



Juilliard Technical Standards

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DANCE DIVISION

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Dance Division have been approved by the Dance faculty. Any questions may be addressed to the Director of the Dance Division or Associate Dean for Academic Affairs.

The following technical standards specify those attributes the faculty considers necessary for undergoing and completing the dance training program and entering the profession.

FOR ADMISSION

Observation Skills:

- Ability to observe movement being demonstrated.
- Ability to follow and respond to verbal instruction.
- Ability to translate kinesthetically the instruction and movement into one's own body.
- Ability to observe and imitate exactly – shape, rhythm and movement.
- Ability to observe and learn from classmates as well as teachers.

Motor Skills:

- Possess an articulate, well-coordinated body that demonstrates physical stamina and the level of technical strength to meet the rigorous demands of the Dance Program.
- Demonstrate musicality, including an ability to perceive the artistic intent in music.
- Demonstrate a sense of weight in movement.
- Possess highly instinctual coordination abilities.
- Demonstrate physical familiarity with the dance vocabulary, ballet and modern, and have some experience with these vocabularies or an obvious potential for dancing.
- Demonstrate physical familiarity with the dance vocabulary, ballet and modern, and have some experience with these vocabularies or an obvious potential for dancing.
- Ability and willingness to re-evaluate their technique, explore new approaches to training, and eliminate old habits that interfere with the free flow of movement.
- An ability or physical potential for partnering another person and to be partnered are pre-requisites for the Dance Division as well as the profession. The ability to lift or be lifted, supporting the weight of another dancer and the ability to coordinate with another dancer physically and musically are integral to our training program.

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DANCE DIVISION

TECHNICAL STANDARDS

FOR ADMISSION *(cont'd)*

Thinking & Reading Skills:

- Ability to comprehend, interpret, and retain, thoroughly and reliably, information and skills received from class work, homework, and the rehearsal process, and to work independently on those skills to deepen and refine them.
- Ability to read and comprehend effectively in English. Dance has an oral tradition, and training will take place verbally as well as physically.

Communication Skills:

- Ability to communicate in English effectively and thoughtfully with faculty, staff, and fellow students in the classroom, in the office, and in rehearsal.
- Ability to discuss, with teachers and peers, technical and artistic concepts as well as solicit help in understanding these concepts if needed.

Behavioral Skills:

- Demonstrate empathy, integrity, honesty, good interpersonal skills, curiosity, courage, and desire for change.
- Possess the emotional well-being required for the use of their imaginative and intellectual potential.
- Ability to adapt to a working environment that is both rigorous and demanding.
- Ability to show flexibility to changes.
- Ability to function in the face of uncertainties, questions and stresses, which are inherent in the training and artistic process, as well as the profession.
- Ability and willingness to respond physically to appropriate verbal and tactile cues given by their teachers.
- Acknowledgment that the work is the discipline and self-discipline will lead to the attainment of one's goals.

DANCE DIVISION

TECHNICAL STANDARDS

FOR CONTINUING AFTER 1ST YEAR

Motor/Performance/Thinking Skills:

Students are expected:

- to have an ability and willingness to maintain health and diet habits that will allow them to be consistently alert and responsive and to develop endurance and muscle tone with flexibility.
- to demonstrate and have command over the various skills taught in the first year of study, and to be able to move to the next levels of challenge in ballet, modern technique, as well as partnering.
- to have developed a heightened awareness of their bodies, including a clear understanding of their anatomy and an awareness of personal physical tendencies and behavior patterns.
- to have improved strength, endurance, and flexibility, and have developed ability for physical expression as well as a more open, energized physical instrument.
- to have shown willingness to take responsibility for their own learning process.
- to have shown ability and willingness to re-evaluate their technique, explore new approaches to training, and eliminate old habits that interfere with the free flow of movement.

Behavioral Skills:

Students are expected:

- to have proven their ability to become a member of the ensemble.
- to have shown the ability to take and utilize criticism in the classroom and rehearsal.
- to demonstrate a professional standard of behavior for rehearsal and classroom work, including: preparedness; punctuality; concentration; cooperation; seriousness of purpose and demeanor; and the fulfillment of attendance requirements.
- to have begun to develop a strong and responsible work ethic.

DANCE DIVISION

TECHNICAL STANDARDS

FOR CONTINUING BEYOND 2ND YEAR

Students moving from the second year to the third and fourth years must have all the above-mentioned abilities and the following:

Motor/Performance Skills:

Students are expected:

- to have absorbed and be able to utilize the training in the first two years of dance, including: Ballet and Modern techniques; Partnering; Elements of Performing; Dance Composition and Improvisation.
Further, they are expected to bring these skills to independent choreographic projects as well as to the Juilliard Dance Ensemble, and to participate actively in the creative process with professional choreographers.
- to have access to their imagination.
- to have the ability to communicate effectively with their fellow dancers, teachers, and choreographers in the rehearsal room, classroom and on stage.
- to have developed physically, including but not limited to: increasing their stamina, flexibility, and strength; demonstrating concentration, balance, coordination, and precision in movement; increased rhythmical and physical range; awareness and sensitivity to the environment; the ability to listen to and follow their impulses.
- to demonstrate increased awareness of their physical and technical habits and to be able to exchange these habits for a physicality that is more efficient and supportive of technical development.
- to demonstrate the ability to integrate all classroom skills into rehearsal and performance in order to meet the aesthetic and practical demands of choreography.

DRAMA DIVISION

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Drama Division have been approved by the Drama faculty. Any questions may be addressed to the Director of the Drama Division or Associate Dean for Academic Affairs.

The following technical standards specify those attributes the faculty considers necessary for undergoing and completing the actor training program and entering the profession.

FOR ADMISSION

Observation Skills:

- Ability to observe and learn from the work of their classmates, including, but not limited to: the ability to observe patterns and changes in behavior, thought, vocal, and physical use in themselves and others, and to discuss those changes in a non-judgmental manner.
- Ability to observe anatomical representations (visual and 3-dimensional) and relate such information to their own body.
- Ability to observe: human and animal characteristics and behavior; life situations; and works of art in order to participate in improvisational exercises.
- Ability to recognize and explore attributes of sound, such as pitch, duration, and intensity.

