

Mish Moves

Ballet Vocabulary – (Advanced Comp)

DERRIÈRE [deh-RYEHR] – Behind, back. This may refer to a movement, step or placing of a limb in back of the body.

DÉTOURNÉ [day-toor-NAY] – Turned aside. A détourné is a pivot turn on both points or demi-pointes. It is a complete turn toward the back foot and reverses the position of the Feet.

DEVANT [duh-VAHN] – In front. This may refer to a step, movement or the placing of a limb in front of the body.

DÉVELOPPÉ, BATTEMENT [bat-MAHN dayv-law-PAY] – Battement developed. A développé is a movement in which the working leg is drawn up to the retiré position and slowly extended to an open position en l'air and held there with perfect control.

DIAGONALE, EN [ahn dya-gaw-NAL] – In a diagonal. Indicates that a step is to be done traveling in a diagonal direction.

-E-

ÉCARTÉ [ay-kar-TAY] – Separated, thrown wide apart. In this position the dancer faces either one of the two front corners of the room. In écarté devant, the leg nearer to the audience is pointed to the second position à terre or raised to the second position en l'air. In écarté derrière, the leg that is farther from the audience is pointed to the second position à terre or raised to the second position en l'air. These positions are included in the eleven basic positions of the body.

ÉCHAPPÉ [ay-sha-PAY] – Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. There are two kinds of échappés: échappé sauté, and échappé sur les pointes. In each case échappés are done to the second or fourth position, both feet traveling an equal distance from the original center of gravity.

EFFACÉ, EFFACÉE [eh-fa-SAY] – Shaded. One of the directions of épaulement. The term effacé is used to qualify a pose in which the legs appear open (not crossed). In this position the dancer stands facing either one of the two front corners of the room. In effacé devant, the leg farther from the audience is pointed in the fourth position front à terre or raised to the fourth position en l'air. In effacé derrière, the leg closer to the audience is pointed in the fourth position back à terre or raised to the fourth position en l'air. These positions are included in the eleven basic positions of the body.

ÉLANCER [ay-lahn-SAY] – To dart. One of the seven movements in dancing.

ENVELOPPÉ [ahn-vuh-law-PAY] – Enveloped. A term of the French School.

ÉPAULÉ / ÉPAULÉE [ay-poh-LAY] – Shouldered. In the Russian School, this position may be executed devant or derrière. In épaulé devant, the dancer stands facing either one of the front corners of the room in an arabesque position, the arm nearer the audience extended forward and the corresponding leg extended to the fourth position back à terre or en l'air (second arabesque). In épaulé derrière, the position is taken exactly the same as épaulé

devant, but is taken facing either of the two back corners of the room with the extended leg nearer the audience. These positions are included in the eleven basic positions of the body.

ÉPAULEMENT [ay-pohl-MAHN] – Shouldering. The placing of the shoulders. A term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder. The two fundamental positions of épaulement are croisé and effacé. Épaulement gives the finishing artistic touch to every movement.

ÉTENDRE [ay-TAHN-druh] – To stretch. One of the seven movements in dancing.

FACE, EN [ahn fahss] – Opposite (the audience); facing the audience.

FERMÉ, FERMÉE [fehr-MAY] – Closed. Indicates that both feet are in a closed position or that the feet at the end of a step are brought to a closed position.

FONDU, BATTEMENT [bat-MAHN fawn-DEW] – Battement sinking down, melting. The lowering of the body made by bending the knee of the supporting leg while the working foot is pointed on the ankle. As the supporting leg is straightened, the working leg unfolds and is extended to point on the floor or in the air. Battement fondu is done in all directions.

FRAPPÉ, BATTEMENT [bat-MAHN fra-PAY] – Struck. An exercise in which the dancer forcefully extends the working leg from a cou-de-pied position to the front, side or back. It is the basis of the allégo step, the jeté.

GLISSADE [glee-SAD] – Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it. Glissade is a terre à terre step and is used to link other steps. When a glissade is used as an auxiliary step for small or big jumps, it is done with a quick movement on the upbeat. Glissades are done with or without a change of the feet, and all begin and end with a demi-plié. There are six glissades: devant, derrière, dessous, dessus, en avant, en arrière, the difference between them depending on the starting and finishing positions as well as the direction.

GLISSER [glee-SAY] – To glide. One of the seven movements in dancing.

