



Northwestern University
Bienen School of Music

2011 – 2012 Application and Audition Booklet

Office of Music Admission & Financial Aid
711 Elgin Road, Room 1 * Evanston, IL 60208
(847) 491-3141 * musiclife@northwestern.edu
<http://www.music.northwestern.edu>

RESOURCES

Office of Music Admission & Financial Aid

711 Elgin Road, Room 1

Evanston, IL 60208

(847) 491-3141

www.music.northwestern.edu

musiclife@northwestern.edu

Ryan O'Mealey

Director

r-omealey@northwestern.edu

Patrick Zylka

Coordinator

p-zylka@northwestern.edu

Office of Undergraduate Admission

PO Box 3060

Evanston, IL 60204

(847) 491-7271

ug-admission@northwestern.edu

Undergraduate Financial Aid

<http://www.music.northwestern.edu/admission/undergraduate-financial-aid.html>

Graduate Financial Aid

<http://www.music.northwestern.edu/admission/graduate-financial-aid.html>

The Graduate School (for PhD Applicants Only)

(847) 491-5297

www.tgs.northwestern.edu

Faculty Contacts

Brass Department Coordinator: Charles Geyer, c-geyer@northwestern.edu

Conducting Department Coordinator: Mallory Thompson, m-thompson2@northwestern.edu

Composition Department Co-Coordinators: Lee Hyla, l-hyla@northwestern.edu and Jay Alan Yim,

jaymar@northwestern.edu

Jazz Studies Department Co-Coordinators: Victor Goines, v-goines@northwestern.edu and Christopher Madsen, [\[madsen@northwestern.edu\]\(mailto:madsen@northwestern.edu\)](mailto:c-</p></div><div data-bbox=)

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

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

Percussion Coordinator: She-e Wu, sheewu@northwestern.edu

PhD Coordinator: Peter Webster, pwebster@northwestern.edu

Piano Coordinator: James Giles, jgiles@northwestern.edu

Piano Pedagogy Coordinator: Marcia Bosits, m-bosits@northwestern.edu

Piano – Collaborative Arts Coordinator: Elizabeth Buccheri, e-buccheri@northwestern.edu

Strings Coordinator: Gerardo Ribeiro, g-ribeiro@northwestern.edu

String Pedagogy Coordinator: James Kjelland, kjelland@northwestern.edu

Voice & Opera Coordinator: Kurt Hansen, kurtsingsbach@gmail.com

Woodwinds & Percussion Coordinator: Steve Cohen, stevecohen@northwestern.edu

TABLE OF CONTENTS

General Information

Accompaniment for Audition	6
Application Overview	4
Audition Dates & Scheduling	5
Prescreening	5
What to Bring	6

Bachelor of Music

Audition Requirements

Bassoon	7
Cello	7
Clarinet	7
Double Bass	7
Euphonium	7
Flute	7
Guitar	7
Harp	7
Horn	8
Jazz	8
Oboe	8
Percussion	8
Piano	8
Saxophone	9
Trombone	9
Trumpet	9
Tuba	9
Viola	9
Violin	9
Voice	9

Bachelor of Music – Music Studies

Application Requirements

Music Composition	10
Music Education	10
Music Theory or Cognition	10
Musicology	10

Bachelor of Arts

Application Requirements

Bachelor of Arts – all majors	10
-------------------------------	----

Artist Certificate

Audition Requirements

Piano Performance	18
String Performance	18
Voice Performance	18
Wind & Percussion Performance	18

Master of Music

Audition Requirements

Bassoon	11
Cello	11
Clarinet	11
Conducting	17
Double Bass	11
Euphonium	11
Flute	11
Guitar	12
Harp	12
Horn	12
Jazz	12
Oboe	12
Percussion	13
Piano Performance	13
Piano Performance & Collaborative Arts	13
Piano Performance & Pedagogy	13
Saxophone	13
Trombone	13
Trumpet	13
Tuba	14
Viola	14
Violin	14
Voice	14

Master of Music – Music Studies

Application Requirements

Music Education	15
Music Education & Piano Pedagogy	16
Music Education & String Pedagogy	16
Musicology	15
Music Theory	15
Piano Performance & Pedagogy	16
String Performance & Pedagogy	15

Doctor of Music

Application Requirements

Composition	19
Piano Performance	18
Piano Performance & Collaborative Arts	19
Piano Performance & Pedagogy	20
String Performance	18
Voice Performance	18
Wind & Percussion Performance	18

Doctor of Philosophy

Application Requirements

Music Education	22-23
Music Theory/Cognition	22-23
Musicology	22-23

General Application Information

ALL UNDERGRADUATE Regular Decision Applications

MUST BE SUBMITTED BY January 1, 2012*

*If prescreening is required in your instrument area, then you must submit your application by *December 1, 2011*. See pg. 4 of this booklet for additional information.