Motor Skills:

- Ability and willingness to begin a rigorous training program in order to overcome physical insecurities and to eliminate old habits and mannerisms that interfere with the free flow of movement and impulse and the ability to transform.
- Ability and willingness to maintain health and diet habits that allow consistent alertness and responsiveness as well as the development of endurance and muscle tone with flexibility.
- Ability to display coordination and flexibility in performing basic physical activities including, but not limited to: standing; walking; sitting; bending; squatting; lifting; jumping; etc., as a basis for complete physical expression.
- Ability to meet the physical and behavioral demands required in improvisations, scenes, and plays as set forth by the playwright and/or director, including, but not limited to stage combat, dancing, and physical comedy.

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DRAMA DIVISION

TECHNICAL STANDARDS

FOR ADMISSION *(cont'd)*

Thinking & Reading Skills:

- Ability to comprehend, interpret, and retain, thoroughly and reliably, information and skills received from class work, homework, and the rehearsal process, and be able to work independently on those skills to deepen and refine them.
- Ability to read and comprehend effectively in English: theater texts; poetry; prose; and any written material used in classes and rehearsal projects, and do so at a pace and in a manner which does not impede the progress of collective (as opposed to individual) tasks.
- Demonstrate a lively and flexible imagination and the aptitude to respond to imaginary circumstances.

Communication Skills:

- Ability to communicate in English effectively and sensitively with faculty, staff, and fellow students in the classroom, in the office, and in rehearsal.
- Possess the aptitude and willingness to use one's personal resources to communicate the inner life of a character.

Behavioral Skills:

- Demonstrate empathy, integrity, honesty, good interpersonal skills, curiosity, courage, and desire for change.
- Possess the emotional well-being required for the use of imaginative and intellectual capabilities.
- Ability to adapt to an ever-changing environment, display flexibility, and learn to function in the face of uncertainties and stresses which are inherent in the training and the artistic process, as well as in the profession.
- Ability and willingness to respond physically to appropriate verbal and tactile cues given by teachers.
- Ability to accept appropriate suggestions and criticism and utilize this criticism in the development of their artistic process.

DRAMA DIVISION

TECHNICAL STANDARDS

FOR CONTINUING AFTER 1ST YEAR

Motor/Performance/Thinking Skills:

Students are expected:

- to demonstrate the ability to understand and have some command of the set of acting tools that are presented in the first year of training, including: object work, given circumstances, intentions, relaxation, creating a place; the beginning of transformation.
- to have developed a heightened awareness of their bodies, including a clear understanding of their anatomy and an awareness of personal physical tendencies and behavior patterns.
- to be able to apply the principles and tools of the Alexander Technique for awareness and change, including: improved primary control, increased coordination and organization, the ability to state, discuss, and apply the three Alexander principles of awareness, conscious inhibition, and direction, as well as the five Alexander directions, in class and in life; the ability to begin to use the Alexander Technique to effect change in physicality and increase responsiveness by freeing the body from the limitations of habitual patterns and tension.
- to have improved strength, endurance and flexibility, and to have developed a willingness and a desire for and an understanding of a more open, energized physical instrument.

Students must possess:

- the ability to coordinate efficiently, in a classroom setting, the use of the organs of respiration, phonation, resonance, and articulation, and to follow directions given in order to effect changes in the mode of articulation and vocal production. Such changes must be made at a pace and in a manner which does not impede the collective progress of the class. Additionally, students must begin to incorporate these changes into the work of rehearsals and performances.
- the ability to recognize and explore attributes of sound such as pitch, duration, and intensity.
- the ability to hear, identify, and accurately reproduce, in a classroom setting, the discrete phonemes of spoken American English.
- the ability to demonstrate a working knowledge of the International Phonetic Alphabet.

Behavioral Skills:

Students are expected:

- to have proven their ability to become a member of the ensemble.
- to have shown the ability to take and utilize criticism in the classroom and rehearsal.
- to demonstrate a professional standard of behavior for rehearsal and classroom work, including: preparedness; punctuality; concentration; cooperation; seriousness of purpose and demeanor; and the fulfillment of attendance requirements.

DRAMA DIVISION

TECHNICAL STANDARDS

FOR CONTINUING BEYOND 2ND YEAR

Students moving from the second year to the third and fourth years must have all the above-mentioned abilities and the following:

Motor/Performance Skills:

Students are expected:

- to have absorbed and be able to utilize the training in the first two years in acting, including: intention; given circumstances; sensory adjustment; listening; improvisation; transformation; and text analysis in order to bring to life a variety of characters and fulfill the technical and expressive demands of dramatic texts in a wide range of styles.
- to be able to connect to the imaginative and emotional life of a character and express that life.
- to be a creative and valuable member of the repertory company with an interest in and aptitude for the performing of various styles of theater literature, and the ability to communicate easily and clearly with their fellow actors, teachers, and directors in the classroom, in scene work, and in rehearsal.
- to have developed physically, including but not limited to: increasing their stamina, flexibility, and strength; demonstrating concentration, balance, playfulness, efficiency, coordination, and precision in movement; increased rhythmical and physical range; awareness and sensitivity to the environment; the ability to listen to and follow their impulses.
- to recognize and tap into one's unique creativity and expressive capabilities and to have the ability to integrate those qualities within an ensemble.
- to demonstrate increased awareness of their habit patterns, how these patterns effect body impulses and responses, and how to use the Alexander Technique to address those patterns.
- to demonstrate the ability to integrate efficiently, flexibly, and independently all classroom skills into rehearsal and performance in order to meet the aesthetic and practical demands of characterization, and to do so in a manner which is safe and free from tensions that would cause pain or injury and is sustainable over a long professional run of a play. Such skills include, but are not limited to: the use of dialects; the extension of pitch, range, and melody; the use of non-habitual resonance balance; the ability to transform the body's shape and behavior; the ability to embody inner rhythms, impulses, energies, and thought processes different from one's own.
- to demonstrate a facility in the use of the International Phonetic Alphabet.
- to demonstrate a sensitivity to rhythm and melody which is sufficiently developed to allow for the expressive exploration of a variety of verse texts and musical styles.
- to have the ability to warm up themselves and others incorporating elements of Movement, Alexander Technique, Combat, Voice and Speech in order to be prepared to work as an actor.

