



## *Classical Ballet - Sub-Elementary*

**Amendments to 5th Edition March 2017**

### **Regulation 18**

Teachers must select one of the set classical solos in the syllabus to be demonstrated by each female candidate for each grade. These dances must not be performed in any other grade. Male candidates must perform the set classical solo for each grade.

### **Dress Requirements**

The following dress requirements are now compulsory:

Females: CSTD black leotard

Males: black CSTD tights, white short sleeved CSTD leotard

Mature Age Students, females: black CSTD leotard

Mature Age Students, males: black CSTD tights, white short sleeved CSTD leotard

For females, only red ribbons or small red flowers may be used for hair.

### **1 Pliés in 1st, 2nd, 4th Open & 5th Position**

Commence: males arms demi-bras

1&a	hold	arms soft breathe
2	fondue right, left foot sur le cou-de-pied derrière <b>males hold</b>	arms bras bas
&a3	females couru quarter turn to right to finish sideways to barre <b>males pull up strongly to 5th en demi-pointe, turning one quarter to right to finish sideways to barre</b>	arms 1st to 2nd

### **3 Ronds de Jambe à Terre & Assemblés Soutenus**

Commence males arms demi-bras

Introduction &2 coupé dessous (under) left foot en face

Introduction &4 open arm to 2nd and lower right arm to bras bas

&5 - &7 3 ronds de jambe en dehors in 1 count with right leg, finishing 2nd

&1 - &16 males arms demi-bras

### **5 Battements Frappés**

1& - 8& males arm demi-bras



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### **7 Battements Fondus en Croix & Ronds de Jambe en l'Air**

Commence males arms demi-bras

### **8 Développés & Demi-Grands Ronds de Jambe**

3&a sideward bend towards the barre, arms 5th, head profile

### **9 Exercise for Attitude & Arabesque**

Introduction 2&a males arms move toward demi-bras

Introduction 3&a males arms demi-bras

Introduction 4&a males place hands on barre

### **11 Relevés**

Introduction count 2 males arm demi-bras

### **12 Relevés & Échappés Relevés**

introduction 1&a 2&a hold

3&a place arms on barre, head erect

4 demi-plié

### **13 1st Port de Bras**

Commence males arms demi-bras

### **14 2nd Port de Bras**

Commence males arms demi-bras

3 - 5 males 3 classical walks in a circle turning to right males arms demi-bras

6 males close 5th position en croisé right foot devant arms remain in 5th, head centre



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first 4&a 5&a 6&a	transfer weight through demi-plié to 4th to pointe tendu left leg derrière	arms open sideways to 2nd, through bras bas and then to 4th crossed (right high), head inclined to back foot and turned to centre front
third 1&a 2&a 3&a	transfer weight back through demi-plié in 4th to pointe tendu right leg devant	
fourth 1&a 2&a 3&a	males place hands on hips	

### **15 Centre Practice Enchaînement**

Introduction &3      males arms 1st

### **16 Arabesque**

&a5      males eye line to top arm

### **17 Attitude**

&a5&a6      attitude opposition en l'air      open arms through 2nd & bras bas into attitude opposition right arm high, head centre front

### **18 Temps Lié en Avant & en Arrière in 4 counts (à terre only)**

The Examiner will set the arm lines from the following:

- 1st, 2nd or 3rd arabesque en avant
- arabesque line en arrière
- attitude ordinaire en avant & en arrière
- attitude opposition en avant & en arrière
- attitude à deux bras en avant & en arrière

### **20 1st Adage ~ males**

1&a - 3&a	3 classical walks right, left, right	arms 1st to demi-bras with strong épaulement
second 7&a 8&		arms lower to strong demi-bras, head centre
a		place hands on waist





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1& - 16&                    demonstrate again using opposite foot                    arms bras bas, head  
poised

### **28 Allegro 1**

first 1&a                    dégagé left leg derrière en croisé                    **males arms demi-bras**

*After music*                    *stand, pointe tendu derrière*                    **males arms demi-bras**

### **30 Allegro 3**

Introduction 2&a                    males arms bras bas

### **31 Batterie Enchaînement**

first counts 4 - 6                    males arms bras bas with épaulement

second 4 – 6                    males arms demi-bras, slight épaulement, head to front leg

third 4                    males arms demi-bras, head poised to dégagé

fourth 4                    males arms demi-bras, head poised

### **32 Classical Solo 1 ~ females**

2nd page                    5&a 6&a 7&a 8                    coupé onto right leg and couru en tournant to right to finish  
right foot 5th devant en croisé

3rd page                    &5 &6 &7 &8                    4 grand jetés devant, left, right, left, right

4th page                    &a1 &2 &3 &4                    coupé under to run in circle to right to finish centre, right foot  
front to 5th

### **33 Classical Solo 2 ~ females**

Commence                    upstage LDB, step onto right leg,                    arms demi-seconde, head  
pointe tendu left leg derrière                    poised to front foot

1st page 5&a – 8                    arms demi-seconde, head to left, reverse arms sideways to 5th, head  
turned to right, cross wrists right arm front, left arm behind, open to 2nd

2nd page 7&a 8&a                    step right into left leg pointe tendu derrière en croisé  
&a4                    sissonne ouverte simple en ouverte (spring onto right foot)



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3rd page, first	&a6	step back through demi-plié to pointe tendu right leg devant en croisé	left arm reverse down leg to arabesque line, eye line follows arm
	second	&a6	arms 3rd (palms-up)
4th page	&a1 &a2	posé temps levé in arabesque left leg, chassé right, passé coupé dessous (under)	
	4&a	5 6	step forward left, step forward right closing 5th position en demi-pointe, right foot devant and lower en croisé
	first	&a7	entrechat trois derrière right leg arms demi-seconde

### **38 Pointe Enchaînement**

Introduction 3&a 4 arms breathe

### **39 Révérence ~ females**

(8&) a step forward to preparatory position en face

Note:

The use of the right or left leg to commence will depend on the position of the pianist. If Pianist is on the Examiner's right, commence with left foot.

### **40 Révérence ~ males**

1&a 2&a 2 classical walks forward (right, left)

Note:

The use of the right or left leg to commence will depend on the position of the pianist. If Pianist is on the Examiner's right, commence with left foot.