- Early Decision is available for some programs within the Bienen School of Music. Please contact our office if you are interested in Early Decision and BEFORE applying.
- 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 – contains the guidance counselor recommendation.
- 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 Office of Undergraduate Admission.
- Audition is required when applying to any music degree or any five-year dual-degree program.
- Supplemental Materials as required for music academic subjects. (*See program requirements.*)

MM, DM, & ARTIST CERTIFICATE Applications

MUST BE SUBMITTED BY December 1, 2011

- 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. **Minimum score requirements for Master of Music and Artist Certificate applicants are: 80 for the internet-based exam, 213 for the computer-based exam, and 550 for the paper-based exam. Minimum score requirements for the Doctor of Music are: 90 for the internet-based exam, 233 for the computer-based exam, and 577 for the paper-based exam.** International applicants that do not provide passing exams will not be scheduled for auditions or have their applications reviewed for admission.

PhD Applications

MUST BE SUBMITTED BY December 1, 2011

- 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 Artist Certificate</u>
Cello	Piano	Cello	Percussion	All areas
Clarinet	Trumpet	Clarinet	Piano	
Flute	Violin	Conducting	Trumpet	
Horn	Voice	Flute	Violin	
Jazz		Horn	Voice	
		Jazz		

- All prescreening materials must be submitted online via our audition drop-box by December 1, 2011. Late submissions will not be accepted, and VHS tapes, CDs, and DVDs will not be accepted through the mail.
- Undergraduate prescreening will not be evaluated until the Common Application and NU Supplement have been submitted – we recommend that you submit these documents by December 1.
- Graduate prescreening will not be evaluated unless all application materials are received by the deadline of December 1, 2011. This includes passing TOEFL exam results for international applicants.

WITH THE ONLINE PRESCREENING SUBMISSION

CV, musical résumé, and/or repertoire list

AUDITION DATES FOR FALL 2012 ADMISSION *(dates subject to change according to faculty availability)*

Applicants are required to be on campus only for the date of their audition. Optional events are held on our audition days to help applicants familiarize themselves with Northwestern University, and participation in these events is encouraged. Schedules of events are posted on our website 2 to 3 weeks before auditions.

Bachelor of Music and Master of Music Applicants:

January 27, 28
February 10, 11
February 24, 25
February 28 *(MM Conducting only)*

Doctor of Music and Artist Certificate Applicants:

February 16, 17, 18, and 20 *(all areas except conducting)*
February 27 *(DM Conducting only)*

WHERE TO AUDITION

- Auditions may be performed on campus or by submitting files online. Online submission of a final audition is due by **February 1, 2012** and more information on this process can be found on our website. VHS tapes, CDs, and DVDs will not be accepted through the mail.
- If there is a prescreening requirement, you must be invited to perform a final audition on campus.

AUDITION REQUESTS

- Undergraduate applicants:** Audition dates may be requested on our website no later than **January 1, 2012**. 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.
- Artist 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 an email confirmation. Do not book any travel until you have received 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 p-zylka@northwestern.edu to your email address book to ensure audition confirmation emails do not go to your spam/junk box.
- Even if your instrument requires prescreening, request a date as soon as possible. Do not wait to be invited, as requests are met in the order they are received.
- Changing an audition appointment can be difficult. Any request for a change of date must be made in writing, at least 2 weeks in advance, by replying to the audition confirmation email. 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** Jazz Studies auditions required prescribed combo instrumentation as laid out within the audition repertoire sections of this booklet. All other auditions must be unaccompanied for prescreening (when applicable), campus, and final auditions submitted online.
- **Doctor of Music** and **Artist Certificate** auditions should be accompanied for prescreening. Applicants invited to campus must bring an accompanist with them or arrange to hire a local professional – a list of experienced accompanists is available from the Office of Music Admission. The Bienen School will pay for 30 minutes of rehearsal time and the audition time when you hire one of the accompanists provided on our list of local professionals. You are responsible for payments of time above and beyond what we cover or for all time with any accompanist not named on our list of local professionals.

