

**BARRE**

- 1 G01: Pliés
- 2 G02: Battements tendus and battements glissés
- 3 G03: Ronds de jambe à terre and battements fondus
- 4 G04: Battements frappés
- 5 G05: Ronds de jambe en l'air
- 6 G06: Adage study
- 7 G07: Grands battements and battements en cloche
- 8 G08: Coupé fouetté raccourçi

**CENTRE**

- 9 G09: Port de bras - Female
- 10 G10: Port de bras - Male
- 11 G11: Pirouette enchaînement
- 12 G12: Adage – Female
- 13 G13: Adage – Male
- 14–15 G14: Petit allegro – Solo version – Continuous version
- 16 G15: Allegro
- 17 G16: Grand allegro
- 18 G17: Classical dance – Female
- 19 G18: Classical dance – Male
- 20 G19: Révérence – Female
- 21 G20: Révérence – Male

**FREE MOVEMENT**

- 22 G23: Study in stillness and gravity
- 23 G24: Study for upper back
- 24 G25: Study with use of cloak – Male
- 25 G26: Dance: Free Movement

**CHARACTER PIECES**

- 26–27 G25: Lejto and Promenades – Solo version – Continuous version
- 28 G26: Cabrioles and quick lejto
- 29 G27: Retirés and pas de bourrées
- 30 G28: Character dance: Czardas
- 31 G29: Character révérence

The music in Grade 7 is taken from three ballets by the Danish choreographer August Bournonville (1805-1879). Most come from *La Sylphide* (1836); with music by **Herman Løvenskjold** (1815-1870), this ballet is a tale of love, passion and revenge set in the Scottish Highlands.

- 1 G01: Pliés: Act I Scene I
- 2 G02: Battements tendus and battements glissés: Act I Scene III (Gurn's entrance)
- 4 G04: Battements frappés: Act II: 3 (sylphs dance around James)
- 5 G05: Ronds de jambe en l'air: Act I Scene VI (Sylph's solo)
- 6 G06: Adage study: Act II Scene I (pas de deux)

# 7 GRADE SEVEN Track Listing

- 7 G07: Grands battements and battements en cloche: Act I Scene VII: (James' solo)
- 8 G08: Coupé fouetté raccourçi: Act I Scene VII, Springdans
- 9 G09: Port de Bras - Female: Act II: Sylph's dance
- 11 G11: Pirouette enchaînement: Act 2: Sylph's solo
- 12 G12: Adage - Female: Act II: Sylphides enter
- 13 G13: Adage - Male: Act I Scene VI (James alone)
- 14-15 G14: Petit allegro: Act I, Scene III
- 16 G15: Allegro: Act I Scene III
- 17 G16: Grand allegro. Act II, Scene I, Sylph's solo.
- 18 G17: Dance, classical – Female. Act I Scene I.
- 19 G18: Dance, classical - Male. Act II pas de deux, James' Solo.
- 20 G19: Classical révérence - Female: Act I, Scene I

**The following tracks are taken from the ballet *The Legend of Thrym* (1868) by J P E Hartmann (1805-1900):**

- 10 G10: Ports de bras - Male exercise: Act IV, No. 19: Gimle
- 21 G20: Classical révérence: Male: Act IV No. 19: Gimle
- 24 G23: Study with use of cloak – Male: Act IV No. 18: Lokes Staff

**The following tracks are taken from *Napoli* (1842) with music by the Danish composer Edvard Helsted (1806-1900):**

- 22 G21: Study in stillness and gravity: Act I No.6. Marionetspilleren høres komme
- 23 G22: Study for upper back: Act 1, No. 3
- 25 G24: Dance Free Movement: Act III, No. 1  
The music for the Grade 7 Character

**The music for Character has been selected from a variety of sources with Hungarian origins or influences as follows:**

- 26-27 G25: Lejto and Promenades: A. A. Tsarman: Czardas
- 28 G26: Cabrioles and Quick Lejto Trad. Hungarian, *Szomorú fűz ága*, melody attributed to Kálmán Simonffy
- 29 G27: Retirés and pas de bourrées: Brahms, *Hungarian Dance No. 2* in D Major
- 30 G28: Character Dance: Czardas I. Labadie: *Vengerka*
- 31 G29: Character reverence: Trad. Hungarian

**Pianist: Carolyn Parker**