



# **Benesh Score Notating Standards**

**Benesh International 2021**

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# 1. Context

One of the major benefits for a choreographer in having their work notated is that the Benesh Movement Notation (BMN) score provides copyright protection for their work. Using the evidence contained in the score, a choreographer could take legal action against anyone they feel has copied their work or used it in any way without their permission.

BMN is a powerful tool to record choreographic intention and ensure the preservation and legacy of choreographic works. However, this is only valid if a BMN score is able to be used and the information contained within the score can be transmitted coherently and accessed easily.

One of the responsibilities of a notator, therefore, is to include complete and comprehensive title and information pages with their score. These need to detail information including copyright protection notices for the choreography, a full acknowledgement of the authorship, and the place and date of notation - which should also be applied to every page of the score.

Indications of how this should be done have been passed down from teacher or mentor to student until now. However, over time we have noticed inconsistencies and variations in information supporting the BMN score. This is why the Benesh Score Notating Standards (BSNS) have been created as universal guidelines. We understand that each work has individual challenges and nuances, and each Benesh Notator will need to make decision on how best to deal with these challenges. The BSNS are to be a robust base of information and act as a reminder of the best practices for standards and procedures when writing or updating a BMN score.

## 1.1 Definitions of Terms

Benesh Notator	Someone who writes a Benesh score. May also be referred to as the author of the score.
Benesh Choreologist	Someone who writes AND teaches/stages from a Benesh score
Benesh score / BMN score	A score written in Benesh Movement Notation, it will incorporate supporting pages as well as notation itself. These terms can be used interchangeably.
Notation page	The page on which the content of the score is written. This should ideally be found on the right hand side.
Facing page	This should be found on the page opposite the notation page, it could be blank or have notation stave lines. On this page you can find stage plans, alternative versions, annotations relating to changes in choreography and any other relevant information.
Annotations	These are pencil changes or clarifications made to the BMN score during subsequent stagings of the production.

We recommend that the **date format of DD.MM.YYYY** (or DD.MM.YY) is used as standard to avoid confusion. The four-digit year format should be used on the title and information pages; using two digits for the year can then be applied through the rest of the BMN score for ease and speed.

## 1.2 State of Score (Type and format)

It is important to ensure consistent terminology is used when talking about scores - over time and with BMN spreading to many countries, confusion has grown. The BSNS set out the three main Types of score, which can then also be qualified by a description of the format in which the score is presented.

There are three main categories of **Types of score (T)**, (note: a score may consist of one type or a combination of types of score):

- **Master score:** the complete score and/or score of reference for a production
- **Working score:** a good score which will not be as neat as a Master, and is a useful resource for reconstruction. This type of score might include small incomplete sections and various footnotes etc.
- **Draft:** rough notes, partial information

The first two Types of score (Master and Working scores) can then be sub-divided depending on the **format of the score (f)**:

- **electronic or e-score:** created using software such as (but not limited to) the Benesh Notation Editor (BNE), MacBenesh, GoodNotes or other digital formats.
- **pencil (or inked for older scores):** the original handwritten manuscript
- **copy:** this is a copy of the original pencil master score and is the version that will be used for studying, research, teaching and staging.
  - **primary copy** is the very first copy made, which is your primary source for revival. Ideally any revival annotations should be summarised on the primary copy.
  - **copies, or further copies,** are any subsequent duplicates of the primary copy. These copies may be used as shelf copies in a library, or where several choreologists are engaged for the same production and all require their own copy of the score.
- **PDF:** this will be the result from a scan of the handwritten manuscript or a score exported from notation software. From this PDF further copies will be printed or be shared and viewed electronically

When describing a score, it is important to include both the Type AND the format such as:

- **e-Master score or e-Working score [eM or eW]**
- **Master pencil score or Working pencil score [Mp or Wp]**
- **Master copy score or Working copy score [Mc or Wc]**
- **Master PDF score or Working PDF score [Mpdf or Wpdf]**

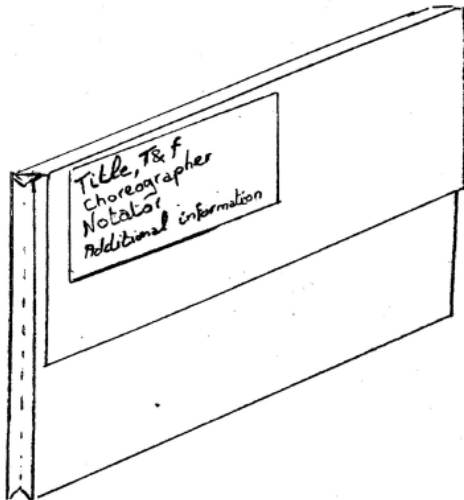
We do not expect drafts to be preserved (as a general rule) as these are normally part of the score creation process. Drafts should be discarded when there is an existing working or master score. However, if this is not the case, then the draft will need to be saved and follow the same format rules as above and be labelled as Draft pencil score [Dp], Draft copy score [Dc] etc.

Abbreviations of the terms should only be used where there are space restrictions, e.g. the label of an archival envelope or the spine of a folder.

Note: if you choose to use the abbreviation for Type and format of score, always make sure that the 'Type' is capitalised and the 'format' is in lower case.

### 1.3 Labelling

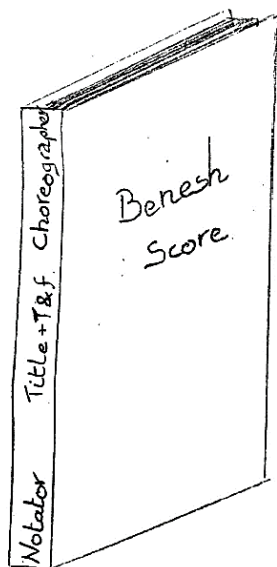
#### 1.3.2 Archival envelope



Archival envelopes (ideally acid free) are used to store Master pencil scores to ensure their preservation. The Master pencil score should **never** be hole-punched.

Archival envelopes should be labelled on the top flap on the left-hand side, using a white label. Information must include: title of work, Type and format (T&f) of score, choreographer, notator and any additional information (e.g. act/scene, supporting pages etc.)

#### 1.3.3 Benesh score folder



Folders are used for the storage of copies, e.g. the shelf copy of a score. The Master pencil score should **never** be stored in a folder but in archival envelopes instead.

Folders should be labelled along their spine, so when filed on a shelf they can be easily identified. The title of the work and Type and format (T&f) of score should be in the middle of the label. The choreographer's surname should be at the top of the label, and the notator's surname at the bottom.

## 1.4 Layout Guidelines

There are three main elements for consideration when composing your BMN score:

- The BMN score
- Supporting pages
- Storing and cataloguing your BMN score

It is important that you find the information where you want to see it. Therefore, each page needs to be correctly labelled and documented especially if, for any reason, a page gets separated from the rest of the score.

As a general rule for all handwritten manuscripts, be mindful NOT to notate in the margins. This is particularly important in relation to scanning and photocopying.

You may wish to consider setting yourself margin guidelines (especially for supporting pages) which will ensure you do not hole-punch through important information. For example, 2.5cm margin at the top and bottom of the page, 3cm margin at the left of the page and 2cm margin at the right of the page.

## 1.5 Copyright Notices

### 1.5.1 Choreographic Copyright

The most important element of a BMN score, apart from the notation itself, is the acknowledgement of the choreographic copyright. In the case of a choreographer's work, the choreographer must be credited at the foot of **every** page of notation. The choreographic copyright is formatted as follows:

*Choreography © David Bintley, London, 1984*

A copyright notice should contain the **copyright symbol**, the **name of the copyright holder**, the **place** (which should be internationally recognisable i.e. city/state) and **year** the copyright was established. For example:

*Choreography © Elaine Tyler-Hall, London, 1994 & Diana Curry, London, 2003*

Note that, in the case of many old 'traditional' ballets, the original choreographer may no longer own the choreographic copyright because the works may have passed into the public domain. In such cases, the copyright holder will be the creator of the **relevant production** of the ballet. For example:

*Choreography: After Ivanov  
Production © Peter Darrell, Glasgow, 1972*

**This information must be included on every page (including the title page) of the BMN score (see [2.2](#)).**

### 1.5.2 Benesh Movement Notation Copyright and Trademark

In some scores, you will also see a copyright notice for the BMN system itself. Benesh International has recently received legal advice stating that this copyright notice has no meaning in law, so this Benesh Movement Notation copyright notice **should no longer be used**.

You may have been advised to use the Trademark symbol™ instead as a replacement. **This should also not be used** - it has never been implemented as there is great commercial cost attached to this, and for now Benesh International is not in a position to apply for Trademark registration in every country/region.



