



**Royal Academy of Dance**  
**New Zealand *14+ Dance Scholarship***

**Studies**

**FEMALE**

# Royal Academy of Dance

## New Zealand 14+ Dance Scholarship

### Female Study 1 – Allegro with Batterie

#### Johann Sebastian Bach - Gavotte, French Suite in G

Commence: Centre en croisé *Classical pose* right foot derrière

Intro – 2 bars

On last count close right foot to 5<sup>th</sup> derrière *en face*

Arms to bras bas

1	Échappé sauté to 2 <sup>nd</sup> en face	Arms through 1 <sup>st</sup> to 2 <sup>nd</sup>
2	Sissonne passé derrière with left foot finish derrière facing 5	Arms up sideways to 5 <sup>th</sup> 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 <sup>st</sup> position to left arm forward in 2 <sup>nd</sup> arabesque line
5-6	3/4 detourné finish facing 6 left foot front 5 <sup>th</sup> on demi-pointe	Arms to 5 <sup>th</sup>
&7	Ballonné écarté with left foot passing derrière	Leave left arm in 4 <sup>th</sup> and lower right arm to 2 <sup>nd</sup>
&8	Assemblé over	Opening left arm to 2 <sup>nd</sup>
&1	Entrechat cinq derrière and pose right foot écarté upstage left foot retiré devant	Sweep arms from 2 <sup>nd</sup> across body to right to 3 <sup>rd</sup> arabesque line upstage head looking up to audience
2	Close 5 <sup>th</sup>	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 <sup>th</sup> 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 en arrière and jeté battu derrière towards 8, repeat glissade and jeté battu toward 6	Arms 3 <sup>rd</sup> opposition but opening hand upwards on each jeté
5-6	Coupé brisé derrière	Full port de bras into 2 <sup>nd</sup> arabesque line
7-8	Pas de bourrée dessous en tournant	Arms to bras bas
1-4	4 brisés dessus travelling towards 6	Arms lifting gradually to open arabesque line, eyes follow hand
&	Pick up back foot into small attitude devant	
5-7&	6 petits jetés devant travelling in circle round to right	Right arm port de bras to 4 <sup>th</sup>
8	Petit assemble devant. Finish centre	Arms through 2 <sup>nd</sup> to bras bas
	Repeat all to the other side but in place of last petit assemble step forward on left foot to <i>Classical pose</i> en croisé	Full port de bras to demi-bras
	Finish Centre	

# Allegro with batterie (Female)

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

Allegretto ♩ = 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 metronome marking of ♩ = 96. The piece starts with a forte (f) dynamic and concludes with a mezzo-forte (mf) dynamic. Fingerings and articulation marks are indicated throughout the score.

**System 1:** Treble clef, bass clef. Dynamics: *f*. Fingerings: 3 2 1 3 1 3 4 5 2 1 3.

**System 2:** Treble clef, bass clef. Dynamics: *p*. Fingerings: 1 3 2 2 1 3 5 2 4 3 2 4.

**System 3:** Treble clef, bass clef. Dynamics: *mf*. Fingerings: 1 1 3 5 3 1 3 4 3 2 1 5.

**System 4:** Treble clef, bass clef. Dynamics: *f*. Fingerings: 1 3 1 3 1 3 2 1 3 1 4 1.

**System 5:** Treble clef, bass clef. Dynamics: *mf*. Fingerings: 1 2 3 4 5 1 2 3 4 5.

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**Female Study 2 – Grand Allegro**

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 <sup>th</sup> with left arm and use of épaulement – head and eyes follow arm
2-3	Travelling well downstage towards 6 repeat posé temps levé twice	Full port de bras to 4 <sup>th</sup> right arm raised and full port de bras to 4 <sup>th</sup> 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 <sup>st</sup> on demi-plié and temps levé in 2 <sup>nd</sup> arabesque	Arms reverse through 1 <sup>st</sup> position and under sweep to 2 <sup>nd</sup> arabesque line
7-8	Travelling upstage pas de bourrée assemblé dessus en tournant finish facing 6	Full port de bras to 5 <sup>th</sup> and hold on landing head to 1
1-2	2 runs en avant commencing with back foot and grand jeté en avant in 2 <sup>nd</sup> arabesque	
3-4	Repeat counts 1-2 to left	
5-8	Temps levé on right in 1 <sup>st</sup> arabesque en ouvert and run round to right upstage corner and stand in <i>classical pose</i> on right foot facing 5	From the arabesque arms move into 4 <sup>th</sup> on run and open into 2 <sup>nd</sup>
&1	Brisé en avant with back foot right leg extended devant	Arms 1 <sup>st</sup>
2	Jeté élancé en avant	2 <sup>nd</sup> arabesque line
&3	Pas de chat to left	Full port de bras to 5 <sup>th</sup> head turned to left
&a4	Pas de bourrée dessus with back foot	Arms open to 2 <sup>nd</sup> 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 <sup>th</sup> with use épaulement
3-4	Repeat posé temps levé on right	Open right arm 2 <sup>nd</sup> , left arm to 4 <sup>th</sup>
&	Step back on left dégagé right devant en croisé	Arms 3 <sup>rd</sup> position right arm forward
5-8	Chaînés towards 6 finishing on right foot left foot dégagé derrière en ouvert	Arms 3 <sup>rd</sup> arabesque line looking to audience

Candidates choice of side

# Grand allegro (Femåle)

Rondo "Alla Turka" 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 with a grand staff (treble and bass clefs). 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 indicated by *f*, *p*, *mf*, *mp*, and *cresc.*. The score includes various musical notations such as slurs, ties, and a trill (tr) in the first system.