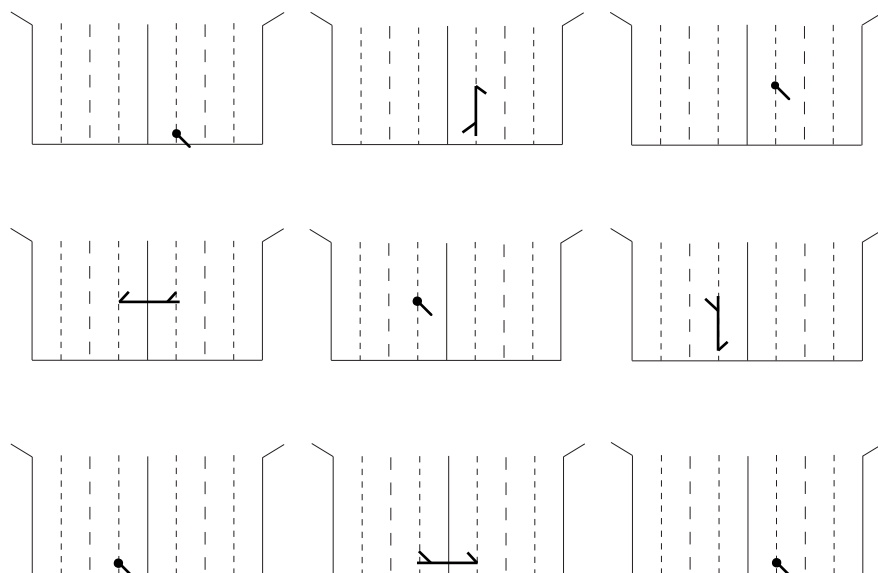
Forward-left

Backward-left

Backward-right

## Travel Diagonally Facing Downstage Left - Stage Plans (*Book 4 p. 45*)







Notate the appropriate *location*, *direction*, and *travel* signs below the series of *stage plans* (below left), then trace the grey composite *location* and *travel* signs summarizing the geometric pattern (below right).

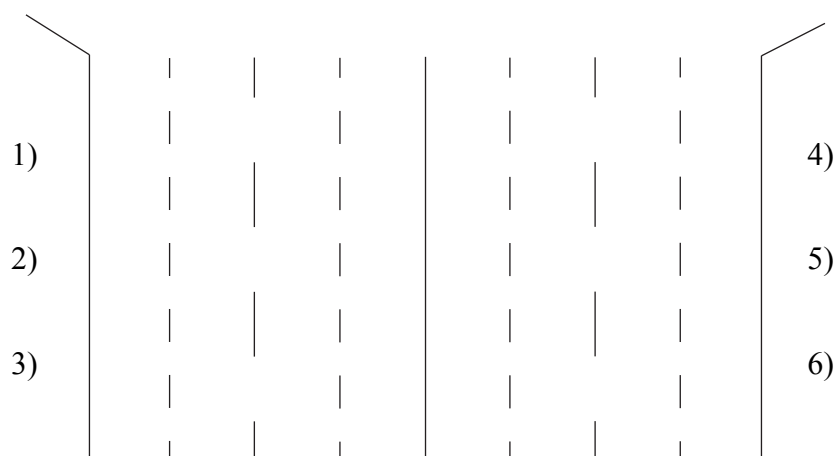


## CHAPTER 4: Benesh Basics 12

### Entrances and Exits (*Book 4 p. 52*)

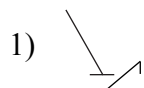
Note that *location* and *travel* signs are **combined** to show entrances and exits through the wings. Copy each composite sign in the space provided beside each *entrance* and *exit* sign, then draw the appropriate *travel* sign at the correct place on the *stage plan*.

- 1)  Enter downstage through the left wing, facing downstage and travelling sideways right.
- 2)  Enter through the middle of the left wing, facing stage right and travelling forward.
- 3)  Exit upstage through the left wing, facing stage right and travelling backward.
- 4)  Enter downstage through the right wing, facing downstage left and travelling sideways left.
- 5)  Enter through the middle of the right wing, facing stage right and travelling backward.
- 6)  Exit upstage through the right wing, facing stage right and travelling forward.

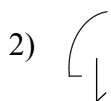


## Entrances and Exits (Book 4 p. 53)

Note that *location* and *travel* signs are drawn *separately* but as close together as possible, maintaining clarity, for entrances and exits at the back or front of the performing area. Copy each *location* and *travel* sign in the space provided, then draw the appropriate *travel* signs at the correct place on the *stage plan*.



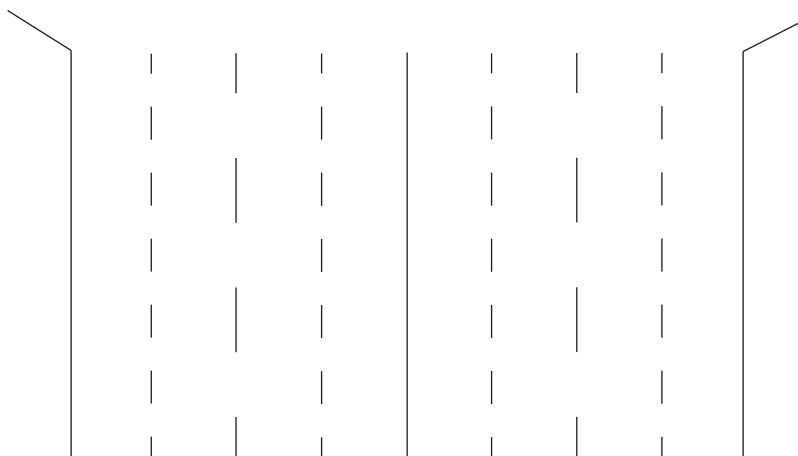
Enter upstage at the left half,  
facing downstage right and travelling forward.



Exit upstage just right of the right centre quarter,  
facing downstage and travelling backward.



Enter upstage between the right half and the right wing quarter,  
facing downstage right and travelling sideways left.











1)

2)

3)

## Curved Path of Travel (Forward and Backward) with Brackets (*Book 4* pp. 55-56)









Copy each sequence of *direction* and *travel* signs with the *double brackets* in the space provided below each. Note that the shaft of the arrow is modified to indicate the path of travel (curved, circular, etc.). Pay special attention to the placement of the tick at the **head** of the arrow, indicating travel forward and backward as in straight travel. Remember that *double brackets* are needed to indicate the duration of curved travel (but not straight travel since the path of travel is constant).

 <p>Travel <b>forward</b>, clockwise, 1/2 circle, start facing en face, end facing upstage</p>	 <p>Travel <b>forward</b>, counterclockwise, 1/2 circle, start facing en face, end facing upstage</p>
 <p>Travel <b>backward</b>, clockwise, 1/2 circle, start facing en face, end facing upstage</p>	 <p>Travel <b>backward</b>, counterclockwise, 1/2 circle, start facing en face, end facing upstage</p>
 <p>Travel <b>forward</b>, clockwise, 1 full circle, start and end facing en face</p>	 <p>Travel <b>forward</b>, counterclockwise, 1 full circle, start and end facing en face</p>
 <p>Travel <b>backward</b>, clockwise, 1 full circle, start and end facing upstage</p>	 <p>Travel <b>backward</b>, counterclockwise, 1 full circle, start and end facing upstage</p>





## Curved Path of Travel (Sideways Right and Left) with Brackets (*Book 4* pp. 57-58)

Pay special attention to the placement of the tick at the **tail** of the arrow, indicating travel sideways left and right as in straight travel.

 <p>Travel <b>sideways left</b>, clockwise, 1/2 circle, start facing stage right, end facing stage left</p>	 <p>Travel <b>sideways left</b>, counterclockwise, 1/2 circle, start facing stage right, end facing stage left</p>
 <p>Travel <b>sideways right</b>, clockwise, 1/2 circle, start facing stage right, end facing stage left</p>	 <p>Travel <b>sideways right</b>, counterclockwise, 1/2 circle, start facing stage right, end facing stage left</p>
 <p>Travel <b>sideways left</b>, clockwise, 1 full circle, start and end facing stage right</p>	 <p>Travel <b>sideways left</b>, counterclockwise, 1 full circle, start and end facing stage right</p>
 <p>Travel <b>sideways right</b>, clockwise, 1 full circle, start and end facing stage left</p>	 <p>Travel <b>sideways right</b>, counterclockwise, 1 full circle, start and end facing stage left</p>

## Curved Paths of Travel - Other Shapes (*Book 4* p. 59)

When drawing *travel* signs for other curved paths, visualize the start and end of the path, then draw the appropriate tick at the **head** of the arrow for travel forward or backward or the **tail** of the arrow for travel sideways left or right.