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 **Artist Certificate** auditions should be accompanied for prescreening. Applicants invited to campus must bring an accompanist with them or arrange to hire a local professional – a list of experienced accompanists is available from the Office of Music Admission. The Bienen School will pay for 30 minutes of rehearsal time and the audition time when you hire one of the accompanists provided on our list of local professionals. You are responsible for payments of time above and beyond what we cover or for all time with any accompanist not named on our list of local professionals.

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. DO NOT send this form to our office in advance.
- 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 in addition to the items mentioned above. 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 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 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 FINAL AUDITION:

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

DOUBLE BASS

- One solo piece of the applicant's choice
- Three orchestral excerpts by 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 FINAL 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

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

PRESCREENING is required by DECEMBER 1

For **PRESCREENING** and **FINAL AUDITION**:

- 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 for live audition.

JAZZ STUDIES

PRESCREENING is required by DECEMBER 1

For **PRESCREENING** and **FINAL 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.

Rhythm Changes

- Anthropology*, Charlie Parker, B^b Major
- Dexterity*, Charlie Parker, F Major
- Lester Leaps In*, Lester Young, B^b Major

Blues

- Au Privave*, Charlie Parker, F Major
- Blue Monk*, Thelonious Monk, B^b Major
- Equinox*, John Coltrane, C minor

Ballads

- Embraceable You*, George Gershwin, C Major
- The Nearness of You*, Hoagy Carmichael, E^b Major
- You Don't Know What Love Is*, Gene DePaul and Don Raye, F Minor

Waltz

- Emily*, Johnny Mandel, G Major
- Jitterbug Waltz*, Fats Waller, E^b Major
- Up Jumped Spring*, Freddie Hibbard, 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*

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)

- 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*
- Rosauro *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. 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 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
- A list of significant repertoire studied 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 FINAL 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 or partita
- First movement of a standard concerto

For FINAL AUDITION:

MEMORIZATION IS REQUIRED (*except étude or caprice*)

- Two *contrasting* movements from a Bach sonata or partita
- 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.

Online submission of prescreening must include both audio and visual components for each file

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

For PRESCREENING and FINAL 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 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.

MUSIC EDUCATION

Applicants should follow audition requirements as laid out in this booklet. There are no supplemental requirements specific to Music Education, though informational sessions on the Music Education program are available on campus audition days.

MUSIC THEORY and 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.

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.

All supplemental materials must be submitted online via our Audition Dropbox. Please see our website for additional information:

www.music.northwestern.edu

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

Required 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 (harmonic and melodic), and chromatic scales to high E

CELLO

PRESCREENING is required by DECEMBER 1

String Pedagogy Applicants: see page 15

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 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, 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 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

DOUBLE BASS

String Pedagogy Applicants: see page 15

Solo Requirements:

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

Orchestral Excerpts: choose a total of five orchestral excerpts from the following:

- Bach (any standard orchestral work)
- Mozart (Symphony 35, 39, and/or 40)
- Beethoven (any standard orchestral work)
- Brahms (Symphony 1 and/or 2)
- Strauss (any standard orchestral work)

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 FINAL 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

PRESCREENING is required by DECEMBER 1

For PRESCREENING and FINAL AUDITION:

- 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 at live audition.

JAZZ STUDIES

PRESCREENING is required by DECEMBER 1

For PRESCREENING and FINAL AUDITION:

Jazz auditions are performed in a combo setting.

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, B^b Major
- *From This Moment On*, Cole Porter, F Minor
- *The Way You Look Tonight*, Jerome Kern, F Major

Blues

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

Ballads

- *'Round Midnight*, Thelonious Monk, E^b minor
- *You Say You Care*, Leo Robin, F Major
- *Detour Ahead*, Herb Ellis, C Major

Waltz

- *Booker's Waltz*, Eric Dolphy, A^b Minor
- *Little B's Poem*, Bobby Hutchinson, A Minor
- *Falling in Love with Love*, Richard Rodgers, A^b Minor

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 FINAL 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 *Sendimental 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 (please also see page 15)

For PRESCREENING:

Repertoire is required and must be memorized. Prescreening should total 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 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

- 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 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 FINAL 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

String Pedagogy Applicants: see page 15

- 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

String Pedagogy Applicants: see page 15

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 twentieth century composition

VOICE

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

Online submission of prescreening must include both audio and visual components for each file

DEADLINE: DECEMBER 1

For PRESCREENING and FINAL 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.

