



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

Studies

MALE

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**Male Study 1 – Petit Allegro**

Pyotr Illych Tchaikowsky

Commence: Centre en face 5<sup>th</sup> position right foot devant

Intro – 4 bars

- |     |  |  |
|-----|--|--|
| 1-2 | Jeté battu devant, commencing with the front foot jeté battu derrière commencing with the front foot | Arms 3 <sup>rd</sup> right arm forward then left arm |
| 3   | Petit assemblé derrière  | Arms 3 <sup>rd</sup> right arm forward               |
| 4   | Brisé dessus   |  |
| 5   | Glissade devant  | Arms 3 <sup>rd</sup> left arm forward                |
| 6   | Assemble dessous battu   | Arms through 2 <sup>nd</sup> to bras bas             |
| 7   | Sissonne ouverte battue en avant in <i>1<sup>st</sup> arabesque</i>                                  |  |
| &a8 | Pas de bourrée dessous finishing en face   | Arms to bras bas                                     |

Repeat on the 2<sup>nd</sup> side

# Petit allegro (Male)

Pyotr Illych Tchaikovsky

Allegro  $\text{♩} = 144$

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a rhythmic pattern of eighth notes and chords. The first four measures are identical, followed by a fifth measure that begins with a different chordal structure.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature. The first four measures are identical, while the fifth measure introduces a new chordal texture in the right hand.

The third system of musical notation continues the piece with two staves. The first four measures are identical, and the fifth measure features a new chordal texture in the right hand.

The fourth system of musical notation concludes the piece with two staves. The first four measures are identical, and the fifth measure features a new chordal texture in the right hand. The system ends with a double bar line.

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**Male Study 2 – Grand Allegro**

Johann **Strauss** II, Kaiser- Walzer ("Emperor" Waltz) Op. 437

Commence: Upstage right en croisé, left leg dégagé derrière, arms bras bas  
Intro – 4 bars

Intro 1-4	Posé temps levé <i>1<sup>st</sup> arabesque</i> en ouvert and run to just behind centre stage. Chassé en avant to dégagé derrière on right en croisé	Arms 3 <sup>rd</sup> right arm forward
1-2	Ballotté dessous en ouvert ballotté dessus en ouvert	Arms 3 <sup>rd</sup> left arm forward then right
3-4	Coupé under ballonné to 2 <sup>nd</sup> finished behind knee en croisé	
5-6	Pas de bourrée en diagonale travelling to upstage left grand jeté en tournant	Arms through 5 <sup>th</sup> to 2 <sup>nd</sup>
7	Assemblé derrière	Arms to bras bas
8	Sissonne ouverte changeé en avant en ouvert	Arms through 1 <sup>st</sup> into 1 <sup>st</sup> arabesque line
1-2	2 runs en avant en diagonale, grand jeté en avant in 2 <sup>nd</sup> arabesque en croisé	
3-4	2 steps turning to right towards 4 and grand jeté en avant in arabesque en croisé onto the right leg	Arms through bras bras and 1 <sup>st</sup> to 4 <sup>th</sup> left arm raised
5-6	Pas de bourrée en diagonale travelling upstage right assemblé dessus en tournant	Arms 5 <sup>th</sup> position
7-8	Changement into chassé en avant en croisé left foot devant Repeat on the 2 <sup>nd</sup> side	Arms through 2 <sup>nd</sup> to bras and then 3 <sup>rd</sup> left arm forward

NB After the changement on the 2<sup>nd</sup> side, pose en avant into the 5<sup>th</sup> position en demi-pointe en croisé, left arm 5<sup>th</sup>, right hand on the hip fingers lightly clenched

# Grand allegro (Male)

From *Kaiser-Walzer* ("Emperor" Waltz) Op. 437

Johann Strauss II

Allegro, tempo di valse

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a piano (p) dynamic and includes a first ending bracket. The second system continues the melodic and harmonic development. The third system features a forte (f) dynamic marking. The fourth system concludes the piece with a repeat sign and a double bar line.