

music audition requirements

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The Juilliard School • MUSIC • Audition Requirements

APPLICATION DEADLINES AND AUDITION DATES

Classical Music: Feb. 26 & 28, Mar. 1-5, 2010	December 1, 2009	\$100
Historical Performance:	December 1, 2009	\$100
• Paris: January 26, 2010		
• New York: February 25 –27, 2010		
Jazz Studies: Feb. 26 & 28, Mar. 1-5, 2010 (<i>subject to change</i>)	December 1, 2009	\$100
Artist Diploma in Opera Studies: Dec. 12-14, 2009	November 1, 2009	\$50

The application fee is non-refundable. Make check payable to The Juilliard School. All checks must be drawn on a U.S. bank.

PROGRAMS

1. **All applicants** should refer to the Program Information and Application Requirements on the web site.
2. **Undergraduate** applicants are eligible for either the Bachelor of Music degree or the Diploma, which requires at least three years.
3. **Undergraduate** applicants may also pursue studies in the cross-registration (**B-C-J exchange**) program.
4. **Transfer** status is available only to those accepted into **undergraduate** programs. Advanced standing for Music students is based entirely on faculty evaluations of the student's capabilities and by the placement exams which are administered after acceptance.
5. **Graduate** applicants are eligible for the following programs: Master of Music, Graduate Diploma, Doctor of Musical Arts, or the Artist Diploma.
6. **Artist Diploma:** please refer to the Program Information and Application Requirements on the web site for guidelines and procedures.
7. **International Students:** Please refer to the International Applicants section of the web site.
8. **TOEFL** and essay rating will be required for students for whom English is not the native language. Please refer to the Program Information and Application Requirements on the web site

MUSIC ENTRANCE AUDITIONS

Repertoire: All applicants must prepare the complete required repertoire and follow all instructions indicated. Insufficient or incomplete audition repertoire may affect consideration for admission. Please note that audition requirements which state a *complete piece or work* are indicating all movements must be prepared. Many departments require a recording of the required repertoire for pre-screening purposes. Please refer to the Application Checklist in the online application for a list of materials that must accompany the application.

Audition dates: Invitations to the live auditions at The Juilliard School will be sent out approximately one month prior to the scheduled audition date.

Accompanists: All works with piano accompaniment must be accompanied for the audition. We encourage you to use a Juilliard accompanist for your audition. A list of accompanists will be provided approximately two weeks before the audition. You must contact an accompanist from the list two weeks prior to your audition and provide him/her with a piano score of the repertoire for the audition. Students who wish to bring their own accompanists may do so. A rhythm section will be provided for jazz auditions. Collaborative Piano applicants please refer to the Collaborative Piano audition requirements regarding the audition partner guidelines.

Practice rooms during auditions: The Juilliard School does not have practice space for applicants except on the assigned audition date. Practice space is available on the day of your audition on a first-come, first-served basis, with a brief designated warm-up time immediately preceding your audition.

Callbacks: All musicians will play for the faculty once. **Only the Artist Diploma in Opera Studies, flute, jazz studies, orchestral conducting, undergraduate piano, and voice have callbacks.** Callbacks will take place on the same day as the applicant's scheduled audition. Applicants must be available until 10 p.m. for callbacks.

Please refer to the live audition requirements for these majors for specific callback procedures.

If an applicant is not called back, he/she may reasonably conclude that he/she is no longer under serious consideration for admission.

Other: A.D.O.S. and D.M.A. applicants have specific audition procedures. Please refer to the "Program Information and Application Requirements" section for a description of the audition process.

Admissions notification: All applicants are notified of their acceptance status by e-mail. E-mails will be sent by the Office of Admissions approximately one month after the audition.

PRE-SCREENING

Applicants to the following majors are required to submit pre-screening materials with their application by the appropriate application deadline:

- **Collaborative Piano** (audio-visual recording);
- **Composition** (scores and recordings);
- **Double Bass** (audio-visual recording);
- **Flute** (audio recording);
- **Jazz Studies** (audio recording);
- **Artist Diploma in Opera Studies** (audio recording);
- **Orchestral Conducting** (audio-visual recording);
- **Percussion** (audio-visual recording);
- **Piano** (audio recording);
- **Viola** (audio recording);
- **Violin** (audio recording);
- **Violoncello** (audio recording); and
- **Voice** (audio recording).

Applicants who fail to provide required pre-screening materials by the appropriate deadlines will not be considered for an invitation to a live audition.