## 2. The BMN Score

### 2.1 Paper Specifications

The recommended format for a professional BMN score is B4 paper with 10 or 12 staves per page. For educational scores, A4 is acceptable.

As previously mentioned (see [1.3.2](#)), a Master score should be free of any hole-punches and stored in acid-free archival envelopes. Hole-punches may be used in the primary Master copy and any further shelf copies or printout of the e-Master score, in order to store this copy in a folder (see [1.3.3](#)).

We are aware that it is becoming increasingly challenging to source B4 paper. Because of variations in the sizing of B4 we recommend using what is known as Japanese B4 size paper. Below are the recommended specifications:

- Paper size - 257mm width/short side x 364mm length/long side
- Paper weight - 100gsm - 120gsm
- Paper finish - white, matte and uncoated

### 2.2 Page Labelling

In the past, notators have been notorious for not giving full accompanying information with their work, resulting in many notated extracts from choreographic works being frustratingly incomplete. We are trying to breed a new generation of 'archive-aware' notators! No matter the length of the notation score or extract, supporting information is needed to give its context.

In a situation where a page accidentally becomes separated from a score, it is important to easily identify from *what* work it comes from and *where* in the score this page fits. To help speed up this task, we recommend using a DIY stamp. We highly recommend that you identify each BMN page and facing page as detailed below. Remember to clearly explain the code that you are using for your page labelling in your score notes.

We recommend on the following guidelines for the **notation page**, which should then be mirrored on the **facing page**:

#### 2.2.1 Title of work

The title of the work, or an abbreviated code, should be placed in the top left corner. It is important to make sure that the code can easily identify a work, especially where there might be multiple works which could feasibly have the same code. For example:

- 'Alice' for *Alice's Adventures in Wonderland*
- 'Nut' for *The Nutcracker*
- 'TWT' for *The Winter's Tale*

### 2.2.2 Page numbering

Page numbers for **notation pages** should be placed in the top right corner. These can be as simple as 3 or p.3 [page 3]. However we would recommend that further context is given, such as identification of the page within the full score or production (act/scene/movement etc.) for example:

- 3/87 [page 3 of 87 pages]
- 3/2<sup>nd</sup> mvt or 3/sc.2 [page 3 of the 2<sup>nd</sup> movement or page 3 of scene 2]

For **facing pages**, we would recommend labelling these with an ‘a’ after the number of the notation page it faces, e.g. page ‘6a’ will be facing page 6.

If you have to **insert additional pages** into a score which is already fully numbered, we would recommend labelling these with lower case roman numerals after the number of the notation page they follow, e.g. pages inserted after page 6 would be ‘6i’, ‘6ii’, 6iii etc. You should make sure to note how many pages have been inserted on the preceding page, as well as in the supporting information at the beginning of the score.

If there are **pages missing** in a score, make sure to also include a note of this on the preceding page, as well as in the supporting information at the beginning of the score.

It is important to have a clear code to indicate if you are including additional supporting information on the facing page and indicate what that code is in the supporting pages. If you are a very prolific notator and write a lot of scores, you may always use the same codes. Therefore you may want to create a master document detailing these codes that you will then simply be able to copy and add to your supporting pages of any new score.

### 2.2.3 Authorship notices

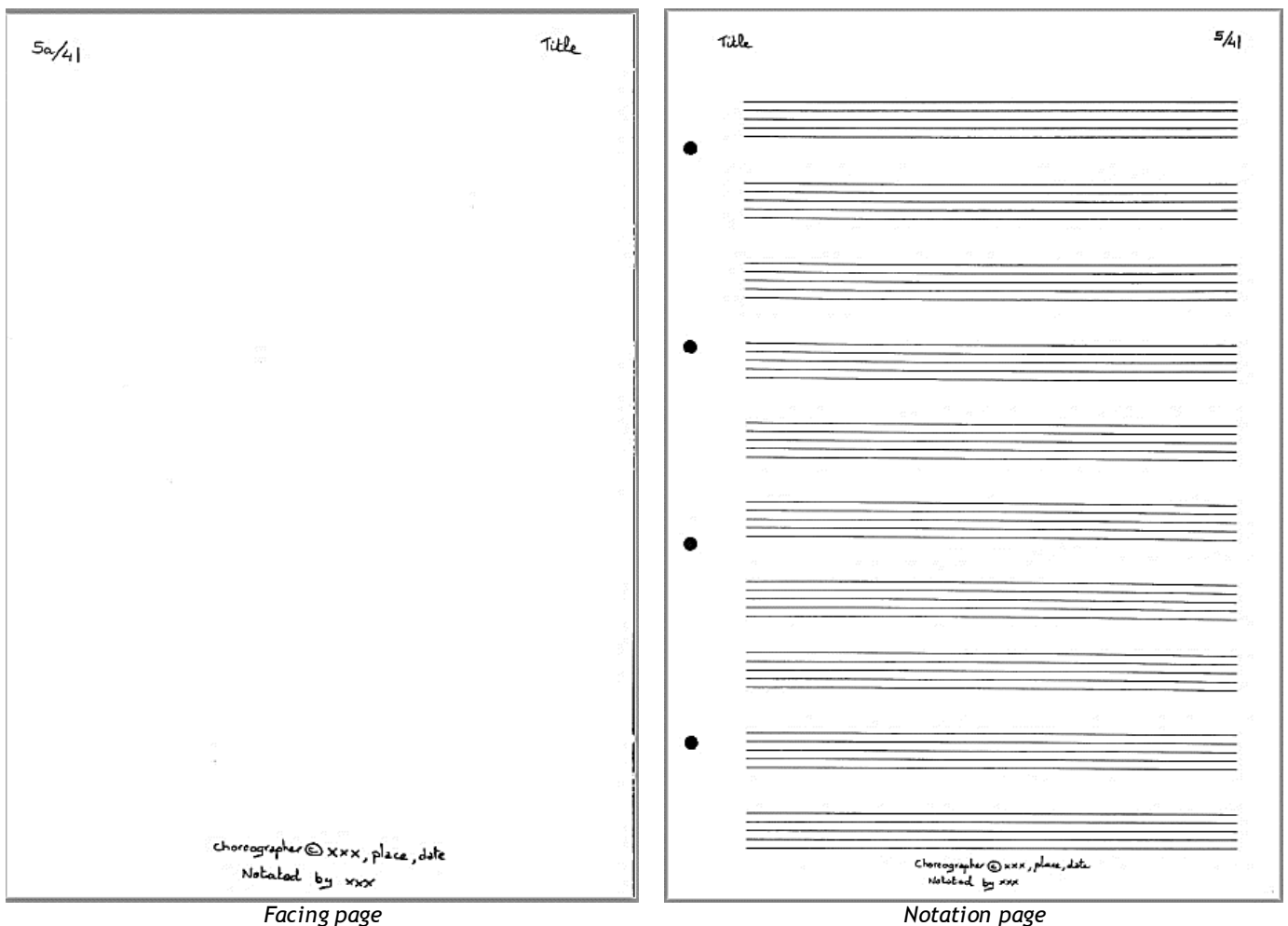
The authorship notices should be placed at the bottom of the page.

It is important that the provenance of a score, or score extract, be readily identifiable throughout the whole score and not just on the front page. This is particularly relevant where selected pages of notation might be photocopied and therefore at risk of becoming detached from the score’s title and information pages.

In order to establish the provenance of a score, it is necessary to know the **name of the work**, the **choreographer**, **place and date of creation**, and **Benesh Notator**. For this reason, we recommend that in addition to the title and information pages, every page of notation in a score should carry the following, which is where a DIY stamp may be particularly useful:

Choreography © ....., [Place], [Date]  
Notated by .....

Note that alternatives, such as ‘BMN Notator’ or ‘Benesh Movement Notation by’, may be used (in place of ‘Notated by’) to indicate the Benesh Notator.



*Illustrative examples for layout of page labelling - text is not to scale and not designed to be fully legible*

The hole punches on the notation page above are included as an indication of spacing only - your Master pencil score should **never** be hole-punched.

You do not need to include the score owner on every page, as long as this is clearly marked on the title page and, if necessary, also in the supporting pages. If special acknowledgments need to be included (e.g. conditions for when a score has been sponsored or commissioned) these should also be clearly marked on the title page and supporting pages.

#### 2.2.4 Annotations

When a BMN score is used for reconstruction and staging it is quite common that some subtle details might be changed or clarified. This is what we refer to as annotations. It is important to make sure that you keep track of who made the annotations and under which circumstances.

The correct way to do this is by:

1. adding the name of the Benesh Choreologist doing the annotations on the title page with the date and place these happened
2. recording further details of the circumstances of these changes on the information page (staged for a new company or cast, new rehearsal staff, choreographer creativity evolving etc.)
3. then in the notation pages where and when the changes occur, add the initials of who made the changes and date when the changes were made.

