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The purpose of this book is to present a working textbook for teachers in choreographic institutes, ballet schools, colleges, and universities. It is dedicated to the systematic development of a teaching technique for the ballet lesson.

The lessons offered as examples are composed in accordance with the eight-year study program approved by the U.S.S.R. Ministry of Culture for ballet students. The book does not analyze the execution of each step inasmuch as this has already been covered in A. Vaganova's Basic Principles of the Classical Ballet and in The School of Classical Ballet, by the teachers of the Leningrad Choreographic Institute, V. Kostrovitskaya and A. Pisarev and other contributing faculty members of the school.

It is in the elementary and intermediate classes that the teacher lays the foundation of ballet principles through the assimilation of a large number of steps. Accordingly, the largest number of lessons in this book is directed toward these levels.

The book contains nine sample lessons* for the first year, eight lessons for the second through the fifth years and four lessons for the sixth through the eighth years. In addition, the book contains forty-seven exercises on pointes. Naturally, these examples are not intended to do away with all the other possibilities of conducting a ballet lesson, but they can serve as models for teachers in their independent composition of lessons. All basic steps are covered in the two semesters of the first year and in the first semester of the second year. These steps are broken down according to the musical beats. Any change in the musical tempo indicates the degree of the technical accomplishment of the movement.

*Translator's note: All the classes in this book will be referred to as lessons and the eight classes according to the U.S.S.R. Ministry of Culture's eight-year full program of study will be indicated as years.
During the second semester of the second year, separate steps are put together, first in simple combinations, then in complicated ones. In the first semester of the following years, the combinations of the previous year's study become more complex and new steps are mastered separately. These new steps are included in the combinations during the second semester.

In the intermediate years, fourth and fifth, and in the advanced years, sixth, seventh, and eighth, the analysis of steps in musical terms is rare; as a rule, we teachers limit ourselves only to the indication of the number of musical bars (especially in adagio and allegro).

In these lessons, the successive study of steps is taken into account. This indicated also in class that a certain number of practiced steps and combinations must be repeated. The reader should keep in mind that all the exercises are done on the right and the left leg alternately, starting and ending in fifth position. If the preparatory position is not in fifth, this will be specially indicated. The starting position for battements frappés, battements doubles frappés, ronds de jambe en l'air, and petits battements sur le cou-de-pied is indicated in the first lessons, but not in the later ones. Each class ends with the port de bras and ending of the body, indicated in the footnote of the first lesson of each year. All steps except those on pointes can be executed by men and women alike. When certain steps or combinations are carried out by women only, it is particularly stated in the footnote, indicating the required step or combination recommended by us. In the book, exercises on pointes are given at the end of each lesson. However, the lessons should be constructed in such a way that the exercises on pointes should not be given on the same day as the jumps.

One of the fundamental requirements of classical ballet method is a sharply defined musical education. At the Leningrad Choreographic Institute, the musical accompaniment of a class is based on improvisation. The exercises at the barre and in the center are almost entirely accompanied by musical improvisation. In adagio, allegro, and steps on pointes, improvisation alternates with written music.

An improvisation can be inspired by a personal musical thought, or the pianist may subjectively interpret any written musical composition. The music must strictly adhere to the dancing pattern proposed by the teacher and contain a definite rhythm corresponding to the character of the steps.

If, for example, battements fondus are executed in one combination and battements frappés, then the rhythm of the musical phrase must reflect different characters emphasizing a flowing melodiousness in the execution of battements fondus, and then changing to sharp staccato during the battements frappés. By providing a definite tempo, measure, and rhythm, the music exposes and accentuates the characteristics of the steps and thereby helps in their execution. Simultaneously it helps the students to discern the correspondence between the elements of the music and the steps; the melody, presented in varied harmonies, creates an emotional coloring of the movement, subordinating the step to the music and providing a musical ambience for the lesson. We disapprove of the notated music conventionally used in the exercises at the barre in the center, because the creative coordination of steps with a followed accompaniment either inhibits the teacher in the construction of the combination or may conflict with the musical composition. No music is only helpful in providing tempo and meter. In allegro pointes exercises notated music—fragments of musical composition—ballet music—must be selected by the pianist according to the character of the steps and combination.

If in ballet performance the ballet master submits completely to the music, translating its form and content into choreographic imagery, just the reverse takes place in the classroom—here the music must suit the rhythm. All the combinations of a lesson must be constructed with due regard to the musical phrases (regular battements frappés, starting and ending in conjunction with them). The musical phrase must be short or long: eight, sixteen, thirty-two measures, etc. It is also possible to construct combinations and adagio exercises on one and two musical phrases such as: twelve, twenty-four measures, etc. The pianist participates creatively in the course of the daily lesson and in the musical education of the students. He skillfully selects ballet music in instances when the teacher's exercise requires notated music.

A diagram of a ballet studio is shown, with lines that determine the placement of the poses and the direction of the steps, whether straight line or a diagonal, or in a circle during the exercises in the center. The aim of the book is to assist the inquiring teacher in the independent composition of classes and in the planning of each course of study.

We hope also that the experience of the teachers of the Leningrad Choreographic Institute, which provides the basis for this textbook, will help in the preparation of the task at hand.
West was with such Russian teachers as Loubow Egorova, Victor Gsovsky, Olga Preobrajenskaya, and Igor Schwezoff and with Soviet teachers Vladimir Bourmeister, Leonide Gontcharov, Valentina Pereyaslavskaya, Olga Lepeshinskaya. After establishing my career as a principal dancer with several companies in the West, I was again offered an opportunity to dance in the Soviet Union, this time, in the form of an invitation to partner Olga Lepeshinskaya of the Bolshoi Ballet. Unfortunately, my early retirement was prevented by an injury which in fact forced my early retirement from the stage.

As a Russian, I never lost the desire to see for myself the country my parents left so long ago and which they never saw again. As a dancer and even more as a teacher of dance, my curiosity grew to see what Soviet ballet at home, and especially to see more of how the famous Soviet ballet technique is taught.

Finally, as one so often must, I made my own opportunity. I organized a group of ballet students and balletomanes as eager as I to see Soviet ballet at home, and especially to see more of how the famous Soviet ballet technique is taught.

