

## TABLE OF CONTENTS:

Welcome .....	2
Building and Facility Use .....	3
Building Security and Maintenance .....	3
Use of Facilities (Practice Space and Harper Hall) .....	3
Harper Hall: Rehearsal Guidelines for Student Recitals .....	3
Seeley G. Mudd Library: Music Collections and Resources .....	3
Music Education Workshop .....	4
Harpischord Room .....	4
Reed Workshop .....	4
Music Education .....	5
Performance Studies .....	5
Piano Department Requirements .....	5
Requirements for Piano Majors .....	5
The Bachelor of Arts of Music (Piano) .....	8
Basic Keyboard Skills .....	9
Organ Department Requirements .....	10
Voice Department Requirements .....	12
String Department Requirements .....	14
Winds and Percussion Department Requirements .....	16
Theory-Composition Major Requirements .....	18
Accompanying .....	18
Recital Attendance .....	18
World Music Lecture Series .....	19
Guidelines Which Govern the University Calendar .....	19
General Regulations and Definitions Apropos of Student Recitals .....	20
Access to the Concert Calendar .....	20
Formal Recommendations to the Faculty Apropos of the Concert Calendar .....	21
Student Recitals: Scheduling Procedure .....	21
General Student Recitals .....	22
Guidelines for Preparation of Recital Programs .....	22
Recital Recording Copies .....	23
Commencement Concert Guidelines .....	24
The Lawrence Arts Academy .....	25
Performance Awards .....	25

Work Study.....	25
Change of Degree Program.....	26
Transfer Credits.....	26
Music-Theory Placement.....	26
Off-Campus Programs.....	26
Student Organizations .....	26
Dean’s Advisory Council (D.A.C) .....	26
Sigma Alpha Iota (SAI).....	27
Phi Mu Alpha Sinfonia .....	27
Pi Kappa Lambda .....	28
The Honor Code.....	28

## WELCOME

Welcome to all of our new and returning students!

This handbook supplements the Lawrence Course Catalog and other University publications. It sets forth many of the requirements, policies and procedures which govern activity in the Conservatory. Suggestions and revisions may be sent to the Dean's Advisory Council. Students are also referred to department handbooks.

On behalf of my colleagues in the Conservatory, I would like to extend every best wish for a year of enjoyment as well as achievement. We are pleased that you have selected Lawrence for your undergraduate studies, and encourage you to visit with any of us in regard to your musical and extra-musical welfare.

Robert Dodson  
Dean of the Conservatory

# **BUILDING AND FACILITY USE**

## **BUILDING SECURITY AND MAINTENANCE**

The Conservatory's hours are 7:00 a.m. to midnight, Monday through Saturday, and 8:00 a.m. to midnight on Sundays. The building is locked at all other times for the 'on of protect instruments and facilities. The Conservatory provides lockers for the storage of instruments; however, students are advised to carry insurance on their instruments and other belongings of value which are stored in the Conservatory. The Music-Drama Center, Shattuck Hall of Music, and the Chapel have been designated **smoke free** buildings.

## **USE OF FACILITIES (PRACTICE SPACE AND HARPER HALL)**

All basement practice rooms are available for use on a first-come, first-served basis. Practice rooms containing grand pianos are reserved for piano majors. Practice rooms may be reserved for lessons by Arts Academy teachers. Rooms 4, 254, 259, 156, and 163 may be reserved for practice on the following basis: piano majors have first preference, 2 hours per day up to a total of eight hours per week; all other students are allowed one hour per day. Classroom pianos are to be used only for rehearsal of solo literature and for ensemble work. Out of consideration for pianists, Arts Academy teachers are asked not to sign out the large classrooms on a regular basis.

The use of classrooms with grand pianos is a privilege. Please treat it as such. If possible, do not move the pianos. If necessary, move pianos gently and move them back after the rehearsal. Chamber groups are asked to replace stands and chairs to classroom set-up after rehearsals.

## **HARPER HALL: REHEARSAL GUIDELINES FOR STUDENT RECITALS**

Full recital: 3 hours total; 6 hours for piano majors

Half or one-third recital: 1.5 hours total; 3 hours for piano majors

Single solo performance: 0.5 hours total

## **THE SEELEY G. MUDD LIBRARY: MUSIC COLLECTIONS AND RESOURCES**

The music collections in the Seeley G. Mudd Library are intended to serve as a performance and study resource in support of the Conservatory Curriculum. The collections include over ten thousand scores, ten thousand LP's, two thousand compact discs, eight thousand books, and four hundred video recordings, as well as seventy-five periodicals.

All scores, sound recordings, and video recordings are located in the Media Center on the mezzanine level of the library. The Media Center's resources include compact disc players, tape decks, turntables, receivers, and VCRs, all of which are available for student use during all hours the library is open.

Books on music are located on the third floor except for general music reference works, which are shelved in the reference area on the first floor. Current issues of music periodicals are on the first floor, and older, bound issues are on the second.

The score collection includes composers' collected editions, performing and study editions of instrumental solo and chamber works, study editions of orchestral works, and full and piano-vocal scores of operas and musicals. Among the composers' collected editions are the complete works of J.S. Bach (both the old and new editions), Beethoven, Brahms, Byrd, Handel, Josquin, Lassus, Mendelssohn, Mozart, Schubert, Schumann, and Telemann.