- **Audio recordings** may be on CD (preferred) or cassette tape. DATs, minidisks, and DVDs will not be accepted. **Audio-visual recordings** must be DVD (preferred) or North American Standard VHS format. PAL/SECAM tapes will not be accepted.
- The recording must include the complete required pre-screening repertoire and must be clearly labeled with the:
 1. applicant's name,
 2. instrument and degree level,
 3. repertoire,
 4. vocalists only: voice-type.
- It is not necessary that the repertoire prepared for the live audition be identical to the pre-screening materials. However, both the pre-screening and the live audition repertoire must meet the departmental requirements.
- All works with accompaniment must be performed with piano accompaniment on the pre-screening recording, unless otherwise specified in the Audition Requirements.
- Recordings must be genuinely performed by applicants and may not be edited, nor should any effects such as "reverb" be added. To ensure that poor recording quality does not interfere with faculty's ability to review the material, applicants should avoid distortion, excessive "buzz," and ensure that accompaniment is not louder than the applicant (where applicable).
- Applicants should review their pre-screening recordings before mailing to ensure that they are playable in a standard CD player.

The Juilliard School • MUSIC • Audition Requirements

- Pre-screening materials become the property of The Juilliard School and will not be returned, excepting original scores from composition applicants. We encourage you to keep a copy for your records.

Current Juilliard College Students are not required to submit pre-screening materials. **Current Juilliard Pre-College Students** are also not required to submit pre-screening materials (excepting Composition and Voice students, who must submit the required pre-screening materials). **Formerly enrolled Juilliard College and Pre-College Students** are required to submit pre-screening materials to the majors listed above.

Applicants to the majors listed above whose materials pass pre-screening will be invited to the required live audition in New York City. Notification of pre-screening status will be provided to all applicants approximately one month prior to auditions. Applicants for majors that do not require pre-screening materials will automatically be scheduled for an audition.

CRITERIA FOR ACCEPTANCE

- A serious commitment to music training and a career in music performance.
- A potential for meeting the technical standards of Juilliard's professional training program in the major field.
- Exceptional talent and potential as a performer.
- Broad and thoughtful interest in the world of music, including its historical traditions and contemporary trends.
- A clear dedication to artistic excellence and a desire to exercise artistic leadership.
- A high level and quality of previous training and musicianship.
- A capacity for sustained, disciplined practice.
- Ability to sight-read music.
- Personal maturity and a generosity of spirit essential to ensemble work.

Audition Requirements

BASSOON

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

1. One complete solo work (a sonata or concerto).
2. Two contrasting etudes showing the applicant's level of technical and musical ability OR a complete solo work of a different style or period from No. 1 above.
3. Three or more standard orchestral excerpts.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

1. Two complete works of contrasting styles and periods; one must be a concerto.
2. Four or more standard orchestral excerpts.

BRASS

French Horn, Trumpet, Trombone, Bass Trombone, Tuba

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

1. Two etudes showing the applicant's level of technical and musical advancement.
2. At least one major solo of the applicant's choice.
3. A representative number of standard orchestral excerpts.

Trombone and Bass Trombone only, Major and minor scales.

Undergraduate Trumpet only:

- Applicants are required to perform their auditions on B-flat or C trumpets exclusively.
- For No. 2 above, please select one piece from the following list: Concerto by Arutunian, Haydn, or Hummel; Sonata by Hindemith or Kennan.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

In addition to the undergraduate requirements, graduate applicants must also perform:

4. A complete concerto from the standard repertoire.

CLARINET

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

1. Major and minor scales.
2. Two etudes showing the applicant's level of technical and musical ability.
3. At least one major solo of the applicant's choice. **Must be performed from memory.**
4. A representative number of standard orchestral excerpts.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

In addition to the undergraduate requirements, graduate applicants must also perform:

5. A complete concerto from the standard repertoire. **Must be performed from memory.**

Graduate applicants, please note:

- Of Nos. 3 and 5, one must be a contemporary selection composed since 1970. Alternatively, an additional piece may be presented which meets this requirement.

COLLABORATIVE PIANO

- **Collaborative Piano is a pre-screened major.** All applicants (with the exception of current Juilliard college students in the same major) must submit:
 1. A DVD or standard VHS videotape and;
 2. A complete repertoire list (instrumental and vocal) in addition to the list of required audition repertoire.
 3. A performance and education résumé or C.V., post-marked by the application deadline in order to be considered for an invitation to a live audition.
 - Name and pre-screening repertoire should appear on both DVD or video and cover.
 - Please remember that the quality of your pre-screening recording may significantly affect the determination of the pre-screening jury. Review your pre-screening recording before sending it to ensure that it is of good quality.
- **Graduate and Post-Graduate levels only.** Undergraduate programs are not available in this department.
- **All applicants must be fluent in spoken English.**
- Once an applicant's audition program has been submitted, it may not be changed unless notification is received earlier than one month before the audition. All changes must be approved by the department chair.
- A list of appropriate partners from The Juilliard School will be provided by mid-February.
 - It is necessary to contact your partners as soon as the list is made available. Rehearsals with partners may only be scheduled in the two weeks before the audition period. Master of Music and Graduate Diploma applicants are not required to use these partners, however it is preferred. D.M.A. and Artist Diploma applicants must use the partners provided by The Juilliard School.