In 1976, our tour bore unexpected fruit. One of our group members Earle Mack, decided to produce and finance a documentary film that would preserve for all time the inner workings of the Vaganova Choréographic Institute in Leningrad, once the Imperial Ballet School of St. Petersburg, and certainly one of the greatest sources of genius in ballet in the world. The time I spent at the school acting as artistic director of this project at hand, gave me an even deeper understanding and respect for the unique fabric of the school, specifically the relentless and cooperative striving of the students and teachers for achievement in artistry on the highest level. In fact the sensitive but total dedication of those who give the training and those who receive it, became of the most important subjects of our film.

Which brings us to the project at hand. One day, Galina Stupnikova, a teacher at the Vaganova Institute gave me, as a present, a copy of the textbook held in very high esteem among Kostrovitskaya's colleagues in the Soviet Union, as well as among the dancers and teachers in the West who were able to read it in Russian. I soon realized the true significance of this text; here I had, in book form, the source of study developed by Agrippina Vaganova, a teacher so remarkable that the Choréographic Institute of Leningrad has been renamed to

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**Introduction**

by OLEG BRIANSKY

As fifteen when I choreographed my first full evening of ballet. After performance at the Palais des Beaux-Arts in Brussels, a Russian delegation of the Belgian-Soviet mission approached me and offered me the possibility of a ballet career in the Soviet Union. I would have had to leave Belgium for the intensive course of study that is the Russian system of ballet education, and I ultimately decided that the offer carried with it too many unacceptable conditions. And yet for the boy that I was, son of Russian émigrés who had left their homeland as part of a wave that brought Diaghilev, Nijinsky, Fokine, and Anna Pavlova to the West, Russia loomed for me, inevitably, as a sort of fountainhead of the dancer's art. As it was, most of my ballet training in the
In a way, the publication of *One Hundred Lessons in Classical Ballet* like the return of a gift. In past centuries, the emerging dance tradition of Russia accepted avidly all it could learn from the great ballet masters of the West, helping it to create a magnificent classical ballet of its own. As a result, the influence of its world-renowned émigrés has riched our ballet heritage immeasurably. Today the West, especially the United States, has again emerged as the standard bearer for innovation and explosive popularity in dance, while Russia returns to challenge in upholding the highest classical standards in ballet education. The process of influences has come full circle.

With high anticipation, I arranged to visit Kostrovitskaya at her home in the suburbs of Leningrad. I approached her with respect, after a lively discussion of technique and terminology in the teaching at international language, we developed a mutual regard and I with her agreement that I should translate her book into English. As my earlier translation of *Classes in Classical Ballet* by the Bolshoi master Asaf Messerer, had met with unprecedented success, I confident that my publisher would accept this new project. My enthusiasm it was twofold. First, there is to my knowledge simply nothing in the literature of ballet. It is a vast compilation of lessons effectuated to inspire and assist the teacher, and to augment the ma's function, so that it is actually invaluable for teacher and student. Second, the book makes available in the West the entire eight-curriculum taught at the Vaganova Choreographic Institute. Vaganova teaching has been famous for decades within the ballet world, the last few years interest in it has become worldwide, as the that produced the Russian luminaries Rudolf Nureyev, Natalia Makarova, and Mikhail Baryshnikov.

Kostrovitskaya was a student and a protégé of Vaganova and this details the lessons she herself taught at the Vaganova school, fol the precepts of her famous mentor. She presents a progressive to the combination of lessons taught from the first year to eight, creating a system that results in complete technical mastery, student of exercises at the barre, in the center of the studio, of gro, and the work on pointes. I know of no such complete training ere else in book form for students starting at the age of eight all the way to the advanced lessons of the graduate year.

any teacher or dancer on any level can draw great benefit from g this book. When I have tested the lessons in my own teaching, been struck by the clarity with which the planned combinations unfold for the student. Interestingly, I also ran across certain of technique that were beyond the capabilities of students not in the Soviet ballet method, and these I delete in my classes. tanding this textbook will provide new insight into the scope age of the teacher in ballet, and I believe without any doubt is book will raise the standards of teaching wherever it is used. t mean, of course, to proselytize the Vaganova method as the correct system of teaching ballet. I mean only to affirm the very e influence that the Russian Soviet school of ballet has had on he world over in this century. We have been inspired and moved artists; we can only benefit from a study of the methods that ed them.
Pose croisée front, pointe tendue (big pose).

Pose croisée front (big pose).

Pose écartée back, pointe tendue.

Pose écartée back.

Pose effacée front, pointe tendue (big pose).

Pose effacée front (big pose).

Arabesque allongée.

Attitude effacée.
**About Using this Book**

Using this Book, however valuable, can become confining if used in a schematic way. It is my hope that teachers will learn from the progression exercises in this book, without losing sight of the real capabilities of individual students. The book should be used creatively to help the teacher devise the most constructive combinations for the students' technical development. It should not be a substitute for the teacher's own creativity, but rather a source of inspiration in planning lessons. If it is used in this way, both experienced and inexperienced teachers will find the book an invaluable source of material, and yet their teaching will remain flexible and alive.

Certain terms used by the author of this book will be unfamiliar to those not versed in Soviet ballet terminology. I have no desire to become involved in a discussion of “correct” terminology; the important thing is to understand the author's intentions. For a better understanding Russian usage, I urge the serious reader to study Fundamentals of the Classic Dance by Agrippina Vaganova. I have included below a discussion of some important terms that may seem ambiguous to the reader of the text.

TENDU applies to the position of the hand or hands, extended from the wrist through the fingers as in the arm position of an arabesque.

É ON POINTES used as piqué on pointes, traveling in any direction.

MALL POSE refers to the position of arms held, one in second (arm) position, the other in first (arm) position.

BIG SCENIC SISSONNE as it is called in Russian, is executed as a big jump, while the arms move through first position and respectively one in second, the other in third position. The stretched out through the fingers, as if in an arabesque hand position (allongé).

ĐETÉ ENTRELACÉ refers to the western term GRAND ĐETÉ EN TOUR.
Introducing the elementary exercises for mastering the movement of the body, the legs, the arms, and the head, develop elementary skills in the coordination of steps.

First, the students execute the exercises while standing, facing the barre, and holding it with both hands. Later, they hold it with one hand facing one direction, then the other while executing the exercises on the left leg, then on the right leg. The opening of the arms from the preparatory position to the first and second arm positions—preparation at the barre and in the center—is executed to the beat of four introductory chords. The closing of the arms back into the preparatory position is done to two concluding chords.

