



## 2016 Progressive Grade Music

Below is a list of the relevant time signatures for each of the exercises in the progressive grades music.

Classical Teachers, Teacher Certificate and Diploma candidates will need to have an understanding of these.

In future syllabi we will place them directly into the written material.

<b>Grades</b>	<b>Time Signature</b>
<b>PRIMARY</b>	
Rises	3/4
Foot flexes	4/4
Centre exercise	2/4
Ports de bras	3/4
Walking	4/4
Skipping	6/8
Running	2/4
Classical dance	3/4
Demi-character dance	4/4
Curtsey/bow	4/4
<b>PRE-BALLET</b>	
Knee bends	6/8
Pointing	4/4
Balances	4/4
Arms	3/4 polonaise
Walking	4/4
Step hops	6/8
Clapping the rhythm ladder	4/4 with additional counts
Classical dance	3/4
Demi-character dance	2/4
Curtsey/bow	4/4
<b>GRADE 1</b>	
Positions of the feet	3/4
Demi-pliés	6/8
Battements tendus with transfer of weight	4/4
Grands battements	4/4
Ports de bras	6/8
Spring points	6/8
Posés temps levées	6/8
Galops	6/8
Polka	2/4

Sautés in 1 <sup>st</sup> position	2/4
Free classical walk & run	3/4
Demi-character dance	2/4
Curtsey/bow	3/4
<b>GRADE 2</b>	
Positions of the feet with transfer of weight	4/4
Demi- pliés	6/8
Battements tendus en croix	3/4 polonaise
Grands battements	3/4 waltz
Petits retirés	2/4
Petits jetés	6/8
Positions of the arms	6/8
Ports de bras	3/4
Coupés	3/4 polonaise
Posés	3/4 waltz
Glissades	3/4 waltz
Changements	6/8
Polka	2/4
Free classical walk & run	3/4
Classical dance	3/4
Curtsey/bow	3/4
<b>GRADE 3</b>	
Rhythm warm-up	3/4
Pliés	3/4
Battements tendus	3/4 mazurka
Battements glissés	2/4
Demi & grands assemblés soutenus	6/8
Grands battements	3/4 waltz
Jetés ordinaires	2/4
Placement for neck & shoulders	3/4
Ports de bras	6/8
Basic alignment with battements tendus	4/4
Posés	3/4 minuet
Attitude exercise	3/4
Arabesque exercise	3/4 sarabande
Allegro study 1	6/8
Allegro study 2	2/4
Allegro study 3	3/4 polonaise
Free movement	6/8
Classical solo	6/8 tarantella
Curtsey/bow	3/4
<b>GRADE 4</b>	
Rhythm warm-up	3/4
Pliés	6/8

Battements tendus	3/4 polonaise
Battements glissés	3/4
Ronds de jambe à terre	3/4
Battements frappés	4/4
Développés	3/4
Grands battements	4/4
Preparation for pirouette	2/4 tango
Exercise for head, shoulder, & upper body	6/8
Ports de bras	3/4
Battements tendus	3/4 waltz
1 <sup>st</sup> Adage	3/4
2 <sup>nd</sup> Adage	6/8
Allegro study 1	2/4
Allegro study 2	3/4
Allegro study 3	3/4 polonaise
Free movement	3/4
Classical solo	2/4 - 4/4 - 2/4
Révérence	3/4
<b>GRADE 5</b>	
Rhythm warm-up	3/4
Pliés	6/8
Battements tendus & glissés	4/4
Battements fondus en l'air	6/8
Petits battements	3/4 polonaise
Ronde de jambe en l'air	3/4
Grands battements	4/4
Demi-pointe exercise	3/4
Preparation for pirouette	2/4
Exercise for head, shoulder, & upper body	6/8
Ports de bras	6/8
Demi-pointe & pirouette exercise	3/4
1 <sup>st</sup> Adage	3/4
2 <sup>nd</sup> Adage	6/8
Allegro study 1	3/4
Allegro study 2	2/4
Allegro study 3	3/4 polonaise
Free movement	3/4 waltz
Classical solo	3/4
National character solo	2/4
Révérence	3/4
<b>GRADE 6</b>	
Rhythm warm-up	3/4
Pliés	6/8
Battements tendus, glissés & grand battements	4/4
Ronds de jambe à terre	3/4

Petits battements & battements frappés	2/4
Développés	6/8
Relevés	3/4 mazurka
Exercice for batterie	6/8
Exercice for head, shoulder, & upper body	3/4
Ports de bras	6/8
Battements tendus	4/4
Pirouettes	3/4
1 <sup>st</sup> Adage	3/4
2 <sup>nd</sup> Adage	2/4
Allegro study 1	2/4
Allegro study 2	3/4
Allegro study 3	6/8
Free movement	3/4 waltz
Classical solo	3/4
National character solo	4/4 - 2/4
Révérence	3/4

### **National Character Solos**

The music for the National Character solos in Grades 5 & 6 is contrasting examples of the Hungarian folk style.

The Grade 5 solo is in the Hungarian peasant style, and is altogether typical with a regular phrase structure and a quick, even rhythm.

The Grade 6 solo is in the style of a *csárdás* (pronounced “chardash”), a traditional Hungarian folk dance. The *csárdás* is characterised by a sudden variation in tempo from slow (the *lassú* section) to very fast (the *friss*, literally “fresh”, section). The 19<sup>th</sup> century interest in national music and dance styles, along with “exotic” locations and cultures, is demonstrated in many classical ballets where dances such as the *csárdás* are included, albeit often highly stylised. Examples include *Swan Lake* (Pyotr Ilyich Tchaikovsky) and *Coppélia* (Léo Delibes).