 <p>Travel <b>forward</b>, figure eight pattern, start and end facing en face</p>	 <p>Travel <b>sideways right</b>, "S" pattern, start and end facing stage left</p>
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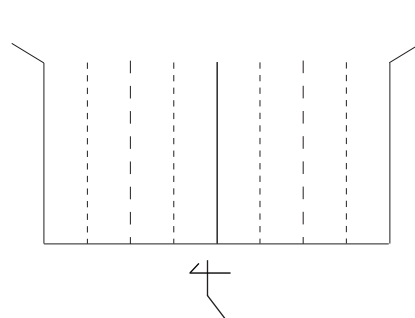
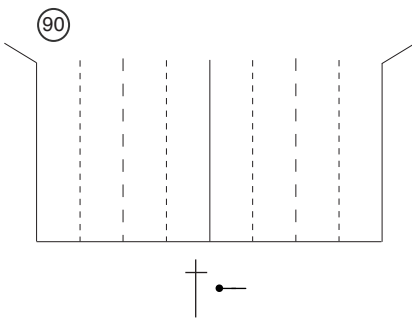
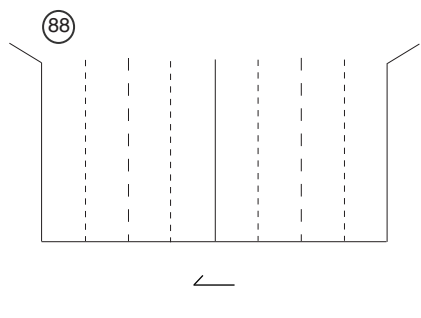
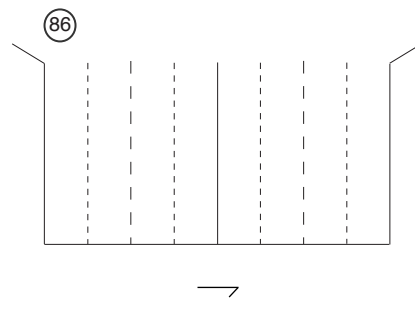
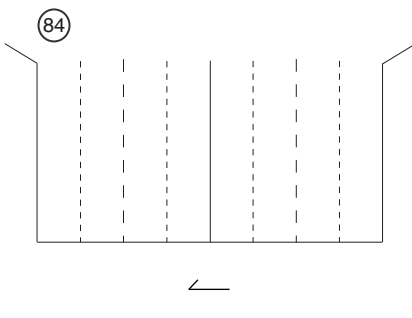
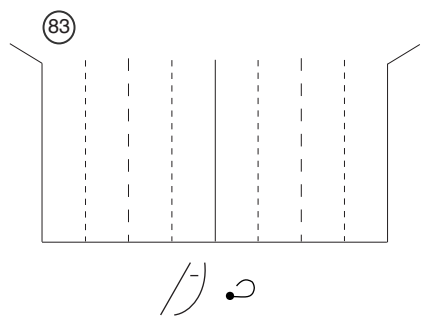
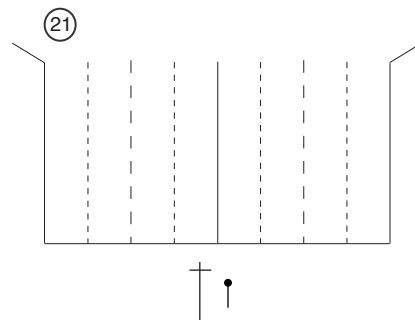
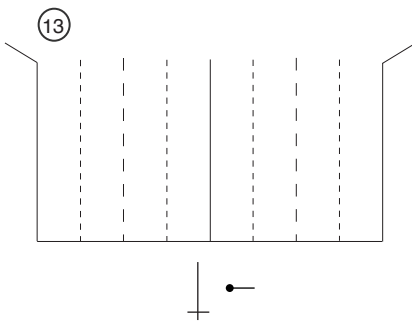
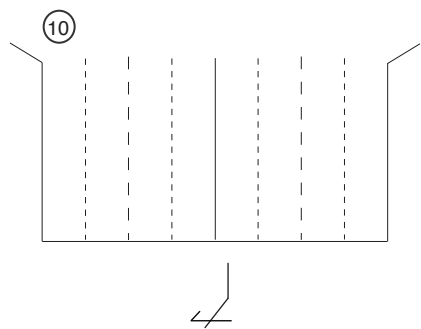
## Curved Travel with Entrance and Exit (*Book 4* p. 60)

Copy this sequence in the space provided below. Note that only two locations are needed to specify the diameter of the circle.



## Correlating Stage Plans with Music Bars (*Book 4* pp. 61-62)

In the empty *stage plans* below, draw the *entrance*, *location*, *direction*, *travel*, and/or *exit* signs that reflect the staging information provided below each.



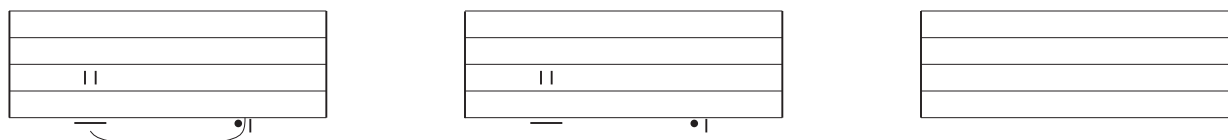
## CHAPTER 5: Benesh Basics 13

In this lesson, we focus on in-stave notation of basic locomotor actions: jumps, steps, and slides. Pay careful attention to sign proportions and placement, to the spacing of frames along the stave, to the accurate drawing of *movement* lines and, in particular, *jump*, *step* and *slide* lines.

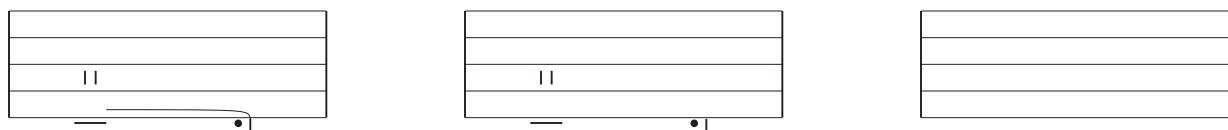
### Intro to Jump, Step, Slide Lines (Book 4 p. 72)

Add the *jump*, *step*, or *slide* line to the second stave, paying careful attention to where each starts and ends (see chart, Book 4 p. 73). OPTIONAL: For extra practice, copy all into the third stave.

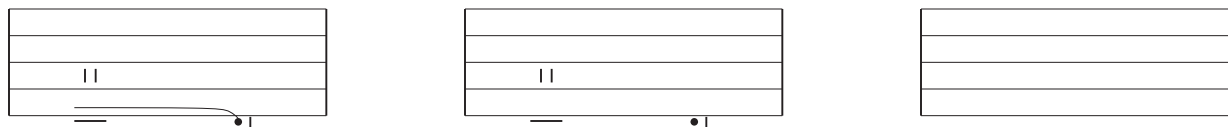
Jump sur place into 4<sup>th</sup>



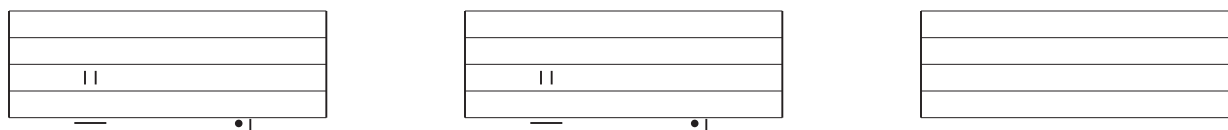
Step forward into 4<sup>th</sup> with R ft