At the end of the first year of study, the preparation of the arm positions is executed on two introductory chords.
First Semester
First Lesson

EXERCISES AT THE BARRE


BATEMENTS TENDUS IN FIRST POSITION. 32 measures in battements tendus to the front, to the side, to the back, and to the side. Each battement is done in 2 measures.

In first position, facing the barre.

3. BATEMENTS TENDUS IN FIRST POSITION WITH DEMI-PRIÈRE. 16 measures in 4/4.
In the first measure: battement tendu front. In the second measure, demi-plié back to first position. Repeat, then execute the same move twice to the side, twice to the back, and again twice to the side.

In the first measure, battement tendu to the front, without stop in first position, battement tendu to the back. In the second measure, again passé through first position and battement tendu front, etc. The exercise is repeated 8 times.

Starting in first position. En dehors: a) On 2 beats slide the foot to the front, on 2 beats slide the foot to the side, on 2 beats bring the foot to first position, on 2 beats hold in this position. Repeat the exercise 4 times.
b) On 2 beats slide the foot to the side, on 2 beats slide it to the back, on 2 beats bring the foot in first position and on 2 beats hold it. Repeat the exercise 4 times.
En dedans: Repeat the same movements to the reverse side; slide the foot to the back, then to the side; thereafter, to the side, then to the front.

6. EXERCISE FOR THE ARMS. Measure 3/4 (Slow Waltz).
Stand sideways to the barre either in first or in fifth position, hold the barre with one hand and with the other arm in the preparatory position.
a) In 2 measures: from the preparatory position, the arm rises in front to first arm position. In 2 measures: Hold this position. In 2 measures: The arm comes down to the preparatory position. In 2 measures: The arm remains in the preparatory position.
b) In 2 measures: from the preparatory position, the arm rises in to first arm position, then lifts to third arm position. In 2 measures: The arm comes down to first position. In 2 measures: the arm is in the preparatory position.
c) In 2 measures: the arm rises from the preparatory position to position. In 2 measures: open the arm to second position. In 2 measures: hold the position. In 2 measures: the arm comes down to the preparatory position.
d) In 2 measures: the arm rises to first arm position. In 2 measures: lift the arm to third arm position. In 2 measures: the arm open
The preparatory position. Each of the movements enumerated above repeated 4 times.

BATTEMENTS TENDUS IN FIFTH POSITION. 32 measures in.

The battements tendus to the front (each battement tendu in 2 measures), to the side, to the back and to the side.

REPARATORY EXERCISE TO THE BATTEMENTS TENDUS IN FIRST POSITION. Measure 4/4.

The first and second beats of the measure: the working foot brushes hard on the floor. On the third beat: the leg is raised to 45°. On fourth beat: the leg comes down, pointe tendue, on the floor. On first two beats of the following measure: the foot closes in first position. On the last two beats: the leg is held in first position (préparation). The exercise is repeated 4 times, then it is executed to side and to the back.

REPARATORY EXERCISE FOR BATTEMENTS FRAPPÉS. Measure 2/4.

Two introductory chords: the foot brushes, pointe tendue, to the side in the first or fifth position (préparation). In the first measure: bending knee, the foot is placed sur le cou-de-pied front. In the second measure: the position is maintained. In the third measure: the leg extends pointe tendue to the side on the floor. In the fourth measure: position is maintained. The exercise is repeated 4 times, consequently executed sur le cou-de-pied back.

RELEVÉ IN FIRST POSITION. 32 measures in 4/4.


EXERCISES IN THE CENTER

1. EXERCISE FOR THE ARMS. Measure 3/4. (Slow Waltz)

The exercise (as indicated in exercises at the barre no. 6) is executed simultaneously with the two arms. The legs are in first position (half turned out).


Hands on the hips. The exercise starts with the right foot; the direction of the movement changes; proceed with slow marching steps and progress first to fast ones, then to a fast run, etc. The exercise is done in a circle or on the diagonal from corner to corner: 6 to 2, from 2 to 4, from 4 to 8, from 8 to 4 (See diagram).

THE FIXED POINTS OF THE STUDIO
EXERCISES AT THE BARRE

1-PLIÉ. Measure 4/4.

ni-pliés in first, second, third, fifth, and fourth positions—2 measures each plié. This is executed facing the barre.

2.ettes TENDUS IN FIFTH POSITION. 16 measures in 4/4.

attements tendus to the front, to the side, to the back, and to again. Each movement is executed to a full measure of 4 beats, the barre.

3. ONE HAND HOLDING THE BARRE, repeat the previous exercise only with 2 battements tendus in each direction.

4. BATTEMENTS TENDUS JETÉS IN FIFTH POSITION. Measure 4/4.

On the first beat: brush the working foot front, pointe tendue, on the floor. On the second beat: throw the leg to 45°. On the third beat: bring the leg down, pointe tendue, on the floor. On the fourth beat: close the foot in fifth position. Repeat 4 times in each direction, to the front, to the side, to the back and to the side. This is executed facing the barre.

5. ONE HAND HOLDING THE BARRE, repeat the previous exercise only with 2 battements jetés in each direction.


Starting in first position. En dehors: On the first and second beats: slide the working foot to the front, pointe tendue on the floor. On the third and fourth beats: slide the foot to the side, pointe tendue on the floor. On 2 beats of the following measure: slide the foot to the back, pointe tendue on the floor. On the third and fourth beats: bring the foot back in first position. Repeat the exercise 4 times en dehors and 4 times en dedans, facing the barre.

7. ONE HAND HOLDING THE BARRE, repeat the previous exercise 4 times en dehors and 4 times en dedans. Concluding the exercise, execute a simple port de bras: from the preparatory position, the arm rises to the first arm position, then to the third arm position, opens in the second position, and comes down in the preparatory position.

8. BATTEMENTS FRAPPÉS. 8 measures in 4/4.

Preparatory position: the working leg extended to the side, pointe tendue, on the floor. On the first beat: bend the knee of the working leg, striking the supporting leg sur le cou-de-pied front. On the second beat: extend the leg to the side, pointe tendue, on the floor. On the third and fourth beats: maintain this position. Subsequently, the stroke is done sur le cou-de-pied back, etc. The exercise is done facing the barre and repeated 8 times.


Preparatory position: the working foot sur le cou-de-pied front. In the first measure: the foot slightly opens to the side in second position. In the second measure: bring the working foot sur le cou-de-pied back. In the third measure: the foot slightly opens to the side in second posi-
tion. In the fourth measure: bring the foot sur le cou-de-pied front. The exercise is executed facing the barre and repeated 8 times.