The compact disc collection, though strongly emphasizing traditional Western art music, includes small but growing sub collections of jazz, world music, and musical theater recordings. The video recording collection includes over one hundred seventy operas.

Lawrence students may check out most books and scores for one month, compact discs for two weeks, and video recordings for one week.

## **MUSIC EDUCATION WORKSHOP**

The music education workshop houses education resources primarily for use by music education majors. Most of the materials relate to elementary school teaching. The collection contains elementary music book series, teaching records, sheet music, children's instruments, and general music methods books.

## **HARPSICHORD ROOM**

All requests for the use of the harpsichords, their tuning and moving must be made through the Conservatory office. The office has a copy of the teaching and practice schedule so that rehearsals can be arranged around those schedules. Only those students who have had the course Harpsichord Accompanying or who have had at least one term of harpsichord lessons will be given permission to use these facilities. Only one rehearsal (dress rehearsal) will be allowed in Harper Hall.

## **REED WORKSHOP**

The reed workshop provides wind players with a place to make and experiment with reeds and to make other adjustments on their instruments. Storage spaces, lamps, and a sink are provided; an electronic strobe is available for tuning. Approximately three people may work in the room simultaneously. The workshop is *not* to be used for practicing or teaching purposes.

## MUSIC EDUCATION

The Bachelor of Music degree with a major in music education, as described by the Conservatory of Music, satisfies teacher certification requirements established by the Department of Public Instruction of the State of Wisconsin. Admission to any music education major requires successful completion of the appropriate performance qualifying examination, formal application to the major with supporting documents, a music education interview, successful completion of the Pre-professional Skills Test, and a minimum grade point average of 2.5. This process is normally begun in the freshman year and completed by the end of the sophomore year. Specific requirements of this degree are included in the Lawrence Course Catalog. Students are referred to the **Music Education Handbook** (available in the Conservatory office) for a complete description of the music education program and the procedures for fulfilling certification requirements. Studio requirements for music education majors are described in the section below entitled **Performance Studies**.

## PERFORMANCE STUDIES

Admission to any performance major requires successful completion of the appropriate qualifying examination. Students who have not passed the qualifying examination by the completion of 6 credits of applied study must petition the Conservatory Committee on Administration, supported by departmental recommendation, for a deferral.

## PIANO DEPARTMENT REQUIREMENTS

The Piano Department has prepared a detailed handbook for its students. Piano students are asked to refer to the *Piano Department Handbook* for detailed information on departmental guidelines.

### A. THE BACHELOR OF MUSIC IN PERFORMANCE (INCLUDING THE EMPHASIS IN PIANO PEDAGOGY)

Candidates for all Bachelor of Music degrees with piano as primary applied area will play a technique exam and a performance review during the freshman year and a qualifying exam for the specific major during the sophomore year. Examinations are normally heard at the conclusion of each term.

#### FRESHMAN YEAR

Technique exam (may be played at the end of any term)

all major and harmonic minor scales, hands together, four octaves.

(♯ = M. M. 112)

all major and minor arpeggios, same format. (♯ = M.M. 112)

all dominant and diminished seventh arpeggios, same format.

(♯ = M.M. 112)

Performance review (normally played at the end of Term II)

15 minutes of music representing at least two different styles or periods. Exam repertoire must be memorized. Students who fail this review may repeat it one time.

### SOPHOMORE YEAR

Performance qualifying exam (normally played at the end of Term III)

20 minutes of music representing at least three different styles or periods, at a level of difficulty suitable to the performance major. Exam repertoire must be memorized. Students who fail this exam may repeat it one time.

Students passing requirements for the Performance major will normally continue applied piano instruction at the rate of one credit per term during their remaining terms at Lawrence. Five-year double-degree students will continue at either one-half or a full credit depending on their other studies.

THE TECHNIQUE EXAM, THE PERFORMANCE REVIEW, AND THE QUALIFYING EXAM MUST BE PASSED TO CONTINUE IN A PERFORMANCE MAJOR AT LAWRENCE WITHIN THE BACHELOR OF MUSIC PROGRAM. All juries and exams will be graded on a pass/fail basis.

Students in the piano performance major are required to present in examination one totally self-prepared piece, memorized, before the end of their senior year.

The piano performance major requires presentation of a half-recital (25 minutes of music) during the Junior year, and a full recital (50 minutes of music) during the Senior year. Students must pass a pre-recital hearing no less than 2 weeks before the scheduled recital.

PRIOR TO SCHEDULING A HALF RECITAL, TWO SOLO APPEARANCES ON A PIANO DEPARTMENTAL RECITAL OR OTHER DEPARTMENTALLY-APPROVED PUBLIC PERFORMANCE VENUE ARE REQUIRED. These appearances provide the opportunity to develop important stage skills and confidence before the responsibility of a solo recital.

Non-required recitals require recommendation from the piano faculty to the recital committee.

