

# Cecchetti International Classical Ballet Competition

## Competition Guidelines

### A. ELIGIBILITY

1. The competition will consist of a junior and senior division.
2. Minimum age 14 and maximum 16 at the commencement of the competition for the junior division and minimum age 17, maximum age 20 at commencement of competition for the senior division.
3. Have passed Cecchetti Intermediate at the junior level and Advanced 1 exam at the senior level, (or equivalent level nomenclature used by each Cecchetti organisation).
4. Be a student and not a professional dancer (i.e. anyone who is employed as a full time dancer with a professional dance company. This includes dancers who are not currently employed but have been in the past).
5. Entries are only through the audition process of CICB member organisations.
6. Prospective competitors may only apply once, through the audition process of one CICB member organisation.

### B. CONTENT TO BE ADJUDICATED FOR EACH DIVISION

1. One classical ballet class, on stage, that is adjudicated and open to the general public by admission.
2. One contemporary class, to be observed by adjudicators but not marked, to be seen on stage and open to the general public by admission.
3. Classical ballet solo, from approved repertoire, on stage.
4. Solo of own choice, contemporary, or modern genre (hereafter known as contemporary). Barefoot or foot wear; choreographer's choice.
5. Performance length of contemporary solos is not to exceed 2 minutes.
6. Competitors will perform both solos, and adjudicated ballet class, before any selections are made for the finals.
7. Competitors to perform solos in order of their performance number.

### C. ADJUDICATORS

1. Adjudicators to sign contract in advance.
2. There should be 5 adjudicators (except in exceptional circumstances) with the majority of the panel having classical expertise.
3. One of the adjudicators will be designated as Chair by the host country.
4. One adjudicating panel for the whole event.
5. The adjudicators should not have any close association with the competitors or their studios before or during the competition.
6. The nationality of the competitors should not be available to the adjudicators prior to the adjudication taking place.
7. The adjudicators should not have been involved in the original selection process.
8. Ideally at least one international representative if cost and legal matters allow.
9. To be selected for the finals the Judging "weight" will be counted: ballet class 1/3, classical solo 1/3, contemporary solo 1/3 and the selected finalists would perform both solos once again and from those finalists the awards will be chosen.
10. Inappropriate communications with the adjudicators either by the competitors, teachers, or other interested parties during the competition is prohibited.

## D. AWARDS AND SCHOLARSHIPS

1. Monetary prize categories to be determined by the host organisation based on these suggested categories:

a.	<b>Senior Gold: Maestro Enrico Cecchetti Award</b>	US \$5,000	<b>Junior Gold</b>	US \$3,000
b.	<b>Senior Silver</b>	US \$2,000	<b>Junior Silver</b>	US \$2,000
c.	<b>Senior Bronze</b>	US \$1,000	<b>Junior Bronze</b>	US \$1,000
d.	<b>Senior Contemporary</b>	US \$500	<b>Junior Contemporary</b>	US \$500

2. The above awards will be presented by the panel of adjudicators on stage.
3. All competitors will be eligible to win scholarships to be awarded on stage by representatives of the schools/companies or their designee.
4. Audience Choice Awards (one to be awarded to a dancer in the Senior and Junior categories.)

## E. COSTUMES

1. Costumes worn for the solos are the responsibility of each competitor, with footwear appropriate to the dance.
2. Classical grooming and attire is expected for the classical class (solid colour).
3. Costumes and dance attire should not be worn in public.

## F. TECHNICAL SPECIFICATIONS

1. Specifications of the stage need to be sent well in advance by the host including:
  - Stage dimensions;
  - Backdrop/Cyclorama colour;
  - Wings;
  - Rake;
  - Sound System;
2. Competitors are responsible for supplying good quality sound tracks for solos and variations.
3. No adjustments to soundtracks will be made possible at the venue.

## G. COACHES/REHEARSAL SCHEDULE

1. Each organisation shall receive one complimentary ticket per competitor to all paid events to be given to one coach per competitor by the team manager. Non-finalists receive a complimentary ticket to the final event.
2. Competitors shall have equal access to rehearsals in the studio and on stage as determined by the host organisation.
3. All coaches will sign and adhere to the guidelines as established by CICB.
4. Coaches and Delegates will be invited to observe a minimum of one or more rehearsals for the adjudicated classes at the discretion of the host.
5. Scholarship Awarders will be invited to observe a minimum of one or more rehearsals for the adjudicated classes at the discretion of the host.

## H. GUIDELINES FOR TEAM MANAGERS/COACHES/COMPETITORS

1. Each member organisation will appoint a team manager.
2. The team manager will be responsible for collating information regarding competitors and coaches.
3. All coaches, team managers and competitors/legal guardians will sign and adhere to the guidelines.
4. Competitors under 18 must have a responsible adult as chaperone throughout the competition.
5. It is a requirement of the hotel accommodation there must be an adult as chaperone in each of the competitor's rooms if competitors are under the age of 18 years.
6. Each organisations will ensure that all competitors have proper documents for travel.
7. All information regarding the competition will be sent to CICB delegates and team managers for dissemination in a timely fashion.