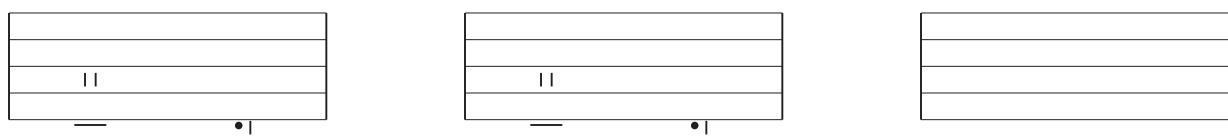
Step backward into 4<sup>th</sup> with L ft



Slide forward into 4<sup>th</sup> with R ft



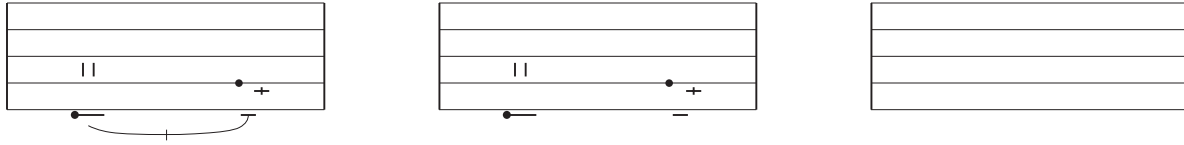
Slide backward into 4<sup>th</sup> with L ft



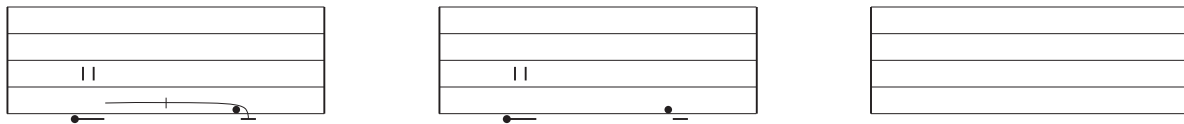
### Jump, Step, Slide Forward (*Book 4 p. 74*)

Take care to place the forward *qualification* (a short vertical stroke) at the centre of the *locomotion* line.

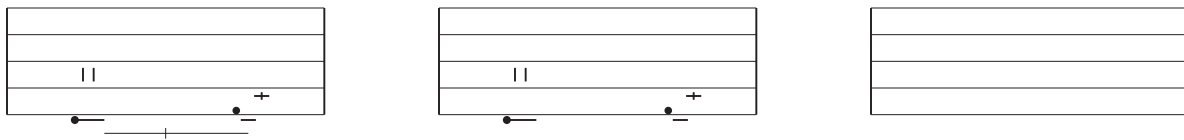
Jump forward onto R ft



Step forward onto R ft



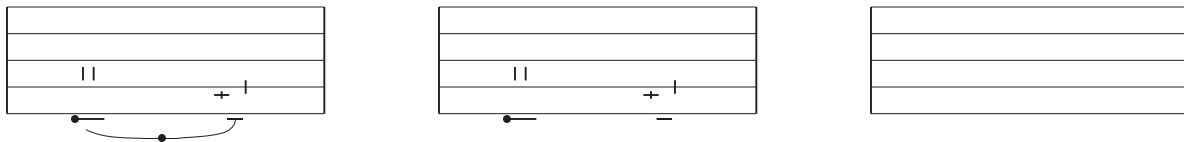
Slide forward onto R ft



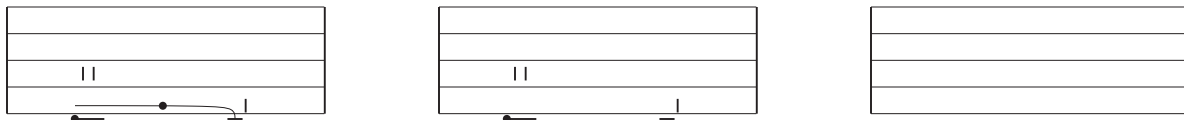
### Jump, Step, Slide Backward: (*Book 4 p. 75*)

Take care to place the backward *qualification* (a dot) at the centre of the *locomotion* line.

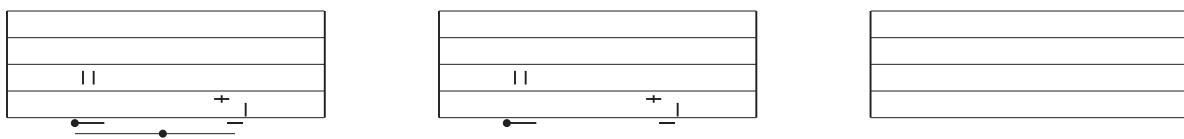
Jump backward onto L ft



Step backward onto L ft

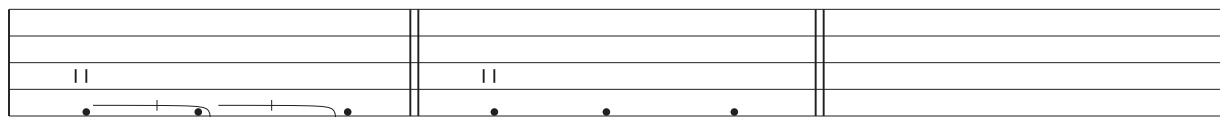


Slide backward onto L ft

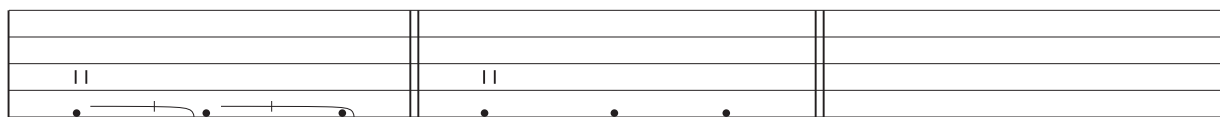


## Walks Travelling Forward and Backward (*Book 4* p. 76)

### Two classical walks forward

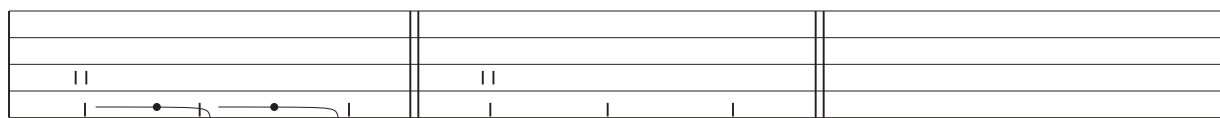


Starting with R ft (R, L)

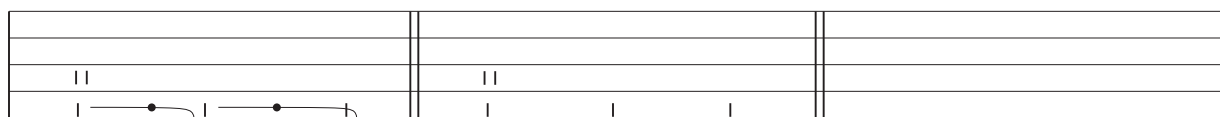


Starting with L ft (L, R)

### Two classical walks backward



Starting with R ft (R, L)

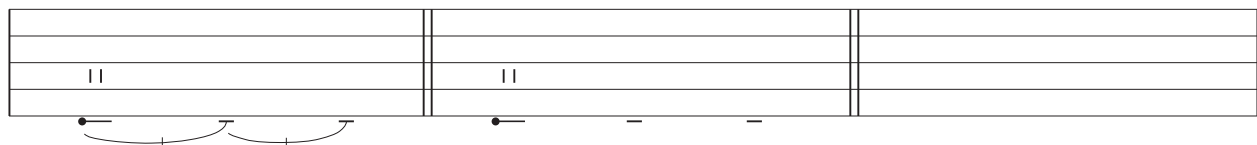


Starting with L ft (L, R)

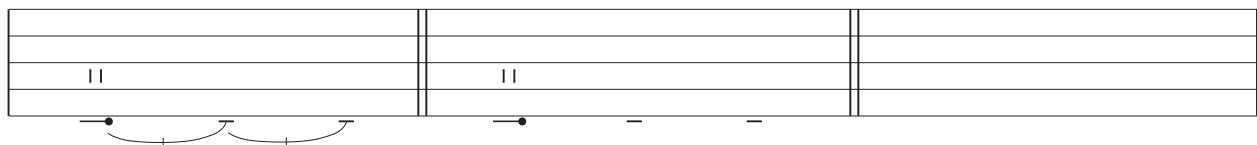
## Runs Travelling Forward and Backward (*Book 4 p. 77*)

Remember that the *jump* line starts below the push-off foot. To lead with the right foot, the dancer pushes off from the left foot.