All piano performance majors are required to earn 2 credits in major ensemble participation, participating in an ensemble during each term they are in residence on the Appleton campus. The piano department may assign any piano performance major to participate in a specific ensemble for one of the three terms of each academic year. Either chamber music or supervised accompanying, earning one-sixth credit per term, may substitute for up to one and one-half credits of the major ensemble requirement; major ensemble participation is required for at least 3 terms.

## **B. THE BACHELOR OF MUSIC IN EDUCATION**

Like all candidates for the Bachelor of Music degree (with piano as primary applied area), potential education majors will play a technique exam and a performance review during the freshman year and a qualifying exam for the specific major during the sophomore year. Examinations are normally heard at the conclusion of each term.

### FRESHMAN YEAR

Technique exam (may be played at the end of any term)

all major and harmonic minor scales, hands together, four octaves.

(♯ = M. M. 112)

all major and minor arpeggios, same format. (♯ = M.M 112)

all dominant and diminished seventh arpeggios, same format.

(♯ = M.M. 11 2)

Performance review (normally played at the end of Term II)

15 minutes of music representing at least two different styles or periods. Exam repertoire must be memorized. Students who fail this review may repeat it one time.

### SOPHOMORE YEAR

Music education qualifying exam (normally played at the end of Term III)

15 minutes of music representing at least three different styles or periods, at a level of difficulty suitable to the music education major.

Exam repertoire must be memorized. Students who fail this exam may repeat it one time.

Students passing requirements for the Music Education major will normally continue applied piano instruction at the rate of one-half credit per term.

**THE TECHNIQUE EXAM, THE PERFORMANCE REVIEW, AND THE QUALIFYING EXAM MUST BE PASSED TO CONTINUE IN A MUSIC EDUCATION MAJOR AT LAWRENCE WITHIN THE BACHELOR OF MUSIC PROGRAM.**

The Music Education major requires presentation of a half-recital (approximately 25 minutes of music) during either Junior or Senior year. (In the latter case, recitals should NOT be scheduled during the term of practice teaching).

**PRIOR TO SCHEDULING A HALF RECITAL, TWO SOLO APPEARANCES ON PIANO DEPARTMENTAL RECITAL OR OTHER DEPARTMENTALLY-APPROVED PUBLIC PERFORMANCE VENUE ARE REQUIRED.** These appearances provide the opportunity to develop important stage skills and confidence before the responsibility of a solo recital.

Non-required recitals require recommendation from the piano faculty to the recital committee.

### **C. THE BACHELOR OF MUSIC IN THEORY/COMPOSITION**

Candidates for the Bachelor of music in Theory/Composition (with piano as primary applied area) will play a technique exam and a performance review during the freshman year and a qualifying exam for the specific major during the sophomore year. Examinations are normally heard at the conclusion of each term.

#### FRESHMAN YEAR

Technique exam (may be played at the end of any term)

all major and harmonic minor scales, hands together, four octaves.

(♯ = M. M. 112)

all major and minor arpeggios, same format. (♯ = M.M. 112)

all dominant and diminished seventh arpeggios, same format.

(♯ = M.M. 112)

Performance review (normally played at the end of Term II)

15 minutes of music representing at least two different styles or periods.

Exam repertoire must be memorized. Students who fail this review may repeat it one time.

#### SOPHOMORE YEAR

Theory/Composition qualifying exam (normally played at the end of Term III)

15 minutes of music including a polyphonic Baroque composition, a Romantic or Impressionistic work, and a contemporary work. Exam repertoire must be memorized. Students who fail this exam may repeat it one time.

Students passing requirements for the Theory/Composition major will normally continue applied piano instruction at the rate of one-half credit per term.

**THE TECHNIQUE EXAM, THE PERFORMANCE REVIEW, AND THE QUALIFYING EXAM MUST BE PASSED TO CONTINUE IN A THEORY/COMPOSITION MAJOR AT LAWRENCE WITHIN THE BACHELOR OF MUSIC PROGRAM.**

Students in the Theory/Composition major are required to demonstrate in examination proficiency in sight-reading moderately difficult keyboard music (for the piano faculty) and in sight-reading three lines from vocal or instrumental score involving alto or tenor clef (for the theory faculty).

Non-required recitals require recommendation from the piano faculty to the recital committee.

### **THE BACHELOR OF ARTS IN MUSIC (Piano)**

Candidates for the Bachelor of Arts degree in music are required to complete 3-6 credits in Individual Performance Studies. Students must enroll for 6 consecutive terms of study and successfully complete a qualifying exam prior to the end of the sophomore year in order to continue in the program of study.

The piano qualifying exam includes:

*Technique:* All major and harmonic minor scales, hands together, four octaves, (♩ = M.M. 80).

*Repertoire:* 15 minutes of music. Exam repertoire must be memorized. At least three different styles or periods must be represented at a level of difficulty suitable to the Bachelor of Arts Degree.

All Bachelor of Arts in Music students must complete either Basic Keyboard Skills (MUPR 07, 08, 09) or Functional Skills for Keyboard Majors (MUPR 19a, 19b) during the Freshman year. Placement in the appropriate sequence will be determined by audition.