BASSOON

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Bassoon department have been approved by the Bassoon faculty. Any questions may be directed to the major teacher, Woodwind department chair, or Associate Dean for Academic Affairs.

ALL BASSOON MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Bassoonists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, SLURRING AND DYNAMICS required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings of all keys and the positioning, securing, and adjusting of reeds; ability to perform on the contrabassoon. In addition, it is expected that Bassoonists will make their own reeds and perform on them; they must, therefore, have the manual dexterity and ability to handle small hand tools for that purpose.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

CELLO

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Cello department have been approved by the Cello faculty. Any questions may be directed to the major teacher, Cello department chair, or Associate Dean for Academic Affairs.

ALL CELLO MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess 1) muscle strength and coordination in order to hold and manage their instruments freely [This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).]; and 2) listening skills and the ability to adjust one's rhythm to play together with other musicians.

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time. **All Cellists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; independent digital dexterity in one hand (commonly, the left hand) in order to stop strings displaying coordination and flexibility; strength and coordination in both hands and arms in order to 1) hold and manage the instrument; 2) produce a pure and full sound, 3) stop and pluck strings; and 4) handle the bow with agility.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

CHAMBER MUSIC

TECHNICAL STANDARDS

The Juilliard School's Chamber Music Program aims to provide the highest level of small-ensemble coaching and performance experience, with the goal of developing the technical, analytical and communicative skills required of all musicians. The Chamber Music program seeks also to instill the values of expressiveness, flexibility, dedication, and cooperation that will enable graduates to have success in professional rehearsal and performance settings.

All technical standards for the Chamber Music department have been approved by the Chamber Music faculty. Any questions may be directed to the chamber music teachers; Associate Dean, Director of the Music Division; or Associate Dean for Academic Affairs.

The following technical standards specify those attributes necessary for successful completion of the chamber music program:

Observation Skills – students must be able to:

- learn from the work of their colleagues.
- observe aurally, visually, and kinesthetically cues, patterns and changes in behavior, thought, and musical expression in themselves and others.
- discuss those observations in a non-judgmental manner, with an attitude of mutual respect.
- read their music in rehearsals and performances and clearly see their colleagues in the ensemble, with both direct and peripheral vision.

Motor Skills – students must be able to:

- perform in a coordinated way basic physical activities including sitting, standing and basic movement.
- have the ability and willingness to eliminate old habits and mannerisms that interfere with the free flow of physical movement as a mechanism for visual communication with their colleagues.
- remain seated or standing, as needed, in order to participate in a minimum of eight hours of coaching and –necessary preparatory rehearsals, each lasting approximately two hours long, every semester they are enrolled in chamber music.
- perform a complete chamber music work each semester in a public performance.
- access all rehearsal and performance venues, as assigned, including Morse Hall, Michael Paul Hall, Alice Tully Hall, the Peter Jay Sharp Theatre, and outside venues in performances arranged by the Chamber Music office.

Thinking and Communication Skills - students must be able to:

- comprehend, interpret and retain, thoroughly and reliably, information and skills they receive from coaching and rehearsal sessions, and be able to work independently on those skills to deepen and refine them.
- communicate in English effectively and sensitively with faculty, staff and fellow students in the classroom, rehearsal studio and in the office.
- communicate at a pace and in a manner that does not impede the progress of the group's work.
- coherently articulate their musical ideas to colleagues.
- experiment with, and implement, the ideas of others, even when in disagreement with those ideas.

Behavioral Skills - students must be able to:

- demonstrate empathy, integrity, honesty, good interpersonal skills, curiosity and desire for learning.
- possess the emotional well-being required for the use of their imaginative and social abilities.
- learn how to function in the face of uncertainties and stresses which are inherent in the training and artistic process, as well as in the profession.
- accept appropriate suggestions and criticism, and utilize this criticism in the development of their artistic process.

Time Management Skills – students must be able to:

- manage their time effectively, in order to learn their own individual chamber music parts, and to schedule rehearsals and coaching sessions.
- assume full responsibility for effectual communication with their colleagues and coach.
- exhibit professional respect for each other's time by honoring scheduled rehearsal and performance commitments; they may be re-scheduled only under the most extreme circumstances.

Ensemble Skills – students must be able to:

- possess and further refine skills essential to ensemble playing including, but not limited to, a solid sense of technique, intonation, rhythm, dynamic balance, ensemble blend, articulation, and the giving and receiving of visual and aural cues.
- play an auxiliary instrument if it is applicable to their instrument. For example, a flutist must be able to play piccolo and alto flute.

For students in the String Quartet Survey class – students must be able to:

- adhere to all of the above.
- fully participate in each repertoire rotation, comprising two pieces in the Fall semester, and one piece in the Spring semester.
- adapt to the specific requirements of each of the faculty members' coaching, in turn, in each repertoire rotation.

CLARINET

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Clarinet department have been approved by the Clarinet faculty. Any questions may be directed to the major teacher, Woodwind department chair, or Associate Dean for Academic Affairs.

ALL CLARINET MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Clarinetists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, SLURRING AND DYNAMICS required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings of all keys and, if applicable, the positioning, securing, and adjusting of reeds; ability to perform on auxiliary instruments as appropriate to major (i.e., clarinet → Eb clarinets/ bass clarinet).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

COLLABORATIVE PIANO

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Collaborative Piano department have been approved by the Collaborative Piano faculty. Any questions may be directed to the major teacher, Collaborative Piano department chair, or Associate Dean for Academic Affairs.

