

A photograph of the Bienen School of Music building at Northwestern University, taken at dusk. The building is a modern, multi-story structure with a prominent glass facade and a large, illuminated entrance. The sky is a deep blue with some clouds, and the building's interior lights are glowing, creating a warm contrast with the cool exterior. The building is situated on a grassy area with a railing in the foreground.

Northwestern | BIENEN SCHOOL OF
MUSIC

2016-2017 Audition and Program Requirements

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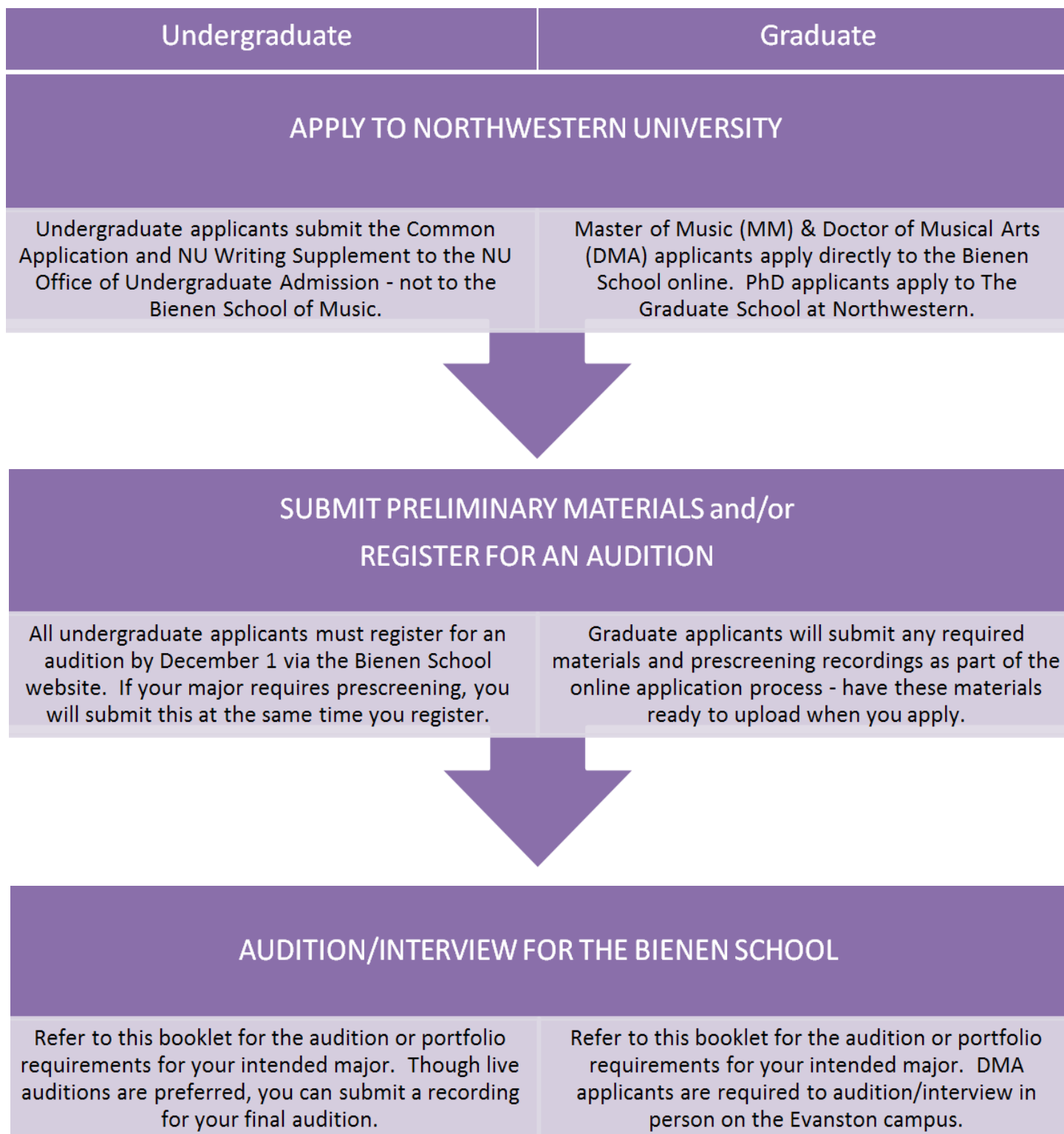
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TABLE OF CONTENTS

