



Northwestern University
Bienen School of Music

2010 – 2011 Application and Audition Booklet

Office of Music Admission & Financial Aid
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<http://www.music.northwestern.edu>

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General Application Information

ALL UNDERGRADUATE APPLICATIONS

MUST be postmarked by **January 1, 2011**

- Common Application AND the Northwestern University Supplement to the Common Application. (NOTE: you must select the “Bienen School of Music” as your college on the supplement form.)
- Nonrefundable Application Fee
- Transcripts
- One letter of recommendation from each an academic teacher and a musician
- Secondary School Report
- Midyear Report (to be sent in when all midyear grades are available)
- Standardized Test Scores (SAT or ACT) Applicants schooled *at home* must submit three SAT subject tests in addition.
- *International Applicants*: if your native language is *not* English, you must provide an *official* TOEFL report to the Undergraduate Admission office.
- Audition is required when applying to any music degree or any five-year double-degree program.
- Supplemental Materials as required for music academic subjects. (*See program requirements.*)

MM, DM, & Certificate APPLICATIONS

MUST be *in our office* by **December 1, 2010**

- Bienen School of Music Application for Admission: www.music.northwestern.edu
- Nonrefundable Application Fee
- Official Transcripts from all post-secondary institutions you have attended
- Program Admission Requirements: including auditions, analytical or research papers, essays, composition portfolios, and/or other requirements as specified by the individual degree program within this booklet.
- *International Applicants*: if your native language is *not* English, you must provide an *official* TOEFL report with an acceptable score. **To be considered for an audition, the score must be at least: 550 paper-based test, 213 computer-based test, 90 internet-based test.** TOEFL scores older than two years before the time of application will not be accepted.

PhD APPLICATIONS

MUST be submitted by **December 31, 2010**

- The PhD application is through The Graduate School at www.tgs.northwestern.edu/admission
- Nonrefundable Application Fee
- Official Transcripts from all post-secondary institutions you have attended
- Program Admission Requirements: analytical or research papers, essays, and/or other requirements as specified by the individual degree program within this booklet.
- Official GRE test report.

PRESCREENING

- Prescreening is required in these areas if you wish to audition on campus:

<u>Bachelor of Music</u>		<u>Master of Music</u>		<u>Doctor of Music and Certificate</u>
Cello	Piano	Cello	Percussion	All areas
Clarinet	Trumpet	Clarinet	Piano	
Flute	Violin	Conducting	Trumpet	
Jazz	Voice	Flute	Violin	
		Jazz	Voice	

- All prescreening recordings must be received by the Office of Music Admission by December 1, 2010.
- Undergraduate prescreening recordings will not be evaluated until the Common Application and NU Supplement have been submitted – plan on submitting these documents by December 1.
- Graduate prescreening recordings will not be evaluated unless all application materials are received by the deadline of December 1, 2010.

ON THE RECORDING

- Applicants to Voice & Opera are required to submit their prescreening on DVD. Those applying to Jazz Studies or Conducting may submit their prescreening on DVD or VHS. All other areas may submit their prescreening on DVD or CD.
- Full Name and phone number on the recording
- Degree program for which you are applying (BM, BA, MM, DM, or Certificate)
- Names of all selections listed in recording order

WITH THE RECORDING

- Musical Background Form (BM, BA, and MM applicants only)
- CV, musical résumé, and/or repertoire list

AUDITION DATES *(dates subject to change according to faculty availability)*

Bachelor of Music and Master of Music Applicants:

(Master of Music in Conducting: see dates in next column)

January 28 & 29

February 11 & 12

February 25 & 26

Doctor of Music and Certificate Applicants:

February 18 & 19 *(all areas except conducting)*

February 21 & 22 *(Choral conducting only – MM and DM)*

February 28 & March 1 *(Wind & Orchestral conducting only – MM and DM)*

WHERE TO AUDITION

- Auditions may be done on campus *or* by recording (DVD or CD only). If you cannot complete a live audition, a recording is due *to our office no later than February 1, 2011*.
- If there is a prescreening requirement, you must be *invited* to do a live audition on campus.

AUDITION REQUESTS

- Undergraduate applicants:** Audition dates may be requested on our website *no later than January 1, 2011*. If you do not request a date, a day and time will be assigned automatically.
- Master of Music applicants:** Please indicate a specific date in the *Graduate Music Application*. Even if your instrument requires prescreening, request a date. If you do not request a date, a day and time will be assigned to you automatically.
- Certificate and Doctor of Music applicants:** Applicants to these programs must be invited to audition. You will be contacted by phone and/or e-mail to arrange an audition and interview, if applicable. Plan on coming to campus for the entire day since you will need time to audition, to meet with the faculty, and to take whatever diagnostic test(s) your program requires.

AUDITION CONFIRMATION (BM and MM applicants only)

- A requested date is not guaranteed until you have a written confirmation. Do not book any travel until you have that confirmation. Written confirmation will be sent approximately 3 - 4 weeks in advance of the scheduled audition.
- All audition confirmations are made by e-mail to the address you list in the Common Application (for BM applicants) or the *Graduate Music Application* (for MM applicants), so add our address to your e-mail address book and check your spam folder regularly.
- Even if your instrument requires prescreening, request a date as soon as possible. Do not wait to be invited.
- Changing an audition appointment can be very difficult. Any request for a change of date must be made in writing, at least 2 weeks in advance, by e-mail only to musiclife@northwestern.edu. A change will only be possible if we have had a cancellation, so we cannot guarantee that a change will be possible.

ACCOMPANIMENT

INSTRUMENTALISTS

- **Undergraduate** and **Master of Music** auditions must be unaccompanied for prescreening (when applicable), campus, and recorded auditions.
- **Doctor of Music** and **Certificate** applicants must bring an accompanist with them or arrange to hire a local professional. *You are responsible for payments to your accompanist for ALL rehearsal and audition time.* (A list of experienced accompanists is available from the Office of Music Admission.)

VOCALISTS

- **Undergraduate** and **Master of Music** auditions, both prescreening and campus, are accompanied. A professional accompanist will be provided and paid for by the Bienen School of Music for campus auditions.
- **Doctor of Music** and **Certificate** applicants must bring an accompanist with them or arrange to hire a local professional. *You are responsible for payments to your accompanist for ALL rehearsal and audition time.* (A list of experienced accompanists is available from the Office of Music Admission.)