The Juilliard School • MUSIC • Audition Requirements

Master of Music and Graduate Diploma Pre-Screening Materials

1. A performance and education résumé or C.V.
2. A complete repertoire list (instrumental and vocal) in addition to the list of required audition repertoire.
3. A Video or DVD of the following (a total of 4 songs/movements):
 - a. Two selections from No. 1 of the live audition repertoire.
 - b. One movement from each of No. 2a and No. 2b of the live audition repertoire.

Master of Music and Graduate Diploma Live Audition Repertoire

All vocal repertoire must be performed in the high keys unless otherwise stated.

1. Vocal: There are four required songs.
 - a. Brahms *Meine Liebe ist grün*.
 - b. Schubert *Frühlingstraum*.
 - c. Barber *St. Ita's Vision*, in the original key.
 - d. Debussy *Green*.
2. Instrumental: There are three required choices.
 - a. Mozart Sonata for Piano and Violin in B-flat Major, KV. 454 OR Beethoven Sonata for Piano and Violin in C minor, Op. 30, No. 2 OR Beethoven Sonata for Piano and Violoncello, Op. 102, No. 1.
 - b. Brahms Sonata for Violin and Piano No. 2 in A Major, Op. 100 OR Franck Sonata for Violin and Piano.
 - c. Kreisler *Liebesfreud* OR *Tambourin Chinois* for violin and piano.
3. Sight-reading skills to be demonstrated by applicant in vocal and/or instrumental repertoire chosen by the faculty.
4. Solo: one piano solo of your choice, not to exceed 10 minutes in length. (Memorization is not required.)
5. A personal interview of the applicant will be conducted by the faculty in conjunction with the audition.

Artist Diploma and D.M.A. Program Pre-screening Materials

1. A performance and education résumé or C.V.
2. A complete repertoire list (instrumental and vocal) in addition to the list of required audition repertoire.
3. A Video or DVD of one movement/song from each of Nos. 1, 2, 3, and 4 of the live audition repertoire (a total of 4 songs/movements).

Artist Diploma and D.M.A. Program Live Audition Repertoire

All vocal repertoire must be performed in the original keys unless otherwise stated.

1. Choose from one of the following:
 - a. Beethoven Sonata in C minor, Op. 30, No. 2.
 - b. Mozart Sonata in B-flat Major, KV. 454.
 - c. Schubert (prepare complete list)
 - *Im Frühling*
 - *Ganymed*
 - *Rastlose Liebe*
 - *Der Musensohn*
 - *Versunken*, in the high key.
2. Choose one of the following:
 - a. Brahms Violin Sonata in D minor.
 - b. Chopin *Introduction and Polonaise Brillante* (International Edition).
 - c. Brahms (prepare complete list)
 - *Von ewiger Liebe*, Op. 43 (high key)
 - *Botschaft*, Op. 47
 - *Wie Melodien zieht es mir*, Op. 105 (high key)
 - *Ständchen*, Op. 106.
 - d. Wolf (prepare complete list)
 - *Ich hab' in Penna*
 - *In dem Schatten meiner Locken*
 - *Die ihr schwebet*
 - *Bedeckt mich mit Blume*
 - *Und willst du deinem Liebsten*.
3. Choose one of the following:
 - a. Fauré Violin Sonata in A Major, Op. 13.
 - b. Franck Violin Sonata.
 - c. Debussy *Ariettes oubliées* (complete).
 - d. Poulenc *Fiançailles pour rire* (complete).
4. Choose one of the following:

- a. Kreisler *Liebesleid*, *Liebesfreud*, and *Tambourin Chinois* (prepare complete list).
 - b. Barber *Hermit Songs* (complete).
5. Choose one of the following:
 - a. Ravel *Tzigane*.
 - b. Mahler *Ich bin der Welt abhanden gekommen* in either E-flat Major or F Major, without a singer.
 6. Sight-reading skills to be demonstrated by applicant in vocal and/or instrumental repertoire chosen by the faculty.
 7. Solo: one piano solo of your choice, not to exceed 10 minutes in length. (Memorization is not required.)
 8. A personal interview of the applicant will be conducted by the faculty in conjunction with the audition.

COMPOSITION

- **Composition is a pre-screened major.** All applicants (with the exception of current Juilliard college students) must submit scores and recordings (CD or cassette tape) post-marked by the application deadline in order to be considered for an invitation to a live audition.
- Name and pre-screening repertoire should appear on both CD or cassette tape, cover, and scores.
- *In addition* to the standard application materials, all candidates must submit:
 - Two letters of recommendation from music teachers.
- Any applicant who would like compositions returned after the audition process must submit a return envelope of the proper size with the appropriate postage.