<u>General Information</u>		Winds & Percussion	
Application Timeline	3	Flute	12
Application Deadlines	4	Oboe	12
Audition Dates	5	Clarinet	12
Audition Reg. & Prescreening	5	Saxophone	12
Accompaniment for Auditions	6	Bassoon	13
What to Bring	6	Percussion	13
<u>Audition and Program Requirements</u>		<u>Music Studies</u>	
	<i>Bachelor of Music</i>	Music Education	14
	<i>Bachelor of Arts</i>	Music Education & Piano Pedagogy	14
	<i>Master of Music</i>		
<u>Music Performance</u>		Composition	15
Brass		Music Theory & Cognition	15
Trumpet	7	Musicology	15
Horn	7	Bachelor of Arts in Music	15
Euphonium	7		
Tenor Trombone	7	<u>Audition and Program Requirements</u>	
Bass Trombone	8	<i>Doctor of Musical Arts</i>	
Tuba	8	<i>Doctor of Philosophy</i>	
Jazz Studies	8	Doctor of Musical Arts in Performance	16
Piano		Doctor of Musical Arts in Piano Performance and Pedagogy	16
Piano	9		
Piano Pedagogy	9	Doctor of Musical Arts in Piano Performance and Collaborative Arts	16
Conducting	9	Doctor of Musical Arts in Composition	16
Strings		Doctor of Musical Arts in Conducting	16
Violin	10		
Viola	10	Doctor of Philosophy in Music	
Cello	10	Music Theory & Cognition	17
Double Bass	10	Music Education	17
Harp	11	Musicology	17
Classical Guitar	11		
Voice & Opera	11		

APPLICATION TIMELINE



ADMISSION DEADLINES

Undergraduate Early Decision

Audition Registration and/or
Prescreening Materials due:
October 15

Common Application due:
November 1

Audition before:
November 25

Decision from NU:
December 15

Undergraduate Regular Decision

Audition Registration and
Prescreening Materials due:
December 1

Common Application due:
January 1

BM Composition Portfolios due:
February 1

Audition before: **March 1**

Decision from NU:
early April

Master of Music

Audition Registration and/
or Prescreening Materials Due:
December 1

Application Due: **December 1**

Audition before: **March 1**

Decision from NU:
March 15

Doctor of Musical Arts

Audition Registration and
Prescreening Materials Due:
December 1

Application Due: **December 1**

Audition before: **March 1**

Decision from NU:
March 15

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

BIENEN SCHOOL OF MUSIC AUDITION WEEK

BM/MM/DMA:

February 2 - February 12, 2017

Applicants are only required to be on campus for the date of the audition. While on campus, we encourage families to attend concerts, observe rehearsals and visit information sessions to experience the academic and musical environment of the Bienen School of Music. An official schedule of events will be posted on our website in January.

PhD (all) and MM Music Education Interviews:

Arranged upon invitation

Conducting:

DMA: February 27, 2017

MM: February 28, 2017

AUDITION REGISTRATION

Undergraduate students must apply to Northwestern University via the Common Application at commonapp.org. In addition, **ALL** undergraduate students must register for an audition with the Bienen School of Music online at apply.music.northwestern.edu/apply. If required, prescreening recordings/materials will be uploaded during the registration process.

Graduate students must submit any required prescreening recordings, portfolios or writing samples via the online Graduate Application. The graduate application for the Bienen School of Music can be found online at apply.music.northwestern.edu/apply.

The deadline for all students to complete the audition registration is December 1, 2016.

PRESCREENING AUDITIONS

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

Prescreening materials are required in the following areas:

Bachelor of Music

Cello Saxophone
Clarinet Trombone
Flute Trumpet
Horn Viola
Jazz Studies Violin
Piano Voice

Master of Music

Cello Piano
Clarinet Piano Pedagogy
Conducting Saxophone
Flute Trombone
Horn Trumpet
Jazz Studies Viola
Percussion Violin
 Voice

DMA or PhD

All

FREQUENTLY ASKED QUESTIONS

Can I use a recording as my final audition?

Final round auditions may be performed on campus or by online submission, though live auditions are strongly encouraged. If you plan to upload a recording as a final audition, this recording is due by December 1, 2016, and should be submitted during the Audition Registration/Application process. Applicants submitting final auditions online are required to submit a video recording rather than audio. If for some reason you are unable to attend a previously scheduled on-campus audition, contact the Office of Music Admission and Financial Aid to discuss submission options. *DMA applicants must audition on campus – recordings cannot be used as a final DMA audition.*

When should I book travel for my audition?