ALL COLLABORATIVE PIANO MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All keyboard instruments require the performer to possess independent digital dexterity—all fingers of both hands—as well as strength and coordination in both hands, arms, and shoulders sufficient to execute rapid, repetitive, consecutive, and/or sustained positions/fingerings at required tempi. Keyboard performers must also possess flexibility and strength in both feet to manage pedaling requirements. **Pianists** must be able to produce sounds at decibel levels utilizing the full dynamic range of the instrument. They must also have the ability to exercise the physical control and coordination required to execute passages, movements, and/or entire compositions at required tempi and within prescribed dynamic levels. **Collaborative Pianists** must be able to work effectively with a collaborative partner, partners and/or ensemble—instrumental, vocal, and/or mixed—in both rehearsal and performance, demonstrate an openness to new/different ideas, responsiveness to teaching, and enthusiasm for all facets of collaboration. Performers must be able to read music at sight, to transpose keys, and to have the potential to be an effective vocal coach. Excellent verbal skills in English, a demonstrated facility to acquire foreign language skills as well as a working knowledge, upon entrance, of musical terms, are expected in order to develop both instrumental and vocal repertoire in concert with other performers.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Conveyance of Text – An understanding of, and ability to communicate verbally (in rehearsals and coachings) and in performance, the meaning of the text being sung in any language presented.

4. Language Acquisition – Ability to acquire a working knowledge of the IPA (International Phonetic Alphabet) and 1-2 other foreign languages (not including English), depending upon the course of study.

5. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, specialized keyboard skills (such as realizing a basic figured bass, improvisation, ornamentation, and transposition), accurate recognition and recitation of intervals and rhythms.

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COLLABORATIVE PIANO

TECHNICAL STANDARDS

(continued from page 1)

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study and whether they are on track to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of progressively developing techniques, displaying confidence and agility in executing musical performance of increased difficulty according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – In-depth knowledge of key repertoire.

COMPOSITION

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the school continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the Student Handbook. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Composition department have been approved by the Composition faculty. Any questions regarding requirements may be directed to the Composition department chair, or Associate Dean for Academic Affairs.

ALL COMPOSITION MAJORS have been admitted to The Juilliard School based upon the demonstration of their abilities and potential for growth in the following areas during the entrance audition process:

1. Musical/Creative Potential: Possession of the innate skills to develop, refine and extend the craft of musical composition. This includes: grasp of the essential building blocks which comprise common musical syntax; the demonstrated ability to manipulate compositional materials in a variety of forms clearly and artfully across a broad temporal frame; the capacity to hear and control complex simultaneities; a distinctive sonic imagination. There are no aesthetic or stylistic guidelines per se, but composers should possess a core "musicality," and the maturity, discipline, and independence of mind to reflect upon their art with the goal of synthesizing these tools into a cohesive and personal musical language.

2. Technical facility: Developing specific skills and familiarity in the following fundamental areas including, but not limited to: ear training, score reading and analysis, rhythm, theory, counterpoint, orchestration, music history, current extended technology, core repertoire, and ethnomusicology. Composers should be or become proficient on a professional level in at least one performing instrument.

3. Intellectual Curiosity: Intellectual prerequisites for composing include the capacity to examine and define oneself in relation to the history of art and culture. Focus will be on the evolving tradition of Western Canon-formation—from the Notre Dame School to the present—and the cross-pollination of the arts, sciences, philosophy, psychology in the post-Enlightenment age. The study and integration of non-Western and unorthodox sources are encouraged, but not required. Composers are also expected to take advantage of the wealth of cultural opportunities available to them in New York City with regularity. Key is the ability to learn, to be fiercely inquisitive, to find compelling and unusual solutions, to consider opposing views, and to remain open to influences from both traditional and unconventional sources.

4. Communication Skills: In keeping with the increasing need to interact with and educate those around them, the development of the skills to be able to communicate thoughts verbally and in writing is critical. Mastery of written and spoken English is essential. Interpersonal and leadership skills are important since writing music—while a solitary act—is also a collaborative art. Composers should demonstrate initiative, communication skills, and the ability to work with and motivate peers, performers, and the public at large.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress and to validate the credits earned in major study during the academic year. Technical standards are evaluated according to the student's level of study and whether they are on track to complete the program within the normal residency. Each candidate will need to pass a jury at the end of the year as well as a graduation jury in the final semester of the program. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

ORCHESTRAL CONDUCTING

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the school continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the Student Handbook. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Orchestral Conducting department have been approved by the Orchestral Conducting faculty. Any questions regarding repertoire requirements may be directed to the Director of Conducting Studies, or Associate Dean for Academic Affairs.

All Orchestral Conducting Majors have been admitted to The Juilliard School based upon the demonstration of their abilities and potential for growth in the following areas during the entrance audition process:

1. Musical Aptitude: Record of significant musical training and/or accomplishment as an instrumental or vocal performer. Demonstrated ability to use the piano in score preparation – including sufficient ability to play from open score. Working knowledge of standard orchestral terms in French, Italian, German, and English. Working knowledge of instrumental transpositions and ranges. Demonstrated in-depth knowledge of Music History, Orchestration, Theoretical and Analytical Techniques. Comprehensive knowledge of basic orchestral repertoire from the Baroque through the Twentieth Century. Demonstrated competence in ear-training skills. Ability to develop critically informed judgments regarding performances and recordings.

2. Gestural Aptitude, Technical Ability, and Appearance: Possession of the general physical pre-requisites for conducting or the demonstrated ability to overcome challenges in this area. Physical pre-requisites include, but are not limited to normal upper torso flexibility and dextral flexibility from the shoulders to the finger tips in order to be gesturally coherent, the ability to maintain an upright, balanced, and engaged posture (whether sitting or standing) for extended periods of time, exceptionally sensitive and discriminating aural ability in identifying intonation, timbre, rhythm, and balance, and the ability (when speaking English) to be clearly understood in front of large ensembles and audiences. Demonstrated ability to conduct clearly and consistently in all meters, simple and compound, and effectively indicate any alterations in tempo including, but not limited to, *ritardandi*, *accelerandi*, *rubati*, and *fermati*. Demonstrated ability to accompany, as a conductor, soloists of all kinds. General demeanor of ease, comfort, and control on the podium as well as an engaging connection to the music and musicians. Demonstrated potential to develop expressivity and clarity in both hands and through facial expression and body language.

