



Giselle, I act variation of Giselle

Requires a youthful natural performer with a sincere and delicate innocent appearance throughout. Should possess an ability to show off long and feminine lines in arms and legs.

Watch [Alessandra Ferri for inspiration](#)

Raymonda, variation I act.

Requires a dancer with precise and sharp footwork, who has to be strong on point, since there is a lot of jumping on one leg on point.

Watch [Tamara Rojo for inspiration](#).

Raymonda, variation II act.

Requires a dancer with a regal appearance. Secure adagio-like qualities to show off long and beautiful arabesque lines.

Watch [Svetlana Zakharova for inspiration](#)

Sleeping Beauty, variation of Aurora, III act.

Requires a dancer with exquisite feminine qualities, which has a strong yet delicate point technique. Have to possess an articulated use of hands and fingers throughout the solo.

Watch [Darcey Bussell for inspiration](#).

Sleeping Beauty, variation of Lilac Fairy (prologue)

Requires a dancer with adagio-like qualities, which naturally can show high effortless arabesque lines. Need to have the ability to turn easily with the arms over the head in an almost majestic manner.

Watch [Marie Agnes Gillot for inspiration](#).

Swan Lake, I act pas de trios, I variation

Requires strong six's, jumps on point, deep *pliés* for secure landings and good spotting head for step over pirouettes.

Watch any recording with [the Paris Opera Ballet for inspiration](#).

Swan Lake, I act pas de trois, II variation

Requires strong and fast footwork on point, fast and precise spotting head for double pique pirouettes.

Watch any recording with [the Paris Opera Ballet for inspiration](#).

Coppelia, variation of Swanilda

Requires a dancer with an effortless *ballon*, as well as strong point control. Has to possess a playfulness that is intoxicating to watch.

Watch [Natalia Osipova for inspiration](#).

Flower Festival in Genzano, pas de deux variation

Requires a dancer with a natural innocent sweetness. Has to be able to demonstrate a youthful and “in love” appearance throughout her solos. Needs to be able to jump effortlessly with an easy use of arms on top.

Watch [Gudrun Bojesen for inspiration](#)

Le Corsaire, variation pas de deux

Requires a dancer with a natural high jump (ballon) and a strong technique for the difficult and demanding solo.

Watch [Trinidad Sevilliano for inspiration](#).

La Bayadere (the Kingdom of Shades), variation I, II, III

1. solo requires a dancer that can move big and fast, yet still keep a clean technique.
2. solo requires a dancer with a natural ballon, that can perform effortlessly
3. solo requires a dancer that has adagio-like qualities, with secure soft landings from all her jumps and pirouettes.

Watch for all recording with [Mariinsky Theatre for inspiration](#)