## I. ADJUDICATED CLASS

1. Parameters to be determined by CICB and shall be non-syllabus with the addition of the first set of port de bras in the class for juniors and the second set in the class for seniors. The host organisation will ensure the faculty is apprised of the guidelines.
2. The classes will be taught prior to the presentation on stage.
3. In the adjudicated class, groups should be rotated.
4. The teacher should not be one of the adjudicators.

## J. REPERTOIRE LIST

### I. REPERTOIRE LIST FOR SENIOR DIVISION - FEMALES

#### **La Bayadere**

Composer: Minkus

Choreographer: Petipa

First Variation Shades

Second Variation Shades

Third Variation Shades Gamazatti's variation

#### **Paquita**

Composer: Minkus

Choreographer: Petipa

Any of the female variations

#### **Coppélia**

Composer: Delibes

Choreographer: St. Leon

Act Three: Swanhilda's variation

#### **The Nutcracker**

Composer: Tchaikovsky

Choreographer: Ivanov

Act Two: Sugar Plum Fairy variation

#### **Sleeping Beauty**

Composer: Tchaikovsky

Choreographer: Petipa

Prologue: All Fairy variations

Act Three: Aurora's Variation

Princess Florine

**Giselle**

Composer: Adam

Choreographer: Perrot/Coralli

Act One: Giselle's variation

**Flower Festival of Genzano**

Composer: Helsted

Choreographer: Bournonville

First female variation

**Don Quixote**

Composer: Minkus

Choreographer: Petipa

Act Two: Queen of the Dryads

Act Three: Kitri's Wedding Pas de Deux variation

**Napoli**

Composer: Helsted

Choreographer: Bournonville

Act Three: Any of the female variations

**La Esmeralda**

Composer: Pugni

Choreographer: Perrot/Petipa

Act Two: Esmeralda's variation

**Swan Lake**

Composer: Tchaikovsky

Choreographer: Petipa/Ivanov

Act One: Either female Pas de Trois variations

**II. REPERTOIRE LIST FOR SENIOR DIVISION - MALES****Don Quixote**

Composer: Minkus

Choreographer: Petipa

Act Three: Grand Pas de Deux, male variation

**Giselle**

Composer: Adam

Choreographer: Perrot/Coralli

Act Two: Albrecht's variation

**Le Corsaire**

Composer: Drigo

Choreographer: Petipa

Act Two: Grand Pas de Deux, male variation

**Napoli**

Composer: Helsted

Choreographer: Bournonville

Act Three: Any of the three male variations

**Paquita**

Composer: Minkus

Choreographer: Petipa

Either of the male variations

**Sleeping Beauty**

Composer: Tchaikovsky

Choreographer: Petipa

Act Three: Bluebird variation

Prince Désiré's variation from the Pas de Deux

**Swan Lake**

Composer: Tchaikovsky

Choreographer: Petipa

Act Three: Black Swan Pas de Deux male variation

**III. REPERTOIRE LIST FOR JUNIOR DIVISION - FEMALES****Coppélia**

Composer: Delibes

Choreographer: St. Leon

Act One: Swanhilda's variation

**Don Quixote**

Composer: Minkus

Choreographer: Petipa

Act Two: Cupid

**Giselle**

Composer: Adam

Choreographer: Perrot/Coralli

Act One: Both female Peasant Pas de Deux variations

**Napoli**

Composer: Helsted

Choreographer: Bournonville

Act Three: Teresina's variation

**Sleeping Beauty**

Composer: Tchaikovsky

Choreographer: Petipa

Prologue

1. Fairy of the Crystal Fountain/Candide
2. Fairy of the Enchanted Garden/Coulante, Fleur de Farine
3. Fairy of the Woodland Glades/Miettes qui Tombent/Breadcrumb Fairy
4. Fairy of the Song Birds/Canari qui Chante
5. Fairy of the Golden Vine/Violente/Temperament

Act Three -:

Silver/Florestan variation

Bluebird - Princess Florine

**Swan Lake**

Composer: Tchaikovsky

Choreographer: Petipa

Act One: Both female Pas de Trois variations

#### IV. **REPertoire List for Junior Division - Males**

##### **Coppélia**

Composer: Delibes

Choreographer: St. Leon

Act Three: Franz

##### **Giselle**

Composer: Adam

Choreographer: Perrot/Coralli

Act One: Peasant Pas de Deux male variation

##### **Graduation Ball**

Composer: Strauss II

Choreographer Lichine

The Drummer variation

##### **Harlequinade**

Composer: Drigo

Choreographer: Petipa

Harlequin's variation

##### **La Fille mal gardée**

Composer: Hertel

Choreographer: Gorsky

Act Two: Colas' variation

##### **Napoli**

Composer: Helsted

Choreographer: Bournonville Act

Three: 1<sup>st</sup> male variation

##### **Swan Lake**

Composer: Tchaikovsky

Choreographer: Petipa

Act One: Pas de Trois, male variation