3. Intellectual/Conceptual Skills and Personal Attributes: Possession of the general intellectual pre-requisites for conducting or the demonstrated ability to overcome challenges in this area, including but not limited to a demonstrated capacity for understanding relationships, drawing inferences, recognizing paradoxes, and synthesizing abstract concepts across disciplines including, but not limited to, music, visual arts, dance, theater, philosophy, literature, and psychology. Demonstrated ability to learn, consider opposing views, and remain open minded. Sufficient emotional and intellectual maturity to succeed in this competitive, but collegial, program. Potential for growth as a leader, professional, and artist.

4. Communication Skills: Demonstrated ability to express thought clearly and succinctly through verbal and written means (in English) in rehearsals, public addresses, seminar discussions, and papers. Demonstrated ability to communicate one's interpretive intent and technical direction clearly through verbal means during rehearsals (in English). Demonstrated potential for growth as a communicator and timely and accurate completion of written assignments.

DEPARTMENTAL JURY EXAMS present the faculty with a semi-annual opportunity to assess a student's progress and to validate the credits earned in major study during the academic year. Technical standards are evaluated according to the student's level of study and whether they are on track to complete the program within the normal residency. Each candidate will need to pass a jury at the end of each semester as well as a graduation jury in the final semester of the program.

FLUTE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Flute department have been approved by the Flute faculty. Any questions may be directed to the major teacher, Woodwind department chair, or Associate Dean for Academic Affairs.

ALL FLUTE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Flutists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, slurring and dynamics required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings of all keys and, if applicable, the positioning, securing, and adjusting of the instrument, particularly the head joint; ability to perform on auxiliary instruments as appropriate to major (i.e., piccolo, alto flute, and bass flute).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

GUITAR

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Guitar department have been approved by the Guitar faculty. Any questions may be directed to the major teacher, Guitar department chair, or Associate Dean for Academic Affairs.

ALL GUITAR MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All stringed instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. All stringed instruments further require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time; this includes daily practice for several hours at a time. **All Guitarists** must have independent digital dexterity and strength in both hands in order to fret, bar, slur, pluck, and strum strings, utilizing the full range of the fretboard; strength and coordination in both hands, wrists, arms, and shoulders in order to hold and manage the instrument. They must also have the ability to exercise the physical control and coordination necessary to execute, in all repertoire required, the passages, movements, and/or entire compositions at standard tempi and prescribed dynamic levels.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

HARP

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Harp department have been approved by the Harp faculty. Any questions may be directed to the major teacher, Harp department chair, or Associate Dean for Academic Affairs.

ALL HARP MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All stringed instruments** require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time; this includes daily practice for several hours at a time. **All Harpists** must have independent digital dexterity and strength in both hands in order to pluck and strum strings; strength and coordination in both hands, arms, and shoulders in order to hold and manage the instrument; flexibility and strength in both feet in order to manage pedaling. They must also have the ability to exercise the physical control and coordination necessary to execute, in all repertoire required, the passages, movements, and/or entire compositions at standard tempi and prescribed dynamic levels.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

HISTORICAL PERFORMANCE – BAROQUE BASSOON

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Bassoon department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE BASSOON MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All wind instruments** require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Baroque Bassoonists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., a=415; a=430, etc.); physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations and dynamics required in the repertoire for their instruments; digital dexterity in both hands in order to manage fingerings, and the positioning, securing, and adjusting of reeds; ability to perform on auxiliary instruments, such as the dulcian. In addition, it is expected that Baroque Bassoonists will make their own reeds and perform on them; they must, therefore, have the manual dexterity and ability to handle small hand tools for that purpose.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

4. Reed Making Skills – Demonstration of a progressively developing ability to make fine reeds.

HISTORICAL PERFORMANCE – BAROQUE CELLO

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Cello department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE CELLO MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess 1) muscle strength and coordination in order to hold and manage their instruments freely [This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).]; and 2) listening skills and the ability to adjust one's rhythm to play together with other musicians.

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time. **All Baroque Cellists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., a=415; a=430, etc.); independent digital dexterity in one hand (commonly, the left hand) in order to stop strings displaying coordination and flexibility; strength and coordination in both hands and arms in order to 1) hold and manage the instrument; 2) produce a range of pure sounds and articulations, 3) stop, pluck, and strum strings; 4) handle the bow, mutes and other accessories with agility; and 5) perform on a 5-string or piccolo cello if in possession of such an instrument.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

HISTORICAL PERFORMANCE – BAROQUE DOUBLE BASS/VIOLONE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Double Bass/Violone department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE DOUBLE BASS/VIOLONE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair or stand and play a three-hour rehearsal (with a 20-minute break). **All stringed instruments** require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time; this includes daily practice for several hours at a time. **All Baroque Double Bassists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., $a=415$; $a=430$, etc.); independent digital dexterity in one hand (commonly, the left hand) in order to stop strings displaying coordination and flexibility; strength and coordination in both hands and arms in order to 1) hold and manage the instrument; 2) stop, pluck and strum strings; and 3) handle bow, mutes and other accessories with agility; ability to perform on a variety of different instruments, such as the G violone and the Viennese violone.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertoire.

HISTORICAL PERFORMANCE – BAROQUE FLUTE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Flute department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE FLUTE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Baroque Flutists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., a=415; a=430, etc.); physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations and dynamics required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings and, if applicable, the positioning, securing, and adjusting of the instrument, particularly the head joint; ability to perform on auxiliary instruments, such as the six-keyed classical flute or baroque piccolo, if in possession of such instruments.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

HISTORICAL PERFORMANCE – HARPSICHORD

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Harpsichord department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE HARPSICHORD MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All keyboard instruments require the performer to possess independent digital dexterity—all fingers of both hands—as well as strength and coordination in both hands, arms, and shoulders sufficient to execute rapid, repetitive, consecutive, and/or sustained positions/fingerings at required tempi, and to manage changes in registration. Keyboard performers must also possess flexibility and strength in both feet to manage pedaling requirements. **Harpsichordists** must possess flexibility and strength in both legs and feet sufficient to manage the knee levers and/or pedals that govern dynamics on certain instruments (in order to engage and disengage couplers). They must also have the ability to perform on harpsichords with more than one keyboard, as well as on other historical keyboards, such as the fortepiano and positive organ. In addition, Harpsichordists should have the manual dexterity and ability to handle small hand tools for the purpose of tuning, regulating, and performing daily maintenance of the instrument, as well as solving mechanical problems.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertoire.

