

## Benesh Movement Notation Score Permission

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### First-Year Sample Class #1 (Pages 1-19)

Arranged by: Valentina Tsiruljova (1999)

Vaganova Academy of Russian Ballet, St. Petersburg

Valentina Tsiruljova's sample classes, practised at the end of year one, are based on the principles of the Vaganova Method. They contain the elements of Vera Kostrovitskaya's nine lessons and show how these elements can be combined. At the beginning of year one, children are 8-10 years of age. Tsiruljova's sample classes are intended for students who have mastered Kostrovitskaya's nine lessons (barre exercises, center work, allegro, and pointe work).

Benesh Movement Notation score by:

Gisela Ronecker-Wiesenaue, A.I.Chor. (Fellbach, 1999)

Score Owner:



Edited and revised by: Gisela Ronecker-Wiesenaue, A.I.Chor. (Fellbach, 2022)

With support by Robyn Hughes Ryman, F.I.Chor., and Rhonda Ryman-Kane, F.I.Chor.

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Notated in Benesh Movement Notation™

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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

If you have any questions or comments about the content of the First-Year Sample Class #1, please contact Ballettfachschule Ronecker at [mail@ballettfachschule.de](mailto:mail@ballettfachschule.de).

For information regarding Benesh Movement Notation, please contact Benesh International at [beneshinternational@rad.org.uk](mailto:beneshinternational@rad.org.uk).

## Valentina Tsiruljova First-Year Sample Class #1

01\_Révérance 6/8

35

### Barre Exercises

02\_Demi-plié, grand plié, and port de bras 3/4

25-30

03\_Battements tendus, jetés, and piqués 2/4

30-35

04\_Ronds de jambe à terre with plié and 3rd port de bras 4/4

35 / 25 Plié

05\_Battements fondus and Poses 4/4

45

06\_Battements frappés 2/4

60

07\_Ronds de jambe en l'air 2/4

35

08\_Battements doubles frappés and petits battements 2/4

45

09\_Battements développés passés 4/4

30

10\_Grands battements jetés 2/4

35

### **Center Exercises**

11-1\_Grands-pliés, relevés, relevés lents, développés 4/4; tendus & jetés 2/4

25 / 35 Tendu

12-2\_Ronds de jambe à terre with plié and 3rd port de bras 4/4

35 / 25 Plié

13-3\_Battements fondus and Poses 2/4

45 / 30 Poses

14-4\_Ronds de jambe en l'air and Poses 2/4

30 / 25 Poses

15-5\_Battements doubles frappés and petits battements 2/4

45

16-6\_Grands battements jetés 4/4

35

17-7\_Adagio 4/4

25

## Allegro

	BPM
18-1_Temps levés in 1st, 2nd, and 5th position 2/4	35
19-2_Pas échappés in 4th and 2nd position 2/4	35
20-3_Pas assemblés dessus and dessous 2/4	35
21-4_Pas jetés derrière and devant, petit changement 2/4	35
22-5_Sissonnes simples derrière and devant, coupé and assemblés 2/4	35

## Exercises on pointes

23-1_Relevés in 1st, 2nd, and 5th positions 2/4	35
24-2_Doubles échappés in 4th and 2nd positions 2/4	35
25-3_Asemblés soutenus dessus and dessous 2/4	35
26-4_Pas de bourrée en dehors and en dedans 2/4	40
27-5_Pas de bourrée suivis 6/8 or 2/4	70-75
28-6_Temps liés à terre en avant and en arrière 3/4	30
29-7_Sissonnes simples 2/4	40
30-8_Waltz pas de basque (Scenic form) and pas balancé 3/4	35

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1. Révérence performed with your back to the barre ( barre fixed along the left side of the room)  
35 BPM

per  $\phi$   
3

2. Demi-plié, grand plié and port de bras  
25-30 BPM

per  $\phi$   
d.

Intro

Notated by Gisela Ronecker-Wiesener (AIChor) supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach ( Germany) in November 2021

3. Battements tendus, jetés, and piqués

30-35 BPM

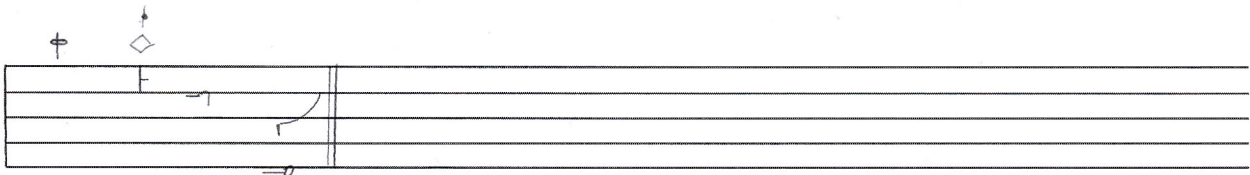
Intro.