WHAT TO BRING

UNDERGRADUATE and MASTER OF MUSIC

- Bachelor of Music and Master of Music applicants should bring their *Musical Background Information* sheet with résumé attached to their live audition. The *Musical Background Information* sheet is available on our website for download www.music.northwestern.edu. You may also find this form at the end of this document. Applicants that submitted this information with their prescreening recording must bring a copy with them to the live audition, if invited.
- A schedule of events hosted during audition weekends will be posted on our website approximately 2 – 3 weeks in advance. All applicants are encouraged to view this schedule in advance of their trip to Evanston and make a full day or weekend out of the audition.
- **VOCALISTS:** Though we provide an accompanist for the live audition, you must supply your own music for the accompanist. 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. Please do not use staples.

Our mailing address for application materials:

Office of Music Admission & Financial Aid
711 Elgin Road, Room 1
Evanston IL, 60208

If you have any questions about the application or audition requirements for your degree program, do not hesitate to contact our office:

E-mail: musiclife@northwestern.edu
Telephone: (847) 491-3141
Fax: (847) 467-7440

For further information on our programs of study, faculty, financial aid, and much more, you may also visit our website:

www.music.northwestern.edu

PERFORMANCE AUDITIONS

Instruments listed in alphabetical order

Undergraduate Applicants

BASSOON

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 scales to high C, chromatic scale to high D

CELLO

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- One *étude* by Popper or one caprice by Piatti
- One movement from a Bach *Suite*
- The exposition from a standard cello concerto

For LIVE 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 Shostakovich

CLARINET

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- Two *contrasting études* from Rose 32 *Études for Clarinet*
- Weber, *Concertino* (beginning through Variation 2)
- One prepared piece of the applicant's choice

For LIVE AUDITION:

- Two *contrasting études* from Rose 32 *Études for Clarinet*
- Weber, *Concertino* (entire piece)
- One prepared piece of the applicant's choice

In Addition: major and minor scales (Baermann method preferred.) Scales do *not* have to be from memory.

DOUBLE BASS

- One solo piece of the applicant's choice
- Three orchestral excerpts by Bach, Beethoven, Brahms, Mozart, 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

EUPHONIUM

Solo Selections:

Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique.

In Addition: major scales and sight-reading are required.

FLUTE

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- Two *contrasting* movements of Bach *Sonata in E-flat Major* or *Sonata in E Major*
- First movement of the Mozart *Concerto in G Major* or *D Major*
- Debussy *Prélude à l'après-midi d'un faune* (first 30 measures)

For LIVE AUDITION:

- Two *contrasting* movements of Bach *Sonata in E-flat Major* or *Sonata in E Major*
- First movement of the Mozart *Concerto in G Major* or *D Major*
- First movement of a 20th century sonata such as Poulenc or Hindemith
- Choice of a French solo piece or the Griffes *Poem*

Orchestral Excerpts:

- Brahms *Symphony No.4*
- Beethoven *Leonore Overture No.3*
- Debussy *Prélude à l'après-midi d'un faune*

In Addition: sight-reading and major and minor scales may be requested.

GUITAR

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

PRESCREENING REMINDER:

Prescreening recordings should be sent directly to the Office of Music Admission and must be received by December 1.

Your full name, the degree program to which you are applying, and your audition selections should be clearly marked on the recording.

Applicants will not be allowed to audition on campus without passing the prescreening round of auditions.

HARP

Suggested Solo Selections:

- First movements from Mozart *Concerto for Flute and Harp* AND Handel *Harp Concerto*
- Ravel *Introduction et allegro*
- Debussy *Danse sacrée et danse profane*

Recommended 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"

HORN

- Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique.

Examples:

Strauss *Horn Concerto No. 1*, first movement
Hindemith *Sonata in F*, first movement

- One étude from each:
Kopprasch *Book No. 1*
Maxime-Alphonse *Book No. 3*

Required Orchestral Excerpts:

- Beethoven *Symphony No. 6*
- Brahms *Symphony No. 3*
- Strauss *Till Eulenspiegel*

In Addition: major scales and sight-reading are required

JAZZ STUDIES

PRESCREENING is required by DECEMBER 1

For PRESREENING and LIVE AUDITION:

Jazz auditions are performed in a combo setting. The combos will be organized as follows:

Trumpet, saxophone, and trombone players will perform with a rhythm section consisting of piano (or guitar), bass, and drums.

Guitarists will perform with piano, bass, and drums.

Pianists will perform with bass and drums.

Bassists will perform with piano (or guitar) and drums.

Drummers will perform with piano (or guitar) and bass.

ALL APPLICANTS TO JAZZ: Choose one tune from each of the following four categories and be prepared to perform the tune's melody. Rhythm section instruments should demonstrate the ability to accompany a soloist.

Continued in next column...

Rhythm Changes

- *Anthropology*, Charlie Parker, in B^b Major
- *Dexterity*, Charlie Parker, in B^b Major
- *Thrivin'; On A Riff*, Charlie Parker, in B^b Major

Blues

- *Au Privave*, Charlie Parker, in F Major
- *Barbados*, Charlie Parker, in F Major
- *Blue Monk*, Thelonious Monk, in B^b Major
- *Mr. PC*, John Coltrane, in C minor
- *Air Conditioning*, Charlie Parker, in B^b Major

Ballads

- *Embraceable You*, George Gershwin, in E^b Major
- *My Funny Valentine*, Richard Rodgers and Lorenz Hart, in C Major
- *The Nearness of You*, Hoagy Carmichael, in E^b Major
- *You Don't Know What Love Is*, in F Minor

Waltz

- *Emily*, Johnny Mandel, in B^b Major
- *Jitterbug Waltz*, Fats Waller, in E^b Major
- *Up Jumped Spring*, Freddie Jibbard, in B^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)

OBOE

Suggested Solo Selections:

- Concerto by Cimarosa, Marcello, Handel, Mozart, or Vivaldi
- Sonata by Telemann, Handel, or Hindemith
- Schumann *Three Romances*
- Britten *Six Metamorphoses*

HAVE QUESTIONS ABOUT AUDITION REQUIREMENTS?

If you have questions about the requirements contained within this booklet, please contact the Office of Music Admission & Financial Aid:

Telephone: (847) 491-3141

E-mail: musiclife@northwestern.edu

PERCUSSION

The audition **MUST** include **snare drum, timpani,** and **keyboard percussion.** Audition may also include drum-set. Sight-reading is required.

