



BYU Ballet Company audition information

Who may Audition?

1. All current members of BYU Theatre Ballet and BYU Theatre Ballet Studio Company
 - a. Annual re-auditioning is required, and placement on either company is not guaranteed by previous company membership.
2. Any BYU student currently enrolled in a BYU ballet class.
3. Any individual who passes the online pre-screening.
 - a. For consideration, dancers will submit a video of themselves performing prescribed exercises by the deadline, and through proper channels. This constitutes the pre-screening.
 - b. This video will be adjudicated and will result in either class placement or an invitation to attend the live audition for the ballet companies.
4. Ballet faculty may invite other prepared individuals to audition.

Audition process

Auditions are typically held on a Monday morning two weeks prior to the start date of Fall semester. The audition will be a two-hour technique class from 9-11 am in studio 283 RB. Women will complete the entire class en pointe. The audition will include pointe exercises for women and additional technical exercises for men. Though not common, if space is limited, there may be cuts made throughout class. Please check dance.byu.edu/ballet for information specific to your audition.

Adjudicators

All available full-time and adjunct Ballet faculty will be present to adjudicate the live audition. This panel includes Artistic Directors of both BYU Theatre Ballet and BYU Theatre Ballet Studio Company, but the scores and comments from all adjudicators will be taken into consideration in deciding who will be selected as company members for both companies in the upcoming school year.

Results

Typically, results are either posted on the door at a determined time or emailed to auditionees. This will be announced in the audition. It is important to understand that technical and artistic evaluation of those auditioning provides a starting point for conversations about company casting. Results are based upon a holistic process that equally assesses:

1. Evaluation criteria
 - a. See below
2. Citizenship and professionalism
 - a. Demonstrates a willingness to abide by the contract and company expectations
 - b. Demonstrates the capacity to abide by and reflect the company mission/values statement

3. Overall casting fit
 - a. Can contribute to a professional presentation of the selected repertory for the year.
 - b. Individual company placement results may change from year to year as repertory changes.
4. Ambassadorial potential
 - a. Dancers on the ballet companies represent the university nationally/internationally.
 - b. Dancers who will be successful company members:
 - i. Embrace the aims of a BYU education,
 - ii. Abide by the honor code/dress and grooming standards,
 - iii. and are emotionally mature enough to handle academic and company demands.

Evaluation criteria

The following evaluation criteria will be used in determining placement for both ballet companies.

Barre

1. The ability to perform barre exercises with aplomb (poise), alignment, strength, pelvic placement and core engagement.
2. The ability to shape and articulate the feet properly.
3. The ability to perform some exercises on demi-pointe.
4. The ability to correctly balance on one foot for 4 counts in any position of the feet.
5. The ability to execute and maintain extensions at a minimum of 100 degrees in all positions.

Center Floor

Center barre

6. The ability to perform center barre exercises with correct alignment and core engagement, appropriate travel, full extension of legs and feet, accurate use of head and port de bras, proper weight transfers and timing.

Adagio

7. The ability to perform an adage with aplomb (poise), correct alignment, extended legs and feet, correct transfers of weight, and accurate port de bras.

Locomotor

8. The ability to perform locomotor steps (moving across the floor) with correct alignment and core engagement, accurate port de bras, and traveling to maximum capacity.

Center turns

9. The ability to perform turns with alignment and core engagement, straight knees while weight bearing, turn out, correct turning positions, and coordination of entire body.

Allégro, Petit Allégro, Batterie, Mezzo Allégro, and Grand Allégro

- 10-13. The ability properly perform jumps with alignment and core engagement, full extension of legs en l'air, properly shaped and extended feet en l'air, controlled landings with proper use of plié, turn out, and maximum elevation.

Performance

14. The ability to perform all sequences with position accuracy, simple port de bras and head directions, composure, grace, and musicality, and to perform disciplined preparations and finishes with artistry and strong presentation.

Cross-Training

15. The ability to perform cross-training exercises with correct technique, correct alignment, and core engagement.