### Two runs forward

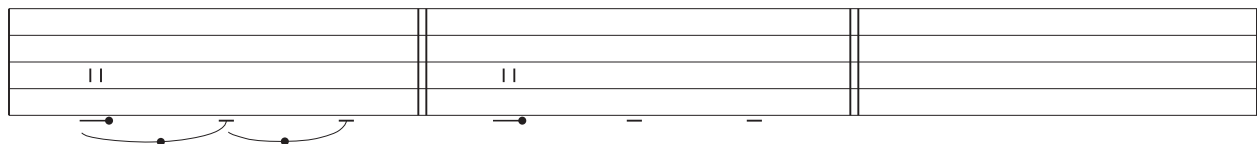


Leading with R ft (R, L)

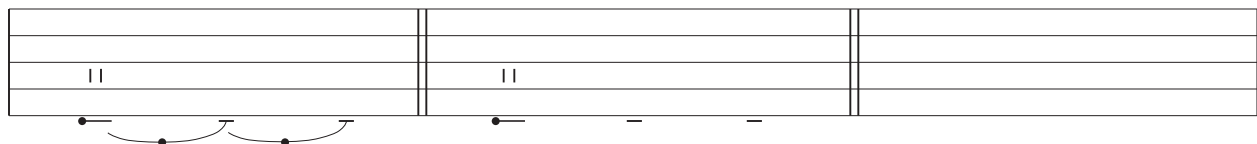


Leading with L ft (L, R)

### Two runs backward



Leading with R ft (R, L)



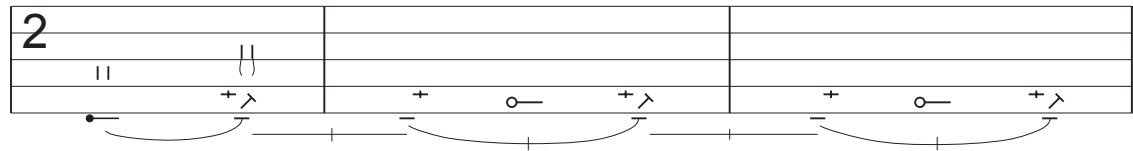
Leading with L ft (L, R)

To this point in the worksheets, BMN examples have not included musical notation. Double bar lines have been used to separate multiple examples shown on one staff. From this point on, you will see many examples notated to music: a single bar line marks the start or end of a bar, and a double bar line marks the end of a sequence. When copying sequences, use a ruler to draw all bar lines and *repeat* signs.

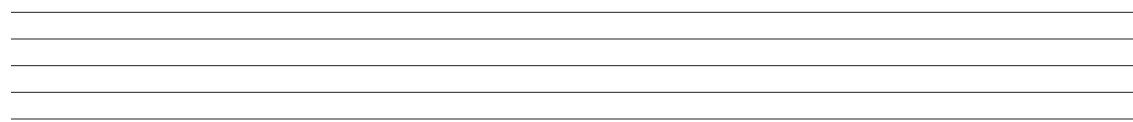
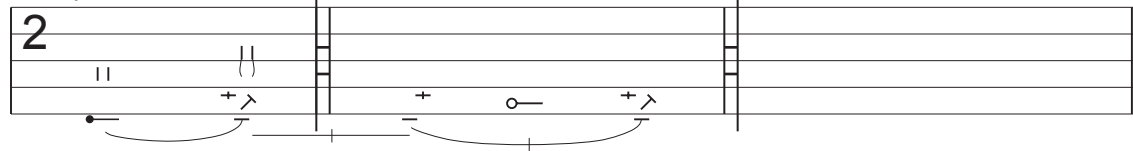
Below are two alternate ways to notate each sequence: without then with *repeat* signs. In the empty stave copy either version.

### Sequence Travelling Forward (*Book 4 p. 78*)

Galop

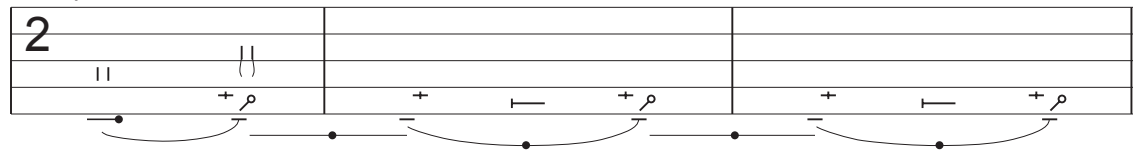


Galop

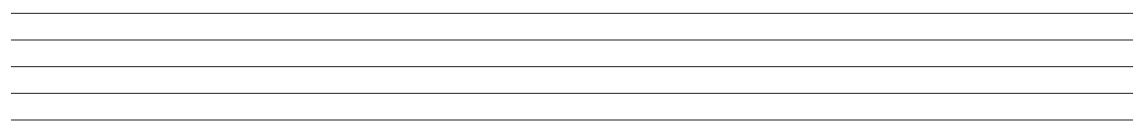
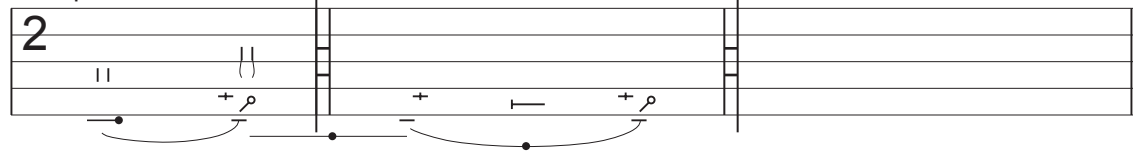


### Sequence Travelling Backward (*Book 4 p. 79*)

Galop



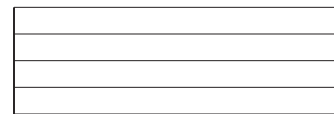
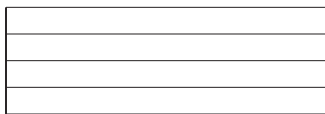
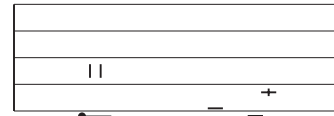
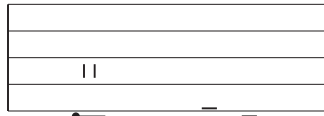
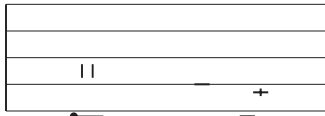
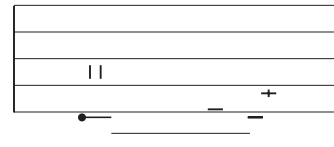
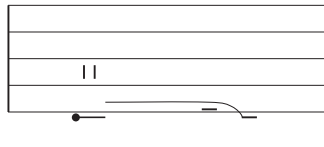
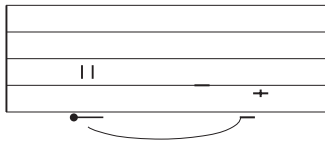
Galop





## Travel Sideways Right (*Book 4* p. 80)

Jump, step, slide right onto right foot



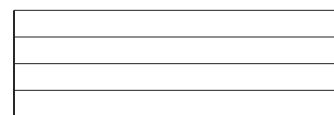
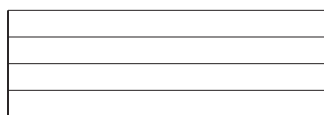
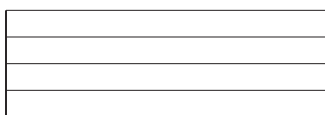
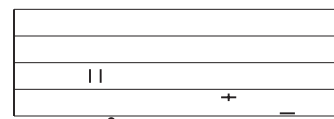
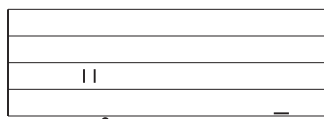
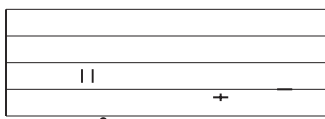
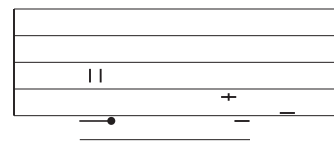
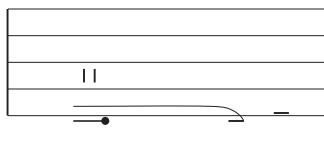
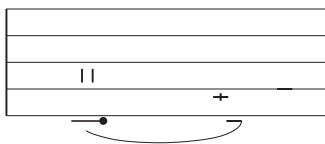
Jump