Suggested Repertoire and Methods:

Snare Drum

- One orchestral excerpt AND one rudimental piece
- Cirone *Portraits in Rhythm*
- Delécluse *Étude* from *12 Études*
- Peters *Intermediate* or *Advanced Studies*
- Any piece by Pratt, Wilcoxon, or Tompkins

Timpani

- Étude by Hochrainer
- Carter *Eight Pieces for Solo Timpani* (*Canary* or *Saeta*)
- Firth *The Solo Timpanist*

Keyboard Percussion (2 AND 4 mallets)

Solo Selections:

- 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)
- Stout *Mexican Dances* or *Astral Dances*
- Rosauero *Concerto for Marimba*
- GH Green *Xylophone Solos*
- Kreisler *Tambourine Chinois*
- Burritt *October Night*

Orchestral Excerpts: from the standard repertoire

PIANO

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

Repertoire is required and must be memorized. Recording should be 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 recording should be a list of significant repertoire studied during the previous four years

For LIVE AUDITION:

Repertoire is required and must be memorized. Repertoire does not have to be the same from prescreening round.

- A Prelude & Fugue from the Bach *Well-Tempered Clavier*
- *Sonata allegro* movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work

Continued in next column...

- Impressionist *or* contemporary work
- A list of significant repertoire studied during the previous four years should be brought to your audition

SAXOPHONE

Suggested Solo Selections:

- Sonata by Creston, Heiden, or Hindemith
- Concerto by Glazunov, Husa, Ibert, or Tomasi
- Composition by Maurice, Noda, Milhaud, Robert, Villa-Lobos, or Gotkovsky

TROMBONE

Tenor Trombone

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 *Bolero*
- Saint-Saëns *Symphony No.3 in C Minor*, slow movement
- Wagner *Die Walküre* "Ride of the Valkyries", the B Major section only

Bass Trombone

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", the B Major section only

TRUMPET

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- Enesco *Legend*

For LIVE AUDITION:

Required solo selections – NO substitutions:

- Enesco *Legend*
- Charlier *Études transcendantes No.2*
- Contrasting solos and/or études of applicant's choice

Required Orchestral Excerpts – NO substitutions:

- Stravinsky *Petrouchka 1947* "Ballerina's Dance and Waltz"
- *Optional:* contrasting excerpts of applicant's choice

In Addition: sight reading is required

TUBA

Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique.

In Addition: major scales and sight-reading are required.

VIOLA

- Two *contrasting* movements of unaccompanied Bach
- Kreutzer *Étude* or Campagnoli *Caprice*
- One movement from a concerto by Stamitz, Hoffmeister, Bartok, or Walton

VIOLIN

PRESCREENING is required by DECEMBER 1

*For **PRESCREENING**:*

MEMORIZATION IS REQUIRED

- One movement from a Bach sonata
- First movement of a standard concerto

*For **LIVE AUDITION**:*

MEMORIZATION IS REQUIRED (*except étude or caprice*)

- Two *contrasting* movements from a Bach sonata
- First movement of a standard concerto
- Any standard *étude* or *caprice*

VOICE

PRESCREENING is required of ALL undergraduate applicants – NO waivers of the prescreening requirement will be granted.

Recording MUST be submitted on a DVD. CD recordings are NOT accepted for voice.

EARLY DECISION DEADLINE: NOVEMBER 1
REGULAR DECISION DEADLINE: DECEMBER 1

*For **PRESCREENING** and **LIVE AUDITION** (applicants needn't perform the same repertoire for both rounds of auditions provided all repertoire performed 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 should be selected from a variety of stylistic periods.

MUSIC STUDIES

UNDERGRADUATE REQUIREMENTS

BACHELOR OF MUSIC IN MUSIC STUDIES

MUSIC THEORY/COGNITION

In addition to a performance audition, the applicant should submit an essay discussing a piece of music of their choice, addressing the formal, stylistic, or performance aspects of the work.

MUSIC COMPOSITION

Music Composition applicants are required to complete an audition to demonstrate their musicianship and technique. Music Composition applicants **not** interested in pursuing a second major in Music Performance are not required to submit prescreening in any instrument area and should send an audition recording as their final audition by February 1.

Those that **are** interested in pursuing a second major in Music Performance must contact our office in order to be assigned an audition day and time and should adhere to all audition requirements in this booklet, including prescreening when applicable.

In addition to a performance audition, the applicant should submit a portfolio which includes:

1. 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.
Handwritten scores are *not* required, but well-executed musical notation will be considered a positive attribute.
2. Scores produced with notation software will be expected to demonstrate skill in using the software as well as compositional sophistication.
3. A research paper written in high school (a music subject is preferred).
4. Copies of any programs from works performed, documentation of music awards, names of all composition teachers, etc.

MUSICOLOGY

In addition to a performance audition, the applicant should submit **both**:

1. One high school research paper, preferably on a musical subject.
2. A brief essay describing the applicant's musical background, interests, and goals. It should include:
 - Performance experience (e.g., lessons, solos, ensembles, etc.)
 - Training in music theory
 - Repertoire with which the applicant is familiar (e.g., orchestra, vocal, piano, popular, non-Western music, etc.)
 - Study in any related areas (e.g., foreign languages, history, literature, etc.)

BACHELOR OF ARTS IN MUSIC

NOTE: THIS IS NOT A PERFORMANCE DEGREE

Choice of one specialization: Music Theory/Cognition, Music Composition, Musicology, or. Music Academic Studies.

The applicant *must be able to read music* and submit **ALL** of the following:

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.
2. Test scores and transcripts showing high academic qualifications.
3. Five-page essay on a musical topic relevant to the applicant's interests.
4. One-page "Statement of Purpose" on the intended area of specialization.

All supplemental materials on this page must be received by the Office of Music Admission no later than February 1:

Office of Music Admission & Financial Aid
711 Elgin Road, Room 1
Evanston, IL 60208

PERFORMANCE AUDITIONS

Instruments listed in alphabetical order

Master of Music Applicants

BASSOON

Suggested Solo Selections:

- Milde *étude* from *Concert Études Book 2*
- Vivaldi concerto of choice, complete
- Mozart *Concerto K.191*, complete
- Any Morceau du concours, e.g. Saint-Saëns, Dutilleux, Grovlez, Boutry
- Solo of applicant's choice

Orchestral Excerpts:

- Ravel *Bolero*
- 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, and chromatic scales to high E

CELLO

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- One *étude* by Popper or one caprice by Piatti
- One movement from a Bach *Suite*
- The exposition from a standard cello concerto

For LIVE 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, Shostakovich, or Prokofiev
- One piece composed after 1940

CLARINET

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- Two contrasting *études* from the Rose 32 *Études for Clarinet*
- First movement from concerto by Mozart, Copland, or Nielsen
- One prepared piece of the applicant's choice **NOT** listed above

For LIVE AUDITION:

- Two contrasting *études* from the Rose 32 *Études for Clarinet*
- 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

DOUBLE BASS

Solo Requirements:

- One solo piece of the applicant's choice
- One movement from JS Bach *Suites for Violoncello*

Orchestral Excerpts:

A total of FIVE orchestral excerpts from the standard works of Bach, Mozart, Beethoven, Brahms, or Strauss. Choose no more than *one excerpt per composer*.