### 2.3 Checklist

It is always good practice to check your score after writing it. You usually notice more details if you leave the score for a while after notating it and then return to review it with a fresh pair of eyes. When reviewing your full score or a section of your score you might find it helpful to use a checklist as a reminder tool. For example, check body cancellations, counting bar lines etc. In the appendix, you can see an example of a possible checklist. Feel free to create your own template.

### 2.4 Language

BMN is a universal language which is supposed to be understood by all (or most) of a global population. Therefore, we recommend the primary language for non-BMN notes should be English.

We recognise that notators and choreographers may be working in languages other than English and that these will appear in the score. This is of course fine, as long as the vital information is translated into English in order to aid international staging.

A reminder here, also, that we recommend using the DD.MM.YYYY date format as standard in order to avoid confusion.

### 3. Supporting Pages

In general practice, supporting pages should be placed at the front/beginning of a BMN score and are written on A4 or B4 paper. However, elements from the supporting pages may also be included at the start of a movement/scene/act. Bullet points should be used instead of long text wherever possible.

Supporting pages are composed of the collection of information that complements the score and supports the notation. These should be split into two parts, and include up to seven different sections:

- |        |  |
|--------|--|
| Part 1 | <ol style="list-style-type: none"> <li>1. Title page</li> <li>2. Information page</li> <li>3. BMN score permissions form</li> </ol>                      |
| Part 2 | <ol style="list-style-type: none"> <li>4. Table of contents</li> <li>5. Cast list</li> <li>6. Score notes</li> <li>7. Rehearsal/teaching aids</li> </ol> |

Part 1 of the supporting pages contains all the formal/legal and administrative information related to the BMN score, including ownership and permissions, and details of copies and locations of scores, for which we provide templates.

The supporting pages in Part 2 refer specifically to the content of the score. The format for these can be more flexible and contain as much information as needed. It may also be that some sections within Part 2 may not be required for every score.

#### 3.1 Title Page

The first page of a score is the **title page**. It provides all relevant information regarding dates and names related to the creation of the work, the name of the notator, details of the place notated, choreographic copyright and acknowledgements.

An interesting point to note is that the owner of a BMN score is either whoever paid for the score to be written or, for student notators, the educational institute where the student is registered.

Notators should provide a title page for even the shortest notated extract to give clear archival or contextual information which would otherwise be 'lost' amongst the notation or omitted altogether.

It is important that you, as the Benesh Notator of the score, assert your ownership and put your name on the score, no matter the state. We are all human so our scores will never be perfect; scores can always be adjusted and annotated. Even if you think your score is imperfect it will still be useful.

We would also suggest providing the context in which your score was created (this list is not exhaustive and other information may be also useful), such as:

- if score was written during creation or not
- who was involved in the process

- if a big time-lapse happened between the draft/working score and creation of master score
- if several people have been involved in this process

The structure of the work should include the format (acts / movements / scenes) - it is also helpful here to add the number of performers included in the production (e.g. 6 male & 6 female, 8 dancers).

### 3.2 Information Page

The title page should be followed by an **information page**. It is important to write the date of when this page is originally completed, as well as the name of the person who has made any revisions and the date these revisions were made.

Here you will find information about the score: location, details about the Type and format of the score, and resources for revival. Where a score is composed of multiple Types, this is where you would include this information.

The location of the BMN score(s) should include information about the original Benesh score, as well as details of any related folders available, for example where the acts of the work are in separate folders or corps de ballet and principals are in different folders. Additional details about the primary copy of the score and the location of further copies should also be included here.

We highly recommend all scores should be scanned as PDFs, and that the location of this PDF is clearly labelled. Refer to [4.1](#) for more information about how to scan your scores.

The detail of the BMN score should provide information including which parts of the score are in Master/Working/Draft state, where parts still need to be worked on, where there are unfinished or missing parts - and anything else which could be relevant or useful. This should be your go-to referencing page while writing or reviewing a score. This will help you track your progress and keep your objective to create a Master score in focus. It will save you precious time if, for some reason, you must stop notating for an extended period before resuming this task.

Resources for revival is where you should detail any sources and/or supporting documents that are useful for restaging a production. This may include information such as music notes, video and other supporting media, and any other staff notes, such as floor plans, rehearsal long-hand notes etc. if these are relevant and exist. Sometimes the choreographer/score owner might have a preferred version for revival (interpretation by dancers, version of score by specific company), the information for which can found in this section.

### 3.3 BMN Score Permissions Form

This is a new form that you can now access in the appendix of this document or as a separate form to download. It has been proven that it is much easier to collect the required authorisation signatures at the start of the rehearsal process rather than once the BMN score is completed. These authorisations are required for cataloguing and archiving of the score.

For scores lodged with Benesh International, this permissions form can be used in conjunction with a score lodgement form as proof of authorisation signatures.

### **3.4 Table of Contents**

This gives both the page numbers of the notation score and the equivalent page numbers of the music score for the different sections of the ballet. Remember also to note here if further supporting information is included in other sections of the score, such as at the start of an act/scene/movement.

### **3.5 Cast List**

The cast list gives the dancers' names, their individual identification signs (these can have any shaped 'heads' chosen by the notator) and their identification numbers. They usually keep the same identification numbers so that it should be possible to follow one dancer through from beginning to end of a scene. However, if these need to change per act/scene/movement, you should indicate this here and at the start of the relevant section.

### **3.6 Score Notes**

Scores often contain supporting information to help the reader to understand the movement style, context, any characterisation etc., if this information may be conveyed more efficiently through supporting information rather than through the notation itself.

The information supporting the score may include stylistic notes and notes explaining the cross-references to the stage plans, props and music score.

#### **3.6.1 Codes and references**

Include here if any specific codes and reference notes have been used in the score. These could be the codes used for the page labelling, for references to facing page stage plans or to indicate to elements found in the supporting pages.

#### **3.6.2 Sets and props**

Notes on sets and props should be summarised at this point. This could be anything from floor markings, to stage management set plans, to prop lists.

#### **3.6.3 Music**

The music notes provide information about cross-references between the notation score and the music score. Benesh notators work closely with the music score of a choreographic work in order to identify the relationship of the movement to the music, to study the rhythm patterns, and to be able to act as coordinator between rehearsal pianist/conductor and dancers.

#### **3.6.4 Style**

The style notes provide any necessary clarification or extra information about particularly important positions or movements appearing in the body of the score. They also provide information vital to the reconstruction of the piece - its story, atmosphere and meaning.

### **3.7 Teaching/rehearsal/staging aids**

#### **3.7.1 Summaries**

Useful summaries of dancers' counts, or stage plans can be found here, or integrated as part of the BMN score in relevant places. If these are inserted in the BMN score, a summary about these or where to find them should be found here as well as in the table of contents.

#### **3.7.2 Scheduling**

Any information about scheduling and staging of this production can be included here. For example, the minimum amount of time to teach the production, rehearsal breakdown of group and section, or summaries of rehearsal props needed (if applicable).

#### **3.7.3 Other information**

Any other relevant information can be found here, such as programme notes, reviews or biographies.



## 4. Storing and Cataloguing your BMN Score

Now that you have spent a lot of time and work on your score, it is important that you store, file and catalogue it properly, so that your work does not go to waste. What a shame to discover that your score is not being used or that someone else has also written a score of the same work only because they didn't know or weren't aware that your score existed!

### 4.1 Scanning a manuscript to PDF

It is good practice NOT to re-stage a choreographic work directly from the Master pencil score [Mp] - it is best to work from the primary Master copy. In order to create the best copy possible, we strongly advise wherever possible to scan your score as a PDF (in the highest possible quality) and then create a copy from this scan. You will then have and be able to reproduce several copies of the same quality, which is a good back up in case of any possible damage or loss that might happen, so it is vital to correctly catalogue and store each item.

It is important that the saved location of the PDF (the result of the scan) is recorded in the information page and catalogues correctly according to any rules set out by the score owner. Please be aware to clearly differentiate PDFs from e-scores (see [4.3](#)).

We recommend that the name of the work appears first and that you should always add the date of the scan to the saved name of your PDF as this will help with filing. For example:

- Nutcracker 04.12.1998
- Nutcracker 28.11.2005

If the annotations are a result of a change of ownership of a production or a change of rehearsal staff or director, then you might also find it useful to add this name or initials to the saved file.

The preferred format to scan a score is as a PDF in its original format - the ideal and recommended page size is B4.

When scanning, it is best practice to scan **all** pages including blank facing pages (or these blank pages can be added to the PDF after the scan if you have the appropriate software that does this). This facilitates double-sided printing from the PDF afterwards. However, if a score does not have any facing pages, or the facing pages are all blank, then single-sided scans are perfectly acceptable.