If you are invited for the final round of auditions, you will receive an email with instructions on selecting your audition date. **Do not book any travel until you have received a confirmed date and timeframe for your audition.** If you must purchase your travel, we recommend purchasing refundable tickets. The Bienen School of Music is not responsible for any expenses incurred for changing travel plans, and we reserve the right to change the dates that are published in this booklet.

Should my audition be accompanied?

INSTRUMENTALISTS

- **Bachelor of Music and Master of Music:** All instrumental auditions, both recordings and live, should be unaccompanied. Jazz Studies prescreening auditions should be performed in combo settings; Northwestern will provide the combo for on-campus auditions.
- **Doctor of Musical Arts:** Prescreening auditions should be accompanied. Applicants invited to campus must have an accompanist. The Office of Music Admission and Financial Aid can provide a list of experienced accompanists or applicants can provide their own accompanist.

VOCALISTS

- **Bachelor of Music and Master of Music:** Both prescreening and final auditions must be accompanied. A professional accompanist will be provided by the Bienen School of Music for on-campus auditions.
- **Doctor of Musical Arts:** Prescreening auditions should be accompanied. Applicants invited to campus must have an accompanist. The Office of Music Admission and Financial Aid can provide a list of experienced accompanists or applicants can provide their own accompanist.

What should I bring to my audition?

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

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

Where can I stay for my audition?

Information for parking, hotel accommodations, transportation, and on-campus events will be sent with confirmation of an on-campus audition, and are also available in the “Visit Us” section of our website, www.music.northwestern.edu

Prescreening Considerations

- It is not necessary to record in a studio. Plan to use the best available technology you have. Many successful prescreening recordings have been created on smartphones or mobile technology.
- The camera should be stationary for each selection and each selection should be uploaded as separate files.
- If the microphone is separate from the camera, it should be no closer to the performer than 12 inches. The goal is a “natural acoustic” sound.
- Do not edit or electronically alter the audio of your prescreening submission.
- The video should show the performer in full length (if possible).

MUSIC PERFORMANCE

Bachelor of Music/Master of Music

BRASS

TRUMPET

BACHELOR OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESREENING:

- 1 etude of applicant's choice from Charlier, Brandt, Arban Characteristic Studies or equivalent.
- 1 solo or movement of a standard concerto or sonata of applicant's choice.
- Bb or C trumpet only

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

For FINAL AUDITION:

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

MASTER OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESREENING:

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

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

For FINAL AUDITION:

ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS

- 2 etudes of applicant's choice from Charlier, Brandt, Bozza, Bitsch or equivalent.
 - 1 solo or movement from a concerto or sonata of applicant's choice.
 - Honneger Intrada OR Tomasi Concerto, movement 1
- Orchestral excerpts:
- Stravinsky, *Petrouchka* (1947) complete
 - Moussorgsky-Ravel, *Pictures at an Exhibition*:
 - *Promenade/Samuel Goldenberg and Schmuyle*
 - Beethoven, *Leonore 2 and 3*, off stage calls
 - Mahler 5, movement 1
 - Respighi, *Pines of Rome*, off stage solo

Other excerpts of applicant's choice optional.

Sight reading and sight transposition possible

HORN

BACHELOR OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESREENING and FINAL AUDITION:

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

Required Orchestral Excerpts:

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

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

(HORN CONTINUED IN NEXT COLUMN)

(HORN CONTINUED)

MASTER OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESREENING and FINAL AUDITION:

Two contrasting solo pieces demonstrating style, tone, range, rhythm, and technique, such as Mozart Concerto No.4, Schumann *Adagio and Allegro* Op.70, Buyanovsky *Espana*, Strauss Concerto. 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, mvt 1.
- Wagner, *Götterdämmerung*, short call
- Strauss, *Ein Heldenleben*, opening call

In addition: possible sight reading at live audition.

EUPHONIUM

BACHELOR OF MUSIC

For FINAL AUDITION:

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

In addition: major scales and sight-reading required.

MASTER OF MUSIC

For FINAL AUDITION:

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

In addition: major and minor scales and sight-reading required.