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

EUPHONIUM

Two contrasting solo pieces demonstrating style, tone, range, rhythm, and technique.

Suggested Solo Selections:

- Gordon Jacob *Fantasia*
- Jan Bach *Concert Variations*
- Arban *Complete Conservatory Method*, choice from No.1 - 14 of the characteristic *études*

Recommended Orchestral Excerpts:

- Strauss *Ein Heldenleben*
- Strauss *Don Quixote*
- Holst *The Planets* (the tenor tuba part in orchestral version or euphonium part in the band version)
- Schoenberg *Theme and Variations*
- William Schumann *When Jesus Wept*

In Addition: Major and minor scales and sight-reading required

FLUTE

PRESCREENING is required by DECEMBER 1

For PRESCREENING:

- Bach *Sonata in E Minor*, movements two and three
- First movement of a concerto by Mozart, Ibert, or Nielsen
- Two *contrasting* movements of a 20th or 21st century sonata such as Prokofiev, Martinu, or Zyman
- Choice of two *contrasting* orchestra excerpts

For LIVE AUDITION:

- Bach *Sonata in E Minor*, movements two and three
- First movement of a concerto by Mozart, Ibert, or Nielsen
- Two *contrasting* movements of a 20th or 21st century sonata such as Prokofiev, Martinu, or Zyman
- A solo piece of the applicant's choice

Orchestral excerpts:

- Beethoven *Leonore Overture No. 3*
- Three additional excerpts of applicant's choice (may include piccolo)

In Addition: sight-reading, major, minor, and whole-tone scales, and arpeggios based on the diminished, minor, major, and augmented triads may be requested.

GUITAR

- 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

HARP

Suggested Solo Selections:

- 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*

Recommended 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”

HORN

- Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique.

Examples:

Mozart *Concerto No.4*
Schumann *Adagio and Allegro Op.70*
Buyanovsky *Espana*
Strauss *Concerto No. 1 or 2*

Required Orchestral Excerpts:

- Beethoven *Symphony No.9* (fourth horn solo)
- Brahms *Symphony No.2* or *Symphony No.3*
- Ravel *Pavane*
- Shostakovich *Symphony No.5*, low *tutti* section in the first movement
- Wagner *Götterdämmerung*, short call
- Strauss *Ein Heldenleben*, opening call

In Addition: possible sight reading

JAZZ STUDIES

PRESCREENING is required by DECEMBER 1

For PRESCREENING and LIVE AUDITION:

Jazz auditions are performed in a combo setting. The combos will be organized as follows:

Trumpet, saxophone, and trombone players will perform with a rhythm section consisting of piano (or guitar), bass, and drums.

Guitarists will perform with piano, bass, and drums.

Pianists will perform with bass and drums.

Bassists will perform with piano (or guitar) and drums.

Drummers will perform with piano (or guitar) and bass.

ALL APPLICANTS TO JAZZ: Choose one tune from each of the following four categories and be prepared to perform the tune's melody. Rhythm section instruments should demonstrate the ability to accompany a soloist.

Up-Tempo

- *The Eternal Triangle*, Sonny Stitt
- *Giant Steps*, John Coltrane
- *Cherokee*, Ray Noble

Blues

- *Air Conditioning*, Charlie Parker, in B^b Major
- *Mr. Day*, John Coltrane
- *Cheryl*, Charlie Parker

Ballads

- *'Round Midnight*, Thelonious Monk, in E^b minor
- *Memories of You*, Eubie Blake

Waltz

- *Jitterbug Waltz*, Fats Waller, in E^b Major
- *Up Jumped Spring*, Freddie Hubbard, in B^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)

OBOE

Suggested Solo Selections:

- Concerto by Cimarosa, Marcello, Handel, or Mozart
- Sonata by Telemann, Handel, or Hindemith
- Schumann *Three Romances*
- Britten *Six Metamorphoses*

PERCUSSION

PRESCREENING is required by DECEMBER 1

For **PRESCREENING** and **LIVE AUDITION**:

Both auditions **MUST** include selections for: **snare drum, timpani, and keyboard percussion** and **MUST** include both solo repertoire **AND** orchestral excerpts. Audition may also include drum-set. 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)

- 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:

- Burritt *Scirocco*
- Maslanka *Variations on Lost Love*, part 2
- Sueyoshi *Mirage*
- Schwantner *Velocities*
- Stout *Rumble Strips* or *Sedimental Structures*
- Thomas *Merlin*
- Lansky *Three Moves*
- Vinao *Khan Variations*

PIANO

PRESCREENING is required by DECEMBER 1

These requirements apply to the Master of Music in:

Piano Performance

Piano Performance and Collaborative Arts

Piano Performance and Pedagogy

For **PRESCREENING**:

Repertoire is required and must be memorized. Recording should be a minimum of 30 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 recording should be a list of significant repertoire studied during the previous four years

Continued in next column...

For **LIVE AUDITION**:

Repertoire is required and must be memorized. Repertoire does not have to be the same from prescreening

- A Prelude & Fugue from the Bach *Well-Tempered Clavier*
- *Sonata allegro* movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work
- Impressionist *or* contemporary work
- Étude of virtuosity
- *In Addition*: sight-reading is required
- A list of significant repertoire studied during the previous four years should be brought to your audition

SAXOPHONE

Suggested Solo Selections:

- Sonata by Albright, Maslanka, Harbison, Yoshimatsu, or Denisov
- Concerto by Larsson, Feld, Finney, Gotkovsky, Dahl, Husa, or Ibert
- Composition by Desenclos, Bolcom, Berio, Lennon, or Wourinen

TROMBONE

Tenor Trombone

ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS

Solo Selection: Martin *Ballade*

Orchestral Excerpts:

- Berlioz *Hungarian March* (2nd trombone)
- Mozart *Requiem* "Tuba Mirum"
- Ravel *Bolero*
- Saint-Saëns *Symphony No.3*
- Schumann *Symphony No.3*, fourth movement
- Wagner *Die Walküre* "Ride of the Valkyries", the B Major section only
- Strauss *Also sprach Zarathustra*
- Rossini *William Tell* Overture

Bass Trombone

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", the B Major section only
- Wagner *Das Rheingold*
- Rossini *William Tell* Overture
- Kodály *Háry János*

TRUMPET

PRESCREENING is required by DECEMBER 1

For **PRESCREENING**:

- Honegger *Intrada*

For **LIVE AUDITION**:

Required Solo Selections – NO substitutions:

- Honegger *Intrada*
- Charlier *Études transcendantes No.2*
- Any of the Bitsch *Études*
- Contrasting solos and/or études of applicant's choice

Required Orchestral Excerpts – NO substitutions:

- Stravinsky *Petrouchka 1947* (complete)
- Mahler *Symphony No.5*, first movement
- *Optional*: contrasting excerpts of applicant's choice

TUBA

Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique.