If a production has been restaged more than five times and/or has had a significant number of changes, we would recommend scanning a new pdf of that version which includes all the annotations. This will help to create an historical record of the changes.

## 4.2 Photocopying a manuscript

As we recommend that all scores are scanned to PDF as standard, if further copies are required, these should be created by printing the scanned score.

However, there are instances when you might be required to just make a photocopy of the score. If this is the case, you should make sure that your photocopies are of as high a quality and resolution as possible, while ensuring the background is kept as white as possible.

## 4.3 Electronic scores (e-scores)

A Master score that has been created electronically (e-score), also known as a digital score, is one which has been created using specialised software (see [1.2](#)). It is important to recognise that an electronic score and a PDF are distinctly different things.

The saved digital storage location of the e-score needs to be correctly listed on the information page and according to any rules set by the score owner. Please be aware to clearly differentiate e-scores from PDF, as an e-score can be amended but a PDF cannot. We recommend saving a copy of the e-score on a USB drive and archiving this USB drive as you would for the manuscript score (see [4.4](#)). Please make sure that a record of this process is clearly noted on the information page.

We recommend that the name of the work appears first and that you should always add the date of the version to the saved name of your e-score as this will help with filing. If amending an e-score, make sure that you save the e-score as a new file which includes the date of the updates. You might also want to add the initials of the Benesh Notator/Benesh Choreologist who has made these changes. For example:

- La Sylphide 03.04.2011
- La Sylphide (update by DC) 06.10.2016
- La Sylphide -DC 06.10.2016

If a paper Master copy of the e-score is printed, make sure this is also labelled correctly on the title and information pages, especially to include the date of printing.

## 4.4 Manuscript pencil score

It is not good practice to stage a work from a pencil score, and it is of vital importance that this is stored and archived correctly. See [1.3.2](#) for how to label the archival envelope the pencil score must be stored in. See [4.1](#) for how to scan this score before it is archived.

We have two main recommendations for the storage of a manuscript pencil score:

1. It should be stored in a fireproof location/cabinet, in a location separate from where the primary copy is stored. This is a special security measure in case of fire or other natural disaster.
2. We highly recommend that you lodge the score with an established notation score library, according to that library's criteria. This will enable the score to be used and accessed.

## 5. Templates and Examples

In the following section are a variety of templates, forms and examples for the supporting pages (see [3](#) for information) to be used and/or referenced.

Part 1 - Templates & Forms comprises of the title page template, information page template, and the BMN score permissions form.

Part 2 - Examples of Documents includes completed illustrative examples of: title page, information page, table of contents, cast list, score notes, and teaching aids.

### 5.1 Part 1 - Templates & Forms

These templates and forms can be downloaded as single document versions for individual use.

We would recommend that the title page and information page are completed electronically. The BMN score permission form will need to be printed in order for signatures to be obtained (see [3.2](#)).

Note that where text is enclosed in [square brackets], this should be deleted prior to printing a blank form or completing the form electronically.

5.1.1 [Title Page template](#)

5.1.2 [Information Page template](#)

5.1.3 [BMN Score Permissions form](#)

5.1.1 Title Page template

[Title of Work\*]

[type and format of score\*]

Choreographer(s) ©: .....

Taught/Staged by:\*\* .....

Music Composer(s):\*\*\* .....

Design - Set/Costume: .....

Lighting Design: .....

Place/Date of 1<sup>st</sup> performance: .....

Performed by: .....

Benesh Notator(s): .....

Annotated by: .....

Context of recording:\*\*\*\* .....

Score Owner(s): .....

Length and structure of work: .....

\* delete text in brackets before printing blank form  
\*\* if applicable  
\*\*\* title of work(s) and recording or score edition and reference if applicable (soundtracks, etc..)  
\*\*\*\* Provide as much information as possible, for example: date, place, live rehearsal, from video, staff involved

5.1.2 Information Page template

[Title of Work\*]

Originally completed by: ..... Date: .....

Location of BMN Score(s)

Location of original BMN score: .....

Folder name and number of original BMN score\*\*: .....

Are there other related folders? Give details\*\*: .....

Type of original BMN score:  Electronic  Pencil

Format of original BMN score:  Master  Working  Draft

Location of pdf scan\*\*: .....

Location of primary copy: .....

Location of other copy(ies)\*\*: .....

Detail of BMN Score

Format details: .....

Further actions: .....

Other notes: .....

Resources for Revival

Revival(s) (date/place): .....

Staff involved: .....

Notator's music score available: Yes / No Location\*\*: .....

Video files: Yes / No Ref. number(s)\*\*: .....

Other media files: .....

Other material(s) (& location\*\*): Yes / No .....

Further Reviews

Name(s): ..... Date: .....

Name(s): ..... Date: .....

\* delete text in brackets before completing/printing blank form  
 \*\* if applicable

5.1.3 BMN Score Permissions form

## Benesh Movement Notation Score Permissions

Title of work .....

This Benesh Movement Notation score has been **notated** by:

Name .....

Signature .....

Date signed .....

The choreography copyright belongs to:

Name .....

Signature .....

Date signed .....

The score owner is / the score has been commissioned and paid for by:

Name .....

Signature .....

Date signed .....

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## 5.2 Part 2 - Examples of Documents

This content has been included by the express permission of the relevant choreographer and/or rights holder and is for reference only.

No part of this publication may, by way of trade or otherwise, be reproduced, lent, sold, hired out, or otherwise circulated by any means including electronic, without the prior consent of Benesh International at the Royal Academy of Dance.

### 5.2.1 Title Page

a) Sylvia

### 5.2.2 Information Page

a) Sylvia

### 5.2.3 Table of Contents

a) Young Apollo

### 5.2.4 Cast list

a) Corybantic Games: where ID heads are added to the existing company cast list

b) Young Apollo: with different ID head per scene

c) Sylvia: description of type of dancer for each role (2 pages)

### 5.2.5 Score notes

a) Gloria: synopsis, movement descriptions, notes on variations, music & set (5 pages)

b) Young Apollo: notes on style, score & music

c) Sylvia: rehearsal prop notes

### 5.2.6 Teaching aids

a) Gloria: Summary examples & teaching aids (6 pages)

b) Live Fire Exercise: rehearsal breakdown by dancer

c) engineered example: progress tracking - section/movement

d) engineered example: progress tracking - daily

e) Other information

f) Checklist example

## 5.2.1 Title Page

a) *Sylvia***Sylvia, Act 1**

Master copy &amp; Working copy

Choreographer(s) ©: Ashton

Taught/Staged by:\*\* Newton

Music Composer(s):\*\*\* Delibes

Design - Set/Costume: MacFarland

Lighting Design: John B Reed

Place/Date of 1<sup>st</sup> Performance: Royal Opera House, Covent Garden, 03.09.1952

Performed by: The Royal Ballet

Benesh Notator(s): Coyle/Hotta/Trévien

Annotated by: Trévien  
Score notated during revival by Newton in 2004.

Context of Recording:\*\*\*\*  
Fauns opening scene notated by Coyle,  
Cortège scene notated by Hotta (post staging),  
Hunt scene and principals by Trévien

Score owner(s): The Royal Ballet

Length and structure of Work: 3 act ballet, 5 principal dancers + ♀ x33 ♂ x17

\* delete text in brackets before printing blank form

\*\* if applicable

\*\*\* title of work(s) and recording or score edition and reference if applicable (soundtracks, etc..)