Undergraduate:

Bachelor of Music and Diploma Pre-Screening Requirements

1. Two scores of contrasting styles composed within the last two years. Each score should be circumscribed to present the five minutes of music which represents your most accomplished work.
2. Recordings which are cued to the same section of music should accompany the scores.
3. A short written statement which describes the scores or the process of composing the scores.
4. A complete listing of the applicant's compositions with orchestrations and dates of performances.

Graduate:

Master of Music and Graduate Diploma Pre-Screening Requirements

Applicants should submit the materials required for undergraduate applicants but should extend the length of the score sections circumscribed to approximately 7 minutes for each work.

D.M.A. Program Pre-Screening Requirements

Applicants should submit the materials required for undergraduate applicants but should extend the length of the score sections circumscribed to approximately 10 minutes for each work.

Undergraduate and Graduate Live Audition Procedures

1. Selected applicants will be scheduled for personal interviews with the faculty.
2. Interviews will include a discussion of the scores submitted for the pre-screening.
3. Graduate and D.M.A. applicants must bring two additional scores with recordings to the interviews.
4. All applicants will complete musicianship testing in score analysis, rhythmic dictation, harmonic analysis, counterpoint, and score identification.

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DOUBLE BASS

- **Double Bass is a pre-screened major.** All applicants (with the exception of current Juilliard college and pre-college students) must submit a DVD or standard VHS videotape post-marked by the application deadline in order to be considered for an invitation to a live audition.
 - Name and pre-screening repertoire should appear on both DVD or videotape and cover.
- Applicants are expected to bring their own instrument for the audition. We regret that there is no instrument storage available at The Juilliard School for auditioning students.

Undergraduate:

Bachelor of Music and Diploma Pre-Screening Repertoire

The pre-screening recording must include only No. 1 and No. 3 from the live audition repertoire. Accompaniment is not required for No. 3.

Bachelor of Music and Diploma Live Audition Repertoire

1. One scale and one arpeggio in three octaves. Must be in one of the following keys: E, F, or G (Major or minor).
2. One etude from the following choices:
 - a. Kreutzer 18 studies: No. 1 in C Major or No. 9 in G Major.
 - b. Simandl Method Book II E-flat Major Etudes.
 - c. Storch-Hrabe Etudes Vol. II (any one).
3. Two contrasting movements of a Baroque sonata, such as those by Vivaldi, Eccles, Handel, Corelli, or Bach's Viola da Gamba Sonatas.
4. One orchestral excerpt from the following choices:
 - a. Wagner *Meistersinger* Overture.
 - b. Brahms Second Symphony, first movement, letters E-F.
 - c. Beethoven Fifth Symphony: Scherzo and trio with no repeats.

Transfer Undergraduate Live Audition Repertoire

Applicants who have attended one semester or more at a college, university, or conservatory by the time they audition must prepare the undergraduate requirements, plus two movements from one of the options of No. 1 in the Graduate section (the concerto requirement). Memorization preferred.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma, and D.M.A. Program Pre-Screening Repertoire

The pre-screening recording must include only No. 1 and No. 3 from the live audition repertoire. For No. 1, exposition of the first movement only (accompaniment is not required).

Master of Music, Graduate Diploma, Artist Diploma, and D.M.A. Program Live Audition Repertoire

1. A complete concerto from the following choices: Dragonetti, Vanhal, Dittersdorf, Bottesini, Koussevitzky. **Must be performed from memory.**
2. One 20th-century work composed since 1939. Examples include: Hindemith Sonata, Persichetti *Parable*, any work by Teppo Hauta-aho, or works of similar difficulty.
3. Three contrasting orchestral excerpts of the applicant's choice.

FLUTE

- **Flute is a pre-screened major.** All applicants (with the exception of current Juilliard college and pre-college students) must submit a pre-screening CD or cassette tape post-marked by the application deadline in order to be considered for an invitation to a live audition.
 - Name and pre-screening repertoire should appear on both CD or cassette tape and cover.
- **Live Audition Callback Procedures**
 - Applicants who are invited to a live audition may also be asked for a callback on the same date. The callback will include a second round of playing for the faculty. Applicants should be prepared to stay at The Juilliard School until 8 p.m. on the day of their scheduled audition, in the event that they are called back. Applicants who are not called back may

reasonably conclude that they are not under consideration for admission.

Undergraduate and Graduate Pre-Screening Repertoire

Repertoire must be in this order:

1. Mozart – Exposition of 1st and 2nd movements of Concerto in G Major or D Major, **unaccompanied.**
2. Two contrasting movements selected from works of different styles or periods, **accompanied.**
3. Mendelssohn Scherzo from *A Midsummer Night's Dream* – 2 measures before P to the end.
4. Two orchestral excerpts selected from the following choices:
 - a. Beethoven *Eroica* Symphony – Last movement – measures 172–200.
 - b. Beethoven *Leonore Overture* No. 3 – measures 328–360.
 - c. Brahms Symphony No. 4 – Last movement – measures 93–105.
 - d. Debussy *Afternoon of a Faun* – measures 1–4.