Bachelor of Arts in Music students must participate in either Individual Performance Studies or Ensemble Performance Studies in each term of residence on the Appleton campus. *Qualified students* may enroll in either chamber music or supervised accompanying, earning one-sixth credit per term.

A lecture, lecture-recital, or senior project must be presented at some time during the last three terms of study at Lawrence. Students considering a project related to their piano studies are encouraged to consult with a member of the piano faculty concerning this presentation early in their junior year.

## **BASIC KEYBOARD SKILLS (BKS)**

Basic Keyboard Skills, MUPR 07, 08, 09 must be successfully completed no later than the end of the sophomore year. Required of all Bachelor of Music students in a major with a principal applied area other than keyboard and all Bachelor of Arts in Music students.

### **FRESHMAN YEAR:**

#### **MUPR 07**

- Scales: C, G, D, A, E Major-- hands separately, two octaves
- Chord progression: I-IV-V -I, major and minor keys
- Harmonize melodies using I & V<sup>6</sup><sub>5</sub>, major and minor keys
- Harmonize melodies using letter chord symbols, major and minor triads only
- Melodic transposition up and down seconds
- Sight-read simple 2-voice and homophonic textures
- One piano piece, level of easier Kabalevsky and Bartok pieces

## MUPR 08

- Scales: F and B Major and all white key minor-- hands separately, two octaves
- Chord progression: I-vi-IV-V<sup>7</sup>-I, major and minor keys
- Harmonize melodies using I, IV<sup>6</sup><sub>4</sub> & V<sup>6</sup><sub>5</sub> major keys
- Harmonize melodies using letter chord symbols, major and minor triads only
- Melodic transposition up and down thirds
- Transposition of primary chord accompaniment up and down seconds
- Sight-read more complicated 2-voice and homophonic textures
- One piano piece- *level of Anna Magdalena Bach Notebook*

## MUPR 09

- Scales: C<sup>#</sup>, F<sup>#</sup>, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup> Major and minor--hands separately, two octaves
- Chord progressions: I-ii-IV- V<sup>7</sup>, major and minor keys and I-IV-ii-V<sup>7</sup>, major keys only
- Harmonize melodies using I, IV<sup>6</sup><sub>4</sub> & V<sup>6</sup><sub>5</sub>, major and minor keys
- Harmonize melodies using letter chord symbols: major, minor, augmented, diminished triads
- Melodic transposition up and down fourths
- Transposition of primary chord accompaniment up and down thirds
- Sight-read 4-part chorale textures
- One accompaniment for the major instrument, to be prepared and performed with a soloist

**SOPHOMORE, JUNIOR, and SENIOR YEARS:** No further study required after the successful completion of BKS requirements. Students who do not complete requirements in four terms of study are charged a fee of \$50.00 in each successive term until all requirements are met.

## ORGAN DEPARTMENT REQUIREMENTS

### *MAJOR IN ORGAN PERFORMANCE*

**FRESHMAN YEAR:** The qualifying examination for the organ major will be given at the end of the freshman year. If postponed for any reason, the exam must be completed by the second term of the sophomore year.

1. Performance of a Bach Prelude and Fugue or a Trio- Sonata movement.
2. One other work from the Romantic period or a contemporary piece.
3. Sight-reading: a hymn, a simple organ piece, and a simple anthem accompaniment.
4. A short technical study or etude for piano.
5. Demonstration of the ability to memorize organ music.

**SOPHOMORE YEAR:** Applied study in the sophomore year places emphasis on expanding the student's experience in the various style periods of organ music. Jury exam at the end of the year consists of:

1. The following pieces, one from memory:
  - A. Performance of a substantial pre-Bach work.
  - B. Romantic or contemporary work involving registration and console technique.
  - C. Bach Chorale Prelude, Trio-Sonata movement or Prelude and Fugue.
  
2. In addition, sophomores will take an Organ Practicum final at the end of the year consisting of the following:
  - A. Sight-reading
  - B. Score-reading, four parts, two clefs (G and F).
  - C. Alto and tenor clefs in two and three parts.
  - D. Modulation.
  - E. Transposition at least one full step away.
  - F. Figured bass.
  - G. Harmonizing of a hymn-tune from a given melody.
  - H. All scales, both major and minor keys, to be completed before exam.

**JUNIOR YEAR:** Half-recital required. Full recital only by permission of instructor and the recital committee. Jury exam at the end of the year consists of the following:

1. Unsupervised preparation of an organ piece chosen by the teacher.
2. Organ Practicum final:
  - A. Transposition a third away-- B part accompaniment.
  - B. Score-reading in four parts, four clefs.
  - C. Organ accompaniment from a piano score--prepared.
  - D. Organ accompaniment from piano reduction of an orchestral score, such as an oratorio chorus.
  - E. Improvisation, contrapuntal or free-style, Hymn Intonation, Chorale Prelude, or a free piece.
  - F. Continuo playing, both a Recitative and an Allegro movement. One of these may be prepared ahead of time.

**SENIOR YEAR:** Full recital at least partially from memory. Jury examination at the end of the year consists of:

1. Unsupervised preparation of a piece chosen by the student, showing knowledge of registration, musicianship, and console technique. A reasonably difficult piece of service music around five minutes in length is expected. Bach and pre-Bach not acceptable.
2. Oral examination on organ registration, construction, history, literature, etc.
3. Sight-reading of an organ piece.