\*\*\*\* Provide as much information as possible, for example: date, place, live rehearsal, from video, staff involved



## 5.2.2 Information Page

a) *Sylvia*

## Sylvia, Act 1

Originally completed by: Anna Trévien Date: October 2017

## Location of BMN Score(s)

Location of original BMN score: The Royal Ballet

Folder name and number of original BMN score\*\*: 212

Are there other related folders? Give details\*\*: Act 2 + Act 3 + Act 3 pas de deux (gala format) + Full ballet in 1 folder used when staging abroad

Type of original BMN score:  Electronic  Pencil

Format of original BMN score:  Master  Working  Draft

Location of pdf scan\*\*: Royal Ballet Intranet and Notator Archive drive

Location of primary copy: Benesh Notator office at the Royal Ballet

Location of other copy(ies)\*\*: NA

## Detail of BMN Score

Format details: Score complete

Sections of Hunt written with BNE the rest is pencil manuscript

Further actions: Sections of 1<sup>st</sup> scene could be re-written to Master standard

Other notes: Annotations have been added from staging of ballet abroad [Berlin'06, Rome'09, Tokyo, Mariinsky '13] a new PDF scan should be done soon.  
As a co-production with ABT no Choreologist was sent for staging, so there are probably variants between productions. The ABT version has been taught in Argentina

## Resources for Revival

Revival(s) (date/place): 2004 Yanowski/Makhateli version, 2010,

Staff involved: Newton, Saunders

Notator's music score available: Yes ~~No~~ Notes/Location\*\*: Piano reduction and full orchestra version  
RBVA/0052(1966), 0565 (2004), 0602 (2005), 0604 (2005),

Video files: Yes ~~No~~ Ref. number(s)\*\*: 0666(2008), 0777(2010)

Other media files:

Other material(s) (& location\*\*): Yes ~~No~~ Stage Management prop & set plans, teaching aids and schedules available

## Further Reviews

Name(s): \_\_\_\_\_ Date: \_\_\_\_\_

Name(s): \_\_\_\_\_ Date: \_\_\_\_\_

\* delete text in brackets before completing/printing blank form  
\*\* if applicable

5.2.3 Table of Contents  
a) *Young Apollo*

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1	Corps beginning		1
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15	- Liz's Entrance		12
20	- "Tinkles"		16
23	Intro, Pas de Deux		18
24	Pas de Deux	16	19
24	- Britten Finale		19
26	Male Manège	19	21
 <u>SCENE II, PART 1</u> 			
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35	- Jazzy Step	D	4
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44	Male Solo -Main		9
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Choreography © David Bintley, London, 1984  
Notated by Jo'Anne Page

## 5.2.4 Cast List

a) *Corybantic Games* : where ID heads are added to the existing company cast list.*Corybantic games*

A

**NEW WHEELDON**  
(PROVISIONAL)

♣ CUTHBERTSON / KANEKO	♠ HIRANO / CLARKE (MOCK)
♠ NAGHDI / CALVERT	♠ BALL / EDMONDS (CHURCHES)
♠ BRUNELL / HEAP (GRENNELL)	♠ BRACEWELL / DONNELLY (DIXON)
♠ MAGRI / O'SULLIVAN (DIAS)	♠ SAMBE / ACRI (YUDES)
♠ HEAP / GRENNELL	
♠ <sup>1</sup> GASPARINI / MEADA	♠ <sup>3</sup> DUBREUIL / JUN
♠ <sup>2</sup> GRENNELL / ROSCOE	♠ <sup>2</sup> DIXON / ROVERO
♠ <sup>3</sup> DIAS / DEAN	♠ <sup>5</sup> DONNELLY / BRENDSDROD
♠ <sup>4</sup> LUBACH / KATSURA	♠ <sup>1</sup> YUDES / JUNKER
♠ <sup>5</sup> TONKINSON / SASAKI	♠ <sup>4</sup> CHURCHES / OBRIEN
♠ <sup>6</sup> BRACHER / BRADBURY	♠ <sup>6</sup> EMERTON WEGRZYN

Choreography © Wheeldon, London, 2018 (RB revival)  
Notated by Lorraine Gregory

5.2.4 Cast List

b) *Young Apollo* : with different ID head per scene.

# CAST LIST

BRITTEN- Scene 1		CROSSE- Scene 2		Scene 3		2ND CAST	
♂ 18 <sup>1</sup>	Mark Silver- <i>Young Apollo</i>						/♂ Jonathon Cope
	Bryony Brind - <i>Mnemosyne</i>						/18 <sup>1</sup> Fiona Chadwick
	<u>Muses-</u>	P27	P24	Sc.2 P11:2	Sc.3 P69	P92	
18 <sup>2</sup>	Pippa Wyld	♣	♣	♣	♣ <sup>1</sup>	5 <sup>3</sup>	
18 <sup>4</sup>	Deirdre Eyden	♣	♣	♣	♣ <sup>3</sup>	5 <sup>2</sup>	
18 <sup>12</sup>	Gail Taphouse	◇	◇	♣	♣ <sup>2</sup>	5 <sup>1</sup>	
18 <sup>2</sup>	Karen Paisey			♣		5 <sup>4</sup>	/18 <sup>2</sup> Angela DeMello
18 <sup>2</sup>	Ravenna Tucker	◇	◇	♣	♣ <sup>2</sup>	5 <sup>5</sup>	/18 <sup>2</sup> Nicola Roberts
18 <sup>3</sup>	Julie Bowers	♣	♣		♣ <sup>4</sup>		
18 <sup>5</sup>	Deborah Bull	♣	♣		♣ <sup>2</sup>		
18 <sup>7</sup>	Franziska Merky	◇	◇		♣ <sup>1</sup>		
18 <sup>8</sup>	Maria Almeida	♣	♣		♣ <sup>4</sup>		
18 <sup>1</sup>	Tracey Brown	♣	◇		♣ <sup>3</sup>		
18 <sup>10</sup>	Sally Fredericks	◇	◇		♣ <sup>1</sup>		
18 <sup>11</sup>	Donna Richardson	◇	◇		♣ <sup>2</sup>		
18 <sup>14</sup>	Fiona Brockway	♣	♣		♣ <sup>2</sup>		
18 <sup>15</sup>	Julie Rose	◇	◇		♣ <sup>2</sup>		
18 <sup>16</sup>	Fiona Marshall	♣	♣		♣ <sup>1</sup>		/18 <sup>16</sup> Deborah Jones
18 <sup>17</sup>	Elizabeth Tullock	♣	♣		♣ <sup>4</sup>		
18 <sup>18</sup>	Joanna Allnatt	◇	◇		♣ <sup>2</sup>		
Covers -Viviana Durante							
Sara Gallie							
Deborah Jones							
18 <sup>6</sup>	Genesis Rosato						
18 <sup>13</sup>	Christina Parker						

N.B. Due to large cast of girls, open identification heads are used for girls also.

Please note ♂ (Mark) is the sole male.

Choreography © David Bintley, London, 1984  
Notated by Jo'Anne Page

## 5.2.4 Cast List

c) *Sylvia* : Breakdown of casting requirements (2 pages)

1/2

***Sylvia* casting****Principals**

*Sylvia*  
*Aminta*  
*Orion*  
*Eros*  
*Diana* (in act 3 only)

**Act 1**

## Scene 1:

- 3 Naiads (CdB smaller ladies)
- 3 Dryads (CdB smaller ladies)
- 3 Faunes (CdB smaller man)
- 3 Sylvain (CdB smaller man)

## Scene 2:

- 8 Huntresses (soloist that have good jump and can fouetté turn)

## Scene 3:

- 8 cortège rustique couples (8 CdB taller ladies + 8 CdB taller men)

**Act 2**

2 slave boys (2 soloist men with acrobatic skills)  
 2 concubines (2 reliable & seductive ladies)

**Act 3**

2 goats (as small as possible, technical/jumpy soloist couple, has its own pas de 2)

*Ceres* (medium soloist lady, pretty face)  
*Jaseon* (medium soloist man)  
*Persephone* (smaller soloist lady, soubrette)  
*Pluto* (medium soloist man)  
*Tersichore* (tall soloist lady)  
*Apollo* (tall soloist man)

8 *Sylvia* attendants (8 soloist ladies, usually the same as 8 Huntresses of act 1)  
 4 spring couples (4 taller CdB ladies + 4 taller CdB men)  
 4 summer couples (4 taller CdB ladies + 4 taller CdB men)  
 8 muses (8 CdB usually smaller ladies)

4 trumpet boys (4 young men - apprentices/students)  
 4 *Diana* attendants (4 young ladies - apprentices/students, nice legs)  
*Diana* vision (active/apprentice ladies that can bourré on pointe)  
*Endymion* (actor man with gorgeous body)

Choreography © Ashton, London, 2004 (revival)  
 Notated by Anna Trévien

## 5.2.4 Cast List

c) Sylvia : Description of type of dancer for each role (2 pages)

2/2

**Sylvia casting requirements extract****Sylvia (F)**

Fabulous versatile ballerina that can be a real amazon in act 1, be sensual & mischievous in act 2, and the perfect classic ballerina in act 3 (taller ballerinas are usually more suited to the part)

**Aminta (M)**

Long limbed, noble Shepherd who is a romantic at heart in search for love

**Orion (M)**

Tall baddie, strong presence and very good partner

**Diana (F)**

Quick mover with maturity and temperament  
(Could be a Hunt attendant in act 1...)

**Eros (M)**

Statuesque body, good jump and good mime skills

**Naiads (3 F), Dryads (3 F), Fauns (2 M), and Sylvain (3 M)**

Smaller dancers

The girls usually become the Muses in act 3

**Cortege rustique (8 F & 8 M)**

Taller corps de ballet dancers

These usually become spring and summer couples in act 3

**Hunt attendants (8 F)**

Soloist ballerinas with strong techniques that can jump and all fouetté turn together

These become Sylvia attendants in act 3

Choreography © Ashton, London, 2004 (revival)  
Notated by Anna Trévien

## 5.2.5 Score notes

a) *Gloria* : synopsis, movement descriptions, notes on variations, music & set (5 pages)

1/5

## Gloria

This ballet was partly inspired by the book *A Testament of Youth* by Vera Brittain (1933), and is a lament for the 'lost generation' of young people killed in the first world war.

