

Benesh Movement Notation Score Permission

Lesson 7 (Pages 1-12)

Arranged by: Vera Kostrovitskaya

Based on: *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School*

Originally published in Russian by Iskusstvo, Leningrad, 1972.

There are nine sample lessons in the first year. Lessons one to five are taught in the first half of the year and lessons six to nine are taught in the second half of the year.

Benesh Movement Notation score by:

Original Notation: Gisela Ronecker-Wiesenaue, AIChor. (Fellbach, 1999)

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With support by Robyn Hughes Ryman, FIChor., and Rhonda Ryman-Kane, FIChor.

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This Benesh Movement Notation score has been written and created based on the knowledge of the system preserved in the Encyclopedia of Benesh Movement Notation.

Contacts

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Kostrovitskaya Year 1: Lesson 7

Barre exercises

	Metronome
01_1. Demi-plié, grand plié and relevé on half-toe 4/4	35
02_2. Battements tendus in 5 th position 2/4	30
03_3. Battements tendus jetés in 5 th and 1 st position 2/4	35
04_4. Ronds de jambe à terre 2/4	30
05_5. Battements fondus at 45° 4/4	30
06_6. Battements frappés at 45° 2/4	40
07_7. Battements doubles frappés at 45° 2/4	40
08_8. Ronds de jambe en l'air at 45° 2/4	40
09_9. Petits battements sur le cou-de-pied 2/4	40
10_10. Battements développés 4/4	30
11_11. Grands battements jetés 2/4	25
12_12. Relevé on half-toe 2/4	30

Center exercises

- 13_01. Demi-plié, grand plié and relevé on half-toe 4/4
- 14_02. Battements tendus in 5th position 2/4
- 15_03. Battements tendus jetés in 5th position 2/4
- 16_04. Battements fondus, pointed on the floor
and at 45° 4/4
- 17_05. Battements frappés, pointed on the floor
and at 45° 2/4
- 18_06. Battements doubles frappés on the floor
and at 45° 2/4
- 19_07. Petits battements sur le cou-de-pied 2/4
- 20_08. Battements relevés lents à la seconde to 90° 4/4
- 21_09. Temps lié à terre en avant and en arrière 4/4

Metronome
30-35
30
35
30
35
35
40
30
25

Allegro

22_01. Temps levé in 1 st , 2 nd and 5 th position 4/4	35
23_02. Changements de pieds 4/4	30-35
24_03. Pas assemblé 4/4	35
25_04. Pas échappé 4/4	30-35
26_05. Pas balancé 3/4	30
27_06. Pas de basque (scenic form) 3/4 (Waltz)	25

First example of exercises on pointes

28_01. Relevé in 1 st , 2 nd and 5 th position 4/4	25
29_02. Pas échappé in 2 nd position 4/4	35
30_03. Pas de bourrée suivi in 5 th position 2/4	40

Title Vera S. Kostrovitskaya year 1: Lesson 7

BARRE EXERCISES

1. Demi-plié, grand plié and relevé on half-toe

35 BPM

Execution similar to that in the 6th lesson.

2. Battements tendus in 5th position

30 BPM

Intro

7 Bars en croix

8 Bars 8 Bars 8 Bars 7 Bars

2 chords

3. Battements tendus jetés in 5th and 1st position

35 BPM

Intro

7 Bars

8 Bars à la seconde 8 Bars derrière 2 Bars

Nadine Bechert (Dance pedagogy teacher; Student in BMN)

Notated by Supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany), June 2022

1 / 12

Title Vera S. Kostrovitskaya year 1: Lesson 7

4. Ronds de jambe à terre

30 BPM

Similar execution as in the sixth lesson.