MUSIC STUDIES

MASTER OF MUSIC REQUIREMENTS

MUSIC EDUCATION

Applicants must submit an essay and visual recording 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 via our online Audition Dropbox 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 submit a sample of several representative clips of your teaching. The entire submission 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.

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 MM in Music Education program. However, if you wish to take lessons as an elective for your program of study, an audition is required once you arrive on campus.

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 must be submitted online. More information about submitting materials via our online Audition Dropbox may be found on our website:

www.music.northwestern.edu

We are not able to accept these items as email attachments.

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 (online submission) showing the applicant teaching a beginner **AND** a more advanced student.

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 visual recording online 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 prescreening recording (visual and audio components required) online showing their conducting skills in both *rehearsal* and *performance* situations. Audio recordings of performances may be submitted as well, especially if the audio aspect of the visual recording is not high quality. NOTE: **All screening materials must be submitted online by December 1.**

Candidates whose prescreening submissions are favorably reviewed will be invited to audition on campus. Audition dates are listed on page 5 of this booklet.

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.

CONDUCTING EXAMINATION

Candidates invited to campus to audition will take a conducting exam. Abilities in ear training, terms, and score analysis will all be tested to help the faculty determine one's readiness for the conducting program.

DOCTOR OF MUSIC in PERFORMANCE & ARTIST 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

Artist Certificate

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

PRESCREENING

ALL performance areas require a prescreening round of auditions at this level. 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 in order to 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 artist 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 (*for all Artist Certificate and Doctor of Music Applicants, with the exception of pianists*)

Applicants invited to campus must bring an accompanist with them or arrange to hire a local professional – a list of experienced accompanists is available from the Office of Music Admission. The Bienen School will pay for 30 minutes of rehearsal time and the audition time when you hire one of the accompanists provided on our list of local professionals. You are responsible for payments of time above and beyond what we cover or for all time with any accompanist not named on our list of local professionals.

DOCTOR OF MUSIC

Piano Performance and Collaborative Arts

PROGRAM REQUIREMENTS

PRESCREENING

The applicant must submit their prescreening online, 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 for prescreening 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, Elizabeth Buccheri (e-buccheri@northwestern.edu) 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.

DOCTOR OF MUSIC

Piano Performance and Pedagogy

PROGRAM REQUIREMENTS

ADDITIONAL REQUIRED MATERIALS

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

1. Prescreening (online submission)
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 online a visual and audio file 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 submit their prescreening online 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 meet with the faculty.

For questions on these requirements, you are welcome to contact the Director of Piano Pedagogy, Marcia Bosits (m-bosits@northwestern.edu).

COMPOSITION

PROGRAM REQUIREMENTS

Doctor of Music

APPLICATION MATERIALS

Applicants must submit the following online via our Audition Dropbox 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.

For more information on using our online Audition Dropbox, visit our website at www.music.northwestern.edu or call our office at (847) 491-3141.

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.*

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:

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 are to be submitted to the Office of Music Admission, electronically whenever possible:

1. CV or musical résumé detailing your academic and professional history, to be submitted within your application.
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 electronically 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 electronically 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 577 or higher on the paper-based test, 233 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 have the score report submitted electronically.* 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. *Official* transcripts, from *each* post-secondary institution attended, which records all courses taken, all grades received, and all degrees earned. These must be scanned into your application – The Graduate School will not accept mailed copies of your transcript(s) during the admission process. Official mailed copies will be requested should you gain acceptance to the PhD program.
5. Letters of recommendation must be submitted online via the application – mailed/emailed copies will not be accepted.

continued →

SPECIFIC PROGRAM MATERIALS

Submit all items found below online. See www.music.northwestern.edu for more information.

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 submitted online. See our website for more information:

www.music.northwestern.edu

We are unable to accept any of these documents as email attachments.