Suggested Solo Selections:

- Concerto by Vaughan Williams, Horowitz, or John Williams
- Sonata by Marcello or Hindemith

Recommended Orchestral Excerpts:

- Wagner *Die Meistersinger* "Prelude"
- Wagner *Die Walküre* "Ride of the Valkyries"
- Berlioz *Symphonie fantastique*
- Mahler *Symphony No.1*, third movement
- Mahler *Symphony No.6*
- Prokofiev *Symphony No.5*, first movement
- Bruckner *Symphony No.7*, fourth movement

In Addition:

- Major and minor scales required
- Sight-reading is required

VIOLA

- One or two movements from a Bach *Suite*
- One movement from a concerto by Bartók, Hindemith, or Walton
- Other pieces from the standard repertoire

VIOLIN

PRESCREENING is required by DECEMBER 1

For **PRESCREENING**:

MEMORIZATION IS REQUIRED

- One movement from a Bach sonata
- First movement of a standard concerto

For **LIVE AUDITION**:

MEMORIZATION IS REQUIRED

- Two *contrasting* movements from a Bach sonata
- A full standard concerto
- A twentieth century composition

VOICE

PRESCREENING is required of ALL graduate applicants – NO waivers of the prescreening requirement will be granted.

Recording MUST be submitted on a DVD. CD recordings are NOT accepted for voice.

DEADLINE: DECEMBER 1

For **PRESCREENING** and **LIVE AUDITION** (*applicants needn't perform the same repertoire for both rounds of auditions provided all repertoire performed 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 should be selected from a variety of stylistic periods.

To be competitively considered, on-campus auditions are strongly recommended.

HAVE QUESTIONS ABOUT AUDITION REQUIREMENTS?

If you have questions about the requirements contained within this booklet, please contact the Office of Music Admission & Financial Aid:

Telephone: (847) 491-3141

E-mail: musiclife@northwestern.edu

MUSIC STUDIES

MASTER OF MUSIC REQUIREMENTS

MUSIC EDUCATION

Applicants must submit an essay and visual recording (DVD or VHS) which demonstrate the quality of the applicant's teaching and musicianship. Applications will be reviewed only *after ALL items have been received*.

ADMISSION ESSAY

Submit an essay as evidence of your scholarly writing ability. Choose one of the following topics and answer thoroughly in three to four double-spaced pages:

1. *From your perspective as a specialist in instrumental, choral, or general music, what are the goals of your curriculum? How do you plan curriculum, instruction, and assessment to foster students' lifelong engagement and involvement in music?*
2. *What do you consider the most pressing problems facing music education today? How do you see yourself contributing to the solution of some of these problems?*

DOCUMENTATION OF TEACHING AND MUSICIANSHIP

Submit a visual recording (DVD or VHS format) that demonstrates your teaching ability and musicianship. Although video recordings of musical performances are helpful, we are most interested in seeing how you work with students in daily classroom and rehearsal settings. For this reason you may want to send a sample of several representative clips of your teaching. The entire recording should be no longer 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.

IMPORTANT: you **MUST** label all recordings with your full name and the program to which you are applying and send them directly to the Office of Music Admission.

INTERVIEW

An interview is required either in person (preferred) or by telephone. Contact the Office of Music Admission to arrange an interview with the appropriate faculty.

RÉSUMÉ

You must submit a résumé reflecting your professional accomplishments to date (e.g., degrees, positions, additional teaching activities, counseling, or other leadership experiences.)

LETTERS OF RECOMMENDATION

Submit two letters of recommendation that discuss your teaching ability. We recommend letters from school principals, superintendents, music supervisors, advisers, or other teaching professionals who have *directly observed* your work with students.

Letters addressing your ability to succeed in rigorous graduate level studies would also help your application.

AUDITION

An audition is NOT required for admission to the master's program in music education.

If an applicant wishes to study in a performance area in addition to Music Education, she/he must submit a second application to that area and must satisfy that instrument's audition criterion. Each application is judged on its own merit and evaluated by faculty in each musical discipline.

MUSICOLOGY

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.

MUSIC THEORY

Applicants must submit evidence of analytical and research ability in the form of a paper prepared for an undergraduate course or specifically for the admission committee. Recordings and/or scores of compositions may also be submitted if appropriate.

Papers and essays should be sent to:

Office of Music Admission
Bienen School of Music
Northwestern University
711 Elgin Rd – Rm 1
Evanston, IL 60208-1200

PEDAGOGY PROGRAM

MASTER OF MUSIC REQUIREMENTS

STRING PERFORMANCE AND PEDAGOGY

Applicants **MUST** complete a performance audition.
(*See appropriate instrument for details.*)

Although not required for admission to this degree program, the following are **required for applicants interested in teaching assistantships in string pedagogy**:

1. Résumé listing their pedagogical background including: certificates, significant teachers, books or methods studied, and other major influences.
2. Statement of short and long term teaching goals and how Northwestern University could assist you in achieving them.
3. In-depth description of prior teaching experience, listing the age and ability levels of the students, the length of time teaching, and repertoire taught.
4. A visual recording (DVD or VHS) showing the applicant teaching a beginner **AND** a more advanced student. (If you are unable to submit a recording, please contact the Office of Music Admission.)

MUSIC EDUCATION AND STRING PEDAGOGY

This degree is intended for applicants who have already earned public school teaching certification. It is possible to earn certification as part of the degree program, but in that case completing all requirements usually involves more than two academic years.

You may also obtain certification through the two-year master's program in Music Education, which includes the opportunity for electives in string pedagogy.

Applicants must fulfill **ALL** admission and audition requirements for *both* **MUSIC EDUCATION AND STRING PERFORMANCE AND PEDAGOGY**. *See those programs for requirements.*

PIANO PERFORMANCE AND PEDAGOGY

Applicants must fulfill ALL of the following:

1. Complete a performance audition.
2. An outline of applicant's pedagogical background and a list of materials and literature used in teaching.
3. Candidates with teaching experience, either professional or in a pedagogy course, should submit a DVD or VHS of their skills in either of the following contexts:
 - 20-minute private lesson with a pre-college student of the elementary or intermediate level.
 - 20-minute segment from a piano class or group teaching situation.

Applicants whose teaching on the recording is in a language *other than English* **MUST** add a segment in which they discuss their teaching and their interest in a graduate degree. This segment should follow the teaching demonstration and the candidate must speak in English.