Undergraduate:

Bachelor of Music and Diploma Live Audition Repertoire

At least one of Nos. 2 or 3 must be performed from memory in its entirety.

1. One movement of a J.S. Bach sonata, partita, or suite.
2. Two complete major works of contrasting styles and periods (excluding J.S. Bach).
3. A complete Mozart concerto.
4. Four standard orchestral excerpts displaying a balance of technical and lyrical playing.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Live Audition Repertoire

At least one of Nos. 2, 3, or 4 must be performed from memory in its entirety.

1. A complete J.S. Bach sonata, partita, or suite.
2. A complete Mozart concerto.
3. A complete 20th or 21st-century concerto.
4. Two additional complete works of contrasting styles and periods.
5. Six standard orchestral excerpts displaying a balance of technical and lyrical playing.

GUITAR

- The D.M.A. program is not available in this department.
- All compositions must be performed from memory.

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

1. Two contrasting movements of a J.S. Bach suite, partita, or sonata (includes Prelude, Fugue & Allegro BWV998).
2. Two etudes by Heitor Villa-Lobos.
3. A complete work of any period.
4. Two contrasting short works:
 - a. One Renaissance, Classical (e.g. Sor, Giuliani, Regondi, Mertz, etc.), or 19th-century.
 - b. One by a 20th-century composer of any style.

Graduate:

Master of Music, Graduate Diploma, and Artist Diploma Audition Repertoire

1. A complete suite, sonata, or partita of J.S. Bach.
2. A composition by a 19th century composer.
3. A substantial work (nine minutes or more in length) by a representative 20th-century composer. Examples include (but are not limited to): Britten *Nocturnal*; Brouwer *Black Decameron*; Walton *Five Bagatelles*; Henze *Royal Winter Music*, *Tower Clocks*; Ginastera *Sonata*.
4. A substantial work (nine minutes or more in length) in a style contrasting with No. 3 above. A selection from the Classical period would be appropriate, or a piece by a more "tonal" 20th-century composer, such as Rodrigo, Ponce, Torroba, Turina, Lauro, or Villa-Lobos. (*Note: If using Villa-Lobos, you may submit a set of works totaling nine minutes or more.*)

The Juilliard School • MUSIC • Audition Requirements

HARP

- All auditioning students may use The Juilliard School harps to practice and audition. Juilliard harps:
 - Lyon-Healy (style 23)
 - Lyon-Healy (style 85)
 - Salvi Diana

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

- Both of the following two studies:
 - No. 1 by Bochsá (Op. 34), Martenot edition.
 - No. 10 by Pozzoli from *Studies of Moderate Difficulty*.
- A composition of the degree of difficulty of the *Fantasie on a Theme of Haydn* by Grandjany or *Feerie* (Prelude and Dance) by Marcel Tournier.
- Two contrasting short works:
 - One Classical.
 - One by a 20th-century composer, such as the Largo from the *Violin Sonata No. 5 by Bach* by Grandjany, or the Toccata from *Sarabanda e Toccata* by Nino Rota.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

- In addition to the undergraduate requirements, graduate applicants must also perform:
- Fugue in D minor by Bach, No. 2, from the Bach-Grandjany Etudes.
 - A large work for harp such as the *Impromptu* by Gabriel Fauré or one sonata from the standard repertoire for harp by Hindemith, Houdy, or Germaine Tailleferre.

HARPSICHORD

- Bachelor of Music, Diploma, Artist Diploma, and D.M.A. only.** Master of Music and Graduate Diploma Harpsichord applicants, please refer to the Historical Performance audition requirements.

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

- Any prelude and fugue from *The Well-Tempered Clavier* by J.S. Bach.
- Any French suite by J.S. Bach, take all repeats.
- An allemande and courante by F. Couperin.
- A slow and a fast sonata by D. Scarlatti, take all repeats.
- Three pieces chosen from the works of: Chambonnières, L. Couperin, D'Anglebert, Froberger, Sweelinck, Scheidt, Frescobaldi, or the English virginalists.

Graduate:

Artist Diploma and D.M.A. Program Audition Repertoire*

- A toccata by Frescobaldi or Froberger.
- A pavan and a galliard by W. Byrd.
- A suite of pieces lasting at least 12 minutes by a French 17th-century composer.
- A slow and a fast sonata by D. Scarlatti.
- Two preludes and fugues, one from WTC I, and the other from WTC II by J.S. Bach, take all repeats.
- A partita or English suite by J.S. Bach, take all repeats.
- An allemande and a courante by F. Couperin, take all repeats.
- A suite of pieces by J.P. Rameau that includes one of the following: *Les Soupirs*, *L'Entretien des muses*, *Fanfarinette*, *Les Triolets*, or *L'Enharmonique*; take all repeats.

HISTORICAL PERFORMANCE

- Master of Music and Graduate Diploma only. Undergraduate programs, Artist Diploma, and D.M.A. are not available in this department.
- Eligible instruments are baroque violin, baroque cello, baroque

double bass, baroque flute, baroque oboe, baroque bassoon, and harpsichord.

- In addition to the standard application materials (see Application Requirements), all applicants must submit one letter of recommendation. The letter should address the applicant's ability as a performer and potential for a career in music, especially as it pertains to period-instrument performance; musical and scholarly curiosity; and aptitude for and experience in ensemble performance. The letter should also indicate the length of time and capacity in which the recommender has known the applicant.
- In addition to the Criteria for Acceptance listed at the beginning of this section, applicants in Historical Performance will also be assessed on their stylistic aptitude and awareness.

Live Audition Procedures

- All auditions must be played on a historically-appropriate instrument at A=415.
- Violinists must use at least gut A and E strings.
- Cellists must use at least a gut A string.
- All string players must use a baroque bow.
- Harpsichordists will have two audition instruments available:
 - French style, two manuals, 2x8' and 4' and buff stops; FF to f''' by William Dowd at A=415 in Kirnberger temperament
 - Flemish style, one manual, 2x8' and buff stop; BB to d''' by Zuckerman Harpsichords at A=440 in mean tone temperament
- A harpsichordist will be provided for auditions, although applicants may bring their own accompanist.
- The accompanying harpsichord used for auditions will be at A=415 in Kirnberger temperament.

Callback Audition Procedures

- Callback auditions will take place on the same day as an applicant's first round audition.
- Applicants selected for a call back audition may be asked to play audition repertoire not requested during the first round.
- Applicants may be requested to incorporate musical or stylistic suggestions from the audition panel, and to describe their experience with historically-informed performance.
- All applicants selected for a call back audition may be asked to sight read either alone or in the context of a small ensemble comprised of members of the faculty.
- Violinists, Cellists, and Bassoonists may also be asked to play with members of the faculty. Repertoire will be provided at least four weeks in advance of the audition date.
- Applicants not selected for a callback may reasonably conclude that they are no longer under serious consideration for admission.

Live Audition Repertoire

Baroque Violin

- The divisions on "John come kiss me now" from *The Division Violin* by Thomas Baltzar (facsimile reprinted by Kings Music)
- The 1st and 2nd movements from any solo violin sonata by J. S. Bach
- Two contrasting movements from one of the following:
 - Il ritratto dell'amore by François Couperin
 - Sonata à la Maresienne by Marin Marais
 - a sonata from Op. 5 or Op. 9 by Jean-Marie Leclair
- One complete sonata from Op. 5, Nos. 1-6 by Arcangelo Corelli (preferably with the "Corelli" ornaments from the Roger edition reprinted by SPES and Dover)
- One of the following caprices from *L'Arte del violino* by Pietro Antonio Locatelli (from the reprint of the 1733 Amsterdam edition published by Muziekuitgeverij Saul B. Groen)
 - Caprice in D major for last movement of Concerto No. 1 (Pg 8-9)
 - Caprice in D major for last movement of Concerto No. 9 (Pg 86-87)

Baroque Cello

- A complete ricercare for unaccompanied cello by Domenico Gabrielli
- Three movements from a suite for solo cello by J. S. Bach
- A complete sonata by Geminiani, Vivaldi, or Hellendaal

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4. A complete concerto by F. J. Haydn or C.P.E. Bach, with the solo cello playing the bass line in any orchestral tuttis longer than four measures
5. A complete sonata by Jean Barrière or a complete work of the applicant's choice from the High Baroque through the early Classical eras (no later than Mozart)

Baroque Double Bass

1. A complete concerto for double bass/Viennese bass by Sperger, Cimador, Vanhal, Hofmeister, Pichl or Dittersdorf
2. A complete accompanied (transcribed) Baroque sonata (e.g. by J. S. Bach, Handel, Gabrielli, Corelli, Marcello, Abel, Telemann, Boismortier, etc.)
3. An unaccompanied solo work from the 16th or 17th century, (e.g. from the canzona/viola bastarda repertoire for the G-Violone: Bonizzi, Rognoni, Selma y Salaverde, etc.) or two movements of a transcribed solo cello suite by J. S. Bach.
4. The following orchestral excerpts:
 - a. "The people that walked in darkness" (from the beginning to rehearsal B), from Messiah by G. F. Handel
 - b. Overture to Orchestral Suite No. 2, BWV 1067, by J. S. Bach (up to measure 70)
 - c. Bass solos from Symphony No. 6 ("Le Matin") by F. J. Haydn.