It is assumed that students accepted for the organ major have had sufficient piano instruction. If not, organists are advised to enroll for piano study. It is assumed also that

organ majors will practice piano daily. From time to time during the first two years, students will be asked to demonstrate piano technique, especially if they are not enrolled in piano. Some organ majors elect the two-piano ensemble class, and this is encouraged for those with considerable piano instruction in their background.

## **VOICE DEPARTMENT REQUIREMENTS**

**Examinations:** There are two qualifying examinations within the voice department: the lower level and the upper level qualifying examinations. In order to be admitted into the upper level study required of vocal performance majors, an upper level examination must be passed. The lower level examination serves as the minimum performance standard for all other vocal majors.

**1st Year:** All bachelor of music candidates with voice as the primary instrument must take a lower level qualifying examination at the end of the freshman year. Vocal Performance majors should easily pass this examination in order to be on track in their progress toward a successful upper level examination. Music education majors who pass this examination have fulfilled the minimum standard for their major and are qualified to proceed in their curriculum. Those who do not pass have until the end of the sophomore year to successfully complete a second lower level examination.

**2nd Year:** The appropriate qualifying examination for each major must be successfully completed by the end of the sophomore year. Vocal performance majors must have successfully completed an upper level examination. Music education majors and Bachelor of Arts candidates majoring in music with voice as their primary instrument must have completed the lower level examination by this time. All vocal majors not taking a qualifying examination during the second year will be heard in a performance review at the end of that year.

Any exceptions to these guidelines must be negotiated by petition to the department.

**3rd and 4th Years:** Choral/General Music Education majors whose primary instrument is not voice are required to complete a minimum of two terms of voice study *and* a vocal proficiency examination by the end of the junior year.

**Performance Review:** A performance review may be required by the studio teacher after any term. Any student who has not been heard in either a qualifying examination or a recital during a given year should give a performance review at the end of that year. A performance review consists of two to four selections.

**Lower Level Qualifying Examination:** 12 to 15 minutes of performance time, to include:

- One selection prepared without assistance
- Two selections of contrasting style, sung in English (any period)
- Two selections of contrasting style, sung in Italian (at least one Baroque)
- One song sung in French or German

- Successful completion of a sight-singing examination (administered separately by the sight-singing staff)

**Upper Level Qualifying Examination:** 20 minutes of performance time, to include:

- One selection prepared without assistance
- Two selections of contrasting style, sung in English (any period)
- Two selections of contrasting style, sung in Italian (at least one Baroque)
- Two selections of contrasting style, sung in German (at least one *Lied*)
- Two selections of contrasting style, sung in French (at least one *mélodie*)
- One operatic aria (post-Baroque, any language, original key)
- One oratorio or cantata aria (any language, original key)
- Successful completion of a sight-singing examination (administered separately by the sight-singing staff)

**Vocal Proficiency Examination:** (for non-vocal majors) 8 minutes of performance time, to include:

- Two selections of contrasting style, sung in English
- Two selections of contrasting style, not in English
- The ability to produce a good singing tone throughout a moderate range
- Competent breathing technique for singing

**Recitals:** Any degree recital must be preceded by the successful completion of the appropriate qualifying examination and at least two shorter public performances (General Student Recital, Area Recital, etc.)

**Vocal Performance majors** give a half recital in the junior year and a full recital in the senior year. These programs should contain no more than 30 and 50 minutes of performance time, respectively.

**Music Education majors** with voice as primary instrument present a half recital of no more than 30 minutes performance time, usually in the senior year.

**Bachelor of Arts in Music majors** with voice as primary instrument may use a half recital of no more than 30 minutes performance time as their senior project, if appropriate.

**Non-Required Recitals:** any student desiring to present a non-required recital must enlist the support of his/her studio teacher and petition the department. Non-required recitals may not be given during third term.

**Recital Hearings:** All recitals are heard by the voice faculty approximately thirty days prior to the date of their public presentation, by which time the music must be accurately prepared and the program memorized. On the basis of the hearing the

faculty may approve, disapprove, or edit the recital for presentation. Timely scheduling of the pre-performance hearing is the joint responsibility of the student and the studio teacher.

The Voice Department has prepared a detailed handbook for its students. Voice students are asked to refer to the *Voice Department Handbook* for a fuller exposition of departmental guidelines.

## **STRING DEPARTMENT REQUIREMENTS**

*VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, GUITAR*

### **PERFORMANCE REVIEWS:**

All students taking lessons for credit will play a performance review at least once in each academic year, more frequently at the discretion of the studio teacher. Students are exempt from a performance review if they have presented a recital in that term.

**MUPR 4-5-6, MUPR 14 PERFORMANCE REVIEW** (elective study):

- 10 minutes
- Scales and arpeggi as appropriate
- One etude
- Appropriate repertoire

To progress from MUPR 6 to MUPR 14, successful completion of MUPR 6 performance review is required.