MUSIC EDUCATION AND PIANO PEDAGOGY

Applicants must fulfill **ALL** admission and audition requirements for both **MUSIC EDUCATION AND PIANO PERFORMANCE AND PEDAGOGY**. *See those programs for requirements*

*Materials will NOT be reviewed until
all required application items have been received.*

C O N D U C T I N G

P R O G R A M R E Q U I R E M E N T S

Master of Music — Doctor of Music

PRESCREENING

Along with all other required application materials, applicants must submit a screening recording (DVD or VHS) showing their conducting skills in both *rehearsal* and *performance* situations. Audio recordings (CD format) of performances may be submitted as well, especially if the audio aspect of the visual recording is not high quality. **NOTE: All recordings must be in our office by December 1.**

Candidates whose screening tapes are favorably reviewed will be invited to audition on campus. Audition dates are listed on the Bienen School of Music website at: www.music.northwestern.edu

AUDITION

The invitation to campus will inform you of the exact scores you will need to prepare and the day's schedule. The candidate should 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.

The audition will consist of eight to twelve minutes on the podium with one of the university's major ensembles. Both *rehearsal* and *performance* conducting will be tested.

SCORE ANALYSIS

Candidates should write an analysis of the required audition pieces and submit the document during the audition.

INTERVIEW

Candidates invited to campus to audition will also have an interview. The interview allows the faculty to ascertain the applicant's goals, ambitions, and needs; to assess the candidate's ability to communicate and project their own personality; and to evaluate the strength of the applicant's motivation to pursue a graduate degree and subsequent career in conducting.

DIAGNOSTIC EXAMINATION (Doctor of Music *only*)

Candidates invited to campus will be required to complete a diagnostic examination that will be used to assess the applicant's scholarly writing and specific knowledge of music history and music theory. The examination will include essay writing on topic(s) taken from the fields of theory, history, composers, repertoire, and/or scholarship associated with the applicant's area of performance. The exam will also require analysis of a score and/or synthesis of schools of thought, in addition to calling for information on broad historic movements within the allied arts and society.

There is a two-hour time limit and candidates **MUST** attend at their *assigned time*. No laptops, notes or dictionaries are permitted.

The results of the examination will be evaluated in the context of the applicant's overall application.

DOCTOR OF MUSIC in PERFORMANCE & CERTIFICATE PROGRAM REQUIREMENTS

DEGREES OFFERED

Doctor of Music in Performance

- Piano Performance
- Piano Performance and Collaborative Arts (*See page 19*)
- Piano Performance and Pedagogy (*See page 20*)
- String Performance
- Voice Performance
- Wind and Percussion Performance

Certificate

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

PRESCREENING RECORDING

ALL performance areas require a preliminary recording at this level. The applicant must send a recording (DVD or CD format ONLY) containing 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 in order to take the required diagnostic examination (if required) as well as meet with the faculty.

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 (45 minutes for piano performance and pedagogy applicants and collaborative arts applicants) appropriate for the doctoral or certificate level. Selections should represent various styles and historical periods from the standard repertoire.

Typically the audition will last approximately 30 minutes. The applicant will perform pieces chosen by the jury from the list of performance-ready works submitted with the application.

ACCOMPANIST

Applicants (except piano) must arrange to bring an accompanist with them or to hire a local accompanist. The candidate is responsible for payments to the accompanist for all rehearsal and audition time. (*A list of experienced accompanists is available from the Office of Music Admission.*)

DIAGNOSTIC EXAMINATION (Doctor of Music only)

Candidates invited to campus will be required to complete a diagnostic examination that will be used to assess the applicant's scholarly writing and specific knowledge of music history and music theory. The examination will include essay writing on topic(s) taken from the fields of theory, history, composers, repertoire, and/or scholarship associated with the applicant's area of performance. The exam will also require analysis of a score and/or synthesis of schools of thought, in addition to calling for information on broad historic movements within the allied arts and society.

There is a two-hour time limit and candidates MUST attend at their *assigned time*. No laptops, notes or dictionaries are permitted.

The results of the examination will be evaluated in the context of the applicant's overall application.

DOCTOR OF MUSIC

Piano Performance and Collaborative Arts

PROGRAM REQUIREMENTS

PRESCREENING RECORDING

The applicant must send a recording (DVD or CD format ONLY) containing 45 minutes of music representing *four different stylistic periods* as follows:

- 15 minutes of solo piano literature representing at least two different historical periods *and*
- 30 minutes of collaborative instrumental and/or vocal repertoire chosen from any three historical periods.

The historical periods for the collaborative repertoire may overlap with the solo repertoire as long as *four* stylistic periods are represented on the recording.

Note: the repertoire on the prescreening recording does not need to be the same repertoire prepared for the on-campus audition, but both must include the historical periods outlined above.

Applicants will NOT be invited to campus without completing ALL of the above requirements.

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 in order to take the required diagnostic examination as well as interview with the faculty.

INTERVIEW

Candidates auditioning on campus will also interview with the coordinator of the collaborative arts program.

COLLABORATIVE MUSICIANS

Applicants may bring their own instrumentalists and singers for the audition. However, if the assistance of a Chicago-area musician is needed, the applicant must contact the coordinator of the collaborative arts program at least *one month prior* to the audition (or as soon as possible after receiving the invitation.) The Bienen School of Music will provide one singer and/or one instrumentalist and the repertoire will be chosen in collaboration with the collaborative arts coordinator. The candidate must arrange rehearsal time with the singer and/or instrumentalist; contact information will be provided.

DIAGNOSTIC EXAMINATION

Candidates invited to campus will be required to complete a diagnostic examination that will be used to assess the applicant's scholarly writing and specific knowledge of music history and music theory. The examination will include essay writing on topic(s) taken from the fields of theory, history, composers, repertoire, and/or scholarship associated with the applicant's area of performance. The exam will also require analysis of a score and/or synthesis of schools of thought, in addition to calling for information on broad historic movements within the allied arts and society.

There is a two-hour time limit and candidates must attend at their *assigned time*. No laptops, notes or dictionaries are permitted.

The results of the examination will be evaluated in the context of the applicant's overall application.

DOCTOR OF MUSIC

Piano Performance and Pedagogy

PROGRAM REQUIREMENTS

ADDITIONAL REQUIRED MATERIALS

In addition to the application, candidates must submit the following:

1. Prescreening recording
2. Outline of pedagogical background
3. List of literature and materials used in the applicant's teaching
4. Two page (double spaced) paper on the applicant's career and other pedagogical interests
5. *Candidates with teaching experience*, either professional or in a pedagogy course, should submit a DVD or VHS tape of their teaching skills in either of the following contexts:
 - 20-minute private lesson with a pre-college student at the elementary or intermediate level
 - 20-minute segment from a piano class or group teaching situation

Applicants whose teaching on the recording is in a language *other than English* MUST add a segment to this recording in which they discuss their teaching and their interest in a graduate degree. This segment should follow the teaching demonstration and the candidate must speak in English.