10. BATTEMENTS RELEVÉS LENTS TO 45°. Measure 4/4.
In the first measure: raise the working leg slowly forward to 45°, from the first or the fifth position. In the second measure: maintain the position. In the third measure: the leg comes down slowly into the preparatory position. In the fourth measure: maintain the position in first or in fifth position. The exercise is executed twice to the front, to the side, to the back, facing the barre.

11. RELEVÉ ON HALF-TOE IN FIRST, SECOND, AND FIFTH POSITIONS. Measure 2/4.
   a) In the first measure: rise on half-toe. In the second measure: come down to the starting position. Execute the exercise 4 times in each position.
   b) On the first beat: demi-plié. On the second beat: rise on half-toe. On the 2 beats of the following measure: come down slowly. Execute the exercise 4 times in each position, facing the barre.

    In 4 measures: lean the body forward, straighten back into the starting position. In 4 measures: bend the body backward, straighten back into the starting position. In 4 measures: bend the body to the right side. In 4 measures: bend the body to the left side. Execute the exercise 4 times.

EXERCISES IN THE CENTER

1. DEMI-PLIÉ. Measure 4/4.
Two demi-pliés in first, second, third, and fifth positions,1 2 measures for each plié.

2. BATTEMENTS TENDUS IN FIRST POSITION. 16 measures in 4/4.
Four battements tendus to the front, to the side, to the back and to the side, 1 measure for each battement.

Two battements tendus to the front, to the side, to the back, and to the side, 1 measure for each battement.

4. BATTEMENTS TENDUS IN FIFTH POSITION WITH DÉMI-PLIÉ. 16 MEASURES IN 4/4.
In 1 measure: battement tendu. In 1 measure: demi-plié. Execute to the front, to the side, to the back, and to the side.

5. EXERCISE FOR THE ARMS. Measure 2/4 or 3/4.
Raising and lowering the arms slowly in all (arm) positions: first, third, second, then the following combination of arm movements: right arm in first position, left arm in second position; left arm in first position, right arm in second position; right arm in first position, left arm in third position; left arm in first position, right arm in third position, etc.2

1 First position of the feet.
Third Lesson

Exercises at the Barre

   Two demi-pliés in first, second, third, fourth, and fifth positions—2 measures for each plié.

   Your battements tendus to the front, to the side, to the back, and to the side again. Each movement is executed to a full measure of 2 beats.

The exercises 1 through 10 are executed holding the barre with one hand.

Third Lesson

   On the first beat: extend the working leg to the side, pointe tendue on the floor. On the second beat: lower the heel to second position. On the third beat: raise the heel, pointe tendue on the floor. On the fourth beat: bring the foot in fifth position. Repeat the movement 8 times.

   Execute without stopping: On the first beat: throw the leg to 45°. On the second beat: bring the leg down to fifth position. Four battements tendus jetés to the front, to the side, to the back, each battement on 2 beats, and thereafter in 4 measures: relevé lent to the side in second position at 45°.

   En dehors. On the first beat, starting in first position, slide the working foot front, and hold in fixed position. On the second beat: slide the foot to the side, hold in fixed position. On the third beat: slide the foot to the back, hold in fixed position. On the fourth beat: slide the foot to first position. Repeat the exercise 4 times. Subsequently on the identical musical measure of 4/4, execute the movement flowing without any stop to the front, to the side and to the back. Repeat the same exercise en dedans. Concluding the exercise, execute a simple port de bras on 2 measures of 4/4.

   Execute twice in each direction. On the first and second beats: extend the working leg to the requested direction (pointe tendue) according to the principle of battement tendu; simultaneously come down in demi-plié on the supporting leg. On the third and fourth beats: bring the working leg back in fifth position, stretching the supporting leg.

   Starting position: the working leg extended to the side, pointe tendue. On the first beat: bend the knee, the foot striking the supporting leg sur le cou-de-pied front. On the second beat: extend the leg to the front (pointe tendue). On the third and fourth beats: maintain this position. Subsequently execute the same movement to the side, to the back, and to the side. This combination is repeated 8 to 16 times.
FIRST YEAR

BATTEMENTS DOUBLES FRAPPÉS, 8 measures in 4/4.
starting position: the working leg extended to the side, pointe tendue on the floor. On the first beat, bend the knee; the foot striking the supporting leg sur le cou-de-pied front. On the second beat, open the foot slightly to the side and bring it sur le cou-de-pied back. On the third beat, extend the leg to the side, pointe tendue on the floor. On the fourth beat: maintain the position. Execute the following double appès striking sur le cou-de-pied back and bringing the working foot sur le cou-de-pied front. Repeat 8 times.

extend the working leg to the side, pointe tendue, on 2 introductory chords; simultaneously raise the arm from the preparatory position to 1st arm position. On the following 2 chords, bend the knee and place the foot sur le cou-de-pied front; the arm opens simultaneously to second arm position. First measure: the foot opens slightly to the side in second position and returns sur le cou-de-pied back. In the second measure: the foot opens slightly to the side in second position and returns sur le cou-de-pied front. Repeat 8 times.

GRAND PLIÉ IN FIRST, SECOND, THIRD, AND FIFTH POSITIONS. Measure 4/4.
execute 2 grands pliés in all the enumerated positions; each grand plié done in 2 measures.

PREPARATION FOR RONDS DE JAMBE EN L’AIR. Measure 4/4.
acing the barre, starting position: raise the working leg to the side to 5°. First measure: bend the knee, bringing the foot (pointe tendue) to the middle of the calf of the supporting leg. Second measure: extend the leg to the side to 45°. Repeat the movement 4 to 8 times. After a short time this exercise is carried out to the accompaniment of 1 measure 4/4.

BATTEMENTS RELEVÉS LENTS TO 90° TO THE SIDE IN SECOND POSITION. 8 measures in 4/4.
acing the barre. First measure: raise the working leg to the side to 90°, from the first or the fifth position. Second measure: maintain the position. Third measure: bring the leg down to the starting position (first or fifth). Fourth measure: hold this position. Repeat twice.

THIRD LESSON

13. RELEVÉ ON HALF- TOE IN FIRST, SECOND, FIFTH POSITIONS. Measure 4/4.
Facing the barre. First measure: on the first beat, demi-plié; on the second beat: rise on half-toe; on the third and fourth beats: maintain the position. Second measure: on the first and second beats, come down in demi-plié; on the third and fourth beats, stretch the knees. Repeat the exercise 4 times in each position.