**MUPR 74 PERFORMANCE REVIEW REQUIREMENTS (Bachelor of music, lower level):**

- 15 minutes for full credit, 10 minutes for 3/6 credit
- Scales, scales in double stops, and arpeggi as appropriate
- One etude
- Appropriate repertoire approved by the studio teacher

**MUPR 84 PERFORMANCE REVIEW (Bachelor of Music, upper level)**

- 15 minutes
- Content to be approved by studio teacher

### **QUALIFYING EXAMINATIONS:**

Qualifying examinations must be taken at the times specified below. Exceptions must be approved by the string department. Students who do not pass a qualifying exam may

petition to repeat the examination at the end of the following term of study. If a second attempt is unsuccessful, the student will not be allowed to continue in the major. Students should be prepared to discuss the repertoire presented in their qualifying examinations, and will be expected to demonstrate a knowledge of the musical form and historical context of each work. Specific requirements for double bass and guitar examinations may vary from those listed below, but will be commensurate in demonstrating technical mastery and musical sophistication.

**Bachelor of Music: Lower Level Qualifying Exam**

**Bachelor of Music - Music Education: Qualifying Exam**

**Bachelor of Arts in Music: Qualifying Exam**

The requirements for each of these examinations are listed below. Students pursuing the Bachelor of Music in Performance or Music Education will take this examination after the third or fourth term of studio instruction. Students pursuing the Bachelor of Arts in Music must complete this examination by the end of the sophomore year. The examination will be approximately 20 minutes in duration.

Contents:

- Three scales with arpeggi (chosen by the studio teacher) both major and minor modes. Scales will be used to demonstrate various bowings and articulative styles.
- An etude chosen by the studio teacher.
- Two movements from the standard repertoire of contrasting musical styles.

**Bachelor of Music: Upper Level Qualifying Exam**

Contents:

Students must be prepared to play all major and minor scales with arpeggi, a scale (approved by the studio teacher) in thirds, sixths, and octaves, a chromatic scale and a scale in whole tones. Repertoire requirements include the first or last movement of a major concerto from memory. Substitutions in the memorized repertoire must be approved in advance by the department chair. The student will also prepare one other work in contrasting style. Students should be prepared to discuss briefly their goals and aspirations. The examination will last about 30 minutes and will normally be taken at the end of the second term, sophomore year. Exceptions to this schedule are subject to approval by the string department.

**Recitals:**

Candidates for the Bachelor of Music in Performance degree are required to play a half recital in the junior year and a full recital in the senior year. Candidates for the Bachelor of music in Music Education are required to play a half recital in the senior year. Recitals must fall under Conservatory guidelines for length: approximately 25 minutes of music for a half recital, and 50 to 60 minutes of music for a full recital.

Other non-required recitals may be scheduled with the approval of the studio teacher and department chair, and will receive a departmental recital hearing.

### **Recital Hearings:**

In order to be approved for public presentation, each recital must receive a satisfactory evaluation by members of the string faculty at a recital hearing. Recital hearings, attended by a panel of three members of the string faculty, will be held two to four weeks prior to the scheduled recital date. Performers must be prepared to present their entire program, assisted by all personnel scheduled to appear in the recital. On the basis of the hearing, the faculty may elect to approve, disapprove, or edit the recital for presentation. It is the joint responsibility of the student and studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

### **Independent Project:**

During the senior year each Bachelor of Music-Performance major will independently prepare a work of 5 to 10 minutes in length for performance in a departmental hearing. This repertoire must be approved by the studio teacher.

### **String Chamber Music:**

To receive credit for chamber music, each ensemble is expected to rehearse a minimum of two hours weekly in addition to one hour of faculty coaching. Ensembles will normally perform in each term of registered instruction.

## **WINDS AND PERCUSSION DEPARTMENT REQUIREMENTS**

### **PERFORMANCE REVIEWS**

All Bachelor of Music and Bachelor of Arts in Music candidates must be heard in a performance review each year, or upon completion of three consecutive terms of study, except in years in which they present a recital. The material presented will be chosen by the applied teacher, but will include no more than ten minutes of music. Students enrolled in MUPR 4-5-6 or MUPR 15 may be required to perform a review at the discretion of the studio teacher.

For all examinations and reviews, students will be expected to introduce the pieces performed and should be prepared to discuss them briefly.

### **BACHELOR OF MUSIC: LOWER LEVEL QUALIFYING EXAMINATION**

Performance majors and Music Education majors must take this examination at the end of the term in which three credits of applied study have been completed; it is the qualifying exam for the Music Education major. The exam consists of approximately fifteen minutes of music of different styles, some of which must be performed from memory. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, and transposition) may be required. Should a

student not pass the lower level qualifying exam, that student may petition the Winds and Percussion Department to retake the exam in the following term. If the second attempt to pass the exam is unsuccessful, the student will not be allowed to continue pursuing a major on that instrument.