Step

Slide

## Travel Sideways Left (*Book 4* p. 81)

Jump, step, slide left onto left foot



Jump

Step

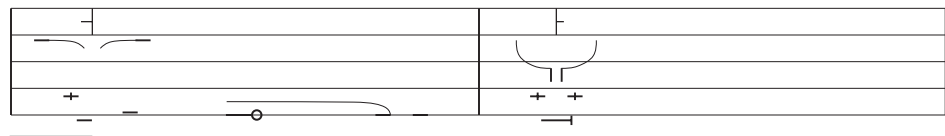
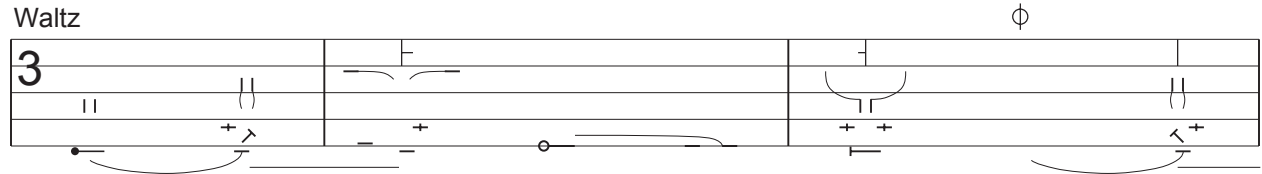
Slide

**Sequence Travelling Sideways Right and Left** (*Book 4* p. 82): notated without *repeat* signs

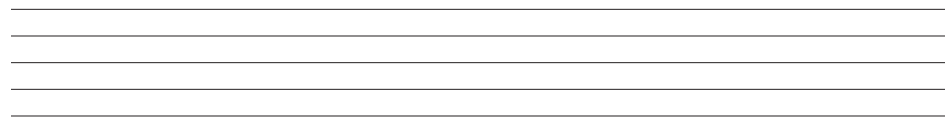
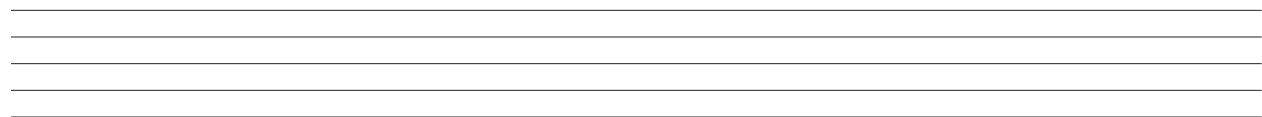
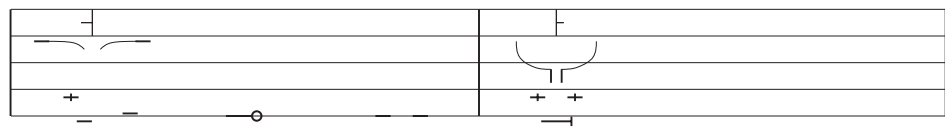
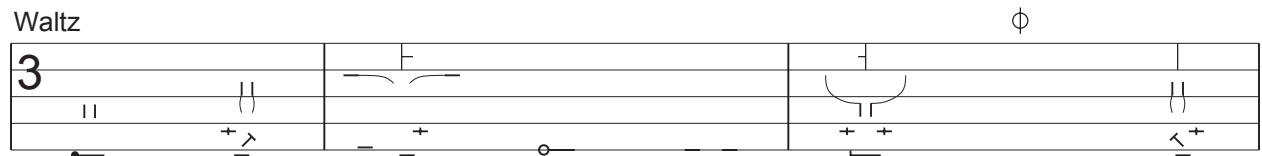
In these worksheets from now on, long sequences are split across staves, followed by empty staves corresponding to each multi-stave example.

Add *locomotion* lines to staves 3-4, then copy all in staves 5-6. Note the drawing of the *slide* line as it crosses staves. This practice applies to all *movement* lines and *legato* lines.

Waltz



Waltz



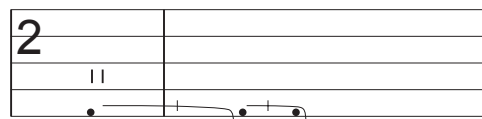
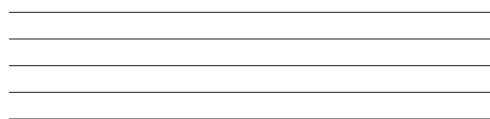
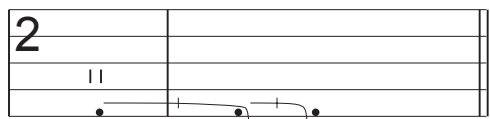
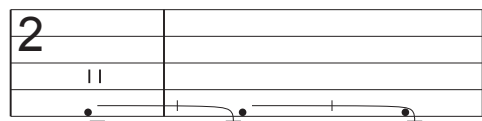
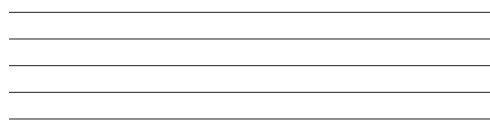
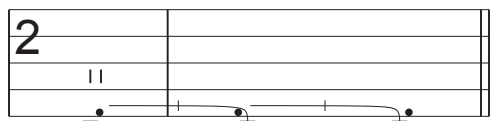
## Sequence Travelling Sideways Right and Left continued (*Book 4* p. 82)

The sequence fully notated on the previous page is notated below with part-bar *repeat* signs. Add *locomotion* lines to stave 3, then copy all in staves 5-6.

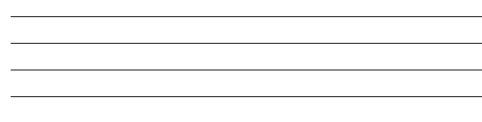
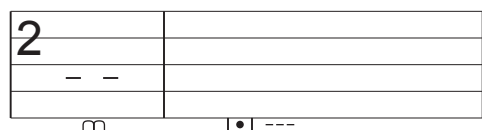
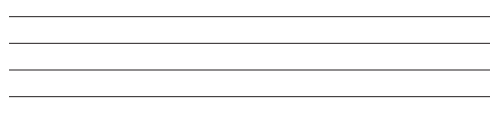
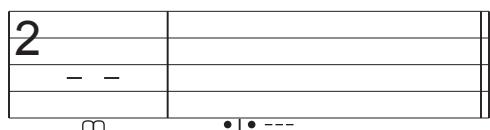
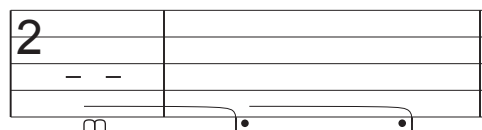
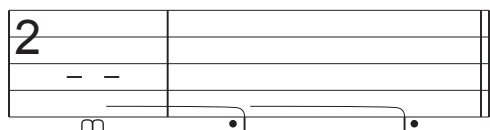
Waltz

Waltz

## Specific Versus Non-Specific Timing - Classical Walks (*Book 4* p. 84)

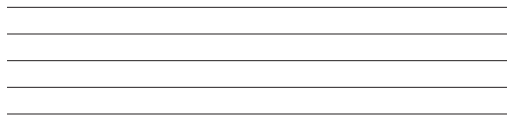
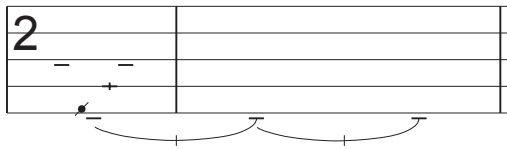


## Specific Versus Non-Specific Timing - Natural Walks (*Book 4* p. 85)

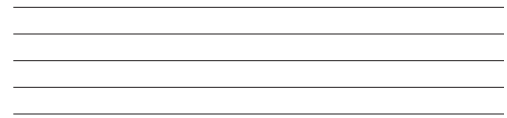
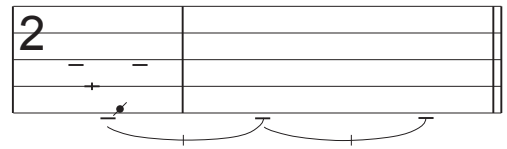