TENOR TROMBONE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

VIDEO SHOULD BE SHOT FROM LEFT SIDE SO

MOUTHPIECE IS CLEARLY VISIBLE

For PRESREENING and FINAL AUDITION:

ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS

- Solo Selection: Saint-Saëns, *Cavatime* 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", B Maj. section

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

VIDEO SHOULD BE SHOT FROM LEFT SIDE SO

MOUTHPIECE IS CLEARLY VISIBLE

For PRESREENING and FINAL AUDITION:

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", B Maj. section
- Strauss, *Also sprach Zarathustra*
- Rossini, *William Tell Overture*

BASS TROMBONE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

VIDEO SHOULD BE SHOT FROM LEFT SIDE SO

MOUTHPIECE IS CLEARLY VISIBLE

For PRESREENING and FINAL AUDITION:

ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS

- Solo Selection: Lebedev, *Concerto*

Orchestral Excerpts:

- Berlioz, *Hungarian March*
- Haydn, *The Creation*
- Mahler, Symphony No.7, first movement
- Schumann, Symphony No.3, fourth movement
- Wagner, *Die Walküre* "Ride of the Valkyries", B Maj. section

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

VIDEO SHOULD BE SHOT FROM LEFT SIDE SO

MOUTHPIECE IS CLEARLY VISIBLE

For PRESREENING and FINAL AUDITION:

ALL REPERTOIRE REQUIRED: NO SUBSTITUTIONS

Solo Selections:

- Spillman, *Concerto*, first movement
- Bach, *Sarabande* (no repeats)

Orchestral Excerpts:

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

TUBA

BACHELOR OF MUSIC

For FINAL AUDITION:

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

MASTER OF MUSIC

For FINAL AUDITION:

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

JAZZ STUDIES

ALL JAZZ INSTRUMENTS

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESREENING and FINAL AUDITION:

- Trumpet, saxophone, and trombone players will perform with piano (or guitar), bass, & drums.
- Guitarists will perform with piano, bass, & drums.
- Pianists will perform with bass & drums.
- Bassists will perform with piano (or guitar) & drums.
- Drummers will perform with piano (or guitar) & bass.

(JAZZ CONTINUED IN NEXT COLUMN)

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

ALL SONGS ARE LISTED IN CONCERT KEY.

Rhythm Changes

- *Cottontail*, Duke Ellington Bb Major
- *Chasin' the Bird*, Charlie Parker, F Major
- *Oleo*, Sonny Rollins, Bb Major

Blues

- *Au Privave*, Charlie Parker, F Major
- *Blue Monk*, Thelonious Monk, Bb Major
- *Mr. P.C.*, John Coltrane, C minor

Ballads

- *Embraceable You*, George Gershwin/Ira Gershwin, Eb Major
- *The Nearness of You*, Hoagy Carmichael/Ned Washington, F Major
- *You Don't Know What Love Is*, Gene de Paul/Don Raye, F minor

Waltz

- *Emily*, Johnny Mandel/Johnny Mercer, C Major
- *Jitterbug Waltz*, Fats Waller, Eb Major
- *Someday My Prince Will Come*, Frank Churchill/Larry Morey, Bb Major

Drummers only: In addition to the selections listed above, drummers should prepare the following grooves:

- Afro-Cuban 6/8 groove
- Shuffle groove with backbeat
- Swing groove with brushes (slow, medium, and fast)
- Swing groove with sticks (slow, medium, and fast)

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESREENING and FINAL AUDITION:

- Trumpet, saxophone, and trombone players will perform with piano (or guitar), bass, & drums.
- Guitarists will perform with piano, bass, & drums.
- Pianists will perform with bass & drums.
- Bassists will perform with piano (or guitar) & drums.
- Drummers will perform with piano (or guitar) & bass.

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

ALL SONGS ARE LISTED IN CONCERT KEY.

Up-Tempo

- *The Eternal Triangle*, Sonny Stitt, Bb Major
- *From This Moment On*, Cole Porter, F minor
- *The Way You Look Tonight*, Jerome Kern/Dorothy Fields, F Major

Blues

- *Chi Chi*, Charlie Parker, Ab Major
- *Mr. Day*, John Coltrane, Gb Major
- *Cheryl*, Charlie Parker, C Major

Ballads

- *Round Midnight*, Thelonious Monk, Eb minor
- *Someone to Watch Over Me*, George Gershwin/Ira Gershwin, F Major
- *Detour Ahead*, Herb Ellis/John Frigo/Lou Carter, C Major

Waltz

- *Waltz for Debby*, Bill Evans, F Major
- *Ugly Beauty*, Thelonious Monk, Db Major
- *Falling in Love with Love*, Richard Rodgers/Lorenz Hart, Bb 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)

PIANO

PIANO PERFORMANCE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED
HANDS SHOULD BE VISIBLE IN VIDEO

For PRESREENING:

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

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

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

For FINAL AUDITION:

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

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

MASTER OF MUSIC

PRESCREENING REQUIRED:
VIDEO STRONGLY PREFERRED
HANDS SHOULD BE VISIBLE IN VIDEO

These requirements apply to the Master of Music in:

- Piano Performance
- Piano Performance and Collaborative Arts
- Piano Performance and Pedagogy (see below for additional requirements)

For PRESREENING:

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

- Sonata allegro movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert
- Romantic work

Optional: additional pieces of applicant's choice

For FINAL AUDITION:

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

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

In Addition: sight-reading is required

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

PIANO PERFORMANCE AND PEDAGOGY

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

- Complete a performance audition as detailed for MM PIANO.
- An outline of applicant's pedagogical background and a list of materials and literature used in teaching.
- Additional pedagogical materials may be required for those invited for a live audition.