Vera Brittain was a voluntary nurse during World war I, who suffered the loss of her fiancé, brother and many of her friends. She later wrote three volumes of memoirs and was a lifelong pacifist.

Kenneth MacMillan's creation was also influenced by the experience of his own father, who was gassed in WWI and never fully recovered his health.

The following poem by Vera Brittain from *A Testament of Youth* is usually reproduced in the programme for performances of *Gloria*:

### THE WAR GENERATION: AVE

In cities and in hamlets we were born,  
And little towns behind the van of time;  
A closing era mocked our guileless dawn  
With jingles of a military rhyme.  
But in that song we heard no warning chime,  
Nor visualised in hours benign and sweet  
The threatening woe that our adventurous feet  
Would starkly meet.

Thus we began, amid the echoes blown  
Across our childhood from an earlier war,  
Too dim, too soon forgotten, to dethrone  
Those dreams of happiness we thought secure;  
While, imminent and fierce outside the door,  
Watching a generation grow to flower,  
The fate that held our youth within its power  
Waited its hour

Choreography © Kenneth MacMillan, London, 1980  
Notated by Diana Curry

## 5.2.5 Score notes

a) *Gloria* : synopsis, movement descriptions, notes on variations, music & set (5 pages)

2/5

## Contents and Description of Movements

### 1st Movement - Gloria

Page 1

The corps de ballet, pas de quatre and 4 women frame the action of the three principals, moving in a ghostly mass around the stage. They enter from the trench and immediately hide their eyes from the light. They walk into a circular pattern, similar to the shape of a shell hole.

They march silently (the stamps), throwing arms upwards and freezing in poses like burnt-out trees. It is important that all movements and counts are absolutely precise and the dancers look identical - the power comes from the group effect of the movement.

The three principals dance together, mostly in the downstage centre area. Five members of the male corps de ballet take up positions on the slope at the end of the movement - they might be dead or sleeping.

### 2nd Movement - Laudamus Te

Page 23

A joyful and energetic dance for the pas de quatre, followed by a lament between the 4 women and the pas de deux principal man. The women lift him in a pose reminiscent of 'Pieta' paintings of the Virgin Mary supporting Christ after his crucifixion.

The two principal men perform a floor-based duet surrounded by the women.

The movement ends with the re-entry of the pas de quatre leading into a grand jeté section for all dancers (known as 'Beecher's Brook' - a reference to a jump in the Grand National horse race!)

### 3rd Movement - Domine Deus

Page 38

A pas de deux for the principal woman and principal pas de deux man. Lyrical and atmospheric, this pas de deux is not a love duet, but an expression of universal compassion and sorrow from the woman and loving support by the man.

### 4th Movement - Domine Fili Unigenite

Page 43

The pas de quatre 'showpiece' - joyful and fast, with a final lift which should make the audience gasp.

Choreography © Kenneth MacMillan, London, 1980  
Notated by Diana Curry



**5.2.5 Score notes**a) *Gloria* : synopsis, movement descriptions, notes on variations, music & set (5 pages)

3/5

**Contents and Description of Movements (cont.)****5th Movement - Dominus Deus, Agnus Dei****Page 50**

A pas de trois for the principals, starting with a taut, powerful solo for the man. The pas de deux couple dance with the man or upstage of him, as he continues to express an inner anger and accusation. Halfway through the movement the dancers all point to the audience in a gesture taken from the 1914 'Lord Kitchener Needs You' recruitment poster.

The three dancers wind and curl around each other, finishing with the woman lifted between the two men.

**6th Movement - Qui Sedes ad Dexteram Patris****Page 60**

The three principals are held aloft in crucifix shapes by the 10 men, while the 4 and 10 women kneel in a curve around the stage. The lighting is bright and the atmosphere is other-worldly, perhaps heavenly.

The second half of the movement starts with the whole cast standing quite still, listening to the solo Soprano sing a series of 'Amens'. The final section is quiet, smooth and sorrowful, culminating in the whole cast reaching for each other's hands, before parting and exiting down the four staircases. The principal man remains alone on the stage, looks down into the trench and jumps backwards over the edge of the slope disappearing into the trench.

Choreography © Kenneth MacMillan, London, 1980  
Notated by Diana Curry

## 5.2.5 Score notes

a) *Gloria* : synopsis, movement descriptions, notes on variations, music & set (5 pages)

4/5

## Notes on the Score

This score is based on the original 1980 score, with later changes, which are now established as 'correct'. The other important source is the 1982 Granada TV film, danced by the original cast, which is an excellent reference for both content and style. Where this score differs from this version, it is because some later changes, especially in timing, have now become established.

At present (2019) the 1982 TV version can be found on Youtube, in four parts  
<https://www.youtube.com/watch?v=a3CMI9ID--8> (or search for 'Gloria MacMillan')

### Variations between productions

The score includes some notes of slight variations in movement or positions for productions by Texas Ballet Theatre (2013), Houston Ballet (2015) and Northern Ballet (2017)

### Music and Rhythm

This score is written in phrases of Dancers' Counts, not in musical bars. The counts are very easy to follow with the music, and all counts and cues are written in the piano rehearsal score (included with this score).

Important individual counts within the phrases have been indicated, but in some cases, the movement runs freely through the music between the 'key' counts, so some rhythms are not precisely specified. In some of the multi-stave systems, the vertical alignment of frames occurring on the same beat in different staves has been ignored in favour of a clearer spacing of the notation.

### Set and stage locations

The set and locations in this score are those for the Royal Opera House, London. The slope is quite small and not very steep, as the 'trench' is formed by opening a trap in the stage behind the top of the slope which drops to below-stage level.

In most other theatres there is no trap, so the slope is much deeper and higher, with the dancers climbing up the stairs from stage level to the top of the slope. This usually means that the flat stage area is much reduced and the reconstructor will have to adapt the locations, especially in the 1<sup>st</sup> and 6<sup>th</sup> movements to fit the dancers onto the stage.

The four staircases are not placed symmetrically, and positions vary according to set build, so for convenience the score treats them as symmetrically placed.

Stage plans show a simplified version of the shape of the slope. See set plans for ROH slope and 'Touring' slope included in this score.

**It is strongly advised that the flat stage area is marked out in the rehearsal studio so that spacing can be resolved early in the rehearsal process.**

Choreography © Kenneth MacMillan, London, 1980  
 Notated by Diana Curry

## 5.2.5 Score notes

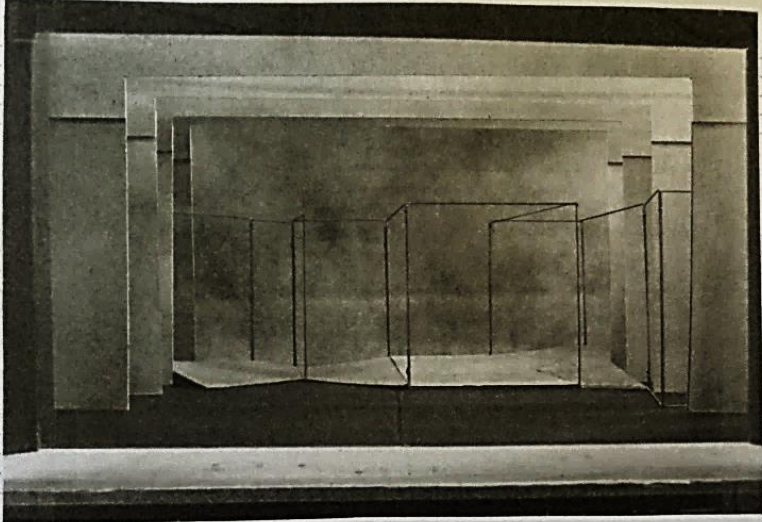
a) *Gloria* : synopsis, movement descriptions, notes on variations, music & set (5 pages)

5/5

## Notes on the Set

1st flat  
/ 1

The Set:



Behind the slope is a trap (the 'trench'). Four staircases (left, centre left, centre right, right) lead up from trench to top of slope, represented as  $\square$  in the score.  
 N.B. In theatres with no trap, the slope is higher with staircases down to stage level behind the slope. Between two centre stairs is a crash mat.

Starting Position: Whole cast hiding in trench up of slope. Make sure no one can be seen from highest seats in theatre.