## Specific Versus Non-Specific Timing - Running (Book 4 p. 86)

Run forward on the count

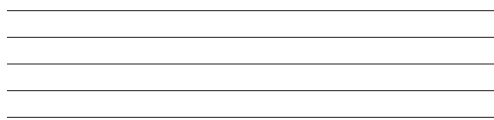
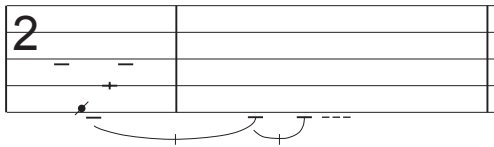


R, L

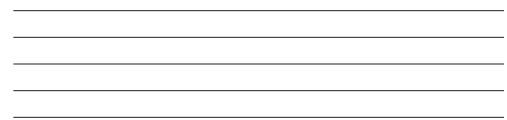
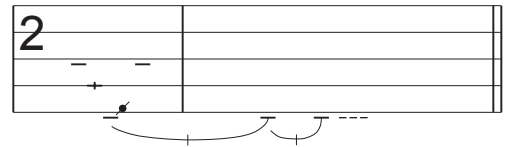


L, R

Run forward through the music



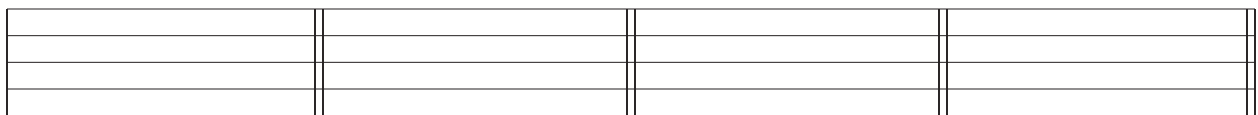
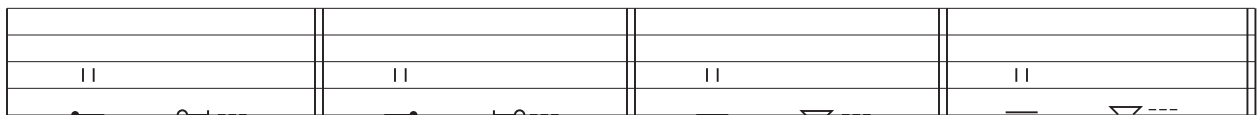
Leading with R ft



Leading with L ft

## Specific Versus Non-Specific Timing - Courus Sur Place (Book 4 p. 87)

Courus sur place through the music



5<sup>th</sup> R ft fr demi-pointes

5<sup>th</sup> L ft fr demi-pointes

1<sup>st</sup> demi-pointes

1<sup>st</sup> full pointes

## Specific Versus Non-Specific Timing - Courus en Tournant (*Book 4 p. 88*)

Waltz

3				
II				
• —	o — — —			

└
o
└

---

---

---

---

Waltz

3				
II				
• —	o — — —			

└
o
└

---

---

---

---

## Specific Versus Non-Specific Timing - Courus Travelling (*Book 4 p. 89*)

Waltz

3				
II				
• —	o o — — —			

└
└
└

---

---

---

---

Waltz

3				
II				
• —	o — — —			

└
└
└

---

---

---

---

## Path of Travel Determined by Travel Signs (*Book 4 p. 91*)

Waltz

<b>3</b>				
•	○			
+	↑	+	—	f

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## Path of Travel Determined by In-Stave Information (*Book 4 p. 92*)

Waltz

<b>3</b>				
		—	—	φ
•	+	+	+	+
+	+	+	+	+


---

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## Path of Travel Determined by Below-Stave Information (*Book 4* p. 93)

The sequence below is notated two ways: first compressed within one stave, and then expanded across two staves. These worksheets are portrait format (taller than wide), while the ebook is landscape format (wider than tall). Spacing of notation frames depends on context and judgement.

Waltz

Below the staff are four empty staves for practice.

Waltz

Below the staves are four empty staves for practice.



### Dimensions of Curved Travel (*Book 4* p. 94)

Galop

2

3

Bars 2-4

### Dimensions of Circular Travel (*Book 4* p. 95)

The sequence below and on the next page are each notated in two ways: first showing the number of empty bars (6) as in *Book 4*, then showing the bar numbers (Bars 2-7). Note that in each first example the bars are compressed to fit on one stave.

Scherzo

2

3

Bars 2-7

Scherzo

2

3

Bars 2-7

## Dimensions of Other Paths of Travel (*Book 4* p. 96)

Scherzo

<b>2</b>									
- -									- -
+ +									+ +

Scherzo

<b>2</b>		Bars 2-7		
- -				- -
+ +				+ +

# Curved Travel with Entrance and Exit (*Book 4 p. 97*)

Waltz      *Prep.*      1-16      2       $\phi$

**3**      **6**

4       $\phi$       12       $\phi$

7 Bars

14       $\phi$        $\phi$

## CHAPTER 6: Travelled Sequences

The paired examples in this chapter present alternate ways to notate each sequence: the first shows the **path of travel**, and the second summarizes the overall **geometric pattern**. Unless otherwise stated, copy either version in the empty staves below, paying careful attention to the drawing and placement of below-stave staging information.

### Travel Forward (*Book 4* p. 104)

Galop

2 13 Bars 2-3

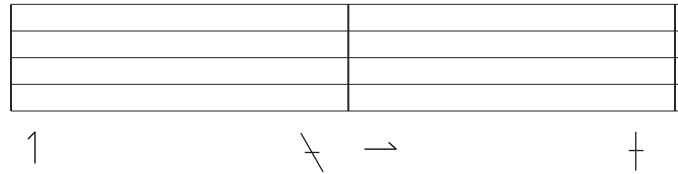
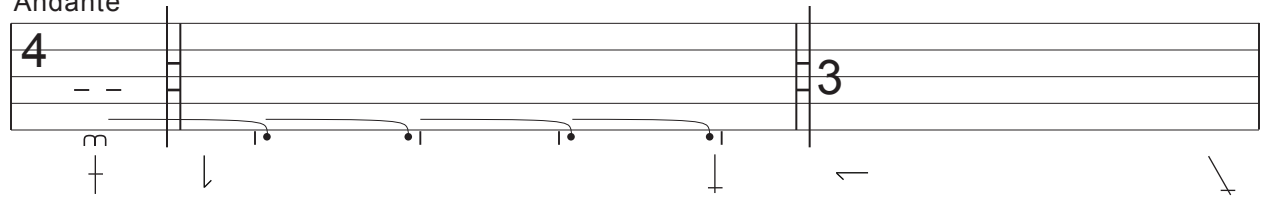
Bars 4-7 Bars 8-10 Bars 11-14

Galop

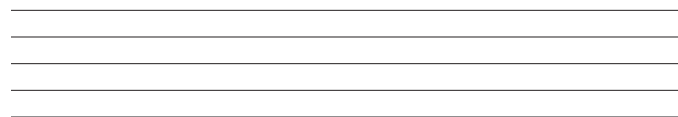
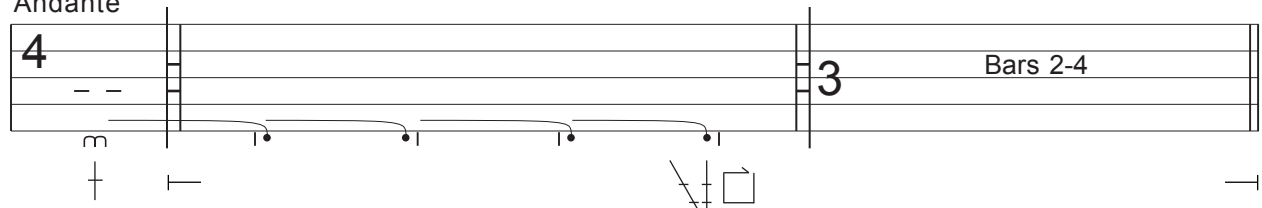
2 13 Bars 2-14