HISTORICAL PERFORMANCE – BAROQUE OBOE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Oboe department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE OBOE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Baroque Oboists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., a=415; a=430, etc.); physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations and dynamics required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings and, if applicable, the positioning, securing, and adjusting of reeds; ability to perform on auxiliary instruments (i.e., classical and romantic oboes, if in possession of such instruments). In addition, it is expected that Baroque Oboists will make their own reeds and perform on them; they must, therefore, have the manual dexterity and ability to handle small hand tools for that purpose.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

(continued)

HISTORICAL PERFORMANCE – BAROQUE OBOE

TECHNICAL STANDARDS

(continued from page 1)

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory,

4. Reed Making Skills – Demonstration of a progressively developing ability to make fine reeds.

HISTORICAL PERFORMANCE – BAROQUE VIOLIN

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Baroque Violin department have been approved by the faculty. Any questions may be directed to the major teacher, Administrative Director of Historical Performance, or Associate Dean for Academic Affairs.

ALL BAROQUE VIOLIN MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All ensemble instruments require that performers possess 1) muscle strength and coordination in order to hold and manage their instruments freely [This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).]; and 2) listening skills and the ability to adjust one's rhythm to play together with other musicians.

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time. **All Baroque Violinists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments at a variety of different pitch levels (i.e., a=415; a=430, etc.); independent digital dexterity in one hand in order to stop strings and coordinate fingers with bow; strength and coordination in both hands and arms, head and neck, in order to 1) hold and manage the instrument; 2) produce a range of pure sounds and articulations, 3) stop, pluck and strum strings; and 4) handle the bow, mutes and other accessories with agility.

2. Basic Musicality – Ability to interpret a range of music with historically-informed stylistic awareness.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to: theoretical analysis; basic keyboard and continuo proficiency; accurate recognition and recitation of intervals and rhythms; historically appropriate performing techniques and theories as they relate to specific bodies of repertoire.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated in order to determine whether the level of progress is sufficient for the student to complete the program within the normal residency.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

HORN

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Horn department have been approved by the Horn faculty. Any questions may be directed to the major teacher, Brass department chair, or Associate Dean for Academic Affairs.

ALL HORN MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Horn** players must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulation, slurring, and dynamics required in the repertoire for their instruments; digital dexterity in both hands sufficient to manage the fingering of valves and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate (i.e., Wagner tuba) and to transpose in different keys.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

JAZZ STUDIES – BASS

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Bass have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL BASS MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time; this includes daily practice for several hours at a time. **All Bassists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; independent digital dexterity in one hand (commonly, the left hand) in order to stop strings displaying coordination and flexibility; strength and coordination in both hands and arms in order to 1) hold and manage the instrument; 2) stop, pluck and strum strings; and 3) handle bow, mutes and other accessories with agility.

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

JAZZ STUDIES – DRUMS

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Drums have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL DRUM MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All Drummers require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All Drummers** must have a highly developed rhythmic sense; acute pitch discernment; finger, wrist, hand, and arm coordination for managing sticks, brushes and mallets of varying sizes; leg and foot flexibility and strength for operating pedals (bass drum and hi-hat stand); independence of limbs to coordinate and execute various rhythms simultaneously; ability to perform on mallet keyboard instruments (i.e., vibes). Additionally, all drummers should have sufficient strength and mobility to move the instruments they are playing to and from various locations, including, but not limited to, performance venues, rehearsal rooms, practice spaces, storage areas, loading docks, freight elevators and transport vehicles.

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

JAZZ STUDIES – GUITAR

TECHNICAL STANDARDS

To preserve the integrity of Juilliard’s educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the “essential elements” and “technical standards” of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Guitar have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL GUITAR MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All stringed instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. All stringed instruments further require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time; this includes daily practice for several hours at a time. **All Guitarists** must have independent digital dexterity and strength in both hands in order to fret, bar, slur, pluck, and strum strings, utilizing the full range of the fretboard; strength and coordination in both hands, wrists, arms, and shoulders in order to hold and manage the instrument. They must also have the ability to exercise the physical control and coordination necessary to execute, in all repertoire required, the passages, movements, and/or entire compositions at standard tempi and prescribed dynamic levels.

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student’s progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student’s level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student’s year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertoire.

JAZZ STUDIES – PIANO

TECHNICAL STANDARDS

To preserve the integrity of Juilliard’s educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the “essential elements” and “technical standards” of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Piano have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL PIANO MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All keyboard instruments require that performers possess independent digital dexterity—all fingers of both hands—as well as strength and coordination in both hands, arms and shoulders sufficient to execute rapid, repetitive, consecutive, and/or sustained positions/fingerings at required tempi. Keyboard performers must also possess flexibility and strength in both feet to manage pedaling requirements. **All Pianists** must be able to produce sounds at decibel levels utilizing the full dynamic range of the instrument. They must also have the ability to exercise the physical control and coordination necessary to execute, in all repertoire required, the passages, movement and/or entire composition of standard tempi and prescribed dynamic levels.

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student’s progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student’s level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student’s year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

JAZZ STUDIES – SAXOPHONE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Saxophone have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL SAXOPHONE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All wind instruments** require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Saxophonists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, slurring and dynamics required in the repertoire for their instruments; ability to read with fluency all clefs appropriate to instrument; digital dexterity in both hands in order to manage the fingerings of all keys and, if applicable, the positioning, securing, and adjusting of the instrument; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., flute, Bb or bass clarinets, saxophones).

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

JAZZ STUDIES – TROMBONE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Trombone have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL TROMBONE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All wind instruments** require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Trombones** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, slurring and dynamics required in the repertoire for their instruments; digital dexterity in both hands and arms sufficient to manage full extension of slides and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., bass trombone).

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertoire.

JAZZ STUDIES – TRUMPET

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for Trumpet have been approved by the Jazz Studies faculty. Any questions regarding repertoire requirements may be directed to the major teacher or the Artistic Director of Jazz Studies.

ALL TRUMPET MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break). **All wind instruments** require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Trumpeters** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, slurring and dynamics required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings of valves and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., Flügel horn) and, if applicable, the positioning, securing, and adjusting of the instrument.

