

INSPIRE

Studies



ROYAL ACADEMY
OF DANCE

14+ DANCE
Scholarship Foundation

Study 1 – Allegro with Batterie - All

Johann Sebastian Bach – Gavotte, French Suite in G

Commence: Centre en croisé, Classical pose right foot derrière or dégagé derrière arms demi-bras

Intro – 2 bars

On last count close right foot to 5th derrière en face

Arms to bras bas

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|------|--|---|
| 1 | Échappé sauté to 2 nd en face | Arms through 1 st to 2 nd |
| 2 | Sissonne passé derrière with left foot finish derrière facing 5 | Arms up sideways to 5 th with side bend, body inclined to left |
| 3-4 | Posé en avant with left foot and assemblé en avant with right foot | Arms reverse through 1 st position to left arm forward in 2 nd arabesque line |
| 5-6 | 3/4 detourné finish facing 6 left foot front 5 th on demi-pointe | Arms to 5 th |
| &7 | Ballonné écarté with left foot passing derrière | Leave left arm in 4 th and lower right arm to 2 nd |
| &8 | Assemblé over | Opening left arm to 2 nd |
| &1 | Entrechat cinq derrière and posé right foot écarté upstage left foot retiré devant | Sweep arms from 2 nd across body to right to 3 rd arabesque or 3 rd arms, line upstage head looking up to audience |
| 2 | Close 5 th | Arms remain |
| 3-4 | 2 entrechats quatres | Lowering arms to bras bas |
| 5-6 | Turning to face 5 glissade devant with left foot travelling upstage towards 8, assemblé dessous | Full port de bras to 4 th open, left arm up looking to audience. Open wrists on assemble |
| 7-8 | Changement battu, entrechat trois derrière | Lowering arms to bras bas |
| 1-4 | Glissade derrière and jeté battu derrière towards 8, repeat glissade derrière and jeté battu toward 6, remain facing 5 | Arms 3 rd opposition but opening hand upwards on each jeté |
| 5-6 | Coupé brisé derrière | Full port de bras into 2 nd arabesque line |
| 7-8 | Pas de bourrée dessous en tournant | Arms to bras bas |
| 1-4 | 4 brisés dessus travelling downstage towards 6 with use of épaulement. | Arms lifting gradually to open arabesque line, eyes follow hand |
| & | Pick up back foot into small attitude devant | |
| 5-7& | 6 petits jetés devant traveling in circle round to right | Right arm port de bras to 4 th |
| 8 | Petit assemble devant. Finish centre | Arms through 2 nd to bras bas |

Repeat all to the other side but in place of last petit assemble step forward on left foot to Classical pose en croisé or dégagé derrière arms demi-bras

Full port de bras to demi-bras

Finish Centre

Study 1 - Allegro with batterie

Gavotte from the French Suite No. 5 in G major BWV 816

Allegretto $\text{♩} = 96$

Johann Sebastian Bach

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The piece begins with a forte (*f*) dynamic. The first system includes a trill in the right hand. The second system features a repeat sign and a trill. The third system starts with a piano (*p*) dynamic and includes a repeat sign. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system returns to forte (*f*). The sixth system concludes with a trill. Fingering numbers are provided for many notes throughout the piece.

Study 2 – Grand Allegro

(To be performed by dancers who identify as female)