CONDUCTING

CHORAL, ORCHESTRAL & WIND CONDUCTING

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

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

For PRESREENING:

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

For FINAL AUDITION:

• Applicants invited to campus for a live audition will be informed of the scores to be prepared. Candidates will need to obtain and study the scores in preparation to conduct and rehearse all or any part of them. Scores may be marked any way the applicant wishes. All auditions will take place with one of the University's major ensembles, and both rehearsal and performance conducting will be tested.

• A written analysis is required for all audition pieces. This document should be brought to the audition for the faculty to review.

• An interview with the conducting faculty will be scheduled. The interview allows the faculty to: ascertain the applicant's goals, ambitions, and needs; assess the candidate's ability to communicate and project their own personality; evaluate the strength of the applicant's motivation to pursue a graduate degree and subsequent career in conducting.

STRINGS

VIOLIN

BACHELOR OF MUSIC PRESCREENING REQUIRED

For PRESCREENING:

MEMORIZATION IS REQUIRED

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

For FINAL AUDITION:

MEMORIZATION IS REQUIRED

- Two contrasting movements from a Bach sonata or partita
- First movement of a standard concerto
- One etude or caprice

MASTER OF MUSIC PRESCREENING REQUIRED

For PRESCREENING:

MEMORIZATION IS REQUIRED

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

For FINAL AUDITION:

MEMORIZATION IS REQUIRED

- Two contrasting movements from a Bach sonata or partita
- A full standard concerto
- A Paganini caprice

VIOLA

BACHELOR OF MUSIC PRESCREENING REQUIRED

For PRESCREENING:

- One movement from an unaccompanied Bach suite or unaccompanied sonata or partita
- The exposition from any concerto

For FINAL AUDITION:

- Two contrasting movements from an unaccompanied Bach suite or unaccompanied sonata or partita
- One complete movement from any concerto

MASTER OF MUSIC PRESCREENING REQUIRED

For PRESCREENING:

- One movement from an unaccompanied Bach suite or unaccompanied sonata or partita
- One complete movement of a standard concerto such as Bartok, Walton or Hindemith

For FINAL AUDITION:

- Two contrasting movements from an unaccompanied Bach suite, sonata, or partita
- One movement of a standard concerto such as Bartok, Walton or Hindemith
- One movement of a sonata

Optional: Showpiece or Paganini Caprice or any alternative contemporary piece of your choice

CELLO

BACHELOR OF MUSIC PRESCREENING REQUIRED

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

MASTER OF MUSIC PRESCREENING REQUIRED

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
- 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

DOUBLE BASS

BACHELOR OF MUSIC

For FINAL AUDITION:

- Two contrasting solo pieces
- Choose a total of three orchestral excerpts from:
 - Mozart (Symphony 35, 39, and/or 40)
 - Beethoven (Symphony 3,5,7,9)
 - Brahms (Symphony 1 and/or 2)
 - Strauss (any standard orchestral work)

In addition: One major scale, one harmonic minor scale, and one natural minor scale of choice, in two or three octaves

Note: Sight-reading and memorization are not required

MASTER OF MUSIC

For FINAL AUDITION:

- Two contrasting solo pieces
- One movement from JS Bach, *Suites for Violoncello*
- Orchestral Excerpts: choose a total of five from:
 - Mozart (Symphony 35, 39, and/or 40)
 - Beethoven (Symphony 3,5,7,9)
 - Brahms (Symphony 1 and/or 2)
 - Strauss (any standard orchestral work)

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

HARP

BACHELOR OF MUSIC

For FINAL AUDITION:

Select 1 of the Following:

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

Select 3 of the Following Orchestral Excerpts:

- Strauss, *Death and Transfiguration*
- Britten, *Young Person's Guide to the Orchestra*
- Debussy, *Prélude à l'après-midi d'un faune*
- Stravinsky, *Firebird Suite*
- Chabrier, *España*
- Tchaikovsky, *Romeo and Juliet Overture*
- Cadenzas from Tchaikovsky, *Nutcracker Suite*, *Swan Lake*, or *Sleeping Beauty*
- Puccini, *La Bohème* Act III, *Madama Butterfly*, Act I
- Wagner, *Tristan und Isolde*, "Prelude" and "Liebestod"

MASTER OF MUSIC

For FINAL AUDITION:

Select 1 of the Following:

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

Select 3 of the Following Orchestral Excerpts:

- Berlioz, *Symphonie fantastique*
- Ravel, *Tzigane*
- Strauss, *Don Juan*
- Ravel, *Alborada del gracioso*
- Bartok, *Concerto for Orchestra*
- Debussy, *La Mer*
- Cadenzas from Tchaikovsky, *Nutcracker Suite*, *Swan Lake*, *Sleeping Beauty*
- Puccini, *La Bohème* Act III, *Madama Butterfly*, Act I
- Wagner, *Tristan und Isolde* "Prelude" and "Liebestod"

CLASSICAL GUITAR

BACHELOR OF MUSIC

For FINAL AUDITION:

A program of varied solo literature and études including:

- One or two movements from a Bach Suite
- Prelude, sonata, or theme and variations by Sor, Giuliani, Ponce, Torroba, Turina, Villa-Lobos, Brouwer, or equivalent repertoire
- Études by Carcassi, Sor, Brouwer, or Villa-Lobos, or equivalent repertoire

MASTER OF MUSIC

For FINAL AUDITION:

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

VOICE & OPERA

ALL VOICE TYPES

BACHELOR OF MUSIC

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

For PRESREENING and FINAL AUDITION:

(applicants needn't perform the same repertoire for both rounds of auditions provided all repertoire meets the requirements below):

MEMORIZATION IS REQUIRED

Four selections, one in each:

- Italian
- French or German
- English
- Language of your choice

Songs may be from the art song repertoire or a combination of art songs and arias from opera/oratorio. No more than two selections may be arias. Music selected should represent a variety of styles.

MASTER OF MUSIC

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

For PRESREENING and FINAL AUDITION:

(applicants needn't perform the same repertoire for both rounds of auditions provided all repertoire meets the requirements below):

MEMORIZATION IS REQUIRED

Four selections, one in each:

- Italian
- French or German
- English
- Language of your choice

Songs may be from the art song repertoire or a combination of art songs and arias from opera/oratorio. No more than two selections may be arias. Arias must be performed in the original keys and languages. Music selected should represent a variety of styles.

**ALL PRESREENING RECORDINGS
ARE DUE ON DECEMBER 1**

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

WINDS & PERCUSSION

FLUTE

BACHELOR OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESCREENING:

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

For FINAL AUDITION:

If including a multi-movement work for the below selections, only two contrasting movements from the work are required.

- A Baroque work
- A Classical or Romantic work
- A work from the 20th or 21st Century
- Two contrasting orchestral excerpts

MASTER OF MUSIC

PRESCREENING REQUIRED: VIDEO PREFERRED

For PRESCREENING:

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

For FINAL AUDITION:

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

OBOE

BACHELOR OF MUSIC

For FINAL AUDITION:

Suggested Solo Selections:

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

In Addition: Two contrasting études by Barret or Ferling and standard orchestral excerpts of the applicant's choice

Sight-reading may be required at the audition.

MASTER OF MUSIC

For FINAL AUDITION:

Suggested Solo Selections:

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

In Addition: Two contrasting études by Barret or Ferling and standard orchestral excerpts of the applicant's choice

Sight-reading may be required at the audition.

CLARINET

BACHELOR OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

For PRESCREENING:

- Two contrasting études from Rose 32 Études for Clarinet
- Mozart, *Clarinet Concert KV 622*, Mvt. 1 exposition
- One prepared piece of the applicant's choice

For FINAL AUDITION:

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

MASTER OF MUSIC

PRESCREENING REQUIRED: MUST BE VIDEO RECORDING

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

SAXOPHONE

BACHELOR OF MUSIC

PRESCREENING REQUIRED

For PRESCREENING:

- Two contrasting études from Ferling, Berbiguier/Mule, J.L. Small, Labanchi, or Voxman Selected Studies
- One complete, multi-movement classical work or two to three contrasting movements from different works. Suggested repertoire includes works by Creston, Glazunov, Ibert, Tomasi, Bach, Creston, Fasch, Debussy, Heiden, Muczynski, Rueff, Boutry, Bozza, Milhaud, Noda. Applicant may choose other works which demonstrate both technical and lyrical playing.