2. Basic Musicality – Ability to interpret music across the range of jazz styles.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms, improvisational techniques.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

O B O E

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Oboe department have been approved by the Oboe faculty. Any questions may be directed to the major teacher, Woodwind department chair, or Associate Dean for Academic Affairs.

ALL OBOE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Oboists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulations, SLURRING AND DYNAMICS required in the repertoire for their instruments; digital dexterity in both hands in order to manage the fingerings of all keys and, if applicable, the positioning, securing, and adjusting of reeds; ability to perform on auxiliary instruments as appropriate to major (i.e., oboe → English Horn). In addition, it is expected that Oboists will make their own reeds and perform on them; they must, therefore, have the manual dexterity and ability to handle small hand tools for that purpose. They must acquire the necessary equipment and maintain a ready supply of cane. Oboists are expected to learn and practice the basics of instrument repair, especially the ability to position the adjustment screws.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

Note: Basic competency on the English Horn is required, including the ability to play in tune.

(continued)

O B O E

TECHNICAL STANDARDS

(continued from page 1)

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory, including standard orchestral excerpts for both Oboe and English Horn.

4. Reed Making Skills – Demonstration of a progressively developing ability to make fine reeds, according to the student's year and level of study (for both Oboe and English Horn).

5. Attendance at studio classes is expected (Oboe Class, English Horn Class & lessons, Oboe Class Recital, and guest Master Classes).

ORGAN

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Organ department have been approved by the Organ faculty. Any questions may be directed to the major teacher, Organ department chair, or Associate Dean for Academic Affairs.

ALL ORGAN MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All keyboard instruments require the performer to possess independent digital dexterity—all fingers of both hands—as well as strength and coordination in both hands, arms, and shoulders sufficient to execute rapid, repetitive, consecutive, and/or sustained positions/fingerings at required tempi. Keyboard performers must also possess flexibility and strength in both feet to manage pedaling requirements. **Organists** must possess flexibility, strength, and agility in the torso, and both legs and feet in order to execute with speed and precision the full range of the pedal keyboard, including expression pedals. They must also possess acute tone and timbre discernment in order to set and select registrations (combinations of stops); the ability to perform on organs with three manuals (keyboards); and sufficient digital strength to perform on both electro-pneumatic and tracker-action instruments.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, specialized keyboard skills (such as figured bass and transposition), accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

PERCUSSION

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Percussion department have been approved by the Percussion faculty. Any questions may be directed to the major teacher, Percussion department chair, or Associate Dean for Academic Affairs.

ALL PERCUSSION MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and/or stand and play a three-hour rehearsal (with a 20-minute break). **All percussionists** must have a highly developed rhythmic sense; acute pitch discernment; finger, wrist, hand, and arm coordination for managing sticks of varying sizes and 2-4 mallets; foot flexibility and strength for operating pedals of timpani; sufficient mobility to move among instrument groups in order to play the full spectrum of percussion instruments, including but not limited to: snare, tenor, bass drums and timpani; glockenspiel, xylophone, marimba, vibraphone; triangle, chimes, bells, gong, tam tam, woodblocks; cymbals; maracas, castanets, and other instruments of various origins. Additionally, all percussionists should have sufficient strength and mobility to move the instruments they are playing to and from various locations, including, but not limited to, performance venues, rehearsal rooms, practice spaces, storage areas, loading docks, freight elevators and transport vehicles.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

PIANO

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Piano department have been approved by the Piano faculty. Any questions may be directed to the major teacher, Piano department chair, or Associate Dean for Academic Affairs.

ALL PIANO MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All keyboard instruments require the performer to possess independent digital dexterity—all fingers of both hands—as well as strength and coordination in both hands, arms, and shoulders sufficient to execute rapid, repetitive, consecutive, and/or sustained positions/fingerings at required tempi. Keyboard performers must also possess flexibility and strength in both feet to manage pedaling requirements. **Pianists** must be able to produce sounds at decibel levels utilizing the full dynamic range of the instrument. They must also have the ability to exercise the physical control and coordination necessary to execute, in all repertoire required, the passages, movements, and/or entire compositions at standard tempi and prescribed dynamic levels.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, specialized keyboard skills (such as figured bass), accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

TENOR TROMBONE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Trombone department have been approved by the Trombone faculty. Any questions may be directed to the major teacher, Brass department chair, or Associate Dean for Academic Affairs.

ALL TROMBONE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Trombonists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulation, slurring, and dynamics required in the repertoire for their instruments; digital dexterity and flexibility in both hands and arms sufficient to manage full extension of slides and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., trombone ↔ bass trombone/alto trombone).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

BASS TROMBONE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Bass Trombone department have been approved by the Bass Trombone faculty. Any questions may be directed to the major teacher, Brass department chair, or Associate Dean for Academic Affairs.

ALL TROMBONE MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Bass Trombonists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulation, slurring, and dynamics required in the repertoire for their instruments; digital dexterity and flexibility in both hands and arms sufficient to manage full extension of slides and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., bass trombone ↔ trombone/alto trombone).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

TRUMPET

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Trumpet department have been approved by the Trumpet faculty. Any questions may be directed to the major teacher, Brass department chair, or Associate Dean for Academic Affairs.

ALL TRUMPET MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Trumpeters** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulation, slurring, and dynamics required in the repertoire for their instruments; digital dexterity in both hands sufficient to manage the fingering of valves and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., trumpet in C/Bb → piccolo trumpet/cornet).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

TUBA

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Tuba department have been approved by the Tuba faculty. Any questions may be directed to the major teacher, Brass department chair, or Associate Dean for Academic Affairs.

ALL TUBA MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess muscle strength and coordination in order to hold and manage their instruments freely. This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).