# Travel Backward (*Book 4* p. 105)

Andante

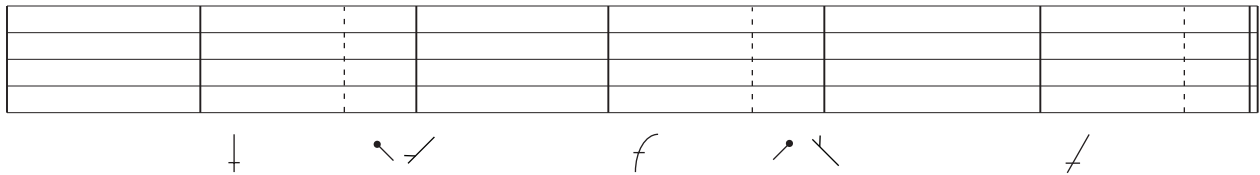
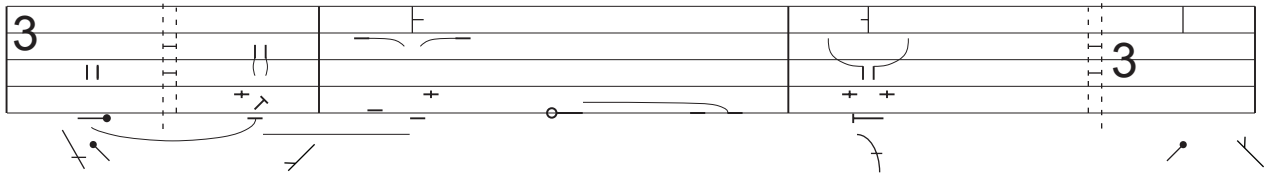


Andante

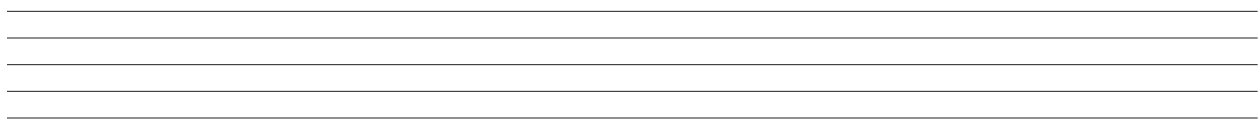
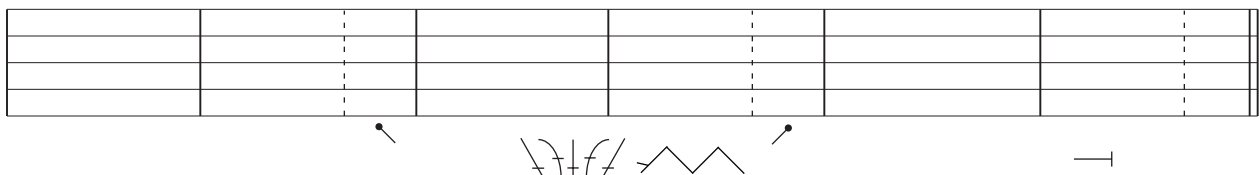
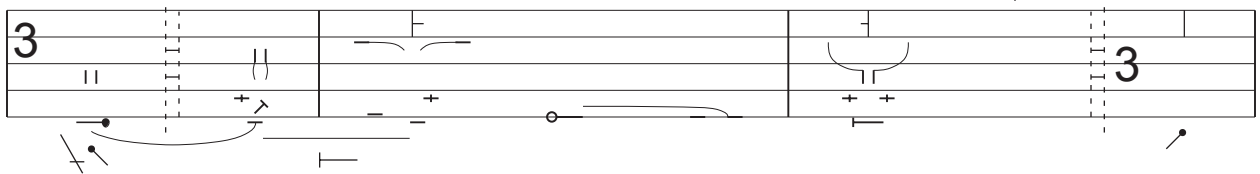


# Travel Sideways Right (Book 4 p. 106)

Waltz



Waltz



## Travel Sideways Left (*Book 4* p. 107)

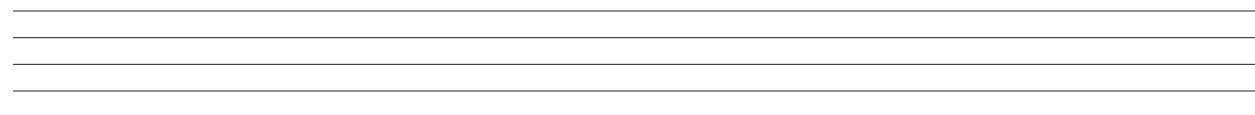
*Pulse beat* markers are optional for movements that are embraced by a *legato* line when the spacing of frames along the stave clearly indicates the timing, as in *Book 4* p. 107. As shown below, however, *pulse beat* markers may be used to clarify the timing.

Lento

The notation shows a sequence of frames for a movement. The first frame is marked 'Lento' and '3'. The frames are connected by a long, curved line. Pulse beat markers (vertical lines with a dot) are placed above the frames to indicate timing. The frames contain various symbols: a vertical line with a dot, a horizontal line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, and a vertical line with a dot. Below the frames are various symbols: a vertical line with a dot, a horizontal line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, and a vertical line with a dot.

Lento

The notation shows a sequence of frames for a movement. The first frame is marked 'Lento' and '3'. The frames are connected by a long, curved line. Pulse beat markers (vertical lines with a dot) are placed above the frames to indicate timing. The frames contain various symbols: a vertical line with a dot, a horizontal line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, and a vertical line with a dot. Below the frames are various symbols: a vertical line with a dot, a horizontal line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, a vertical line with a dot, and a vertical line with a dot.



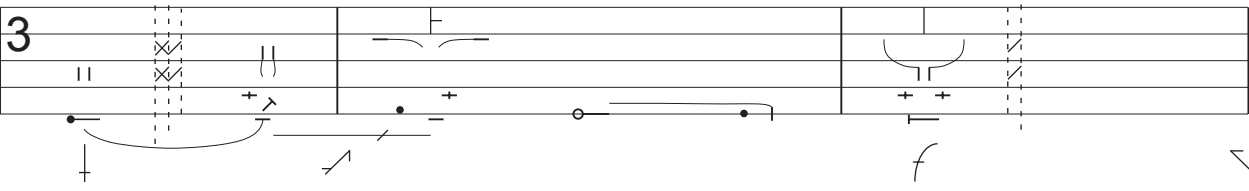
### Travel Diagonally to Corners (*Book 4* p. 108)

Add *location* and *travel* signs below the in-stave notation in staves 3-4 below.

OPTIONAL: Copy the sequence in the empty staves.

Waltz

3

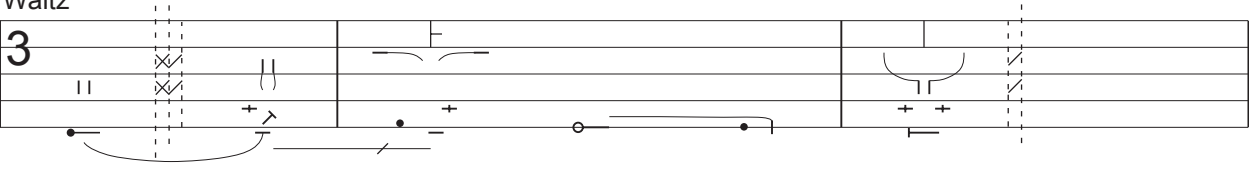


Below the staff, there are several markings: a vertical line with a crossbar, a diagonal line, a curved line, a vertical line with a crossbar, and a vertical line with a crossbar.

Below the staff, there are several markings: a vertical line with a crossbar, a diagonal line, a curved line, a vertical line with a crossbar, and a vertical line with a crossbar.

Waltz

3



Below the staff, there are several markings: a vertical line with a crossbar, a diagonal line, a curved line, a vertical line with a crossbar, and a vertical line with a crossbar.