GRAND, GRANDE [grahn, grahnd] – Big, large. As in grand plié, grand battement.

HAUT, EN [ahn oh] – High. Used to indicate a high position of the arms.

JETÉ [zhuh-TAY] – Throwing step. A jump from one foot to the other in which the working leg is brushed into the air and appears to have been thrown. There is a wide variety of jetés

and they may be performed in all directions.

JETÉ, GRAND [grahn zhuh-TAY] – Large jeté. In this step the legs are thrown to 90 degrees with a corresponding high jump. The dancer tries to remain in the air in a definitely expressed attitude or arabesque and descends to the ground in the same pose. It is done forward to attitude croisée or effacé, and to all the arabesques. It may also be done backward with the leg raised either croisé or effacé devant. Grand jeté is always preceded by a preliminary movement such as a glissade, pas couru or coupé. It is important to start the jump with a springy plié and finish it with a soft and controlled plié.

JETÉ SUR LES POINTES [zhuh-TAY sewr lah pwent] – Jeté on the point. In the Russian School this term is used like the French School term “piqué”. It is a step onto the point of one foot from a demi-plié, and is done either petit or grand in all directions and poses.

-L-

L’AIR, EN [ahn lehr] – In the air. Indicates that a movement is to be made in the air; for example, rond de jambe en l’air.

-M-

MOVEMENTS IN DANCING – There are seven movements in dancing: plier, to bend; relever, to raise; étendre, to stretch; sauter, to jump; tourner, to turn around; glisser, to glide or slide; élaner, to dart.

-O-

OUVERT, OUVERTE [oo-VEHR, oo-VEHRT] – Open, opened. This may refer to positions (such as the second and fourth positions where the feet are in an open position), limbs, directions, or certain exercises or steps.

-P-

PAS DE BASQUE [pah duh bask] – Basque step. A characteristic step of the national dances of the Basques that has been adapted to ballet use. There are two types of pas de basque; pas de basque glissé, which is done close to the floor, and pas de basque sauté, which is jumped. The step is performed en avant, en arrière and en tournant.

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PAS DE BOURRÉE [pah duh boo-RAY] – Bourrée step. The full name of this step is pas de bourrée changé sur les pointes, meaning pas de bourrée, changing, on the toes. A series of quick little steps in place on the points or demi-pointes. This step is done alternating sides as rapidly as possible and remaining in place.

PAS DE BOURRÉE SUIVI [pah duh boo-RAY swee-VEE] – Pas de bourrée followed or connected. This is a term of the Russian School, and it is usually abbreviated to simply bourrée. This is a series of very small steps on the points. It may be done in all directions. There are two forms of pas de bourrée suivi, one done in the fifth position and one done in the first position. Same as pas de bourrée couru of the French School.

PAS DE CHAT [pah duh shah] – Cat’s step. This step owes its name to the likeness of the movement to a cat’s leap.

PAS DE CHEVAL [pah duh shuh-VAL] – Horse’s step. This step is so called because it resembles the movement of a horse pawing the ground. The step may also be performed

with a hop on the supporting foot as the working leg performs the développé and points on the floor. It is usually performed in a series on alternating feet on the points or Demi-pointes.

PAS DE POLKA [pah duh pawl-KA] – Polka step.

PAS DE VALSE [pah duh valss] – Waltz step. Done with a graceful swaying of the body with various arm movements. The step is like a balancé, but the feet do not cross.

PASSÉ [pa-SAY] – Passed. This is an auxiliary movement in which the foot of the working leg passes the knee of the supporting leg from one position to the other, or one leg passes the other in the air, or one foot is picked up and passes in back or in front of the supporting leg.

PASSÉ PAR TERRE [pa-SAY par tehr] – Passed on the ground. A movement in which the foot of the working leg is passed from the position *pointe tendu devant*, through first position of the feet, to the position *pointe tendu derrière*, or vice versa.

PETIT / PETITE [puh-TEE / puh-TEET] – Little, small. As, for example, in *petit battement*.

PIQUÉ [pee-KAY] – Pricked, pricking. Executed by stepping directly on the point or demi-pointe of the working foot in any desired direction or position with the other foot raised in the air. As, for example, in *piqué en arabesque*. See also *posé*.

PIQUÉ TOUR [pee-KAY toor] – Piqué, turning. This is a pirouette in which the dancer steps directly onto the point or demi-pointe with the raised leg *sur le-cou-de-pied devant* or *derrière*, in *attitude*, *arabesque* or any given position. This turn is executed either *en dedans* or *en dehors*.