### **BACHELOR OF MUSIC: UPPER LEVEL QUALIFYING EXAMINATION**

This is the qualifying exam for the Performance major. The exam consists of approximately twenty minutes of music of different styles, some of which must be performed from memory. The studio teacher will determine which scales will be prepared, and will also select for each student at least one of the following additional requirements: other technical patterns, sight reading, transposition, or a self-prepared piece (which would count toward the twenty minute total of repertoire). The upper level examination is taken in the term in which the student will complete five credits of applied study. Should a student not pass the exam, the student may petition the department to retake the exam in the following term. If the second attempt to pass the exam is unsuccessful, the student will not be allowed to continue pursuing a major in performance.

### **BACHELOR OF ARTS IN MUSIC: QUALIFYING EXAMINATION**

This examination is required of Bachelor of Arts in Music candidates in the winds and percussion area. It consists of approximately fifteen minutes of music of different styles. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, transposition, and memorization component) may be required. This examination must be successfully passed by the end of the sophomore year as a prerequisite to continuing in the major in music.

### **RECITALS**

Candidates for the Bachelor of Music in Performance are required to give a half-recital in the junior year (approximately 25 minutes) and a full recital in the senior year (approximately 50 minutes).

Candidates for the Bachelor of Music in Music Education are required to present a half-recital (approximately 25 minutes), normally in the senior year.

Candidates for the Bachelor of Arts with a major in music are required to present a lecture, lecture/recital, recital, or senior project during the last three terms at Lawrence. Students in this program are encouraged to consult their advisers early in the Junior year. A proposal for this presentation or project must be approved by the B.A. in Music Committee.

### **PRE-RECITAL HEARINGS**

In order to be approved for public presentation, each recital must receive a satisfactory evaluation by members of the winds and percussion faculty at a pre-recital hearing. Pre-recital hearings, attended by a panel of three members of the winds and percussion

faculty, will be held two to four work weeks prior to the scheduled recital date. Performers must be prepared to present their entire program, assisted by all personnel scheduled to appear in the recital. A typed copy of the program must be presented to the panel at the time of the hearing. On the basis of the hearing, the faculty may elect to approve, disapprove or edit the recital for presentation. It is the joint responsibility of the student and studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

## **THEORY-COMPOSITION MAJOR REQUIREMENTS**

Admission to the theory -composition major requires the submission and acceptance of a portfolio of a minimum of two compositions reflecting awareness of twentieth-century music, in legible manuscript, accompanied by a cassette recording, if possible. In addition, students must have been placed by the department in MUTH 23 (Advanced Sophomore Theory and Analysis).

Transfer students: admission to the major may not normally be made at the junior level; entrance at the sophomore level requires satisfactory standing including completion of Freshman Studies or its equivalent, placement in MUTH 23, and acceptance of the portfolio as described above.

## **ACCOMPANYING**

It is the responsibility of the student and/or the student's instructor to obtain the services of student accompanists. As most pianists are studying solo repertoire full-time, it is advisable to arrange for an accompanist well before the date on which the soloist expects to perform, whether in a recital or in a lesson.

The piano department has established a schedule of fees for student accompanists, and will recommend students who are eligible to be paid for their accompanying services. Performers who choose to work with these accompanists must pay the established fee, and appropriate forms must be obtained from the Conservatory office. Student accompanists may not set and collect their own fees for on-campus performances involving other Conservatory students.

As stated in the Lawrence Course Catalog, a pianist may, in consultation with the private instructor, substitute assigned accompanying for one year of the ensemble requirement. However, students who are receiving ensemble or chamber music credit for accompanying will not be paid for those activities.

## **RECITAL ATTENDANCE**

All music majors are expected to participate fully in the musical life of the Conservatory as performers and as listeners and, at a minimum, to attend twelve concerts or recitals in each term of the academic year. Compliance with this requirement shall be deemed a Lawrence University Honor Code obligation.

## WORLD MUSIC LECTURE SERIES

The World Music Lecture Series is an enrichment of music offerings, offering opportunities to hear and to hear about music from diverse cultures. Attendance is required of all first-year students. Compliance with this requirement shall be deemed a Lawrence University Honor Code obligation.

### GUIDELINES WHICH GOVERN THE UNIVERSITY CALENDAR

The following is extracted from the policy memorandum issued by the Office of Public Affairs on January 17, 1985:

1. The university academic calendar will be established no later than November 1 for the following two academic years.
2. Major institutional events for the following academic year will be scheduled no later than October 15. Specifically, these events are:

Convocations	Chamber Series	<i>Celebrate!</i>
Homecoming	Alumni Board Meetings	Honors Luncheon
Parents Weekend	Board of Trustees Meetings	Choral Society Event
Octoberfest	Trivia Weekend	Reunion Weekend
Artist Series	Winter Weekend	Commencement

3. Dates for all other major institutional events for the following academic year are to be secured after October 15 and no later than March 15.
4. Off-campus groups may not reserve facilities for the following academic year until March 1.
5. All dates must first be cleared by, and then submitted to, the public events manager.
6. Events such as science colloquia and Main Hall forums, but not limited to these, will continue to be scheduled by the appropriate facility coordinator, who will inform the public events office for calendar inclusion.

Further information on access to facilities may be obtained from the Conservatory office or the Office of Public Events. Reminder: alcoholic beverages may not be served at student functions in the Music-Drama Center, Shattuck Hall, or the Chapel.