Choreography © Kenneth MacMillan, London, 1980  
 Notated by Diana Curry

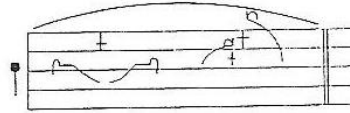
5.2.5 Score notes

b) *Young Apollo* : notes on style, score & music

## Young Apollo

STYLE NOTES:

- 'Apollo Position' - Corps de Ballet - always A' highest, except page 3  
 - 'A close to body, at  $\frac{1}{2}$  to floor.  
 - always arrived at as follows:



- Pas de Deux - when Apollo position is used try to follow instructions for 'A'.  
 Shape of Apollo position is more important than specific contact points.

'Collapsed position'; or variations of:



- aim for arms to be parallel to each other and at right angles to the floor.
- drop highest shoulder forward to relax same arm.
- body and limbs very soft.

Although stated as an abstract ballet by the choreographer, the ballet follows the growth of 'Apollo - 'the gradual awakening of self-awareness'.

APOLLO - at first, very undeveloped, hence few sustained dynamics.  
 The Main Male Solo sees the beginning of use of dynamics - very playful and cocky, showing off his new skills to 3 girls.

3 GIRLS - Very girlish and giggly, teasing Apollo. Playful.

2 GIRLS - Entrance quite coquettish. Girls taunt him until Apollo is quite distracted by their unceasing energies.

SCORE NOTES:

◇ Corresponds to Stage plans.

18 'bar numbers' are recalled throughout ballet.

MUSIC NOTES:

U in Notation Score corresponds to □ in Music Score.

Crosse - Sc. 2&3 - read  $\phi$  per  $\infty$ . as standing until further stated (i.e. through changes of time signature.)  
 (Britten -  $\phi$  as per time signature.)

<u>Contents of Video Tapes</u> -RB Company:	Tapes 1&2 - Britten Scene 1	Stage Rehearsal
	Tapes 3&4 - Crosse Scene 3	Studio Rehearsal
	Tapes 5&6 - Crosse Scene 2	Stage Rehearsal

Choreography © David Bintley, London, 1984  
 Notated by Jo'Anne Page

5.2.5 Score notes

c) *Sylvia* : notes on style, score & music

## Summary of rehearsal props needed

### Act 1

Sylvia small silver bow  
8 Huntresses big bows  
6 rope/leaf garlands  
8 long sticks (cortège rustique)  
2 wheelbarrows  
2 baskets of flowers  
2 sickles  
2 lambs  
Eros trick flower + cloak  
1 arrow

### Act 3

12 medium sticks (spring couples + summer men)  
4 pairs of cymbals (summer ladies)  
Cornucopia (Ceres)  
Small basket (Persephone)  
2 harps (Terpsichore & Apollo)  
8 muses props  
Diana small gold bow

### Act 2

2 tambourines  
1 pair of finger cymbals  
4 glasses + wine jug  
2 fruit bowls  
1 arrow  
2 hankies + 1 shall  
Necklace

Choreography © Ashton, London, 2004 (revival)  
Notated by Anna Trévien

5.2.6 Teaching aids

a) *Gloria* : summary examples and teaching aids (6 pages)

1/6

## Gloria 1st Movement

### Summary Sheets

1. Entry Order - blank to fill in names:  
Copyable sheet to fill in names of dancers against their numbers  
For use with score pages 2, 2a  
Summary of first set of stamps at bottom of page
2. 1st Movement - numbers  
Summary of all individual movements and counts from 1st set of stamps to 2nd set of stamps
3. 1st Movement - blank to fill in names  
Copyable version of summary sheet 2 to fill in names of individual dancers.  
Dancers often take photos of this sheet as a reminder

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Notated by Diana Curry

5.2.6 Teaching aids

a) Gloria : summary examples and teaching aids (6 pages)

2/6

Entry Order

Gloria - Entry order – blank to fill in names

For use with pages 2, 2a  
of score

1<sup>st</sup> Movement

Stage left	Centre left	Centre Right	Stage Right
1: Male			6: Female
1: Female			6: Male
	(Ant/square)	(Wendy/triangle)	
2:			7:
2:			7:
	(Ash/triangle)	(Fiona/diamond)	
3:			8:
3:			8:
	(Ross/invert triangle)	(Genesisia/square)	
4:			9:
	(Judy/heart)	(Pippa/invert triangle)	
4:			9:
5:			10:
5:			10:

Table above shows order of crossings for entrance of 1st movement.

i.e. male 1 and female 6 cross  
female 1 and male 6 cross  
Anthony and Wendy cross

etc

1st Stamps: (Score page 3)

5↑	2↑	2↑	5↑
5↑	2↑	2↑	5↑

Circled groups:

- R L L
- R L L
- R L R (arm 6)
- L R R (footballs)
- L L R

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Notated by Diana Curry

5.2.6 Teaching aids

a) Gloria : summary examples and teaching aids (6 pages)

1<sup>st</sup> Movement - numbers

2 'plain' sizes

### Gloria 1<sup>st</sup> Movement - numbers

**Arm six**

1 R	2 L	3 L	4 L	5 R	6
♥ ○ <sup>6</sup>	▽ ↑	□ ○ <sup>6</sup>	○ <sup>2,9</sup> ○ <sup>3</sup>	■ ○ <sup>5</sup>	○ <sup>1</sup> ○ <sup>9</sup>

**Football sixes**

1	2	3	4	5	6
○ <sup>6</sup>	♥	○ <sup>2</sup>	↑	○ <sup>2</sup>	○ <sup>5</sup>

1	2	3	4	5	6
○ <sup>9</sup>	○ <sup>1</sup>	○ <sup>3</sup>	○ <sup>7</sup>	○ <sup>8</sup>	○ <sup>10</sup>

**Walking Turns - start 'D, A'**

1	2	3	4	5	6	7	8	9	10
○ <sup>5</sup> ○ <sup>4</sup>	○ <sup>7</sup>	▽	◆	○ <sup>8</sup>	○ <sup>3</sup>	♥	○ <sup>6</sup>	▽	○ <sup>1</sup>
11									
○ <sup>9</sup> ○ <sup>1</sup>									

**Falling ten**

	1	2	3	4	5	6	7	8	9	10
R	↑	○ <sup>9</sup>	○ <sup>2</sup>	■	▽	♥ R	◆ L	○ <sup>3</sup> R	○ <sup>6</sup> L	○ <sup>4</sup> L
L	○ <sup>10</sup>	○ <sup>5</sup>	○ <sup>1</sup>	○ <sup>7</sup>	○ <sup>8</sup>					

**Walking turns + hands to ears**

	1	2	3	2	2	3	3	2	3	4
Turn	○ <sup>5</sup> ○ <sup>4</sup>			○ <sup>7</sup>			▽			◆
P to ears	♥ ○ <sup>4</sup>	○ <sup>2,9</sup>	○ <sup>3,8</sup>	◆ ○ <sup>6</sup>	○ <sup>10</sup> ○ <sup>1</sup>	○ <sup>5</sup> ○ <sup>7</sup>	○ <sup>8</sup> ○ <sup>4</sup>	■ ○ <sup>6</sup>	○ <sup>3,7</sup>	▽ ○ <sup>1</sup>
	2	3	5	2	3	6	2	3	7	2
	○ <sup>5,10</sup>	○ <sup>2,9</sup>	○ <sup>8</sup> POINT ALL POINT			○ <sup>3</sup> (arm)			♥ (arm) ALL P to ears	
	3	8	2	3	9	2	3	10	2	3
		○ <sup>6</sup> (arm)			○ <sup>9</sup> (arm)			○ <sup>1</sup> (arm)		
	11	2	3							
	○ <sup>10</sup> (arm)									

from 7-3 replace P on ears after turn

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Notated by Diana Curry



## 5.2.6 Teaching aids

a) *Gloria* : summary examples and teaching aids (6 pages)

4/6

1<sup>st</sup> Movement - numbers (cont.)

**Final arm six**

1 R	2 R	3 R	4 R	5 L	6 R
♀ <sup>1</sup>	♀ <sup>6</sup>	♀ <sup>3</sup>	♀ <sup>7</sup>	♀ <sup>9</sup>	♀ <sup>4</sup>

**Final Football sixes**

1	2	3	4	5	6
♀	♀ <sup>6</sup>	♀ <sup>1</sup>	♀ <sup>8</sup>	♀ <sup>3</sup>	♀ <sup>8</sup>

1	2	3	4	5	6
♀ <sup>5</sup>	♀ <sup>10</sup>	♀ <sup>7</sup>	♀ <sup>6</sup>	♀ <sup>9</sup>	♀ <sup>2</sup>

2nd stamps:

5♀   (1♀)   3♀   (5♀)  
 (5♀)   5♀

Circled groups:

R R R (arm 6)  
 L R R (1-5)  
 L R R (1-5)  
 L L L footballs  
 L L L

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## 5.2.6 Teaching aids

a) *Gloria* : summary examples and teaching aids (6 pages)

5/6

1<sup>st</sup> Movement - numbers (cont.)