EXERCISES IN THE CENTER

1. DEMI-PLIÉ. Measure 4/4.
Two demi-pliés in first, second, third, fourth, and fifth positions, 2 measures for each demi-plié.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 16 measures in 4/4.
Four battements tendus to the front, to the side, to the back, and to the side again. Each battement to 1 measure of 4 beats.

3. BATTEMENTS TENDUS JETÉS IN FIRST POSITION TO THE SIDE. Measure 2/4.
Eight battements tendus jetés, each battement on 2 beats.

En dehors. First measure: on the first beat, slide the working foot to the front. On the second beat, slide the foot to the side. On the third beat, close the foot in first position. On the fourth beat, maintain the position. Second measure: execute the second half of the rond de jambe à terre en dehors. Repeat the exercise 4 times, following with en dedans.

5. STUDYING ÉPAULEMENT CROISÉ AND EFFACÉ IN FIFTH POSITION.

Position croisée front, fifth position, épaulement croisé, right foot front. First and second measures: lift the arms to first arm position. Third and fourth measures: raise the left arm to third arm position, open the right arm to second position, turning the head to the right. Fifth
and sixth measures: slide the right foot to the front, croisé, pointe tendue. Seventh and eighth measures: maintain the position. Hold this position during the 4 subsequent measures. Thirteenth and fourteenth measures: open the left arm to second position. Fifteenth and sixteenth measures: bring the arms down to the preparatory position, closing simultaneously the right foot in fifth position. Carry out, likewise, the study of croisé position to the back, effacé position to the front, and to the back.

Starting position: fifth position, épaulement croisé, right foot front, arms in preparatory position. First measure: on the first and second beats, raise the arms to the first arm position. On the third and fourth beats, raise the arms to the third arm position. Second measure: on the first and second beats, open the arms in second position. On the third and fourth beats, lower the arms in the preparatory position.

Starting position: fifth position, épaulement croisé, right foot front, left arm in third arm position, right arm in second position. First measure: on the first and second beats, open the left arm to second position. On the third and fourth beats, lower the left arm to the preparatory position, raising the right arm to the third arm position. Second measure: on the first and second beats, the arms meet in first arm position. On the third and fourth beats, open the arms to the starting position. Repeat the exercise 4 times.

You must note that in the further examples of combinations the subdivision of big and small poses does not indicate at great length the position of the arms, though variants of arm and head positions in the poses exist. They are put into practice according to the task given by the instructor only after the study of fundamental positions. In all big poses, the arms can be: one in third position, the other in second, one in first position, the other in third, or both arms in third position.

In the small poses, the position of arms varies between the first and second.
In arabesque poses at 90° or 45°, so-called half arabesques, different arm positions can be chosen, but in all the poses the version of the arm position must depend on the change of the body placement, whether leaning or slightly bending.

The differentiation of small and big poses pertains to the execution of small steps at 45° or to big steps at 90°. This allows for a diversity in the artistic line of the dancer.

EXERCISES AT THE BARRE

The student holds the barre with one hand.

1. DEMI-PLIÉ AND GRAND-PLIÉ IN FIRST, SECOND, FOURTH AND FIFTH POSITIONS. Measure 4/4. In first position: one demi-plié in 2 measures; two demi-pliés in 1 measure, each; two grand-pliés in 2 measures, each. Execute the same second, fourth, and fifth positions.
2. BATTEMENTS TENDUS IN FIFTH POSITION. 16 measures in 2/4.
Four battements tendus to the front, each on 2 beats. Two double battements tendus to the side, each in 2 measures. Four battements tendus to the back, each on 2 beats, and 2 doubles battements to the side, each in 2 measures.

3. BATTEMENTS TENDUS JETÉS PIQUÉS IN FIFTH POSITION.
Measure 4/4.
On the first and second half beats, a controlled throw of the working leg to the front at 45°. On the third half beat, a short battement piqué. On the fourth half beat, hold the leg off the floor at 45°. On the fifth half beat, a short battement piqué. On the sixth half beat, hold the leg off the floor at 45°. On the seventh and eighth half beats, bring the leg down, closing in fifth position. Repeat the exercise, then execute the same twice to the side, to the back and to the side. At the conclusion of this exercise, take a pose croisée front (pointe tendue, on the floor) on 4 measures of 4/4.

En dehors: On the first beat: starting in first position, the working foot slides to the front, without pause, on the second beat, slides to the side in second position. On the third beat: without pause, the foot slides to the back. On the fourth beat: place the foot in first position flowingly, without pause; continue the circular movement. Execute 4 times, then repeat the same en dedans. At the conclusion, execute the third port de bras with a bending of the body on 2 measures of 4/4.

5. BATTEMENTS FONDUS.1 8 measures in 4/4.
Starting position: the working leg is pointed to the side. On the first and second beats: bend the knee of the working leg, and place the foot sur le cou-de-pied front; simultaneously, come down in demi-plié on the supporting leg. On the third and fourth beats: extend the working leg, placing it pointe tendue, on the floor; simultaneously, stretch the supporting leg. The exercise is executed twice to the front, to the side, to the back and to the side.

It is executed in the similar manner as described in the third lesson.

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FIRST YEAR

FORTH LESSON

At the conclusion, end with a pose croisée to the back, pointe tendue and hold the position for 4 measures.

7. BATTEMENTS DOUBLES FRAPPÉS IN ALL DIRECTIONS. Measure 4/4.
Starting position: the working leg extends to the side, pointe tendue on the floor. On the first beat: bend the knee, the foot striking the supporting leg sur le cou-de-pied back. On the second beat: slightly open the leg and bring it sur le cou-de-pied front. On the third beat: extend the leg, pointe tendue, on the floor. On the fourth beat, maintain the position. Execute the same movement to the side, to the front, to the side, and repeat once again.

8. RONDS DE JAMBE EN L'AIR EN DEHORS AND EN DEDANS.
Measure 4/4.
Facing the barre. Starting position: raise the working leg to the side at 45°. En dehors. On the first and second beats, bend the knee and while executing the first half of the conventional circle, bring the foot pointe tendue, to the middle of the calf of the supporting leg. On the third and fourth beats: concluding the second half of the circle, stretch the leg into the starting position. Repeat the movement 4 times, lower the leg into fifth position and subsequently raise again to the side at 45° to continue the exercise en dedans.