## GENERAL REGULATIONS AND DEFINITIONS APROPOS OF STUDENT RECITALS

### *Required Degree Recitals:*

**Performance:** half junior recital, full senior recital

**Music Education:** half junior *or* senior recital; 1/3 recitals available upon request

**Composition:** full senior recital; half junior recital recommended

### *Length of Recitals:*

**Half-recital:** 25-30 minutes of music without intermission

**Full recital:** 50-60 minutes of music, intermission permitted

### *Qualifications:*

**Half-recital:** In order to present a half-recital, students must first have appeared twice on general student or departmental recitals.

**Full recital:** In order to present a full recital, students must have performed a half-recital the previous year.

### *Exceptions:*

All petitions which seek exceptions to legislation governing any recital/calendar regulation must be submitted to the Chair of the Recital and Performance Committee.

## ACCESS TO THE CONCERT CALENDAR

1. Sunday performances are reserved for large ensemble concerts and faculty recitals. Large ensemble performances are limited to Friday evenings, Saturday afternoons or evenings, and Sunday afternoons or evenings.
2. Student degree recitals are limited to Mondays, 8:00 p.m.; Wednesdays, 8:00 p.m.; Thursdays, 8:00 p.m.; Fridays, 8:00 p.m.; and Saturdays, 1:00, 3:00 or 8:00 p.m.
3. Faculty recitals may be given on Mondays, 8:00 p.m.; Thursdays, 8:00 p.m.; Fridays, 8:00 p.m.; Saturday afternoons or evenings; and Sunday afternoons or evenings.
4. No non-required student recitals are permitted in Term III other than general student recitals.
5. Departmental approval is required for all non-required student recitals.

6. Non-required recitals of Bachelor of Music students are limited to outstanding student performers.
7. The priority for access to calendar dates is as follows:
  - A. Artist and Chamber Series.
  - B. Large ensembles.
    - 1) Major ensembles (including dress rehearsals).
    - 2) Chamber Singers, Jazz Singers, Percussion Ensemble, and one student chamber music evening per term, scheduled by a faculty coordinator.
  - C. Weekend Festivals.
  - D. Faculty recitals.
  - E. Required student recitals.
  - F. First recitals given by B.A. music majors.
  - G. Student chamber ensembles.
  - H. Other non-required student recitals.
8. After March 1, facilities may be reserved for other college and community events.

## **FORMAL RECOMMENDATIONS TO THE FACULTY APROPOS OF CONCERT CALENDAR**

1. Faculty is encouraged to present recitals in Terms I and II.
2. Faculty and large ensembles are requested to limit programs to a maximum of sixty minutes of music per performance, and to limit the total length of these programs to 1.5 hours.

## **STUDENT RECITALS: SCHEDULING PROCEDURE**

### Term I and Term II Student Recitals

1. At the beginning of Term I, a list of available dates for Terms I and II will be posted.
2. On Monday of the second week of Term I, students required to give a senior recital (full or half) will sign up for one date, followed by those required to give a junior half-recital. Approval forms will be available at the sign-up location for all students to take to the studio teacher.
3. Students must return the signed approval form to the office no later than Friday of the second week of Term I in order to retain the recital date.
4. No changes will be permitted after Friday of the second week, except for emergencies, and then only by petition to the Calendar Committee, who will act in accordance to the present policy regarding rescheduling for emergencies.

5. Students wishing to give non-required recitals must receive permission of the performance department, and may sign up after Friday of the second week of Term I. Approval forms may be obtained at the Conservatory office.

### Term III Student Recitals

1. In the ninth week of Term I, a list of available dates for Term III will be posted.
2. On Monday of the tenth week of Term I, students required to give a senior recital (full or half) will sign up for one date, followed by those required to give a junior half-recital. Approval forms will be available at the sign-up location for all students to take to the studio teacher.
3. Students must return the signed approval form to the office no later than Friday of the tenth week of Term I in order to retain the recital date.
4. No changes will be permitted after Friday of the tenth week of Term I, except for emergencies, and then only by petition to the Calendar Committee, which will act in accordance with the present policy regarding rescheduling for emergencies.

Students must be taking lessons in their performance medium with a member of the faculty during the term in which they present a recital on campus, and must receive written approval of the recital.

It is the faculty's expectation that a recital at Lawrence represents to the public, in tone and content, the high standards to which students and faculty aspire.

Each department has the responsibility and authority to determine whether or not a student degree recital fulfills satisfactorily the requirements of that department.

## **GENERAL STUDENT RECITALS**

To be scheduled on a general student recital, a student must obtain a General Student Recital Form in the Conservatory office and submit it to the Chair of the Recital and Performance Committee at least one week, but no more than two weeks, prior to the date of the recital requested. General recitals may be scheduled on Thursdays from 11: 10 a.m. to 12:20 p.m.

## **GUIDELINES FOR PREPARATION OF RECITAL PROGRAMS**

1. Program forms and program information are to be submitted to the Secretary of the Music-Drama Center. The Office will send reminders as to when a copy is needed.
2. Program copy should be legible-- preferably submitted in typewritten form-- and complete at the time of submission.

3. Translations and program notes will not be included in the program. