Bienen School of Music
NORTHWESTERN UNIVERSITY

2014-2015 Audition and Program Requirements

Office of Music Admission, Financial Aid and Enrollment
711 Elgin Road, Room 1 • Evanston, IL 60208
(847) 491-3141 • musiclife@northwestern.edu
www.music.northwestern.edu
Since 1873, the Bienen School of Music at Northwestern University has been training generations of the nation’s finest musicians. Situated within a premier research institution, we offer the opportunity to create new musical experiences and to explore multiple disciplines simultaneously. Our faculty has built a collaborative environment that is rich in performance, specialized attention, and one that draws on all the musical experiences offered in the city of Chicago.

When you submit your application to Northwestern University, I encourage you to tell us as much about your passions as possible. This is the opportunity to share your ideas about the importance of music, and to express to the faculty what music means in your life. Make sure that your résumé includes all of the musical experiences you have had up to this point – instead of trying to guess what we want to see, list everything! If you have a website, recorded performances or a digital portfolio, we invite you to share those with us.

Check out the Davee Online Media Library (located in the Media Showcase section of our website) and view opera performances, symphony concerts, master classes from some of the world’s finest clinicians and performers, documentary shorts, studio showcases and much more.

For a glimpse at what life is like as a Northwestern student, visit the website for the NU Office of Student Affairs (www.northwestern.edu/studentaffairs). Get involved with the departments for African-American student affairs, Hispanic/Latino student affairs, Asian and Asian-American student affairs, LGBT resource center, residential life, religious life, graduate student services and much more.

If at any point you have questions don’t hesitate to call or email our office. We strive to not only make your application and audition process as smooth as possible, but we want to help musicians all over the country find the right college environment.

Best wishes during the audition season!

Sincerely,

[Signature]

Ryan O’Mealey
Director of Music Admission, Financial Aid & Enrollment
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APPLICATION TIMELINE

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<td>Undergraduate applicants submit the Common Application and NU Writing Supplement to the NU Office of Undergraduate Admission - not to the Bienen School of Music.</td>
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<td>Master of Music (MM) &amp; Doctor of Musical Arts (DMA) applicants apply directly to the Bienen School online. PhD applicants apply to The Graduate School at Northwestern.</td>
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| SUBMIT PRELIMINARY MATERIALS and/or REGISTER FOR AN AUDITION |
| All undergraduate applicants must register for an audition by December 1 via the Bienen School website. If your major requires prescreening, you will submit this at the same time you register. |
| Graduate applicants will submit any required materials and prescreening recordings as part of the online application process - have these materials ready to upload when you apply. |

| AUDITION/INTERVIEW FOR THE BIENEN SCHOOL |
| Refer to this booklet for the audition or portfolio requirements for your intended major. Though live auditions are preferred, you can submit a recording for your final audition. |
| Refer to this booklet for the audition or portfolio requirements for your intended major. DMA applicants are required to audition/interview in person on the Evanston campus. |
ADMISSION DEADLINES

Undergraduate Early Decision
Audition Registration and/or Prescreening Materials due: October 15
Common Application due: November 1
Audition before: November 25
Decision from NU: December 15

Undergraduate Regular Decision
Audition Registration and Prescreening Materials due: December 1
Common Application due: January 1
BM Composition Portfolios due: February 1
Audition before: March 1
Decision from NU: early April

Master of Music
Audition Registration and/or Prescreening Materials Due: December 1
Application Due: December 1
Audition before: March 1
Decision from NU: March 15

Doctor of Musical Arts
Audition Registration and Prescreening Materials Due: December 1
Application Due: December 1
Audition before: March 1
Decision from NU: March 15

NOTE: Applicants applying via QuestBridge to the Bienen School of Music must complete their performance audition (or upload a final recording) before November 25, regardless of whether applying Early or Regular Decision.
AUDITION DATES FOR FALL 2015 APPLICATIONS

Applicants are only required to be on campus for the date of the audition. We encourage you, while on campus, to attend concerts, observe rehearsals, visit information sessions, etc. A schedule of events will be posted on our website in January. You can request a preferred date when you register for your audition (deadline December 1); however, we cannot guarantee your request will be granted.

Bachelor of Music / Master of Music:
- January 23, 24
- February 6, 7
- February 20, 21
- February 24 (MM Wind Conducting only)
- March 3 (MM Orchestral & Choral Conducting only)

Doctor of Musical Arts Auditions:
- February 6 (composition interviews)
- February 13, 14 (All performance)
- February 23 (DMA Wind Conducting only)
- March 2 (DMA Orchestral & Choral Conducting)

Jazz Studies (all degree levels):
- TBD

PhD (all) and MM Music Education Interviews:
- Arranged upon invitation

AUDITION REGISTRATION & PRESCREENING

Undergraduate students will submit an audition registration to the Bienen School of Music. In addition, undergraduate students will submit the Common Application to the Office of Undergraduate Admission.

Graduate students must submit an application before registering for an audition. Graduate students can apply at apply.music.northwestern.edu.

The deadline for all students to complete the audition registration is December 1, 2014.

Due to limited space for live auditions, several majors in the Department of Music Performance require prescreening recordings as the first round of auditions. Several majors in the Department of Music Studies also require additional writing samples or portfolios. Materials may only be submitted online; physical recordings or papers will not be accepted. You will upload your prescreening recordings, writing samples, or portfolio when you register for your audition. Refer to the requirements for your intended instrument/specialization to determine if video or audio recordings are required. You will be asked to upload a résumé and/or repertoire list with your prescreening recordings. Your materials will be evaluated by faculty once your application has been submitted and all materials are received.

Prescreening materials are required in the following areas:

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Can I use a recording as my final audition?
Final round auditions may be performed on campus or by online submission, though live auditions are strongly encouraged. If you plan to upload a recording as a final audition, this recording is due by December 1, 2014, and should be submitted during the Audition Registration/Application process. Applicants submitting final auditions online are required to submit a video recording rather than audio. If for some reason you are unable to attend a previously scheduled on-campus audition, contact the Office of Music Admission to discuss submission options. **DMA applicants must audition on campus – recordings cannot be used as a final DMA audition.**

**When should I book travel for my audition?**
If you are invited for the final round audition, you will receive confirmation of your assigned date and time via email. **Do not book any travel until you have received a confirmed date and time for your audition.** If you must purchase your travel, we recommend purchasing refundable tickets. The Bienen School of Music is not responsible for any expenses incurred for changing travel plans, and we reserve the right to change the dates that are published in this booklet.

**Should my audition be accompanied?**
**INSTRUMENTALISTS**
- **Bachelor of Music and Master of Music:** All auditions, both recordings and live, should be unaccompanied. Jazz Studies prescreening auditions should be performed in combo settings; Northwestern will provide the combo for on-campus auditions.
- **Doctor of Musical Arts:** Prescreening auditions should be accompanied. Applicants invited to campus will provide their own accompanist. A list of experienced accompanists will be available from the Office of Music Admission.

**VOCALISTS**
- **Bachelor of Music and Master of Music:** Both prescreening and final auditions must be accompanied. A professional accompanist will be provided by the Bienen School of Music for on-campus auditions.
- **Doctor of Musical Arts:** Prescreening auditions should be accompanied. Applicants invited to campus will provide their own accompanist. A list of experienced accompanists is available from the Office of Music Admission.

**What should I bring to my audition?**
When you register for your audition, you will provide us with an overview of your musical background. However, we recommend that you bring a copy of your résumé with you to the live audition. You should arrive early to give yourself time to check in, warm up, and find your audition room. It is recommended that you have the sheet music for your audition selections with you, although your audition panel may not ask you for them.

**Vocalists:** Though we provide an accompanist for the live audition, you must supply your own music for the accompanist. Do not send the music in advance; simply bring it with you when you come to campus. We recommend making photocopies of all your music, back-to-back, and neatly organizing your selections in a three-ring binder. Please do not place the music in plastic sleeves as this causes glare for our pianists. **Do not use staples.** A binder is preferable to large books or scores.

**Where can I stay for my audition?**
Information for parking, hotel accommodations, transportation, and on-campus events will be sent with confirmation of an on-campus audition, and are also available in the “Visit Us” section of our website, www.music.northwestern.edu
MUSIC PERFORMANCE
Bachelor of Music/Master of Music

BRASS

TRUMPET

BACHELOR OF MUSIC
PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESCREENING:
- 1 etude of applicant’s choice from Charlier, Brandt, Arban Characteristic Studies or equivalent.
- 1 solo or movement of a standard concerto of applicant’s choice.
- Bb or C trumpet ONLY

Choose contrasting works that will display your highest level of achievement musically and technically.

For FINAL AUDITION:
- 2 contrasting etudes of applicant’s choice from Charlier, Brandt, Arban Characteristic Studies or equivalent.
- 2 contrasting solos or movements from a concerto of applicant’s choice.
- Sight reading, and 2 octave major scales.
Orchestral excerpts optional.
- Bb or C trumpet only

MASTER OF MUSIC
PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESCREENING:
- 1 etude of applicant’s choice from Charlier, Brandt, Bozza, Bitsch or equivalent.
- 1 solo or movement from a concerto of applicant’s choice.
- Bb or C trumpet only

Choose contrasting works that will display your highest level of achievement musically and technically.

For FINAL AUDITION:
ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS
- 2 etudes of applicant’s choice from Charlier, Brandt, Bozza, Bitsch or equivalent.
- 1 solo or movement from a concerto of applicant’s choice.
- Honneger Intrada OR Tomasi Concerto, movement 1
Orchestral excerpts:
- Beethoven, Symphony No.9 (fourth horn solo)
- Brahms, Symphony No. 2 or Symphony No. 3
- Wagner, Götterdämmerung, short call
- Strauss, Ein Heldenleben, opening call

In addition: possible sight reading at live audition.

EUPHONIUM

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
- Solo Selection:  Saint-Saëns, Cavatine Op.144
Orchestral Excerpts:
- Berlioz, Hungarian March (2nd trombone)
- Mozart, Requiem “Tuba Mirum” (2nd trombone)
- Ravel, Boléro

In addition: major scales and sight-reading required.

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS
- Solo Selection:  Saint-Saëns, Cavatine Op.144
Orchestral Excerpts:
- Berlioz, Hungarian March (2nd trombone)
- Mozart, Requiem “Tuba Mirum”
- Ravel, Boléro
- Saint-Saëns, Symphony No.3 in C Minor, slow movement
- Wagner, Die Walküre "Ride of the Valkyries", B Maj. section
- Rossini, William Tell Overture

TENOR TROMBONE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS
- Solo Selection:  Saint-Saëns, Cavatine Op.144
Orchestral Excerpts:
- Berlioz, Hungarian March (second trombone)
- Mozart, Requiem “Tuba Mirum” (second trombone)
- Ravel, Boléro
- Saint-Saëns, Symphony No.3, fourth movement
- Wagner, Die Walküre "Ride of the Valkyries", B Maj. section
- Strauss, Also sprach Zarathustra
- Rossini, William Tell Overture

HORN

BACHELOR OF MUSIC
PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESCREENING and FINAL AUDITION:
- Two contrasting solo pieces demonstrating style, tone, range, rhythm, and technique, such as Strauss Horn Concerto No.1, first movement and Hindemith Sonata in F, first movement
- One etude from: Kopprasch Book No.1 and Maxime Alphonse Book No.3

Required Orchestral Excerpts:
- Beethoven, Symphony No.6
- Brahms, Symphony No.3
- Strauss, Till Eulenspiegel

Also: major scales & sight-reading required for live audition.

(HORN CONTINUED IN NEXT COLUMN)
BASS TROMBONE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS
• Solo Selection:  Lebedev, Concerto

Orchestral Excerpts:
• Berlioz, Hungarian March
• Haydn, The Creation
• Mahler, Symphony No.7, first movement
• Schumann, Symphony No.3, fourth movement
• Wagner, Die Walküre “Ride of the Valkyries”, B Maj. section

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS
Solo Selections:
• Spillman, Concerto, first movement
• Bach, Sarabande (no repeats)

Orchestral Excerpts:
• Berlioz, Hungarian March
• Haydn, The Creation
• Mahler, Symphony No.7, first movement
• Schumann, Symphony No.3, fourth movement
• Wagner, Die Walküre “Ride of the Valkyries”, B Maj. section
• Wagner, Das Rheingold
• Rossini, William Tell Overture
• Kodály, Háry János

TUBA

BACHELOR OF MUSIC

For FINAL AUDITION:
Two contrasting pieces demonstrating style, tone, range, rhythm & technique. In addition: major scales & sight-reading required.

MASTER OF MUSIC

For FINAL AUDITION:
Two contrasting solo pieces demonstrating style, tone, range, rhythm & technique. In addition: major and minor scales & sight-reading are required.

JAZZ STUDIES

ALL JAZZ INSTRUMENTS

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
• Trumpet, saxophone, and trombone players will perform with piano (or guitar), bass, & drums.
• Guitarists will perform with piano, bass, & drums.
• Pianists will perform with bass & drums.
• Bassists will perform with piano (or guitar) & drums.
• Drummers will perform with piano (or guitar) & bass.

(JAZZ CONTINUED IN NEXT COLUMN)

(JAZZ CONTINUED)

Choose one song from each of the categories and be prepared to perform the song's melody and improvise a solo on the chord changes of the song. Rhythm section instruments should demonstrate the ability to accompany a soloist.

ALL SONGS ARE LISTED IN CONCERT KEY.

Rhythm Changes
• Cottontail, Duke Ellington A\(^\text{b}\) Major
• Chasin' the Bird, Charlie Parker, F Major
• Oleo, Sonny Rollins, B\(^\text{b}\) Major

Blues
• Au Privave, Charlie Parker, F Major
• Blue Monk, Thelonious Monk, B\(^\text{b}\) Major
• Mr. P.C., John Coltrane, C minor

Ballads
• Embraceable You, George Gershwin, E\(^\text{b}\) Major
• The Nearness of You, Hoagy Carmichael, F Major
• You Don't Know What Love Is, Gene DePaul and Don Raye, F minor

Waltz
• Emily, Johnny Mandel, C Major
• Jitterbug Waltz, Fats Waller, E\(^\text{b}\) Major
• Up Jumped Spring, Freddie Hubbard, B\(^\text{b}\) Major

Drummers only: In addition to the selections listed above, drummers should prepare the following grooves:
• Afro-Cuban 6/8 groove
• Shuffle groove with backbeat
• Swing groove with brushes (slow, medium, and fast)
• Swing groove with sticks (slow, medium, and fast)

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING and FINAL AUDITION:
• Trumpet, saxophone, and trombone players will perform with piano (or guitar), bass, & drums.
• Guitarists will perform with piano, bass, & drums.
• Pianists will perform with bass & drums.
• Bassists will perform with piano (or guitar) & drums.
• Drummers will perform with piano (or guitar) & bass.

Choose one song from each of the categories and be prepared to perform the song's melody. Rhythm section instruments should demonstrate the ability to accompany a soloist.

ALL SONGS ARE LISTED IN CONCERT KEY.

Up-Tempo
• The Eternal Triangle, Sonny Stitt, B\(^\text{b}\) Major
• From This Moment On, Cole Porter, F minor
• The Way You Look Tonight, Jerome Kern, F Major

Blues
• Chi Chi, Charlie Parker, A\(^\text{b}\) Major
• Mr. Day, John Coltrane, G\(^\text{b}\) Major
• Cheryl, Charlie Parker, C Major

Ballads
• Round Midnight, Thelonious Monk, E\(^\text{b}\) minor
• Someone to Watch Over Me, Gershwin, F Major
• Detour Ahead, Herb Ellis, C Major

Waltz
• Waltz for Debby, Bill Evans, F Major
• Ugly Beauty, Thelonious Monk, D\(^\text{b}\) Major
• Falling in Love with Love, Richard Rodgers, B\(^\text{b}\) Major

Drummers only: In addition to the selections listed above, drummers should prepare the following grooves:
• Afro-Cuban 6/8 groove
• Shuffle groove with backbeat
• Swing groove with brushes (slow, medium, and fast)
• Swing groove with sticks (slow, medium, and fast)
### CHORAL, ORCHESTRAL & WIND CONDUCTING

**Master of Music**

**PreScreening Required:** Must be video recording

Applicants must have completed beginning and advanced conducting classes for admission to the Master of Music in Conducting.

**For PreScreening:**
Demonstrate conducting skills in both rehearsal and performance situations. Additional audio recordings of performances may be submitted, especially if the audio aspect of the video recording is not high quality.

**For Final Audition:**
• Applicants invited to campus for a live audition will be informed of the scores to be prepared. Candidates will need to obtain and study the scores in preparation to conduct and rehearse all or any part of them. Scores may be marked any way the applicant wishes. All auditions will take place with one of the University’s major ensembles, and both rehearsal and performance conducting will be tested.
  • A written analysis is required for all audition pieces. This document should be brought to the audition for the faculty to review.
  • An interview with the conducting faculty will be scheduled. The interview allows the faculty to: ascertain the applicant's goals, ambitions, and needs; assess the candidate's ability to communicate and project their own personality; evaluate the strength of the applicant's motivation to pursue a graduate degree and subsequent career in conducting.

### PIANO

**Bachelor of Music**

**PreScreening Required**

For **PreScreening:** Repertoire is required and must be memorized. Prescreening should total a minimum of 20 minutes.

- Sonata-allegro movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work
- Optional: additional pieces of applicant’s choice

Included with your prescreening submission should be a list of significant repertoire studied.

For **Final Audition:** Repertoire is required and must be memorized. Repertoire does not have to be the same from prescreening round.

- A work by J.S. Bach
- Sonata allegro movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work
- Impressionist or contemporary work
- A list of significant repertoire studied should be brought to your audition.

In Addition: sight-reading is required.

### PIANO PERFORMANCE AND PEDAGOGY

**Master of Music**

**PreScreening Required:** Must be video recording

These requirements apply to the Master of Music in:
- Piano Performance
- Piano Performance and Collaborative Arts
- Piano Performance and Pedagogy (see below for additional requirements)

**For PreScreening:**
Repertoire is required and must be memorized. Prescreening should total a minimum of 30 minutes. Include a list of significant repertoire studied with prescreening submission.

- Sonata allegro movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work
- Optional: additional pieces of applicant’s choice

**For Final Audition:**
Repertoire is required and must be memorized. Repertoire does not have to be the same from prescreening.

- A work by J.S. Bach
- A full classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work
- Impressionist or contemporary work
- Etude of virtuosity

In Addition: sight-reading is required

A list of significant repertoire studied should be brought to your audition.

### CONDUCTING

**Master of Music**

**PreScreening Required:** Must be video recording

Applicants must have completed beginning and advanced conducting classes for admission to the Master of Music in Conducting.

**For PreScreening:**

Demonstrate conducting skills in both rehearsal and performance situations. Additional audio recordings of performances may be submitted, especially if the audio aspect of the video recording is not high quality.

**For Final Audition:**

- Applicants invited to campus for a live audition will be informed of the scores to be prepared. Candidates will need to obtain and study the scores in preparation to conduct and rehearse all or any part of them. Scores may be marked any way the applicant wishes. All auditions will take place with one of the University’s major ensembles, and both rehearsal and performance conducting will be tested.
  • A written analysis is required for all audition pieces. This document should be brought to the audition for the faculty to review.
  • An interview with the conducting faculty will be scheduled. The interview allows the faculty to: ascertain the applicant's goals, ambitions, and needs; assess the candidate's ability to communicate and project their own personality; evaluate the strength of the applicant's motivation to pursue a graduate degree and subsequent career in conducting.
STRINGS

VIOLIN

BACHELOR OF MUSIC
PRESCREENING REQUIRED

For PRESCREENING:
MEMORIZATION IS REQUIRED
• One movement from a Bach sonata or partita
• First movement of a standard concerto

For FINAL AUDITION:
MEMORIZATION IS REQUIRED
• Two contrasting movements from a Bach sonata or partita
• First movement of a standard concerto

MASTER OF MUSIC
PRESCREENING REQUIRED

For PRESCREENING:
MEMORIZATION IS REQUIRED
• One movement from a Bach sonata or partita
• First movement of a standard concerto

For FINAL AUDITION:
MEMORIZATION IS REQUIRED
• Two contrasting movements from a Bach sonata or partita
• A full standard concerto
• A Paganini caprice

VIOLA

BACHELOR OF MUSIC

For FINAL AUDITION:
• One étude by Popper or one caprice by Piatti
• One movement from a Bach Suite or unaccompanied Sonata or Partita
• Kreutzer Étude or Campagnoli Caprice
• One movement from a concerto by Stamitz, Hoffmeister, Bartok, or Walton

MASTER OF MUSIC

For FINAL AUDITION:
• Two movements from an unaccompanied Bach suite, sonata, or partita
• One movement from a concerto by Bartók, Hindemith, Walton or equivalent
• One movement from a standard sonata

Optional: Showpiece or Paganini caprice

CELLO

BACHELOR OF MUSIC
PRESCREENING REQUIRED

For PRESCREENING:
• One étude by Popper or one caprice by Piatti
• One movement from a Bach Suite or unaccompanied Sonata or Partita
• The exposition from a standard cello concerto

For FINAL AUDITION:
• One étude by Popper and one caprice by Piatti OR two by either composer
• Two contrasting movements from a Bach Suite
• One movement from a standard cello concerto such as Boccherini, Haydn, Saint-Saëns, Schumann, Tchaikovsky, Elgar, or Shostakovitch

MASTER OF MUSIC
PRESCREENING REQUIRED

For PRESCREENING:
• One étude by Popper or one caprice by Piatti
• One movement from a Bach Suite or unaccompanied Sonata or Partita
• The exposition from a standard cello concerto

For FINAL AUDITION:
• One étude by Popper and one caprice by Piatti OR two by either composer
• Two contrasting movements from a Bach Suite
• One complete cello concerto by a composer such as Haydn, Schumann, Tchaikovsky, Elgar, Shostakovitch, or Prokofiev
• One piece composed after 1940

DOUBLE BASS

BACHELOR OF MUSIC

For FINAL AUDITION:
• One solo piece of the applicant’s choice
• Three orchestral excerpts by Beethoven, Brahms, Mozart, and/or Strauss
• One major scale, one harmonic minor scale, and one natural minor scale of choice, in two or three octaves

Note: Sight-reading and memorization are not required

MASTER OF MUSIC

For FINAL AUDITION:
• One solo piece of the applicant’s choice
• One movement from JS Bach, Suites for Violoncello
Orchestral Excerpts: choose a total of five from:
• Bach (any standard orchestral work)
• Mozart (Symphony 35, 39, and/or 40)
• Beethoven (Symphony 3,5,7,9)
• Brahms (Symphony 1 and/or 2)
• Strauss (any standard orchestral work)

In Addition: 3-octave scales and arpeggios in all keys
HARP

BACHELOR OF MUSIC

For FINAL AUDITION:
Select 1 of the Following:
• First movements from Mozart, Concerto for Flute and Harp AND Handel, Harp Concerto
• Ravel, Introduction et allegro
• Debussy, Danse sacrée et danse profane
Select 3 of the Following Orchestral Excerpts:
• Strauss, Death and Transfiguration
• Britten, Young Person’s Guide to the Orchestra
• Debussy, Prélude à l’après-midi d’un faune
• Stravinsky, Firebird Suite
• Chabrier, España
• Tchaikovsky, Romeo and Juliet Overture
• Cadenzas from Tchaikovsky, Nutcracker Suite, Swan Lake, or Sleeping Beauty
• Puccini, La Bohème Act III, Madama Butterfly, Act I
• Wagner, Tristan und Isolde, “Prelude” and “Liebestod”

MASTER OF MUSIC

For FINAL AUDITION:
Select 1 of the Following:
• First movements of Mozart, Concerto for Flute and Harp, Handel, Harp Concerto, AND Ginastera, Concerto
• Ravel, Introduction et allegro
• Debussy, Danse sacrée et danse profane
Select 3 of the Following Orchestral Excerpts:
• Berlioz, Symphonie fantastique
• Ravel, Tzigane
• Strauss, Don Juan
• Ravel, Alborada del gracioso
• Bartok, Concerto for Orchestra
• Debussy, La Mer
• Cadenzas from Tchaikovsky, Nutcracker Suite, Swan Lake, Sleeping Beauty
• Puccini, La Bohème Act III, Madama Butterfly, Act I
• Wagner, Tristan und Isolde, “Prelude” and “Liebestod”

CLASSICAL GUITAR

BACHELOR OF MUSIC

For FINAL AUDITION:
A program of varied solo literature and études including:
• One or two movements from a Bach Suite
• Prelude, sonata, or theme and variations by Sor, Giuliani, Ponce, Torroba, Turina, Villa-Lobos, Brouwer, or equivalent repertoire
• Études by Carcassi, Sor, Brouwer, or Villa-Lobos, or equivalent repertoire

MASTER OF MUSIC

For FINAL AUDITION:
• Contrasting movements from a Bach lute suite, or another equivalent work from the 16th through the 18th century repertoire
• Sonata, fantasy, or theme and variations by 19th century composers such as Sor, Giuliani, Mertz, Regondi, or an equivalent work from the early 20th century repertoire by Ponce, Turina, Castelnuovo-Tedesco, or Torroba
• Major 20th century work by Britten, Brouwer, Ginastera, Henze, Walton, or equivalent.

ALL PRESCREENING RECORDINGS ARE DUE ON DECEMBER 1

UPLOAD YOUR RECORDING TO OUR WEBSITE - DO NOT SEND PHYSICAL RECORDINGS BY MAIL.

VOICE & OPERA

ALL VOICE TYPES

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING
THE REQUIREMENT FOR A VIDEO PRESCREENING WILL BE ADHERED TO STRICTLY

For PRESCREENING and FINAL AUDITION:
(applicants needn’t perform the same repertoire for both rounds of auditions provided all repertoire meets the requirements below):
MEMORIZATION IS REQUIRED
Four selections, one in each:
• Italian
• French or German
• English
• Language of your choice
Songs may be from the art song repertoire or a combination of art songs and arias from opera/oratorio. No more than two selections may be arias. Music selected should represent a variety of styles.

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING
THE REQUIREMENT FOR A VIDEO PRESCREENING WILL BE ADHERED TO STRICTLY

For PRESCREENING and FINAL AUDITION:
(applicants needn’t perform the same repertoire for both rounds of auditions provided all repertoire meets the requirements below):
MEMORIZATION IS REQUIRED
Four selections, one in each:
• Italian
• French or German
• English
• Language of your choice
Songs may be from the art song repertoire or a combination of art songs and arias from opera/oratorio. No more than two selections may be arias. Arias must be performed in the original keys and languages. Music selected should represent a variety of styles.

VOCAL INSTRUMENTS

BACHELOR OF MUSIC

For FINAL AUDITION:
Select 1 of the Following:
• First movements from Mozart, Concerto for Flute and Harp AND Handel, Harp Concerto
• Ravel, Introduction et allegro
• Debussy, Danse sacrée et danse profane
Select 3 of the Following Orchestral Excerpts:
• Strauss, Death and Transfiguration
• Britten, Young Person’s Guide to the Orchestra
• Debussy, Prélude à l’après-midi d’un faune
• Stravinsky, Firebird Suite
• Chabrier, España
• Tchaikovsky, Romeo and Juliet Overture
• Cadenzas from Tchaikovsky, Nutcracker Suite, Swan Lake, or Sleeping Beauty
• Puccini, La Bohème Act III, Madama Butterfly, Act I
• Wagner, Tristan und Isolde, “Prelude” and “Liebestod”

MASTER OF MUSIC

For FINAL AUDITION:
Select 1 of the Following:
• First movements of Mozart, Concerto for Flute and Harp, Handel, Harp Concerto, AND Ginastera, Concerto
• Ravel, Introduction et allegro
• Debussy, Danse sacrée et danse profane
Select 3 of the Following Orchestral Excerpts:
• Berlioz, Symphonie fantastique
• Ravel, Tzigane
• Strauss, Don Juan
• Ravel, Alborada del gracioso
• Bartok, Concerto for Orchestra
• Debussy, La Mer
• Cadenzas from Tchaikovsky, Nutcracker Suite, Swan Lake, Sleeping Beauty
• Puccini, La Bohème Act III, Madama Butterfly, Act I
• Wagner, Tristan und Isolde, “Prelude” and “Liebestod”
**FLUTE**

**BACHELOR OF MUSIC**

**PRESCREENING REQUIRED: VIDEO PREFERRED**

**For PRESCREENING:**
- Two contrasting movements from a standard solo work, OR one standard work with contrasting sections.
- Two contrasting orchestral excerpts

**For FINAL AUDITION:**
If including a multi-movement work for the below selections, only two contrasting movements from the work are required.
- A Baroque work
- A Classical or Romantic work
- A work from the 20th or 21st Century
- Two contrasting orchestral excerpts

**OBOE**

**BACHELOR OF MUSIC**

**For FINAL AUDITION:**
- Four works representing different styles from the standard repertoire. If including a multi-movement work, only two contrasting movements from the work are required.
- Four contrasting orchestral excerpts demonstrating both lyrical and technical skills.

**MASTER OF MUSIC**

**PRESCREENING REQUIRED: VIDEO PREFERRED**

**For PRESCREENING:**
- Two contrasting works, one from the Baroque, Classical or Romantic style and one from the 20th or 21st century. If including a multi-movement work, only two contrasting movements from the work are required.
- Two contrasting orchestral excerpts

**For FINAL AUDITION:**
- Four works representing different styles from the standard repertoire. If including a multi-movement work, only two contrasting movements from the work are required.
- Four contrasting orchestral excerpts demonstrating both lyrical and technical skills.

**SAXOPHONE**

**BACHELOR OF MUSIC**

**For FINAL AUDITION:**
- Two contrasting études from Berlioz, Boccherini, J.L. Smal, Labanchi, or Vaxman Selected Studies
- One complete, multi-movement classical work or two to three contrasting movements from two different works. Repertoire to be selected from: concertos by Creston, Dubois, Glazunov, Ibert, Tomasi: sonatas by Bach (arr. Mule), Creston, Fasch (arr. Rascher), Heiden, Muczynski, Rueff; Bozza Improvisation et Caprice; Milhaud Scaramouche; Noda Improvisation I
- All major and harmonic minor scales (full range), and chromatic scale (low Bb to high F#)

Optional: Two contrasting jazz selections (with Aebersold CD) and one jazz étude.

**MASTER OF MUSIC**

**PRESCREENING REQUIRED**

**For PRESCREENING and FINAL AUDITION:**
(if invited to final audition, repertoire must be DIFFERENT than that performed during prescreening):
- Two contrasting études from Bozza Etude Caprices, Lacour 28 Etudes After Messiaen, Lauba Neuf Etudes, Koechlin Études for Saxophone and Piano, or Karg-Elert 25 Capricen und Sonate
- Solo repertoire to be selected from: Albright Sonata, Aperghis Alter Egos (tenor), Asia The Alex Set (soprano), Berio Sequenza IXb, Berio Sequenza VIIb (soprano), Bolcom Concert Suite, Bolcom Lilith, Dahl Concerto, Denisov Sonata, Hurel Opicit (tenor), Husa Elegie et Rondeau, Husa Concerto, Larsson Concerto, Lennon Distances with Me, Lennon Symphonic Rhapsody, Mihalovici Chant Premier (tenor), Scelsi Tre Prezzi (soprano or tenor), Schmitt Legende, Tanada Mysterious Morning III (soprano), Villa-Lobos Fantasia (soprano or tenor), Williams Six Studies in English Folksong, Yoshimatsu Fuzzy Bird Song, or other works of similar scope and difficulty.

**Final Audition Only:** All major and harmonic minor scales (full range and altissimo); chromatic scale, three octaves; major 3rds and 4ths, as requested; whole-tone scales; diminished arpeggios.

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**WINDS & PERCUSSION**

**FLUTE**

**PRESCREENING REQUIRED: MUST BE VIDEO RECORDING**

**For PRESCREENING:**
- Two contrasting études from Rose 32 Études for Clarinet
- Mozart, Clarinet Concerto KV 622, Mvt. 1 exposition
- One prepared piece of the applicant’s choice

**For FINAL AUDITION:**
- Two contrasting études from Rose 32 Études for Clarinet
- Mozart, Clarinet Concerto KV 622 (entire piece)
- One prepared piece of the applicant’s choice

**OBOE**

**BACHELOR OF MUSIC**

**PRESCREENING REQUIRED**

**For PRESCREENING:**
- Mozart, Clarinet Concerto KV 622 (entire piece)
- One prepared piece of the applicant’s choice

**For FINAL AUDITION:**
- Entire concerto by Mozart, Copland, or Nielsen
- Minimum of two contrasting major pieces from the standard clarinet repertoire NOT listed above
- Selection of three or four orchestral excerpts of contrasting character

**SAXOPHONE**

**BACHELOR OF MUSIC**

**For FINAL AUDITION:**
- Two contrasting études from Berlioz, Boccherini, J.L. Smal, Labanchi, or Vaxman Selected Studies
- One complete, multi-movement classical work or two to three contrasting movements from two different works. Repertoire to be selected from: concertos by Creston, Dubois, Glazunov, Ibert, Tomasi: sonatas by Bach (arr. Mule), Creston, Fasch (arr. Rascher), Heiden, Muczynski, Rueff; Bozza Improvisation et Caprice; Milhaud Scaramouche; Noda Improvisation I
- All major and harmonic minor scales (full range), and chromatic scale (low Bb to high F#)

Optional: Two contrasting jazz selections (with Aebersold CD) and one jazz étude.

**MASTER OF MUSIC**

**PRESCREENING REQUIRED**

**For PRESCREENING and FINAL AUDITION:**
(if invited to final audition, repertoire must be DIFFERENT than that performed during prescreening):
- Two contrasting études from Bozza Etude Caprices, Lacour 28 Etudes After Messiaen, Lauba Neuf Etudes, Koechlin Études for Saxophone and Piano, or Karg-Elert 25 Capricen und Sonate
- Solo repertoire to be selected from: Albright Sonata, Aperghis Alter Egos (tenor), Asia The Alex Set (soprano), Berio Sequenza IXb, Berio Sequenza VIIb (soprano), Bolcom Concert Suite, Bolcom Lilith, Dahl Concerto, Denisov Sonata, Hurel Opicit (tenor), Husa Elegie et Rondeau, Husa Concerto, Larsson Concerto, Lennon Distances with Me, Lennon Symphonic Rhapsody, Mihalovici Chant Premier (tenor), Scelsi Tre Prezzi (soprano or tenor), Schmitt Legende, Tanada Mysterious Morning III (soprano), Villa-Lobos Fantasia (soprano or tenor), Williams Six Studies in English Folksong, Yoshimatsu Fuzzy Bird Song, or other works of similar scope and difficulty.

**Final Audition Only:** All major and harmonic minor scales (full range and altissimo); chromatic scale, three octaves; major 3rds and 4ths, as requested; whole-tone scales; diminished arpeggios.
BASSOON

BACHELOR OF MUSIC

For FINAL AUDITION:
Suggested Solo Selections:
- Milde étude from Concert Études Book 1
- Two movements of a concerto by Vivaldi or equivalent Baroque sonata or concerto
- Mozart, Concerto K.191, first movement
- Weber, Concerto Op. 75, second movement

Orchestral Excerpts: 2 contrasting orchestral excerpts
In Addition: all major and minor (harmonic and melodic) scales to high D, chromatic scale to high Eb.

MASTER OF MUSIC

For FINAL AUDITION:
Suggested Solo Selections:
- Milde étude from Concert Études Book 2 or étude of Bianchi or Orefici
- Mozart, Concerto K.191, complete
- Any Morceaux du concours, e.g. Saint-Saëns, Dutilleux, Grovéz, Boutry

Required Orchestral Excerpts:
- Ravel, Boléro
- Stravinsky, Le sacre du printemps
- Mozart, Le nozze di Figaro Overture
- Beethoven, Symphony No. 4, fourth movement
- Tchaikovsky, Symphony No. 4, second movement
- Shostakovich, Symphony No. 9

In Addition: all major, minor (harmonic and melodic), chromatic scales, and arpeggios (major, minor, dominant 7th, and diminished 7th), all to high E.

PERCUSSION

BACHELOR OF MUSIC

For FINAL AUDITION:
The audition MUST include snare drum, timpani, and keyboard percussion. Sight-reading is required.

Suggested Repertoire and Methods:
NOTE: Listed repertoire is not required; any piece of similar difficulty will be accepted.

Snare Drum
- One orchestral excerpt AND one rudimental piece
- Delécluse, étude from 12 Études
- Peters Intermediate or Advanced Studies
- Any piece by Pratt, Wilcoxen or other studies

Timpani
- Étude by Hochrainer
- Carter, Eight Pieces for Solo Timpani (Canary or Saeta)
- Compositions by Duncan Patton

Keyboard Percussion (2 and 4 mallets)
- Bach Sonatas and Partitas for solo violin or Suites for solo cello
- Creston, Concertino for Marimba
- Tanaka, Two Movements for Marimba
- Musser, A-flat major étude or G major Preludes (2 mallets)
- GH Green Xylophone Solos
- Kreisler, Tambourine Chinois
- Burritt, October Night

(_PERCUSSION CONTINUED IN NEXT COLUMN)_

MASTER OF MUSIC

PRESCREENING REQUIRED

For PRESCREENING and FINAL AUDITION:
Both auditions MUST include selections for: snare drum, timpani, and keyboard percussion and MUST include both solo repertoire AND orchestral excerpts. Sight-reading is required at the live audition.