Baroque Flute

1. A complete sonata by J. S. Bach
2. A complete fantasia for solo flute by G. P. Telemann
3. Two contrasting movements from a concerto by any of the following composers:
 - a. C.P.E. Bach
 - b. Michel Blavet
 - c. Jean-Marie Leclair
 - d. W. A. Mozart
 - e. J. J. Quantz
4. Four contrasting movements from a suite by J-M Hotteterre
5. The obbligato flute part from two contrasting arias (one slow, one fast) by J. S. Bach, chosen from the Passions, the B Minor Mass, and/or the cantatas.

Baroque Oboe

1. Two contrasting movements from a concerto by Vivaldi or J. S. Bach
2. Four movements from a suite by J-M Hotteterre, Philidor, Robert de Visée or other 17th- or early 18th-century French composer
3. Two contrasting movements of a sonata in the Italian style by Geminiani, G. F. Handel (except the "Fitzwilliam" sonata in B-flat), G. P. Telemann, or Vivaldi
4. Two contrasting arias with obbligato oboe from a cantata by J. S. Bach

Baroque Bassoon

1. Two contrasting movements of a solo concerto by Antonio Vivaldi
2. A complete sonata or suite by Boismortier or other 18th-century French composer
3. Sonata for Bassoon in F minor or either of the sonatinas (A Minor or C Minor) by G. P. Telemann
4. Overture to Orchestral Suite No. 1, BWV 1066, by J. S. Bach. or the Overture to G. F. Handel's "Water Music" Suite in F Major, HWV 348

Harpichord

1. A toccata by Frescobaldi or Froberger
2. A pavan and a galliard by William Byrd
3. A complete sonata by Domenico Scarlatti
4. Two preludes and fugues, one from WTC I, the other from WTC II by J. S. Bach; all repeats must be observed
5. A complete partita or English suite by J. S. Bach; all repeats must be observed
6. A suite by Rameau that includes one of the following: Les Soupirs, L'Entretien des muses, Fanfarinette, Les Triolets, or L'Enharmonique; all repeats must be observed

JAZZ STUDIES

- **Jazz is a pre-screened major.** All applicants (with the exception of current Juilliard college students) must submit a pre-screening CD or cassette tape post-marked by the application deadline in order to be considered for an invitation to a live audition.
- Name and pre-screening repertoire should appear on both CD or cassette tape and cover.
- All pre-screening selections must include the accompaniment as listed. Performances of the selections below should be between three and four minutes in length. Applicants are encouraged to incorporate timbral and vocal effects into their performances to demonstrate human aspect of jazz music.
- If invited to audition, please note the following:
 - All compositions must be performed from memory.
 - The repertoire for the live audition is the same as the pre-screening repertoire.
- **Live Audition Procedures**
 - **First round** auditions will be approximately 15-20 minutes. Applicants should be prepared to play the audition repertoire from the pre-screening recording. A rhythm section will be provided for the audition where needed. Applicants may be asked to demonstrate their knowledge of theory, sight-reading, and ear-training.
 - **Callbacks** will be scheduled on the same day as the first round.. The callback will include:
 - a. performing again for the faculty and,
 - b. a brief personal interview with a member of the Jazz Studies staff.
 - Applicants should be prepared to stay at The Juilliard School until 8 p.m. on the day of the scheduled audition, in the event that they are called back. Applicants who are not called back may reasonably conclude that they are not under consideration for admission.

Pre-Screening and Live Audition Repertoire

- Applicants must choose one selection from each category in addition to the requirements for their specific instrument.
- Rhythm section instruments should demonstrate the ability to accompany a soloist on one of these selections.

Saxophone

In addition to one selection from each category, a selection must be performed on flute and/or clarinet to demonstrate doubling capability. Accompanists should include piano or guitar, bass and drums.

Trumpet and Trombone

In addition to one selection from each category, a selection must be performed using a plunger mute. Accompanists should include piano or guitar, bass and drums.

Guitar

In addition to one selection from each category, an additional selection of your choice must be performed solo. Accompanists should include bass and drums. Piano optional.

Piano

In addition to one selection from each category, an additional blues selection of your choice should be performed in stride and boogie-woogie styles of solo piano playing. Accompanists should include bass and drums.

Bass

Bass applicants are required to perform the melodies of each selection chosen, perform a solo and play bass line accompaniments that are appropriate for these selections (i.e., walking bass line, two feel, groove, etc.). Accompanists should include piano or guitar, and drums.

Drums

In addition to one selection from each category, drummers should perform the following unaccompanied material and solo requirements. Accompanied selections should not exceed three to four minutes in length. Accompanists should include piano or guitar and bass.

- **Unaccompanied Material** — Please state the type of example that you are demonstrating on the recording for clarity. Each example should be approximately one to one and a half minutes in length.

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- Perform a swing groove at a slow, medium and fast tempo using sticks.
- Perform a swing groove at a slow, medium and fast tempo using brushes.
- Perform the shuffle rhythm, first with no accent, then with an accent or backbeat on 2 and 4.
- Soloing
 - Perform a 12 bar blues at a medium to fast tempo trading (alternating) choruses between the straight time and soloing for 6 choruses.
 - Perform the following grooves: New Orleans, 6/8 Afro Cuban, and Bossa Nova.