en croix

head stays turned to \*

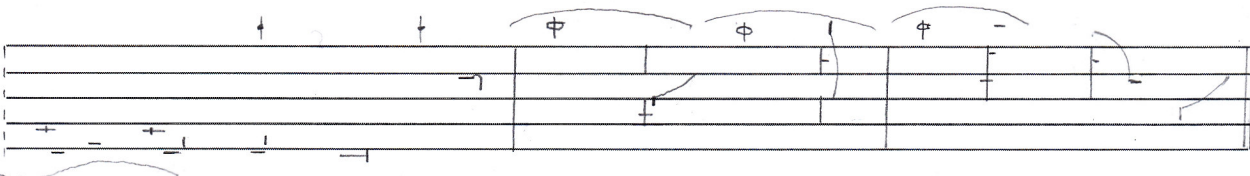
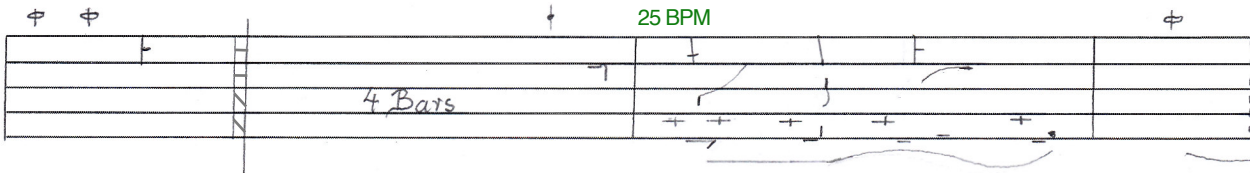
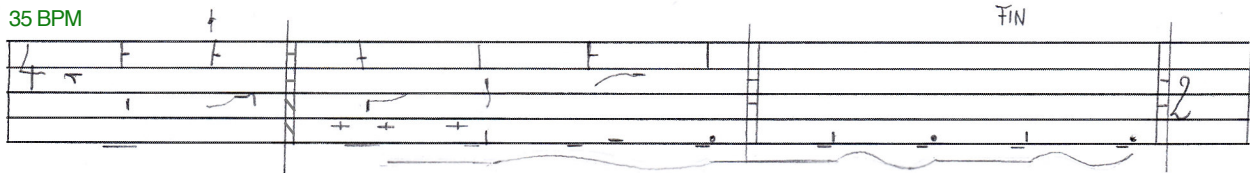
en, croix

en croix



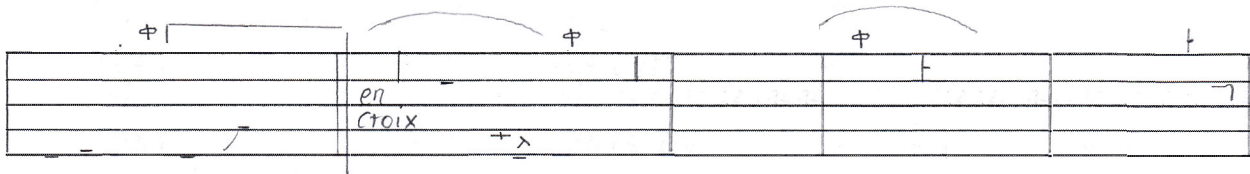
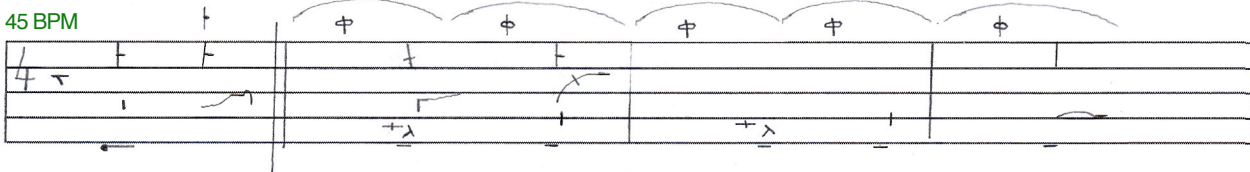
4. Ronds de jambe à terre, with plié and 3rd port de bras

35 BPM



5. Battements fondus and Poses

45 BPM



6. Battements frappés

60 BPM

7. Ronds de jambe en l'air

35 BPM

4 Bars

8. Battements doubles frappés and petits battements sur le cou-de-pied

45 BPM

Intro.

en croix

FIN

3

2 chords

8 Bars

9. Battements développés passés

30 BPM

head remains straight

to the side 4 Bars

to the back 4 Bars

Gisela Ronecker-Wiesnauer (AIChor)

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

Place and date Fellbach (Germany) in November 2021



10. Grands battements jetés

35 BPM

Intro.