All wind instruments require performers to have acute pitch discernment and adequate hand coordination in order to tune their instruments; physical strength and stamina, particularly with respect to lung capacity and development of breath control (for both sustaining pitch and executing phrasing within the full range of dynamics), but also to manage the playing position of their instruments for sustained periods of time. **All Tuba** players must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; physical musculature that contributes to developing the optimal embouchure for their instrument, as well as the lip and tongue flexibility to execute the full range of articulation, slurring, and dynamics required in the repertoire for their instruments; digital dexterity in both hands sufficient to manage the fingering of valves and handling of mutes, water keys, etc.; ability to read with fluency all clefs appropriate to instrument; ability to perform on auxiliary instruments as appropriate to major (i.e., tuba → euphonium, bass tuba, cimbasso).

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

VIOLA

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Viola department have been approved by the Viola faculty. Any questions may be directed to the major teacher, Viola department chair, or Associate Dean for Academic Affairs.

ALL VIOLA MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess 1) muscle strength and coordination in order to hold and manage their instruments freely [This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).]; and 2) listening skills and the ability to adjust one's rhythm to play together with other musicians.

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time. **All Violists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; independent digital dexterity in one hand (commonly, the left hand) in order to stop strings displaying coordination and flexibility; strength and coordination in both hands and arms, head and neck, in order to in order to 1) hold and manage the instrument; 2) produce a pure and full sound, 3) stop, pluck and strum strings; and 4) handle mutes and other accessories with agility.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

VIOLIN

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Violin department have been approved by the Violin faculty. Any questions regarding repertoire requirements may be directed to the major teacher or Violin department chair.

ALL VIOLIN MAJORS have been admitted to The Juilliard School based upon the potential demonstrated in their entrance audition, including:

1. Basic Technical Skills – All orchestral instruments require that performers possess 1) muscle strength and coordination in order to hold and manage their instruments freely [This includes the ability to sit in a chair and play a three-hour rehearsal (with a 20-minute break).]; and 2) listening skills and the ability to adjust one's rhythm to play together with other musicians.

All stringed instruments require that performers have acute pitch discernment and sufficient dexterity in order to tune their instruments; sufficient strength and stamina to manage the playing position of their instruments for sustained periods of time. **All Violinists** must have acute pitch discernment in order to play their instruments in tune and blend with other instruments; independent digital dexterity in one hand in order to stop strings and coordinate fingers with bow; strength and coordination in both hands and arms, head and neck, in order to 1) hold and manage the instrument; 2) produce a pure and full sound, 3) stop, pluck and strum strings; and 4) handle mutes and other accessories with agility.

2. Basic Musicality – Ability to interpret music across the range of stylistic periods and to perform with tempo stability.

3. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms.

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 and 2 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether they may continue in the program, and whether they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing technique, displaying confidence and agility in executing musical passages of increased difficulty (tempi, dynamics, phrasing) according to the student's year and level of study.

2. Musicality – Demonstration of the development of an informed sense of style, acquired through relevant studies in the curriculum.

3. Repertoire – Expansion and development of learned repertory.

VOICE

TECHNICAL STANDARDS

To preserve the integrity of Juilliard's educational programs and their close association to the standards of the performing arts profession, the School continues to develop policies regarding the "essential elements" and "technical standards" of its curricula. The *Essential Elements of the Curriculum* for all disciplines are published in the *Student Handbook*. Technical Standards, by discipline, are specified departmentally, and incorporated into the annual departmental student evaluation process.

All technical standards for the Voice department have been approved by the Voice faculty. Any questions may be directed to the major teacher, Voice department chair, or Associate Dean for Academic Affairs.

ALL VOICE MAJORS have been admitted to The Juilliard School based upon their natural vocal quality and the ability to demonstrate potential for the development of not only a classic singing instrument, but also the following:

1. Basic Technical Skills – Sung pitch recognition and consistent, correct intonation: ability to recognize, execute and maintain accurate pitch and intonation in singing. A sense of rhythm and dynamics. Ability to perform from memory complete songs, arias, opera roles.

2. Conveyance of Text – An understanding of, and ability to communicate through performance, the meaning of the text being sung in any language presented.

3. Response to Vocal Coach – Ability to adapt performance to technical, musical and lyrical suggestions, including phrasing, pronunciation and communication of text in any sung language.

4. Language Acquisition – Ability to sing in languages (principally, English, Italian, German and French) with correct pronunciation, and understanding of vocabulary, basic grammar, and syntax.

5. Musical Aptitude – Ability to learn musicianship skills, including, but not limited to, theoretical analysis, basic keyboard proficiency, accurate recognition and recitation of intervals and rhythms. Ability to demonstrate the relationship of textual meaning to music (rhythm, harmony, etc.)

DEPARTMENTAL JURY EXAMS present the faculty with an annual opportunity to assess a student's progress in areas 1 through 4 (*above*) and to validate the credits earned in major study during the academic year. Technical Standards, as elaborated below, are evaluated according to the student's level of study. For undergraduate students, particular attention is given to their progress at the close of the second year, in order to determine whether a) they may continue in the program, and b) they are on track to complete the program in the remaining two years.

1. Development of Technical Skills – Demonstration of a progressively developing vocal instrument, including correct intonation, steadiness of tone, support, legato line, flexibility, and freedom of vocal emission. Ability to display increasing confidence and agility in executing musical passages of varying difficulty (tempi, dynamics, phrasing) within the student's vocal range, and increased stamina with respect to breath control and ability to sing for sustained periods of time dictated by repertoire (in preparation for such venues as opera scenes, recitals, oratorios, and opera roles).

(continued)

VOICE

TECHNICAL STANDARDS

(continued from page 1)

DEPARTMENTAL JURY EXAMS:

2. Conveyance of Text – Demonstration of growth in the ability to combine correct pronunciation of language with the ability to understand its meaning; to make a more personal connection to textual delivery and meaning through an informed sense of style, acquired through relevant studies in the curriculum.

3. Response to Voice Teacher and Coach – Ability to adapt performance to technical, musical, and lyrical suggestions—the integration of vocal development with musical and artistic skills. Demonstration through performance the communicative power not only of musical and lyrical elements, but also of movement, gesture, and facial expression.

4. Language Acquisition – Ability to demonstrate successful acquisition of lyric diction principles: for 1st-year undergrads, in Italian; for 2nd-year undergrads, in Italian, German and English; for 3rd-year undergrads, in those languages plus French; for graduate students, in all sung languages mentioned above.