Note: Applicants will NOT be invited to audition in person without submitting ALL of the above.

PRESCREENING RECORDING

The applicant must send a recording (DVD or CD format) containing 45 minutes of music representing different styles and historical periods. If reviewed favorably, the applicant will be invited to campus.

AUDITION

If invited to campus, the applicant will perform for and interview with a music faculty jury. Candidates are expected to prepare 45 minutes of music appropriate for the doctoral level. Selections should represent various styles and historical periods from the standard repertoire.

Typically the audition will last approximately 30 minutes. 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 in order to take the required diagnostic examination as well as meet with the faculty.

DIAGNOSTIC EXAMINATION

Candidates invited to campus will be required to complete a diagnostic examination that will be used to assess the applicant's scholarly writing and specific knowledge of music history and music theory. The examination will include essay writing on topic(s) taken from the fields of theory, history, composers, repertoire, and/or scholarship associated with the applicant's area of performance. The exam will also require analysis of a score and/or synthesis of schools of thought, in addition to calling for information on broad historic movements within the allied arts and society.

There is a two-hour time limit and candidates MUST attend at their *assigned time*. No laptops, notes or dictionaries are permitted.

The results of the examination will be evaluated in the context of the applicant's overall application.

COMPOSITION

PROGRAM REQUIREMENTS

Doctor of Music

APPLICATION MATERIALS

Applicants must submit the following for their application to be complete:

1. 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.
2. Complete list of works written, giving dates and instrumentation.
3. Complete list of composition performances, including dates, venues, and performers.
4. An analysis of a musical work composed *no earlier* than 1950.
5. 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 in order to take the required diagnostic examination as well as meet with the faculty. *Portfolios will NOT be reviewed until all required materials have been received.*

DIAGNOSTIC EXAMINATION

Candidates invited to campus will be required to complete a diagnostic examination. This will be used to assess the applicant's scholarly writing and his/her specific knowledge of music history and music theory. Questions will be taken from the fields of music theory, history, composers, repertoire, and/or scholarship associated with your area of performance. You will also be asked to analyze a score and/or synthesize schools of thought, as well as to provide information on broad historic movements within the allied arts and society.

There is a two-hour time limit and candidates **MUST** attend at their *assigned time*. No laptops, notes or dictionaries are permitted.

The results of the examination will be evaluated in the context of the applicant's overall application.

INTERVIEW

Candidates invited to campus will also interview with the composition faculty. A specific meeting time and place will be arranged once the applicant has been formally invited to campus.

DOCTOR OF PHILOSOPHY IN MUSIC PROGRAM REQUIREMENTS

DEGREES OFFERED

The Doctor of Philosophy in Music is offered in the following areas only:

- **Music Theory & Cognition**
- **Music Education**
- **Musicology**

APPLICATION REQUIREMENTS

Unlike admission to the other programs in music at Northwestern University, **admission to the PhD program is administered by THE GRADUATE SCHOOL *in conjunction with* the Bienen School of Music.** The online application is available on The Graduate School website at: www.tgs.northwestern.edu/admission

These items should be sent to the Office of Music Admission:

1. CV or musical résumé detailing your academic and professional history.
2. Graduate Record Examination (GRE) Official GRE scores are required for applicants to all music PhD programs. Official scores must be taken no more than five years before the intended quarter of entry and must come directly from the Educational Testing Service (ETS). Personal copies are NOT considered official, nor are *attested* or *notarized* copies. Please instruct ETS to send scores to the Northwestern University Graduate School code # 1565.
3. **Certifying English Proficiency (TOEFL, IELTS).** Much of your success in graduate study will rely on your ability to understand, read, write, and speak English. If your native language is *not* English, you must CERTIFY your proficiency in the English language in one of the following three ways:
 - a. Providing *official* scores for either the TOEFL or IELTS exam. The test must be taken no more than two years before the intended quarter of entry. **For the TOEFL, you must score 550 or higher on the paper-based test, 213 or higher on the computer-based test, 90 or higher on the internet based test. For the IELTS, you must receive a score of 7.0 or higher.**

Personal copies are NOT considered official, nor are attested or notarized copies. *However, it is to your advantage to send a copy of your score report to the Office of Music Admission.* This helps the Bienen School of Music verify your scores quickly, should there be any delay in receiving the official report.

The Graduate School's school code for TOEFL is 1565. Those taking the paper-based exam should select Department Code 01. When prompted, IBT test takers should request that their scores be sent to The Graduate School and then select the program name that most closely matches their program of interest. If no match is available, the test taker may choose option 99.
 - b. Providing *official* transcripts verifying an *undergraduate degree* from an accredited four-year institution or equivalent, where the language of instruction is English.
 - c. Providing *official* transcripts verifying a *graduate degree* from an accredited institution where the language of instruction is English.
4. TWO *official* transcripts, from *each* post-secondary institution attended, which records all courses taken, all grades received, and all degrees earned.

continued →

SPECIFIC PROGRAM MATERIALS

Music Theory & Cognition

A research paper which demonstrates your ability to write and conduct research at the doctoral level. The topic of this paper is the choice of the applicant.

Paper requirements: fifteen typed pages; one inch margins; double-spaced, twelve point font, Times New Roman preferred.

Music Education

1. 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 which address these issues?*
- *How will your study here enhance your goals?*

Paper requirements: six or seven typed pages; one inch margins; double-spaced, twelve point font, Times New Roman preferred.

2. Examples of previous writing projects.

3. Two *additional* letters of recommendation that discuss your teaching abilities.

Musicology

A research paper on a topic related to music history that demonstrates your ability to discuss music both in historical and analytical contexts. Paper should also include appropriate scholarly references.

Paper requirements: fifteen typed pages; one inch margins; double-spaced, twelve point font, Times New Roman preferred.