PIROUETTE [peer-WET] – Whirl or spin. A complete turn of the body on one foot, on point or demi-pointe. Pirouettes are performed *en dedans*, turning inward toward the supporting leg, or *en dehors*, turning outward in the direction of the raised leg.

PLIÉ [plee-AY] – Bent, bending. A bending of the knee or knees.

PLIER [plee-AY] – To bend. One of the seven movements in dancing.

POINTS OF THE ROOM / STAGE – The corners and the sides of the practice room and stage are numbered to help the dancer develop a sense of direction, and to help the dancer determine the direction for a movement or a pose, or to indicate the degree of the turn of the body. The dancer stands in the center of the room facing side 1, which is the front of the room or audience. The numbers go clockwise around the room, alternating from wall to corner, finishing at the front left corner, which is point 8.

POLONAISE – A processional dance in $\frac{3}{4}$ time with which the court ballets of the seventeenth century were opened. It may be seen today in such ballets as *The Sleeping*

Beauty and Swan Lake. The polonaise is a march in which two steps are taken forward on the demi-pointes and then the third step is taken flat with the supporting knee bent in fondu and the other leg raised in front.

PORT DE BRAS [pawr duh brah] – Carriage of the arms. A movement or series of movements made by passing the arm or arms through various positions.

PORT DE BRAS, GRAND [grahn pawr duh brah] – Large port de bras. This is a circular movement of the arms combined with cambré.

PROMENADE, TOUR DE [toor duh prawm-NAD] – Turn in a walk. A term of the French School used to indicate that the dancer turns slowly in place on one foot by a series of slight movements of the heel to the required side while maintaining a definite pose such as an arabesque or attitude. The turn may be performed either en dedans or en dehors. Same as tour lent.

QUATRIÈME DERRIÈRE, À LA [a lah ka-tree-EM deh-RYEHR] – To the fourth position back. One of the eleven basic positions of the body.

QUATRIÈME DEVANT, À LA [a lah ka-tree-EM duh-VAHN] – To the fourth position front. One of the eleven basic positions of the body.

RELEVÉ [ruhl-VAY] – Raised. A raising of the body on the point or demi-pointe. There are two ways to relevé. In the French School, relevé is done with a smooth, continuous rise while the Cecchetti method and the Russian School use a little spring.

RELEVÉ LENT, BATTEMENT [ruhl-VAY lahn] – Slow raising. A term of the Russian School. This term refers to the slow raising of the stretched leg to 90 degrees in any direction.

RELEVER [ruhl-VAY] – To raise, to lift. One of the seven movements in dancing.

RETIRÉ [ruh-tee-RAY] – Withdrawn. A position in which the thigh is raised to the second position en l'air with the knee bent so that the pointed toe rests in front of (retiré devant), behind (retiré derrière) or to the side (retiré de côté) of the supporting knee.

RÉVÉRANCE, GRANDE [grahnd ray-vay-RAHNSS] – Big reverence or curtsy. The elaborate curtsy performed by the female dancer to acknowledge the applause of the audience. It is also done at the end of a ballet class to show the respectful admiration of the students for their teacher.

ROND DE JAMBE [rawn duh zhahnb] – Round of the leg, that is, a circular movement of the leg. Can be done à terre or en l'air. All are done en dehors or en dedans.

ROND DE JAMBE EN L'AIR [rawn duh zhahnb ahn lehr] – Rond de jambe in the air. It may

be a single, or double, en dehors or en dedans. The toe of the working foot describes an oval, the extreme ends of which are the second position en l'air and the supporting leg. The thigh must be kept motionless and the hips well turned out, the whole movement being made by the leg below the knee.

SAUTÉ, SAUTÉE [soh-TAY] – Jumped, jumping. When this term is added to the name of a step, the movement is performed while jumping.

SAUTER [soh-TAY] – To jump. One of the seven movements in dancing.

SECONDE, À LA [a la suh-GAWND] – To the second. Implies that the foot is to be placed in the second position, or that a movement is to be made to the second position en l'air. À la seconde is one of the eleven basic positions of the body.

SISSONE [see-SAWN] – Sissone is named for the originator of the step. It is a jump from both feet onto one foot for sissone ouverte, or from both feet onto one foot, quickly followed by the closing of the second foot into a closed position for sissone fermé.