**Gloria 1<sup>st</sup> Movement**

**Arm six**

1	2	3	4	5	6

**Football sixes**

1	2	3	4	5	6

1	2	3	4	5	6

**Walking Turns**

1	2	3	4	5	6	7	8	9	10
11									

**Falling ten**

1	2	3	4	5	6	7	8	9	10

**Walking turns + hands to ears**

<b>1</b>	2	3	<b>2</b>	2	3	<b>3</b>	2	3	<b>4</b>
2	3	<b>5</b>	2	3	<b>6</b>	2	3	<b>7</b>	2
3	<b>8</b>	2	3	<b>9</b>	2	3	<b>10</b>	2	3
<b>11</b>	2	3							

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## 5.2.6 Teaching aids

a) *Gloria* : summary examples and teaching aids (6 pages)

6/6

1<sup>st</sup> Movement - numbers (cont.)

## Final arm six

1	2	3	4	5	6

## Final Football sixes

1	2	3	4	5	6

1	2	3	4	5	6

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## 5.2.6 Teaching aids

b) *Live Fire Exercise* : rehearsal breakdown by dancer

### Live Fire Exercise Rehearsal breakdown by dancer

- |                                  |   |
|----------------------------------|---|
| <b>Lauren (x2)</b>               | - quiet solo before last duet section - (30sec) > 1hr<br>- in <b>group #2</b> - continuation of 3 women (1min) > 1hr  |
| <b>Lauren &amp; Fede (x3)</b>    | - opening duet (1min) > 21/2 hrs<br>- last duet section (11/2hrs) > 21/2hrs<br>- duet in <b>group#4</b><br>- duet in final <b>group#5</b> (1min) > 2hrs   |
| <b>Lauren &amp; Marci (x2)</b>   | - last duet section (1min) > 21/2hrs<br>- duet in <b>group#3</b> - « chaotic » (25sec) > 45min  |
| <b>Lauren &amp; Ryo</b>          | - last duet section (big one - 21/2min) > 5hrs  |
| $\longleftrightarrow$            |   |
| <b>Akane</b>                     | - short solo into duet with Fede (15sec) > 30 min   |
| <b>Akane &amp; Federico (x2)</b> | - first duet (1min) > 21/2hrs<br>- in <b>group#3</b> (25sec) > 45min  |
| <b>Akane &amp; Marci</b>         | - duet (11/4min) > 21/2hrs  |
| <b>Akane &amp; Ryo (x3)</b>      | - in <b>group#2</b> - short trio w Sarah, Ryo into short duet w Ryo (30sec) > 1hr<br>- duet in <b>group#4</b><br>- duet in final <b>group#5</b> (1min) > 21/2hrs  |
| $\longleftrightarrow$            |   |
| <b>Sarah</b>                     | - solo goes into second trio (1min) > 11/2hrs<br>- Sarah, Fede & Marci - second trio (11/2min) > 3hrs   |
| <b>Sarah, Marci &amp; Ryo</b>    | - first trio with run in (11/2min) > 3hrs   |
| <b>Sarah &amp; Ryo</b>           | - duet into trio with Akane in <b>group#2</b> (20sec) > 45min<br>- duet in <b>group#3</b> (25sec) > 1hr   |
| <b>Sarah &amp; Fede</b>          | - duet after trio in <b>group#2</b> (Akane & Ryo at same time)  |
| <b>Sarah &amp; Marci</b>         | - duet in <b>group#4</b><br>- duet in final <b>group#5</b> through to end (11/4min) > 2hrs  |
| $\longleftrightarrow$            |   |
| <b>3 men</b>                     | - Fugue (11/4min) all three > 3hrs<br>- Fede solo (40sec) > 1hr<br>- Ric & Marci duet at same time as Fede solo (40sec) > 1hr   |
| <b>3 women</b>                   | - Fugue all three (1min) > 2hrs   |
| <b>Groups</b>                    | - Group#1 - ALL (2min) > 5hrs<br>- <b>Group#2</b> - covered individual breakdown above<br>- <b>Group#3</b> - 3 separate couples - covered above<br>- <b>Group#4</b> - ALL - big unison (1min) > 3hrs<br>- <b>Group#5</b> - 3 separate couples - covered above |

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Notated by Charlotte Siepora

## 5.2.6 Teaching aids

c) engineered example : progress tracking - section/movement

Title of work					
	Pdd #1	Pdd #2	Weaving & block	Finale	
Principal couple A	4 hr - ✓✓	2 hr - ✓	1 hr - ✓	2 hr - ✓	Finale only with 1st cast
Principal couple B	2 hr	2 hr - ✓✓		1 hr	Need more on Pdd #2
3 red couples		2 hr	2 hr	2 hr - ✓	Extra cover for Rob?
6 women	1 hr		3 hr ✓	1 hr ✓	Do finale jumpy phrase every reh

## 5.2.6 Teaching aids

d) engineered example: progress tracking - daily

<u>Title of Work</u>				
Date	Section in time/music	Who involved	Number of hours	Notes/comments
w/c 14.1.19				
Mon	1st mvt slow duet - bars 55-87	2 men duet	1	Need more time next week - only got to tip lift!
Tues	End 1st mvt - fig D to end	Group crossings	1½	didn't get to 2nd cast, start with them next reh
	2nd mvt	pdd - Sarah & Joe	1	Up to swings. David missing so need to catch him up
Weds	Opening section - to fig C	All	1½	Need to make sure next reh is non-show day so can do full out

5.2.6 Teaching aids

e) *Gloria* : other information

## Summary of Music Cues for the beginning of each Movement

**1st Movement:** Music start after first dancers appear at top of slope

**2nd Movement:** Lights up, dancers start to run, which cues the music

Royal Ballet: Conductor beats silent '1,2' during run

Houston Ballet: Conductor picks up from dancers

N.B. Anthony Dowson (2017) says that originally the conductor beat 2 silent beats to cue dancers, so they start with the music

3 bars after music no. 21, the 4 women need to see upbeat into allegro section

**3rd Movement:** Music start as dancers approach bottom of slope

**4th Movement:** Intro of 4 silent beats - viewed by dancers on monitor in the wings

**5th Movement:** Music start as man comes into view, rolling into spotlight on slope

**6th Movement:** Lights up then music start

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Notated by Diana Curry

5.2.6 Teaching aids  
f) Checklist example

## Score Writing Checklist

A list like this can never be completely comprehensive, but these are items which I go back and check in my scores (in no particular order):

1. Dancers Counts: several of my scores are written entirely in dance phrases rather than musical bars, so I check that all dance phrases are **present and correctly counted**. Confession - I once omitted an entire phrase of movement in one stave, which threw out a large portion of one scene of a ballet.
2. Music numbers: These are the references to the music score used for rehearsals - usually in a square or diamond shaped box. Very useful for liaising with the accompanist and stage manager.
3. All pages in the right order, all numbered in sequence and all notated left-hand (facing pages) numbered as 'numeral a')
4. Random sub-beat checks: look at several examples of phrases containing sub-beats to check rhythm
5. Random head/body cancellation check
6. Repeat signs: Check the correct type and number of repeats, and correct allowance of 'blank' bars following a repeat.
7. Whole page check: some time after notating, re-read a couple of whole pages to check for overall accessibility of information, vertical layout, ID heads, between-stave info etc.
8. Complex partnering check: again. Some time after notating, check readability of complex partnering - what made total sense at the time could often be improved on second reading. Also random R/L side and arm/leg contacts check
9. Constant numbering check - **this is really important!** Check stage plans for errors in numbering of dancers, and follow one dancer through from beginning to end. Go through the same process for scenes in which dancers have different ID heads, as these are horribly easy to mix up
10. Discovering an error - check in other likely places for the same error.
11. Basic theory - it's easy to forget the basics, so check for good centre-lines in frames, correct proportion of limbs, correct placement of turn signs. If any doubts, refer to the BMN encyclopedia - it is quick and easy to use and keeps the notation consistent for all users.
12. More basic theory items: correct use of legato lines, cancellation of above-stave instructions if required, origin of movement lines.
13. Help the reader: On facing pages, include any notes, teaching tips, alternative versions (date and place). Pass on everything you can to aid reconstruction.
14. Check as you write: It's so easy to omit things when copying from a rough draft to a master, so check as you go - limb position, head/body, direction/travel, movement/locomotion lines, rhythm, relationships.

Notated by Diana Curry