Gisela Ronecker-Wiesenaue (AlChor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

Center Exercises

1. Grands-pliés, relevés, battements relevés lents, battements développés

25 BPM

Intro.

Notated by Gisela Ronecker-Wiesenaue (AIChor) supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach ( Germany) in November 2021

Battements tendus and jetés

35 BPM

2. Ronds de jambe à terre with plié and 3rd port de bras

35 BPM

Gisela Ronecker-Wiesenaus (AIChor)

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

Place and date Fellbach (Germany) in November 2021

3. Battements fondus and Poses

45 BPM

Gisela Ronecker-Wiesnauer (AIChor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

A single staff of music with a treble clef. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars, with the handwritten text "4 Bars" written below it. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

4. Ronds de jambe en l'air and Poses

30 BPM

Intro.

A single staff of music with a treble clef and a 2/4 time signature. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

A single staff of music with a treble clef. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars, with the handwritten text "2 Bars" written below it. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

A single staff of music with a treble clef. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

A single staff of music with a treble clef. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars, with the handwritten text "4 Bars" written below it. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

5. Battements doubles frappés and petits battements

45 BPM

Intro.

A single staff of music with a treble clef and a 2/4 time signature. It contains a sequence of notes and rests. A vertical line with a double bar and a repeat sign is placed after the first two bars. There are some markings above the staff, including a vertical line with a crossbar and a small 't'.

Gisela Ronecker-Wiesenaue (AlChor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

FIN

2 Chords

6. Grands Battements jetés

35 BPM

Intro.

7. Adagio

25 BPM

Intro.

A.H.

Notated by Gisela Ronecker-Wiesnauer (AChor) supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

Title Valentina Tsuruljova end of first year: Sample Class #1

**Allegro**

1. Temps levés in 1st, 2nd and 5th positions

35 BPM

Gisela Ronecker-Wiesenaus (Alchor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

12 /19

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2. Pas échappés in 4th and 2nd position

35 BPM

Intro.

Look at P' FIN

3.1 Pas assemblés dessus

35 BPM

Intro.

FIN

3.2 Pas assemblés dessous

Repeat the exercise dessous

4.1 Pas jetés derrière, petit changement

35 BPM

Intro.

Gisela Ronecker-Wiesnauer (AIChor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021



4.2 Pas jetés devant, petit changement

5.1 Sissonnes simples derrière, coupé and assemblés dessous

35 BPM

5.2 Sissonnes simples devant, coupé and assemblés dessus

### Exercises on pointes

#### 1. Relevés in 1st, 2nd and 5th positions

35 BPM

Intro. Look at P'  $\phi$

in 2nd in 5th

in 5th

#### 2. Doubles échappés in 4th and 2nd positions

35 BPM

Intro. in 2nd

Look at P' FIN

4 Bars

#### 3.1 Assemblés soutenus dessus

35 BPM

Intro. 2 Bars

Gisela Ronecker-Wiesnauer (AIChor)

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

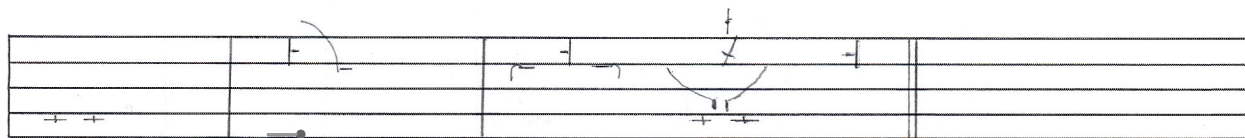
Place and date Fellbach (Germany) in November 2021