For FINAL AUDITION:

- All major and harmonic minor scales (full range), and chromatic scale (low Bb to high F#).
- One complete, multi-movement classical work or two to three contrasting movements from different works.
- Sight reading
- Optional: Jazz selections, such as a transcription, jazz etude, and/or improvisation (with play-along).

MASTER OF MUSIC

PRESCREENING REQUIRED

For PRESCREENING:

- Two contrasting études from: Bozza Etude Caprices, Lacour 28 Etudes After Messiaen, Lauba Neuf Etudes, Koechlin Etudes for Saxophone and Piano, Karg-Elert 25 Capricen und Sonate, or other etudes of similar difficulty.
- Three works or movements of contrasting styles, including at least one work from the contemporary repertoire and one work from the standard repertoire.

For FINAL AUDITION:

- All major and harmonic minor scales, full range; major 3rds and 4ths.
- Three complete works of contrasting styles. One should be from the standard repertoire, and one should be from the contemporary repertoire.
- Two orchestral excerpts of the applicant's choice.

BASSOON

BACHELOR OF MUSIC

For FINAL AUDITION:

Suggested Solo Selections:

- Milde étude from Concert Studies Book 1
- Mozart, Concerto K.191, first and second movements
- Weber, Concerto Op. 75, second movement

Orchestral Excerpts: two contrasting

In Addition: all major and harmonic minor scales at least up to high C

MASTER OF MUSIC

For FINAL AUDITION:

Suggested Solo Selections:

- Milde étude from Concert Studies Book 2
- Mozart, Concerto K.191, First and Second movements
- St. Saëns Sonata, First and Second movements
- Any Vivaldi Concerto, First and Third movements

Orchestral Excerpts:

- Ravel, *Bolero* (solo)
- Stravinsky, *Le sacre du printemps*, opening and recap on C-flat
- Mozart, *Le nozze di Figaro Overture*, opening and recap (eighth note passages)
- Beethoven, Symphony No. 4, fourth movement (sixteenth note passages)
- Tchaikovsky, Symphony No. 4, end of second movement

In addition: All major and harmonic minor scales and arpeggios for the entire range of the instrument (to high E)

PERCUSSION

BACHELOR OF MUSIC

For FINAL AUDITION:

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

Suggested Repertoire and Methods:

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

Snare Drum

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

Timpani

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

Keyboard Percussion (2 and 4 mallets)

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

(PERCUSSION CONTINUED IN NEXT COLUMN)

(PERCUSSION CONTINUED)

MASTER OF MUSIC PREScreening REQUIRED

For PREScreening and FINAL AUDITION:

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

Suggested Solo Repertoire:

Snare Drum

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

Xylophone

- Three excerpts from the standard repertoire

Timpani

- Two excerpts from the standard repertoire

Keyboard Percussion (2 and 4 mallets)

NOTE: Listed repertoire is not required; pieces of similar difficulty will be accepted.

- 4 mallets: One piece by Bach and one piece in contemporary style
- Bach Sonatas and Partitas for solo violin or Suites for solo cello (2 or 4 mallets)
- Suggested 4 mallet pieces:
 - Sueyoshi, *Mirage*
 - Schwantner, *Velocities*
 - Stout, *Rumble Strips* or *Sedimental Structures*
 - Thomas, *Merlin*
 - Lansky, *Three Moves*
 - Miyoshi, *Ripple*

Tambourine

- One excerpt from the standard repertoire

QUESTIONS?

Contact the Office of Music
Admission and Financial Aid:

847-491-3141

musiclife@northwestern.edu

MUSIC STUDIES

Bachelor of Music/Bachelor of Arts/Master of Music

MUSIC EDUCATION

BACHELOR OF MUSIC

In addition to an audition with performance faculty, music education applicants will have a music education audition consisting of the following four components:

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

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

MASTER OF MUSIC EDUCATION (2 year w/certification) PRESCREENING MATERIALS REQUIRED

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

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

- A résumé in your online application is required, and it should reflect your professional accomplishments to date.
- Two letters of recommendation in your online application are required. We recommend letters from applied teachers, faculty advisors, and any other teaching professionals who have directly observed your work in a teaching context either in or out of school.
- Music Education Audition - This on-campus** audition will involve four components:
 - Performance of a prepared piece on your major instrument. NOTE: Not necessary if your video contains a performance.
 - Sight-singing Diagnostic - Sing simple melodies at sight.
 - Keyboard Diagnostic – Sight-read simple piano excerpts.
 - An interview consisting of questions relevant to your interests in music teaching and learning among children and adolescents.