Suggested Solo Repertoire:

Snare Drum
- Three excerpts from the standard repertoire
- One orchestral snare drum étude
- One rudimental snare drum étude

Xylophone
- Three excerpts from the standard repertoire

Timpani
- Two excerpts from the standard repertoire

Keyboard Percussion (2 and 4 mallets)
NOTE: Listed repertoire is not required; pieces of similar difficulty will be accepted.
- 4 mallets: One piece by Bach and one piece in contemporary style
- Bach Sonatas and Partitas for solo violin or Suites for solo cello (2 or 4 mallets)

Suggested 4 mallet pieces:
- Sueyoshi, Mirage
- Schwantner, Velocities
- Stout, Rumble Strips or Sentimental Structures
- Thomas, Merlin
- Lansky, Three Moves
- Miyoshi, Ripple

Tambourine
- One excerpt from the standard repertoire

QUESTIONS?

Contact the Office of Music Admission, Financial Aid and Enrollment:

847-491-3141
musiclife@northwestern.edu
MUSIC STUDIES
Bachelor of Music/Bachelor of Arts/Master of Music

MUSIC EDUCATION

BACHELOR OF MUSIC
In addition to the major instrument audition, music education applicants will have a music education audition consisting of the following three components:

• Sight-singing Diagnostic* - Sing simple melodies at sight.
• Keyboard Diagnostic* – Sight-read simple piano excerpts.
• An interview consisting of questions relevant to your interests in music teaching and learning among children and adolescents.

*The diagnostics are just to help determine what your entry level skills are in these areas.

MASTER OF MUSIC EDUCATION
(2 year w/certification)

PRESCREENING MATERIALS REQUIRED

• Submit a paper as evidence of your scholarly writing ability.
• Submit a video recording online of a performance of no more than 5 minutes on your principal instrument or voice of a prepared accompanied piece.
• If you have one, please submit a video recording online that demonstrates your teaching ability and musicianship*. You may want to submit a sample of several representative clips of your teaching, totaling no more than 30 minutes. During at least one of these teaching episodes, demonstrate your musicianship by using your primary instrument or voice to model for students. Attach a brief description of the setting and your goals for each teaching episode.

*If you don’t have a video of your teaching please describe in an essay your past opportunities to serve in a teaching role and why you have chosen to pursue certification for teaching at this point.

• A résumé in your online application is required, and it should reflect your professional accomplishments to date.
• Two letters of recommendation in your online application are required. We recommend letters from school principals, superintendents, music supervisors, advisors, or other teaching professionals who have directly observed your work with students.
• As evidence of your scholarly writing ability, write an essay on one of the following topics and answer thoroughly in three to four double-spaced pages.

1. What characteristic of today’s music education programs do you find to be the most compelling and successful? Where do you see the greatest need for change or innovation? Please be specific and defend your choices in terms of the larger curricular goals of providing access and opportunity for students at all levels.
2. As a current, or future music educator, what long-range goals do you have for students in your music program or classes? What should a student in your program know and be able to do before they move to the next level? How do the goals differ for students with different levels of engagement in music? Support each of your goals with rationale for your choices.
3. What is the purpose of research in music education? Describe one area of research that is of most interest to you. Describe the research and the reasons for your interest in it. How might this research change the way we teach music or think about music teaching and learning?

If your prescreening materials are reviewed favorably, you will be contacted by the Office of Music Admission to set up an interview with a member of the Music Education faculty. A final interview is required either in person (preferred) or by telephone.

MUSIC EDUCATION and PIANO PEDAGOGY

MASTER OF MUSIC
PRESCREENING REQUIRED:

VIDEO REQUIRED FOR TEACHING DEMONSTRATIONS

Applicants must fulfill all admission and audition requirements for both Music Education AND Piano Performance and Pedagogy. See page 10 for Piano Performance requirements and page 15 for Music Education requirements.
MUSIC THEORY and MUSIC COGNITION

BACHELOR OF MUSIC

In addition to a performance audition registration, the applicant should submit an essay discussing the formal, stylistic, and/or performance aspects of a piece of music of their choice. Essay must be submitted online by December 1, but will preferably be uploaded when registering for an audition.

MASTER OF MUSIC
MUSIC THEORY ONLY

Applicants must submit evidence of analytical and research ability in the form of one or more papers prepared for an undergraduate course or specifically for the admission committee. Recordings and/or scores of compositions may also be submitted if appropriate. Must be submitted online with the graduate application by December 1.

MUSICOLOGY

BACHELOR OF MUSIC

In addition to a performance audition registration, the applicant should submit the following online by December 1:

• One high school research paper, preferably on a musical subject.
• A brief essay describing the applicant’s musical background, interests, and goals. It should include performance experience, repertoire with which the applicant is familiar, training in music theory, and study in any related areas.

MASTER OF MUSIC

Applicants must submit a lengthy sample of their writing on music, preferably a recent paper presenting the results of musical analysis, bibliographic research, or other appropriate work. Must be submitted online with the graduate application by December 1.

COMPOSITION

BACHELOR OF MUSIC

Music Composition applicants should submit a portfolio online which includes:

• Three well-produced scores for a variety of performance media, preferably with recordings of performances. At least one score must be composed for acoustic instrumentation. Scores produced with notation software will be expected to demonstrate skill in using the software as well as compositional sophistication. Handwritten scores are not required, but well-executed musical notation will be considered a positive attribute.

• A research paper written in high school (a music subject is preferred).
• Copies of any programs from works performed, documentation of music awards, names of all composition teachers, etc.

Composition portfolios are due by February 1, 2015.

In addition to the portfolio, applicants are required to submit an example of musicianship such as: classical or jazz audition, performance on a non-Western musical instrument, electronic arts, performance art, etc., to demonstrate their musicianship and technique. This can be done by uploading a recording.

NOTE: If you choose to apply to both Composition and a major in Music Performance (double major option), then you must submit two registrations. The first will be for Composition, and you will upload the portfolio materials listed above. Then, you would submit a second audition registration for your intended performance area of study (i.e., violin or oboe). If your performance area requires prescreening, follow the guidelines for that performance area. This performance audition will count towards the “example of musicianship” listed above.

BACHELOR OF ARTS IN MUSIC

NOTE: THIS IS NOT A PERFORMANCE DEGREE

Choice of one specialization:
• Music Theory
• Music Cognition
• Music Composition
• Musicology

The applicant must be able to read music and submit the following online by December 1:

• An example of musicianship such as: classical or jazz audition, performance on a non-Western musical instrument, music compositions, electronic arts, performance art, etc.
• Five-page essay on a musical topic relevant to the applicant’s interests.
• One-page “Statement of Purpose” on the intended area of specialization

Planning a visit to campus?