***Note — The keys for all of the selections below are in concert pitch.

Undergraduate:

Bachelor of Music and Diploma

1. Up-Tempo Swing

- Tune-Up — Sonny Rollins (D Major), Half note = 126
- What Is This Thing Called Love? — Cole Porter (C Major), Half note = 126-132

2. Blues

- Byrdlike — Freddie Hubbard (F Major), Half note = 120
- Blues Walk — Clifford Brown (B-flat Major)

3. Ballad

- My Old Flame — Arthur Johnston/Sam Coslow (F Major)
- Darn That Dream — Jimmy Van Heusen (G Major)

4. Selection in 3/4 Time

- Valse Hot — Sonny Rollins (A-flat Major)
- Up Jumped Spring — Freddie Hubbard (B-flat Major)

5. Grooves

- Black Orpheus — Luiz Bonfá (A minor)
- Meditations — Antonio Carlos Jobim (C Major)

6. Medium Swing

- They Can't Take That Away From Me — George Gershwin (E-flat Major)
- The Days of Wine And Roses — Henry Mancini (F Major)

Graduate:

Master of Music and Graduate Diploma

1. Up-Tempo Swing

- Donna Lee — Charlie Parker (A-flat Major), Half note = 132
- All God's Chillun Got Rhythm — Bronislaw Kaper/Gus Kahn/Walter Jurmann (F Major), Half note = 132

2. Blues

- Mr. Day — John Coltrane (G-flat Major), Half note = 108
- Isotope — Joe Henderson (C Major), Quarter note = 184

3. Ballad

- I Remember Clifford — Benny Golson (E-flat Major)
- Chelsea Bridge — Billy Strayhorn (B-flat minor)

4. Selection in 3/4 Time

- Emily — Johnny Mandel (C Major)
- Little Niles — Randy Weston (B-flat minor)

5. Grooves

- How Insensitive — Antonio Carlos Jobim (D minor)
- Desafinado — Antonio Carlos Jobim (F Major)

6. Medium Swing

- Have You Met Miss Jones — Richard Rodgers (F Major)
- Strollin' — Horace Silver (D-flat Major)

Artist Diploma:

1. Up-Tempo Swing

- Countdown — John Coltrane (B-flat Major), Half note = 138
- Cherokee — Ray Noble (B-flat Major), Half note = 146

2. Blues

- Mr. Day — John Coltrane (G-flat Major), Half note = 108
- Isotope — Joe Henderson (C Major), Quarter note = 184

3. Ballad

- Lush Life — Billy Strayhorn (D-flat Major)
- Prelude to a Kiss — Duke Ellington (C Major)

4. Odd Meter Selection

- Seventh Avenue — Victor Lewis (F minor), Half note = 110
- Katrina Ballerina — Woody Shaw (G minor) Quarter note = 136

5. Grooves

- Bolivia — Cedar Walton (E-flat Major)
- Pensativa — Carlos Antonio Jobim (G-flat Major)

6. Medium Swing

- Fee-Fi-Fo-Fum — Wayne Shorter (C Major)
- Beatrice — Sam Rivers (F Major)

OBOE

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

- Two etudes showing the applicant's level of technical and musical ability.
- A slow/fast pair of movements or a complete shorter work from any Baroque or Classical piece, not less than 8 minutes in length (may include repeats).
- A sonata or concerto movement (or pair of movements) or a short work (or pair of short works) in a style other than Baroque or Classical, not less than 6 minutes in length.
- Three orchestral excerpts demonstrating slow, fast, and articulated passages.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

- Applicants must prepare the repertoire required for undergraduate applicants but either **No. 2** or **No. 3** must be a complete major work which is not less than 10 minutes in length.

ORCHESTRAL CONDUCTING

The Juilliard School is not accepting applications for Orchestral Conducting this year as there are no openings in the department. Applications will be available September 2010 for fall 2011.

ORGAN

- Organ auditions will take place on The Juilliard School's Holtkamp organ in Paul Hall. A complete list of stops and specifications will be sent with the audition schedule letter. This information can also be accessed at: <http://www.juilliard.edu/pdf/holtkamp.pdf>.
- While memorization is not required, it is encouraged.
- Applicants may be asked to sight-read.

Undergraduate:

Bachelor of Music and Diploma Audition Repertoire

- A prelude and fugue for organ by Bach or other composer of the late Baroque period.
- An organ composition by a 19th-century composer.
- An organ composition by a representative 20th-century composer.

Graduate:

Master of Music, Graduate Diploma, Artist Diploma and D.M.A. Program Audition Repertoire

In addition to the undergraduate requirements, graduate applicants must also perform:

- The first or third movement from a trio sonata of Bach.
- An additional contemporary work.