9. PETITS BATTEMENTS SUR LE COU-DE-PIED.
Similar execution as described in the third lesson. At the conclusion of the exercise, rise on half-toe in fifth position, holding the barre with one hand for 2 measures of 4/4.

10. BATTEMENTS RELEVÉS LENTS TO 90° TO THE SIDE AND TO THE BACK. Measure 4/4.
Facing the barre. First measure: starting in fifth position, raise the leg to 90°. Second measure: on the first and second beats, maintain the position. On the third and fourth beats, lower the leg to the starting position. The movement is executed 2 times to the side and 2 times to the back.

11. BATTEMENTS RELEVÉS LENTS TO 90°, FRONT.
As described in the previous exercise (10), but the student holds the barre with one hand.

Facing the barre, the student executes grands battements jetés to the side and to the back; thereafter holding the barre with one hand.

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1 Battements fondus are executed facing the barre during the third and fourth lessons.
2 Sur le cou-de-pied front is practiced conditionally.
continues to the front. On the first beat: the working leg extends from the first or fifth position in the given direction, pointe tendue on the floor. On the second beat: throw the leg to 90°. On the third beat: lower the leg on the floor, pointe tendue. On the fourth beat: bring the leg in first or fifth position. Repeat 4 times to the side and then separately 4 times to the back.

13. RELEVÉ ON HALF-TOE IN FIRST, SECOND, AND FIFTH POSITION. Measure 4/4.


EXERCISES IN THE CENTER


One demi-plié in 2 measures, 2 demi-pliés each in 1 measure in first, second, fourth, and fifth positions. In the fourth and fifth positions, the exercise is done with épaulement croisé.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 16 measures in 4/4.

Four battements tendus to the front, to the side, to the back and side. Each battement on 2 beats.


Four battements tendus jetés to the front, to the side, to the back, and to the side. Each battement on 2 beats. Subsequently, in 4 measures, execute the pose croisée front with the left leg. First measure: extend the working leg to the front (pointe tendue on the floor); simultaneously raise the arms to first (arm) position. Second measure: open the arms, the right arm to the third (arm) position and the left to the second (arm) position. Third measure: lower the right arm to the second (arm) position. Fourth measure: the leg closes in fifth position; simultaneously, the arms come down to the preparatory position. Follow with the similar execution in the pose croisée back with the right leg.


En dehors. On the first beat: the working leg extends to the front, and holds the fixed point. On the second beat: slide to the side; hold the fixed point. On the third beat: slide to the back; again hold the fixed point. On the fourth beat: bring the leg in first position. Execute the movement 4 times, subsequently follow with en dedans.

5. POSES IN CROISE AND EFFACÉ. Flowing execution. Measure 3/4 (Waltz).

Pose croisée front. Fifth position épaulement croisé, right foot front. First and second measures: raise the arms to first (arm) position; simultaneously extend the right leg to croisé front (pointe tendue) on the floor. Third and fourth measures: raise the left arm to third (arm) position while the right arm opens to second (arm) position. The head turns to the right. Fifth and sixth measures: the left arm opens to second (arm) position. Seventh and eighth measures: the arms lower to the preparatory position; simultaneously, the right leg closes in fifth position. Repeat the poses from 2 to 1 times, front and back, thereafter follow with the execution of poses in effacé.


Pose écartée back. Fifth position, épaulement effacé, right foot front. First and second measures: raise the arms to first (arm) position; simultaneously extend the right leg to the side, pointe tendue on the floor toward the directional corner 4. Third and fourth measures: raise the right arm to third (arm) position, while the left arm opens to second (arm) position. The head turns to the left. Fifth and sixth measures: the left arm opens to second (arm) position. Seventh and eighth measures: the arms lower to the preparatory position; simultaneously, the right leg closes in fifth position. Repeat the poses from 2 to 4 times, and approach the study of poses in écartée front in a similar manner.


Stand facing direction 3, in a not fully turned out first or fifth position. First and second measures: raise the arms to first (arm) position. Third and fourth measures: move the arms, the right to the front, the left to the side, while getting into the proper arabesque position. (In the elementary study of poses in arabesque, the working foot remains pointe.
Fifth Lesson

EXERCISES AT THE BARRE

   Two demi-plies, each on 4 beats, in first position, 1 grand plie in measures. Same execution in second, fourth and fifth positions.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 16 measures 2/4.
   Four battements tendus front, each on 2 beats, 2 battements tend in demi-plie to the side, each in 2 measures. Distribute the movements in the following manner: on the first beat, extend the working leg to the side, on the second beat, close in fifth position in demi-plie. 

8. SECOND PORT DE BRAS.
   Execution similar to that described in the third lesson.

   Facing the barre.
   a) On the first and second beats: demi-plie, then jump between the second and third beats, ending in demi-plie on the third beat. On the fourth beat, stretch the knees. Repeat the exercise 4 times in first and second positions.
   b) On the first beat: demi-plie, jump between the first and second beats, ending on the second beat in demi-plie. On the third and fourth beats, stretch the knees.

10. PORT DE BRAS LEANING THE BODY TO THE FRONT, BENDING BACK AND TO THE SIDE, IN A NOT FULLY TURNED OUT FIRST POSITION.*

*Within a few lessons, temps leve is executed in fifth position. After the execution in first and second positions facing the barre, repeat the same movement in the center.

*It is recommended that all subsequent lessons be concluded with the port de bras and bending the body.
the first beat of the subsequent measure, the demi-plié is deeper; on
the second beat, stretch the knees. Four battements tendus to the back,
each on 2 beats and 2 battements tendus in demi-plié to the side, each
on 2 measures.

1. BATTEMENTS TENDUS JETÉS IN FIFTH POSITION. 16 measures
in 2/4.
Four battements tendus jetés front, side, back and side, each on 2 beats.
At the conclusion, take a pose écartée to the back in 4 measures and
follow with a pose écartée front in 4 measures.

2. PREPARATION FOR RONDS DE JAMBE À TERRE. 16 measures
in 4/4.
In dehors. First measure: on the first beat, demi-plié in first position;
on the second beat, the working leg slides to the front (pointe tendue);
simultaneously raise the arm to first (arm) position. On the third and
fourth beats, bring the leg to the side, the arm opens simultaneously
of the second (arm) position while the knee of the supporting leg is
straightened. Second measure: on the first and second beats, maintain
the position; on the third and fourth beats, bring the leg in first position,
while the arm lowers simultaneously to the preparatory position. Repeat
the movement 4 times and subsequently follow with en dedans.