Check out our website at:

music.northwestern.edu/admission/visit-us
DOCTOR OF MUSICAL ARTS IN PERFORMANCE

- Piano Performance
- String Performance
- Voice Performance
- Wind and Percussion Performance

**PRESCREENING REQUIRED**
MUST BE VIDEO RECORDING FOR CLARINET, TROMBONE & VOICE
ALL OTHERS: VIDEO IS STRONGLY PREFERRED

**For PRESCREENING:**
The applicant must submit their prescreening online, and it must contain 45 to 60 minutes of music representing different styles and historical periods. If reviewed favorably, the applicant will be invited to campus. Candidates should plan to be on campus for the entire day.

**For FINAL AUDITION:**
If invited to campus, the applicant will perform for and interview with a music faculty jury. Candidates are expected to prepare 60 minutes of music appropriate for the doctoral level. (Voice candidates should prepare 30 minutes of music appropriate for the doctoral level.) Selections should represent various styles and historical periods from the standard repertoire. The audition will last approximately 30 minutes. (The voice audition will last approximately 15 minutes.) The applicant should perform selections used in the prescreening, but can also bring additional repertoire. Candidates should print the list of prepared audition selections and bring this to the audition.

DOCTOR OF MUSICAL ARTS IN PIANO PERFORMANCE AND PEDAGOGY

**PRESCREENING REQUIRED**
VIDEO STRONGLY PREFERRED

**For PRESCREENING:**
- 45 minutes of memorized music representing different styles and historical periods.
- Outline of pedagogical background including music and materials used in teaching.

**For FINAL AUDITION:**
If invited to campus, candidates must prepare 45 minutes of music which must include:
- 15 minutes of memorized solo repertoire representing two different historical periods and
- 30 minutes of collaborative repertoire representing any three historical periods, with at least one piece being contemporary.
Instrumental works may be performed with one or more partners. Vocal repertoire must be chosen from songs by Schubert, Schumann, Brahms, or Wolf; songs by a French composer; songs by an American or British composer; and operatic arias in Italian and/or German.

Typically the audition will last 20 to 30 minutes and will include sight-reading. The applicant will perform pieces chosen by the jury from the list of performance-ready works submitted with the application. Candidates should plan to be on campus for the entire day.

DOCTOR OF MUSICAL ARTS IN COMPOSITION

**PRESCREENING REQUIRED**

**For PRESCREENING:**
Applicants must submit the following online with the online application:
- Portfolio consisting of scores (and preferably recordings) of three to five representative compositions. These works should incorporate a variety of media and show familiarity with current trends.
- Complete list of works written, giving dates and instrumentation.
- Complete list of composition performances, including dates, venues, and performers.
- An analysis of a musical work composed no earlier than 1950.
- A second analytical or music history paper.

Based on a preliminary review of the composition portfolio, candidates may be invited to campus. Candidates should plan to be on campus for the entire day to interview with the Composition faculty.
DOCTOR OF MUSICAL ARTS IN CONDUCTING

PRESCREENING REQUIRED:
MUST BE VIDEO RECORDING

Applicants must have completed a Master of Music degree in Conducting for application to the Doctor of Musical Arts in Conducting.

For PRESCREENING:
Demonstrate conducting skills in both rehearsal and performance situations. Additional audio recordings of performances may be submitted, especially if the audio aspect of the video recording is not high quality.

For FINAL AUDITION:
• Applicants invited to campus for a live audition will be informed of the scores to be prepared. Candidates will need to obtain and study the scores in preparation to conduct and rehearse all or any part of them. Scores may be marked any way the applicant wishes. All auditions will take place with one of the University's major ensembles, and both rehearsal and performance conducting will be tested.
• A written analysis is required for all audition pieces. This document should be brought to the audition for the faculty to review.
• An interview with the conducting faculty will be scheduled. The interview allows the faculty to: ascertain the applicant's goals, ambitions, and needs; assess the candidate's ability to communicate and project their own personality; evaluate the strength of the applicant's motivation to pursue a graduate degree and subsequent career in conducting.
• Applicants will take a conducting exam. Abilities in ear training, terms, and score analysis will be tested.

DOCTOR OF PHILOSOPHY IN MUSIC

All applicants to the PhD program must apply to The Graduate School at Northwestern University - do not submit an application to the Bienen School of Music. You may find The Graduate School's application linked on their website: www.tgs.northwestern.edu/admission.

The Graduate School application may not accommodate large video/file uploads. If you find yourself unable to upload a video file or large document, please visit www.apply.music.northwestern.edu and submit these materials there.

In addition to the application, the following are requirements specific to each of the disciplines within the Bienen School of Music:

Music Education
Music Education Coordinator:
Maud Hickey, mhickey@northwestern.edu

• A résumé in your online application is required, and it should reflect your professional accomplishments to date.
• Three letters of recommendation that address your teaching experience, musicianship and suitability for graduate study.
• Submit a video recording that demonstrates the best of your teaching ability and musicianship. You may want to submit a sample of several representative clips of your teaching, totaling no more than 30 minutes. During at least one of these teaching episodes, demonstrate your musicianship by using your primary instrument or voice to model for students. This musical example should be lengthy and demonstrate the quality of your musicianship. Attach a brief description of the setting and your goals for each teaching episode.
• Example of scholarly writing. This could be something from a previous writing project (e.g. MA thesis or research paper).
• An essay discussing the following:
  Of the issues, problems, and trends currently discussed in the field of music education:
  • Which do you think are the most important issues for the future?
  • How do you envision becoming involved in leadership activities that address these issues?
  • How will your study here enhance your goals toward leadership and research in music education?

Paper requirements: no more than six typed pages; one inch margins; double-spaced, twelve point font, Times New Roman preferred.

Music Theory & Cognition
Music Theory & Cognition Coordinator:
Mark Butler, mark-butler@northwestern.edu

Provide one or more substantial research papers on a freely chosen topic that demonstrate your ability to write and conduct research in music theory and cognition at the doctoral level. Papers must include appropriate scholarly references.

Musicology
Musicology Coordinator:
Linda Austern, l-austern@northwestern.edu

Provide one or more substantial research papers on a freely chosen topic that demonstrate your ability to write and conduct research in musicology or ethnomusicology at the doctoral level. Papers must include appropriate scholarly references.