Wolfgang Amadeus Mozart: Rondo alla Turca, from "Piano Sonata No. 11 in A major

Commence: Upstage left en croisé, Classical pose right foot derrière

Intro – 4 bars

1	Posé temps levé on right towards 6 with accent up left leg in arabesque	Full port de bras to 4 th with left arm and use of épaulement — head and eyes follow arm
2-3	Travelling well downstage towards 6 repeat pose temps levé twice	Full port de bras to 4 th right arm raised and full port de bras to 4 th left arm raised
4	Pose en avant on left	Opening left arm to audience
&a	First two steps of wide pas de bourrée over with right	
5-6	Swish right foot through 1 st on demi-plié and temps levé in 2 nd arabesque	Arms reverse through 1 st position and under sweep to 2 nd arabesque line
7-8	Travelling upstage pas de bourrée assemblé dessus en tournant finish facing 6	Full port de bras to 5 th and hold on landing head to 1
1-2	2 runs en avant commencing with back foot and grand jeté en avant in 2 nd arabesque	
3-4	Repeat counts 1-2 to left	
5-8	Temps levé on right in 1 st arabesque en ouvert and run round to right upstage corner and stand in classical pose on right foot facing 5	From the arabesque arms move into 4 th on run and open into 2 nd
&1	Brisé en avant with back foot right leg extended devant	Arms 1 st
2	Jeté élancé en avant	2 nd arabesque line
&3	Pas de chat to left	Full port de bras to 5 th head turned to left
&a4	Pas de bourrée dessus with back foot	Arms open to 2 nd and turn wrists down, head to right on count 4
5-8	Repeat last 4 counts travelling well	
1-2	Step back on left and posé temps levé, swishing right leg through to arabesque	Right arm full port de bras to 4 th with use épaulement
3-4	Repeat posé temps levé on right	Open right arm 2 nd , left arm to 4 th
&	Step back on left dégagé right devant en croisé	Arms 3 rd position right arm forward
5-8	Chaînés towards 6 finishing on right foot left foot dégagé derrière en ouvert Candidates choice of side	Arms 3 rd arabesque line looking to audience

Study 2 - Grand allegro

Rondo "Alla Turca" from Piano Sonata No. 11 in A major K. 311, 3rd Movement

Allegretto ♩ = 144

Wolfgang Amadeus Mozart

The musical score is presented in five systems, each containing a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 144 beats per minute. The dynamics are as follows:
 - System 1: *f* in the piano part, *P* in the treble part.
 - System 2: *mf* in the piano part.
 - System 3: *mf* in the piano part, *P* in the treble part.
 - System 4: *cresc.* in the piano part.
 - System 5: *mp* in the piano part.
 Trills are indicated by 'tr' above notes in the first and fifth systems.

Study 3 – Grand Allegro

(To be performed by dancers who identify as male)

Johann Strauss II, Kaiser-Walzer (“Emperor” Waltz) Op.437

Commence: Upstage right en croise, left leg dégagé derrière, arms bras bas

Intro – 4 bars

Intro 1-4	Posé temps levé 1st arabesque en ouvert and run to just behind centre stage. Chassé en avant to dégagé derrière on right en croise	Arms 3 rd right arm forward
1-2	Ballotté dessous en ouvert ballotté dessus en ouvert	Arms 3 rd left arm forward then right
3-4	Coupe under ballonné to 2 nd finished behind knee en croise	
5-6	Pas de bourrée en diagonale travelling to upstage left grand jeté en tournant	Arms through 5 th to 2 nd
7	Assemblé derrière	Arms to bras bas
8	Sissonne ouverte changée en avant en ouvert	Arms through 1 st into 1 st arabesque line
1-2	2 runs en avant en diagonale, grand jeté en avant in 2 nd arabesque en croisé	
3-4	2 steps turning to right towards 4 and grand jete en avant in arabesque en croisé onto the right leg	Arms through bras bas and 1 st to 4 th left arm raised
5-6	Pas de bourrée en diagonale travelling upstage right assemble dessus en tournant	Arms 5 th position
7-8	Changement into chassé en avant en croisé left foot devant Repeat on the 2 nd side	Arms through 2 nd to bras and then 3 rd left arm forward
NB	After the changement on the 2 nd side, pose en avant into the 5 th position en demi-pointe en croise, left arm 5 th , right hand on the hip fingers lightly clenched	

Study 3 - Grand allegro

From *Kaiser-Walzer* ("Emperor" Waltz) Op. 437

Johann Strauss II

Allegro, tempo di valse

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a half note G4. The lower staff is in bass clef and features a steady eighth-note accompaniment of chords: G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3. A dynamic marking of *f* is placed above the first measure of the upper staff.

The second system continues the piece. The upper staff has a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lower staff continues with the eighth-note chord accompaniment: G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3.

The third system continues the piece. The upper staff has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lower staff continues with the eighth-note chord accompaniment: G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3.

The fourth system concludes the piece. The upper staff has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lower staff continues with the eighth-note chord accompaniment: G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3.