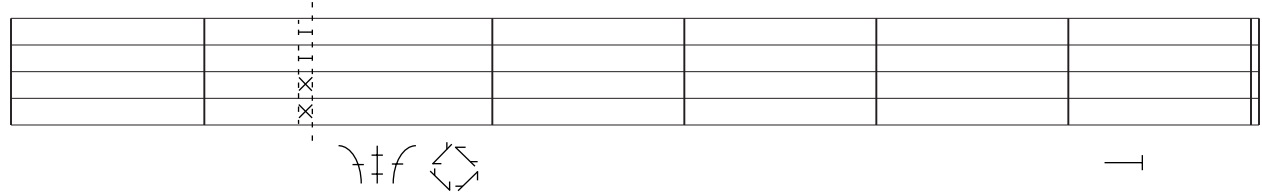
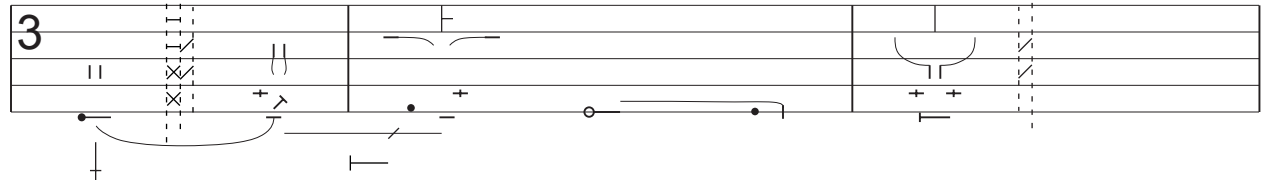
Below the staff, there are several markings: a vertical line with a crossbar, a diagonal line, a curved line, a vertical line with a crossbar, and a vertical line with a crossbar.

[illegible]

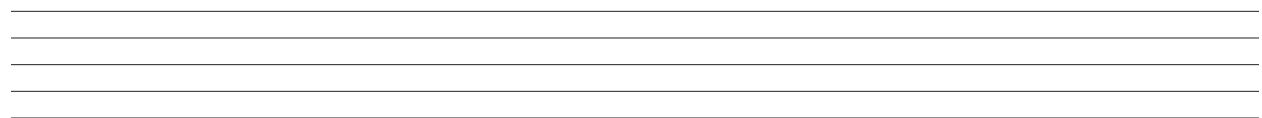
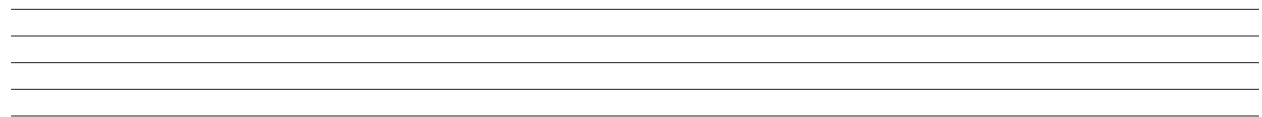
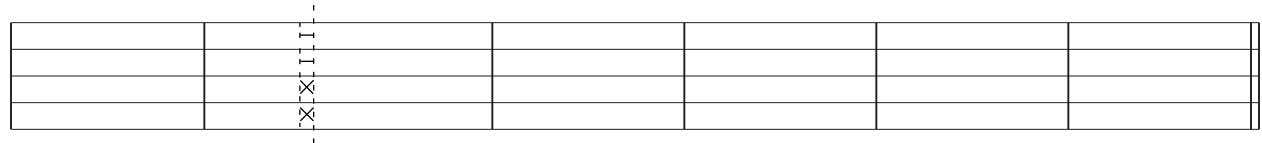
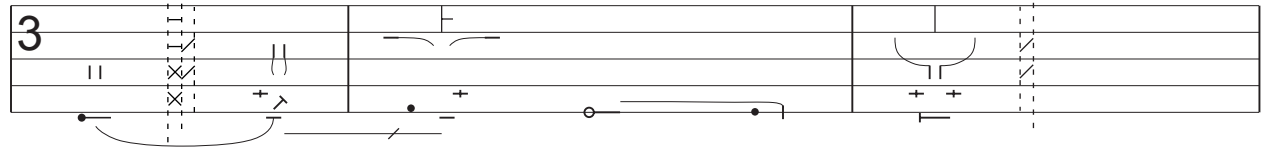


# Travel Diagonally to Corners continued (*Book 4* p. 108)

Waltz



Waltz



## Travel Diagonally to Corners continued (*Book 4* p. 109)

To practice writing in-stave and below stave information for diagonal travel, copy the sequence fully notated (without *repeat* signs) in the empty staves below.

Waltz φ

The first system contains three measures. The second system contains three measures. The third system contains three measures. Each system is followed by three empty staves for practice.

### Travel Diagonally to Walls (*Book 4* p. 110)

Add *location* and *travel* signs below the in-stave notation in staves 3-4 below.

OPTIONAL: Copy the sequence in the empty staves.

Waltz

3

6

Waltz

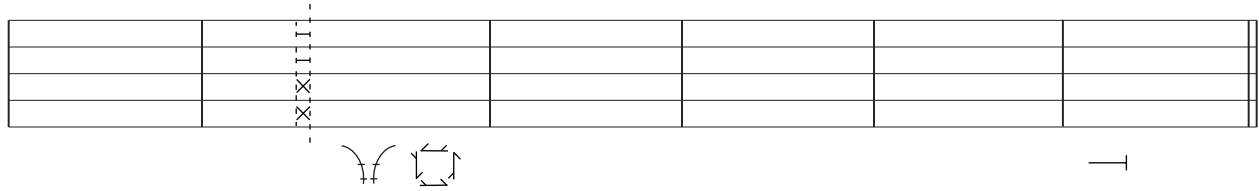
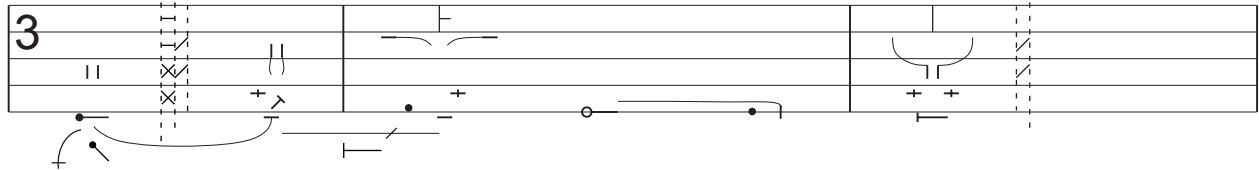
3

12

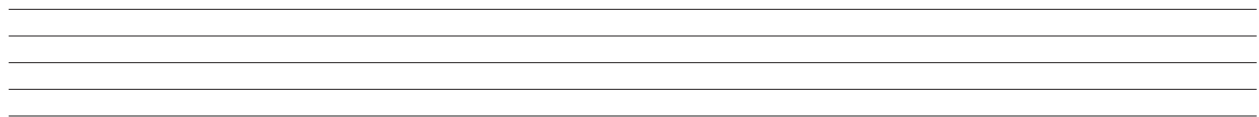
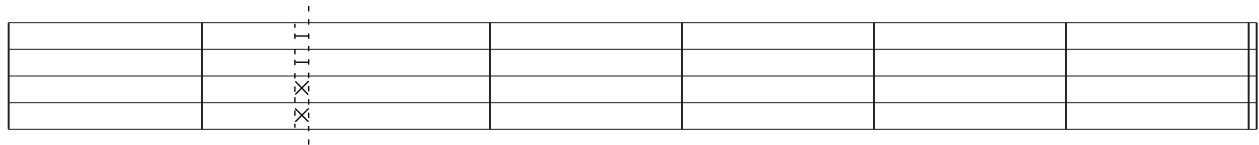
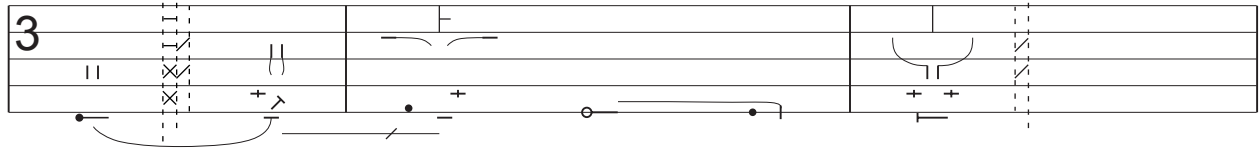
[illegible]

# Travel Diagonally to Walls continued (Book 4 p. 110)

Waltz



Waltz



## Travel Diagonally to Walls (*Book 4* p. 111)

To practice writing in-stave and below-stave information for diagonal travel, copy the sequence fully notated (without *repeat* signs) in the empty staves below.

Waltz

3

φ

φ

φ

The image shows three staves of musical notation for a waltz. Each staff contains three measures of music. The notation includes various notes, rests, and symbols such as 'φ' and 'f'. The first staff starts with a '3' in a box. The second and third staves also have 'φ' symbols above them. Below the three staves, there are three sets of empty staves for practice, each consisting of four lines.

## ***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.