3.2 Assemblés soutenus dessous

4. Pas de bourrée en dehors and en dedans

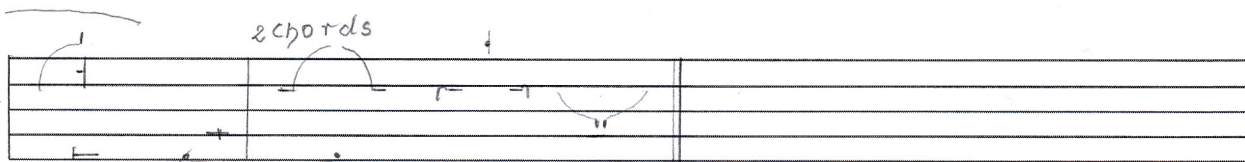
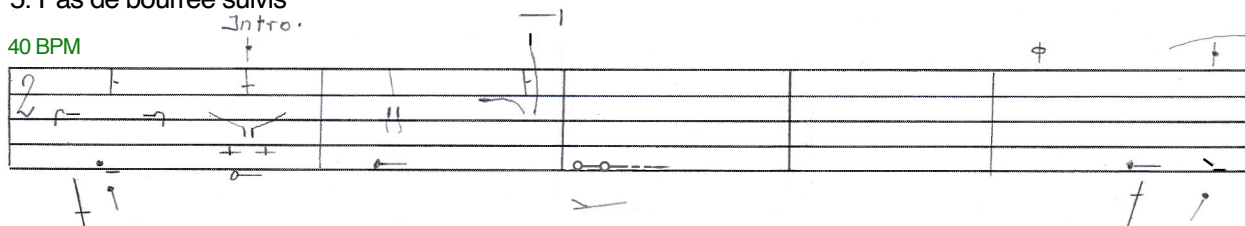
40 BPM

\* with reference to the Benesh Encyclopedia - \* (C15.A3.H3) and \*\* (C9.A5.H4)



5. Pas de bourrée suivis

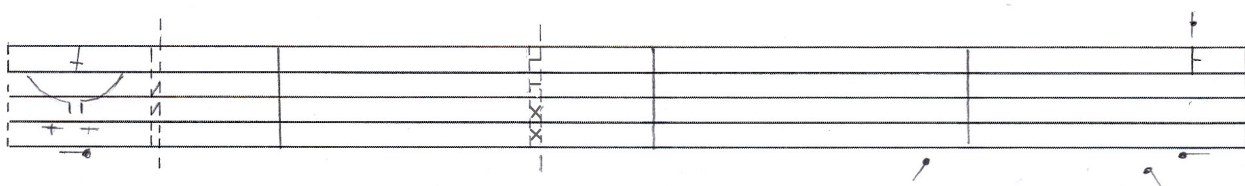
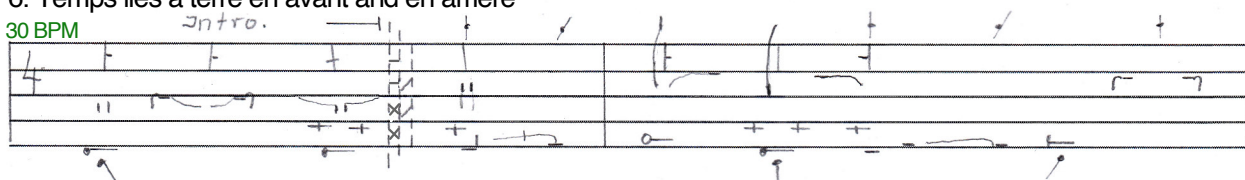
40 BPM



6. Temps liés à terre en avant and en arrière

30 BPM

$\phi$  per d.

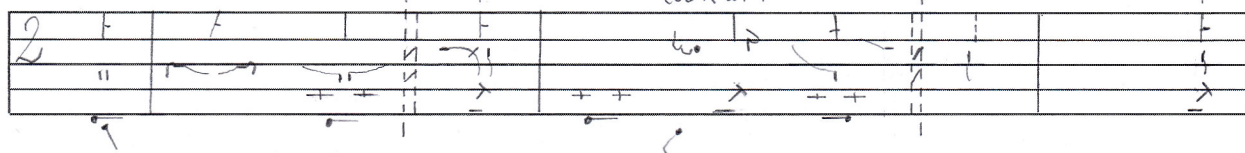


7. Sissonnes simples

40 BPM

Intro.

'Hello'  
look at P'



Gisela Ronecker-Wiesnauer (AIChor)

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

Place and date Fellbach (Germany) in November 2021

'Hello  
look at P'

'Hello  
look at P'

2 Chords

8. Waltz pas de basque (scenic form) and pas balancé

35 BPM

Intro

Gisela Ronecker-Wiesenaue (AlChor)  
Notated by supported by Robyn Hughes Ryman (FIChor) and Rhonda Ryman-Kane (FIChor)

Place and date Fellbach (Germany) in November 2021

Title Valentina Tsiruljova end of first year: Sample Class #1

Handwritten musical notation on a five-line staff. It features a sequence of notes with various markings: a fermata over the first note, a slur over the second and third notes, a fermata over the fourth note, and a slur over the fifth and sixth notes. There are also some handwritten symbols like 'φ' and 't' above the notes.

2 chords

Handwritten musical notation on a five-line staff, labeled '2 chords'. It shows two chords with notes and stems, connected by a double bar line. There are some handwritten markings like 'r' and 't' above the notes.

A set of five empty musical staves.

A set of five empty musical staves.

A set of five empty musical staves.

A set of five empty musical staves.