5. Battements fondus at 45°

30 BPM

6. Battements frappés at 45° (VT 22,5°)

40 BPM

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2 / 12

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2 chords

7. Battements doubles frappés at 45° (VT 22,5°)

40 BPM

Intro

2 chords

8. Ronds de jambe en l'air at 45°

40 BPM

Intro

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3 / 12

Title Vera S. Kostrovitskaya year 1: Lesson 7

2 chords ϕ

8 Bars

9. Petits battements sur le cou-de-pied

40 BPM

Execution similar to that in the sixth lesson.

10. Battements développés

30 BPM

Intro ϕ

4

ϕ ϕ ϕ

2 Bars en croix

ϕ

3 Bars 2 Bars

11. Grands battements jetés

25 BPM

Intro

2 3

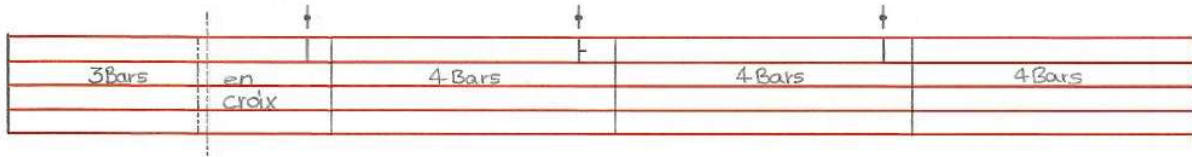
Nadine Bechert (Dance pedagogy teacher; Student in BMN)

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2 chords



12. Relevé on half-toe

30 BPM

Execution similar to that in the previous lesson.






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5 / 12

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CENTER EXERCISES

1. Demi-plié, grand plié and relevé on half-toe

30-35 BPM

Execution similar to that in the exercise at the barre.

2. Battements tendus in 5th position

30 BPM

Intro

3 Bars

2 chords

en croix
12 Bars

3. Battements tendus jetés in 5th position

35 BPM

Execution similar to that in the sixth lesson.

4. Battements fondus, pointed on the floor and at 45°

30 BPM

Intro

4

2 Bars
à la seconde
without port de bras

4 Bars
en l'air 45°
as Bars 1 to 4

8 Bars

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2 chords

5. Battements frappés, pointed on the floor and at 45° (VT 22,5°)

35 BPM
Intro

2 chords

6. Battements doubles frappés on the floor and at 45° (VT 22,5°)

35 BPM
Intro

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7. Petits battements sur le cou-de-pied

40 BPM

Similar execution as in the exercise at the barre.

8. Battements relevés lents à la seconde to 90°

30 BPM

After several lessons, the battements relevés lents is executed to the front, to the side and to the back.

9. Temps lié à terre en avant and en arrière

25 BPM

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ALLEGRO

1. Temps levé in 1st, 2nd and 5th position

35 BPM

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2. Changements de pieds

30-35 BPM

Execution similar to that in temps levé.

3. Pas assemblé

35 BPM

Execution similar to that in the sixth lesson,
 8 moving forward and 8 moving backward, each on 4 beats.

4. Pas échappé

30-35 BPM

Intro

At the start of the semester, execute changements de pieds, assemblé, and échappé without épaulement.
 According to the mastery of the steps during the last semester of the school year, the jumps are executed in 5th position with épaulement.

5. Pas balancé

30 BPM

Intro

2 chords

6. Pas de basque (scenic form)

25 BPM

(Waltz)

Intro

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FIRST EXAMPLE OF EXERCISES ON POINTES

1. Relevé in 1st, 2nd and 5th position

25 BPM

Execution similar to that in the sixth lesson.

2. Pas échappé in 2nd position

35 BPM

2 chords

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11 / 12

Title Vera S. Kostrovitskaya year 1: Lesson 7

3. Pas de bourrée suivi in 5th position

40 BPM

Intro

2 chords ↓

According to the degree of mastery, follow with the execution in the center.

Later, the tempo is accelerated and each movement is executed in 1 half beat.
 At the end of the school year, pas de bourrée suivi is done with a slight moving forward in a straight line or on the diagonal.

Empty musical staff lines for practice.

Empty musical staff lines for practice.

Empty musical staff lines for practice.

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