**Supplemental and program materials
should be sent ONLY to:**

Office of Music Admission
Bienen School of Music
Northwestern University
711 Elgin Rd – Rm 1
Evanston, IL 60208-1200



NORTHWESTERN
UNIVERSITY

**MUSICAL BACKGROUND
INFORMATION**
2011 Undergraduate

BIENEN SCHOOL OF MUSIC
Office of Music Admission and Financial Aid
711 Elgin Road – Room 1
Evanston, IL 60208-1200
Phone: 847-491-3141
Fax: 847-467-7440
musiclife@northwestern.edu

IMPORTANT – This completed form MUST accompany every audition: *PRESCREENING recordings, FINAL recordings, & LIVE auditions.*

PERSONAL DATA

Name: _____ Phone: (_____) _____

Address: _____

E-mail: _____ Instrument: _____

If a Voice Major: Soprano Mezzo/Alto Tenor Baritone/Bass

How many years have you studied your primary instrument? _____

Indicate any secondary instruments and length of study: _____

Entry level: Undergraduate FRESHMAN Undergraduate TRANSFER *Inter-School* TRANSFER

Intended Degree Program: _____ Intended Major(s): _____

If you are applying for one of the five-year double degree programs, please check the appropriate box:

Bienen School of Music *AND*
Weinberg College of Arts and Sciences
(BM/BA)

Bienen School of Music *AND*
McCormick School of Engineering
(BM/BS *or* BA/BS)

Bienen School of Music *AND*
Medill School of Journalism
(BM/BSJ *or* BA/BSJ)

WCAS Major

McCormick Major

Journalism Major

HIGH SCHOOL & TEACHER INFORMATION

School: _____ School Phone: (_____) _____

School Address: _____
Number Street City State Zip

Directors: *Band* _____ *Orchestra* _____ *Choir* _____

Current Private Instructor: _____ Instructor Phone: (_____) _____

Instructor E-Mail Address: _____

How long have you studied with your current instructor? _____

ACADEMIC INFORMATION

I am applying for the following decision:

Early Decision Regular Decision External Transfer *Inter-School Transfer*

Test Scores: SAT Verbal: _____ Math: _____ Writing: _____ ACT Composite: _____

(optional) SAT II: Subject & Score: _____ Subject & Score: _____ Subject & Score: _____

AP Courses & Exam Scores *(not required for admission)*: Subject & Grade: _____ Subject & Grade: _____

High School Class Rank/Class Size: _____ out of _____ students Grade Point Average: _____

Please list *other* schools to which you are applying: _____

WIND and BRASS Instrumentalists

Please provide specific information about your instrument.

1. Instrument maker: _____
 2. Type and brand of mouthpiece: _____
 3. Type and strength of reed: _____
 4. Type of ligature: _____
-
-

ALL APPLICANTS

YOUR MUSICAL BACKGROUND IS IMPORTANT TO OUR FACULTY. *On a separate document*, please provide us with a brief history of your musical experience. (*Please make sure that your name appears on all pages!*) Please include the following information:

1. **Teachers:** names of current and previous teachers with whom you have studied and for how long.
2. **Repertoire List:** works studied and performed within the last four years.
3. **Music Programs:** list master classes, special workshops, or summer music programs attended, stating dates and places.
4. **Performances:** list solo performances given, stating dates and places.
5. **Ensemble Work:** your experiences in orchestral, choral, jazz, or wind ensembles.
6. **Chamber Work:** list chamber music experiences, stating dates and places.
7. **Theater:** include any theatrical roles in school or community productions, stating dates and places.
8. **Other:** add any other information regarding your musical career (e.g., awards, special recognitions, invitations to perform, etc.)

NOTE: you are strongly encouraged to attach a CV / Musical Résumé AND Repertoire List to this background form.

TRANSFER STUDENTS *only*:

Name of the college now attending: _____ Dates: _____

Colleges previously attended: _____ Dates: _____

_____ Dates: _____

Major: _____ Total hours completed: _____ Cumulative grade point average: _____

AUDITION SELECTIONS *If sending this with a recording, check which applies:* **PRESCREENING** **AUDITION**

	TITLE	COMPOSER
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____

ALL AUDITION RECORDINGS and **SUPPLEMENTAL MUSIC MATERIAL** should be mailed to our office **ONLY**.

*Office of Music Admission
and Financial Aid*

BIENEN SCHOOL OF MUSIC
NORTHWESTERN UNIVERSITY
711 Elgin Road - Room 1
Evanston, IL 60208-1200

Phone: 847-491-3141
Fax: 847-467-7440
musiclife@northwestern.edu

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NORTHWESTERN
UNIVERSITY

**MUSICAL BACKGROUND
INFORMATION**
2011 Master of Music

BIENEN SCHOOL OF MUSIC
Office of Music Admission and Financial Aid
711 Elgin Road – Room 1
Evanston, IL 60208-1200
Phone: 847-491-3141
Fax: 847-467-7440
musiclife@northwestern.edu

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PERSONAL DATA:

Name: _____ Phone: (____) _____

Address: _____

E-mail: _____ Instrument: _____

or Voice Type: Soprano Mezzo/Alto Tenor Baritone/Bass

How many years have you studied your primary instrument? _____ years

Indicate any secondary instruments and length of study: *Instrument* _____ *Studied* _____ years

INTENDED MAJOR:

Two-year performance MM degrees:

- | | | |
|---|---|--|
| <input type="checkbox"/> Vocal Performance | <input type="checkbox"/> Piano Performance | <input type="checkbox"/> String Performance (<i>guitar only</i>) |
| <input type="checkbox"/> Winds and Percussion Performance
& Literature | <input type="checkbox"/> Piano Performance & Pedagogy | <input type="checkbox"/> String Performance & Pedagogy |
| <input type="checkbox"/> Jazz Studies | <input type="checkbox"/> Piano Performance & Collaborative Arts | <input type="checkbox"/> String Performance, Chamber, & Orchestral Lit |
| | | <input type="checkbox"/> Conducting: <i>choral, wind, orchestral</i> |

If you are applying for one of the MUSIC EDUCATION programs AND are auditioning for a TEACHING ASSISTANTSHIP, please indicate the degree program here:

- Music Education and STRING Pedagogy Music Education and PIANO Pedagogy

String Applicants only: please check the box if are you auditioning for the Civic Orchestra and would like to be considered for a

Civic Orchestra Fellowship

UNDERGRADUATE SCHOOL & TEACHER INFORMATION:

School: _____ UG Private Instructor: _____

Degree: _____ Major: _____ Date Degree was/will be conferred: _____
Month / Year

Cumulative Grade Point Average: _____ based on 4.0 4.5 5.0 GPA Scale

Current Private Instructor: _____ Instructor Phone: (____) _____

How long have you studied with your **current** instructor? _____

OTHER INFORMATION: *please list the other conservatories, universities, and/or colleges to which you are applying.*

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

WIND and BRASS Instrumentalists

Please provide specific information about your instrument.

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 6. Type and brand of mouthpiece: _____
 7. Type and strength of reed: _____
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-
-

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AUDITION SELECTIONS *If sending this with a recording, check which applies:* **PRESCREENING** **AUDITION**

	TITLE	COMPOSER
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____

Optional: additional selections

5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____

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