3. RONDS DE JAMBE À TERRE.
similar execution, as described in the fourth lesson. At the conclusion,
trace a half circle in plié (ronde de jambe à terre) in 2 measures of
4/4.
In dehors. First measure: on the first beat, demi-plié in first position;
on the second beat, extend the working leg to the front (pointe tendue);
simultaneously raise the arm in first (arm) position; on the third and
fourth beats, bring the leg simultaneously with the arm to second posi-
tion.
Second measure: on the first and second beats, bring the leg to the
back; on the third and fourth beats, place the leg in first position, while
tretching the knee of the supporting leg and lowering the arm to the
preparatory position. Subsequently, trace a half circle in plié en dedans
in a similar manner.

4. BATTEMENTS FONDUS.
similar execution, as described in the fourth lesson. At the conclusion
of the exercise, move into the second arabesque pose (pointe tendue
on the floor), holding for 2 measures of 4/4.

5. RONDS DE JAMBE EN L'AIR.
8. BATTEMENTS DOUBLES FRAPPÉS.
9. RONDS DE JAMBE EN L'AIR.
10. PETITS BATTEMENTS SUR LE COU-DE-PIED.
Execution similar to that described in the fourth lesson.

11. BATTEMENTS RELEVÉS LENTS TO 90° IN FIFTH POSITION.
16 measures in 4/4.
Two relevés front to 90°, to the side, to the back, and to the side,
each in 2 measures. Execute the exercise, holding the barre with one
hand.

12. GRANDS BATTEMENTS JETÉS IN FIFTH POSITION. 16 meas-
ures in 4/4.
Execute 2 grands battements jetés front, to the side, to the back, and
to the side, each on 4 beats. The breakdown of the movement is the
following: on the first beat, throw the working leg to 90°; on the second
beat, lower the leg in fifth position; on the third and fourth beats, hold
still in fifth position.

13. RELEVÉ ON HALF-TOE IN FIRST, SECOND, AND FIFTH POSI-
tions.
Execution similar to that described in the fourth lesson.

14. PAS DE BOURRÉE WITH CHANGING FEET EN DEHORS ANI
Facing the barre in fifth position, right foot front. En dehors. On the
upbeat, demi-plié on the right leg, lift the left foot sur le cou-de-pied
back. On the first beat, step on the left foot, half toe, and bring the
right foot sur le cou-de-pied front; on the second beat, step to the
side on the right foot, half toe, the left foot sur le cou-de-pied front
on the third beat, demi-plié on the left leg, the right foot sur le cou-
de-pied back; on the fourth beat, maintain the position. Repeat the move-
ment subsequently to the right and to the left side from 4 to 8 times
Execute likewise the pas de bourrée en dedans.\footnote{After several lessons, this pas de bourrée can be taught to the modified musical measur
of 3/4 or 2/4.}
EXERCISES IN THE CENTER

   In first position: 2 demi-pliés, each on 4 beats; 1 grand plié in 2 measures. Execute likewise the movement in second position, and continue in fourth and fifth positions with 2 demi-pliés, each on 4 beats.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 32 measures in 2/4.
   Eight battements tendus front, side and back, each on 2 beats. At the conclusion, move into a pose écartée back with the left leg, and in 4 measures, take a pose écartée front, with the right leg.

3. BATTEMENTS TENDUS JETÉS IN FIFTH POSITION. 24 measures in 2/4.
   Four battements tendus jetés front, to the side, to the back and to the side, each on 2 beats. At the conclusion move into first arabesque position with the left leg in 4 measures, and thereafter in 4 additional measures into second arabesque position.

   Four ronds de jambe à terre en dehors and 4 en dedans, each on 4 beats. Execute flowingly, without any stop. End in fifth position, épaulement croisé, and continue with the second port de bras twice, n 2 measures of 4/4 each.

   Similar execution, as described in the third lesson (exercises at the barre, paragraph 6).

   Learn in succession, as indicated in the fourth lesson, paragraph 7 (First and second arabesques).

   Execute the demi-plié in fourth position with épaulement croisé.
   According to the degree of mastery, open the arms through the first, second, and third arabesque positions, while simultaneously stretching the leg, pointe tendue on the floor.

   First measure: on the first and second beats, bend the body forward; on the third and fourth beats, straighten the body. Second measure on the first and second beats, bend the body backward; on the third and fourth beats, straighten the body.

   Similar execution, as described in the fourth lesson.

   The execution is done facing the barre or in the center, according to the degree of mastery.
   a) On the first and second beats, demi-plié; jump between the second and third beats, ending in demi-plié on the third beat; stretch the knees on the fourth beat.
   b) On the first beat, demi-plié; jump between the first and second beat; ending in demi-plié on the second beat; stretch the knees on the third and fourth beats. Repeat the movement 8 times.

Port de bras can be executed as well in 3/4 (waltz). In this instance, each beat of a measure in 4/4 or in 2/4 corresponds to a single measure of the waltz.
Second Semester
Sixth Lesson

EXERCISES AT THE BARRE

   In first position: 2 demi-pliés, each on 4 beats; 2 grands plié, each in 2 measures; 2 relevés on half-toe, each on 4 beats. Same execution in second, fourth, and fifth positions.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 8 measures in 4/4.
   Two battements tendus front, to the side, to the back and to the side, each on 2 beats. Repeat in the reverse direction and in 2 measures with a slow half turn (on the flat foot) toward the barre.

3. BATTEMENTS SOUTENUS RISING ON HALF-TOE IN FIRST POSITION. 8 measures in 4/4.
   Two battements soutenus to the front, to the side, to the back and to the side, each on 2 beats. At the conclusion, move with a half turn from the barre (on the flat foot) to the count of 4 measures.

   En dehors. On 4 introductory chords, préparation en dehors; subsequently 8 rond de jambe à terre, each on 2 beats. Execute préparation en dedans, on 4 chords, thereafter 8 rond de jambe à terre en dehors, each on 2 beats. In 4 measures, make a circular movement in plié en dehors and in 4 measures again, another circular movement in plié en dedans. At the end, conclude with the third port de bras with the body, twice, each time in 4 measures.