**NOTE: While an on-campus audition is strongly recommended, arrangements can be made to do a Skype audition for Music Education.

MASTER OF MUSIC EDUCATION (1 year) PRESCREENING MATERIALS REQUIRED

- A résumé in your online application is required, and it should reflect your professional accomplishments to date including music teacher certification or the equivalent, and evidence of teaching experience.
- Submit a video recording that demonstrates your teaching ability and musicianship. You may want to submit a sample of several representative clips of your teaching, totaling no more than 30 minutes. During at least one of these teaching episodes, demonstrate your musicianship by using your primary instrument or voice to model for students. 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.
- Two letters of recommendation in your online application are required. We recommend letters from school principals, superintendents, music supervisors, advisors, or other teaching professionals who have directly observed your work with students.
- As evidence of your scholarly writing ability, write an essay on **one** of the following topics and answer thoroughly in three to four double-spaced pages.

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

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

MUSIC EDUCATION and PIANO PEDAGOGY

MASTER OF MUSIC PRESCREENING REQUIRED: VIDEO REQUIRED FOR TEACHING DEMONSTRATIONS

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

MUSIC THEORY and MUSIC COGNITION

BACHELOR OF MUSIC

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

MASTER OF MUSIC MUSIC THEORY ONLY

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

MUSICOLOGY

BACHELOR OF MUSIC

In addition to a performance audition on the applicant's primary instrument, the applicant should submit the following online by December 1:

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

MASTER OF MUSIC

Applicants must submit a lengthy sample of their writing on music, preferably a recent paper that shows your ability to conduct research inclusive of bibliography. Must be submitted online with the graduate application by December 1.

Planning a visit to campus?

Check out our website at:

[music.northwestern.edu/
admission/visit-us](http://music.northwestern.edu/admission/visit-us)

COMPOSITION

BACHELOR OF MUSIC

Music Composition applicants should submit a portfolio online which includes:

- Three well-produced scores for a variety of performance media, preferably with recordings of performances. At least one score must be composed for acoustic instrumentation. Scores produced with notation software will be expected to demonstrate skill in using the software as well as compositional sophistication. Handwritten scores are not required, but well-executed musical notation will be considered a positive attribute.
- A research paper written in high school (a music subject is preferred).
- Copies of any programs from works performed, documentation of music awards, names of all composition teachers, etc.

Composition portfolios are due by February 1, 2017.

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

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

BACHELOR OF ARTS IN MUSIC

NOTE: THIS IS NOT A PERFORMANCE DEGREE

Choice of one specialization:

- Music Theory
- Music Cognition
- Music Composition
- Musicology

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

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

DOCTORAL PROGRAMS

Doctor of Musical Arts / Doctor of Philosophy

DOCTOR OF MUSICAL ARTS IN PERFORMANCE

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

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

For PRESREENING:

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

For FINAL AUDITION:

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

DOCTOR OF MUSICAL ARTS IN PIANO PERFORMANCE AND PEDAGOGY

PRESCREENING REQUIRED
MUST BE VIDEO RECORDING

For PRESREENING:

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

For FINAL AUDITION:

If invited to campus, 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. Solo selections should represent various styles and historical periods from the standard repertoire. Typically the audition will last approximately 30 minutes. The applicant should perform selections used in the prescreening, but can also bring additional repertoire. Candidates should print the list of prepared audition selections and bring this to the audition.

Additionally, further pedagogical materials may be required for applicants invited for a live audition.

DOCTOR OF MUSICAL ARTS IN COMPOSITION

PRESCREENING REQUIRED

For PRESREENING:

Applicants must submit the following online with the Graduate application:

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

Based on a preliminary review of the composition portfolio, candidates may be invited to campus. Candidates should plan to be on campus for the entire day to interview with the composition faculty.

DOCTOR OF MUSICAL ARTS IN CONDUCTING

PRESCREENING REQUIRED:
MUST BE VIDEO RECORDING

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

For PRESREENING:

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

For FINAL AUDITION:

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

DOCTOR OF PHILOSOPHY IN MUSIC

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

The Graduate School application may not accommodate large video/file uploads. If you find yourself unable to upload a video file or large document, please contact the Office of Music Admission and Financial Aid for assistance.

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

Music Education

Graduate Music Education Coordinator:
Steven Demorest, sdemorest@northwestern.edu

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

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

Music Theory & Cognition

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

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

Musicology

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

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

Northwestern

BIENEN SCHOOL OF
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