SOUBRESAUT [soo-bruh-SOH] – Sudden spring or bound. A springing jump from both feet usually performed traveling forward in either a croisé or effacé direction and landing on both feet.

Ballet Vocabulary – BALLET 3 & 4

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SOUTENU, BATTEMENT [bat-MAHN soot-NEW] – Battement sustained. This is a fondu on the supporting leg while the working leg slides to a pointe tendu in the fourth position front, to the second position, or to the fourth position back, followed by the straightening of the standing leg while the working leg closes into fifth position. This may also be performed with a petit développé before the working foot points to the floor.

SUPPORTING LEG – A term used by dancers and teachers for the leg which supports the body so that the working leg is free to execute a given movement.

SUS-SOUS [sew-SOO] – Over-under. Sus-sous is a relevé in the fifth position. The dancer springs onto the points or demi-points, drawing the feet and legs tightly together.

-T-

TEMPS LEVÉ [tahn luh-VAY] – Time raised, or raising movement. A term of the Cecchetti method. This is a hop from one foot with the other raised in any position.

TEMPS LIÉ [tahn lyay] – Connected movement. A very valuable exercise for the achievement of a soft demi-plié, it teaches control and balance in transmitting the weight of the body from one position to another with a smooth, rhythmical movement.

TENDU, BATTEMENT [bat-MAHN tahn-DEW] – Battement stretched. It is an exercise to force the insteps well outward. The working foot slides from the first or fifth position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight.

TENDU JETÉ, BATTEMENT [bat-MAHN tahn-DEW zhuh-TAY] – Stretched and thrown. A term of the Russian school. This step is similar to the battement tendu but is done at twice

the speed and the working foot rises about three inches from the floor with a well-pointed toe, then slides back into the first or fifth position. Same as *battement dégagé*.

TENDU JETÉ POINTÉ, BATTEMENT [bat-MAHN tahn-DEW zhuh-TAY pwen-TAY] – Stretched, thrown and pointed. A term of the Russian School. *Dégagé* the working foot to the second or fourth position à terre, then lift the toe slightly and lower to the floor one or more times. The foot is then closed to the first or fifth position. Same as *petit battement piqué*.

TERRE, À / TERRE, PAR [a tehr / par tehr] – On the ground. Along the ground. These terms indicate that either the entire base of the supporting foot or feet touches the ground, or that the foot usually raised in a pose is to remain on the ground with the toes extended.

TERRE À TERRE [tehr a tehr] – Ground to ground. Term used to indicate that in the execution of a step the feet barely leave the ground, as in *glissade*.

TOMBÉ, TOMBÉE [tawn-BAY] – Falling. This is a movement in which the dancer, with the working leg raised in the air, falls forward, backward or sideways into a *fondu* on the working leg.

TOUR [toor] – Turn. A turn of the body.

TOUR DE BASQUE [toor duh bask] – Basque turn. This is a type of *pas de basque* performed en tournant either sur les demi-pointes or sur les pointes. Commonly called a *soutenu* turn. Same as *tour glissade en tournant (sur les pointes)*.

TOUR GLISSADE EN TOURNANT SUR LES POINTES [toor glee-SAD ahn toor-NAHN sewr lay pwent] – *Glissade*, turning on the points. A term of the Russian School. Commonly called a *soutenu* turn.

TOUR LENT [toor lahn] – Slow turn. A term of the Russian School. A slow turn, used in *adagio*, performed on the whole sole of the foot. It is done either en dehors or en dedans by a slight movement of the heel in the required direction. These turns are done in all poses, or with a change from one position to another during the turn. Same as *tour de promenade*.

TOURNANT, EN [ahn toor-NAHN] – Turning. Indicates that the body is to turn while executing a given step. As, for example, in *assemblé en tournant*.

TOURNER [toor-NAY] – To turn around. One of the seven movements in dancing.

TURN-OUT – This is the ability of the dancer to turn his or her feet and legs out from the hip joints to a 90-degree position. This turn-out is one of the essential principles of classical dance, giving the dancer freedom of movement in every direction.

WORKING LEG – A term used by dancers and teachers to denote the leg that is executing a given movement while the weight of the body is on the supporting leg.

WRAPPED POSITION – This term of the Russian School refers to a position sur le cou-de-pied in which the foot is wrapped around the ankle. See sur le cou-de-pied.



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