5. BATTEMENTS SOUTENUS RISING ON HALF-TOE IN FIFTH POSITION. 8 measures in 4/4.
   Two battements soutenus to the front, to the side, to the back and to the side, each on 2 beats. At the conclusion, move with a half turn from the barre (on the flat foot) to the count of 4 measures.

6. BATTEMENTS FRAPPÉS TO THE SIDE AT 45°. 8 measures in 2/4.
   Starting position: extend the working leg to the side at 45°. On upbeat, the working foot strikes the supporting leg sur le cou-de-pied front; on the first beat, extend quickly to the side at 45°; on the second beat, maintain the position. Repeat the movement 8 times.

7. BATTEMENTS DOUBLES FRAPPÉS TO THE SIDE. 8 measures in 2/4.
   Starting position: extend the working leg to the side, pointe tendue on the floor. On the first beat, the working foot strikes the supporting leg sur le cou-de-pied front; on the second half beat, pass the second foot to the supporting leg and bring the working leg to the supporting leg, while stretching it, in position half-toe.

In the execution of the rond de jambe à terre in 2/4, the passé through the first position (ending each rond de jambe) is done on the second beat. Subsequently, when the execution is in 1/4, the passé through the first position (ending each rond de jambe) is done on one beat.

It is helpful to combine the battements frappés off the floor, pointe tendue, with battements frappés off the floor at 45°, with the execution of the first half of the battement with pointe tendue on the floor, and the second half off the floor at 45°.
FIRST YEAR

le cou-de-pied back; on the second beat, extend the leg quickly to the side; on the fourth half beat, maintain the position. Repeat the exercise 4 times with pointe tendue on the floor and 4 times with battements at 45°.

Starting position: the working leg is open to the side at 45°. Execute rond de jambe on the first and second beats; maintain the starting position on the third and fourth beats. Execute the exercise 4 times en dehors and 4 times en dedans.

Extend slightly the working leg from the cou-de-pied front position to the side, then on the first beat, return the foot sur le cou-de-pied back; on the second half beat, extend slightly to the side; and on the second beat, return the foot sur le cou-de-pied front. Repeat the exercise 8 to 16 times.

10. BATTEMENTS DÉVELOPPÉS FROM THE FIFTH POSITION TO THE SIDE AND TO THE BACK. Measure 4/4.
Facing the barre. First measure: on the first and second beats, bring the working foot sur le cou-de-pied and maintain this position. On the third and fourth beats, raise the foot to the knee of the supporting leg (front or back) and maintain this position as well. Second measure: extend the leg at 90° in the given direction. Third measure: maintain the position. Fourth measure: lower the leg into fifth position. Repeat the exercise 2 to 4 times.

On the first beat: a sharp throw of the working leg to 90°. On the second beat: lower the leg, pointe tendue. On the third and fourth beats: maintain the position. Repeat the exercise 4 to 8 times in all directions.

12. RELEVÉ ON HALF-TOE IN FIRST, SECOND, AND FIFTH POSITIONS.
Execute as in the previous lessons.

According to the degree of mastery, execute the développés to the front, to the side and to the back holding the barre with one hand.

The cou-de-pied position is conventionally applied to the front and to the back depending on the position of the foot in the exercise.

SIXTH LESSON

EXERCISES IN THE CENTER

1. DEMI-PLIÉ, GRAND PLIÉ, AND RELEVÉ ON HALF-TOE IN FIRST, SECOND, FOURTH, AND FIFTH POSITIONS.
Similar execution as in the exercise at the barre.

2. BATTEMENTS TENDUS IN FIFTH POSITION. 32 measures in 2/4.
Eight battements tendus to the front, to the side and to the back, each on 2 beats. At the conclusion, execute a pose croisée to the front, with the left leg, to the count of 4 measures; then with the right leg a pose in third arabesque, pointe tendue on the floor.

Execute the demi-plié and grand plié in fourth position with épaulement effacé or croisé.
FIRST YEAR

3. BATTEMENTS TENDUS JETÉS IN FIFTH POSITION. 16 measures in 2/4.
Four battements tendus jetés to the front, to the side, to the back and to the side, each on 2 beats.

En dehors. Execute the preparation on 4 introductory chords and follow with 8 ronds de jambe à terre, each on 2 beats. In 4 measures, execute a half circle, in plié, en dehors, ending in fifth position; then in 4 measures the third position port de bras. Repeat the combination on the other leg and then the same exercise en dedans.

5. BATTEMENTS FONDUS, POINTE TENDUE ON THE FLOOR. 8 measures in 4/4.
Two battements fondus to the front, to the side, to the back, and to the side, each on 4 beats.

6. BATTEMENTS FRAPPÉS TO THE SIDE.
Execution similar to that in the exercise at the barre, but with pointe tendue on the floor.

7. PAS DE BOURRÉE EN DEHORS AND EN DEDANS (CHANGING FEET)
Follow the execution as in the fifth lesson of the exercise at the barre.

8. PAS DE BOURRÉE SUIVI EN TOURNANT.
Turn on half-toe in fifth position (on the spot).

SIXTH LESSON

Execute 8 times, each on 4 beats.

3. PAS ÉCHAPPÉ. Measure 4/4.
Execute facing the barre; according to the degree of mastery, follow with the execution in the center.

a) First measure: on the first beat, demi-plié in fifth position, jump between the first and second beats ending in second position demi-plié on the second beat; stretch the knees on the third and fourth beats.
Second measure: demi-plié in second position on the first beat, jump between the first and second beats ending in fifth position demi-plié on the second beat; stretch the knees on the third and fourth beats.

b) On the first beat, demi-plié and jump between the first and second beats, ending in second position demi-plié on the second beat; jump between the second and third beats, ending in fifth position demi-plié on the third beat; stretch the knees on the fourth beat. Repeat the exercise 4 to 8 times.

Facing the barre; according to the degree of mastery, follow with the execution in the center. On the first beat, demi-plié, jump between the first and second beats, ending in demi-plié on the second beat; stretch the knees on the third and fourth beats. Repeat the exercise 4 to 8 times.

EXERCISE ON POINTES

1. RELEVÉ IN FIRST, SECOND, AND FIFTH POSITIONS. Measure 4/4.
Execute facing the barre; thereafter, according to the degree of mastery (6 to 8 lessons), follow with execution in the center. On the first beat, demi-plié; come up on pointes on the second beat; come down in demi-plié on the third beat, and stretch the knees on the fourth beat. Repeat the exercise in each position 8 times.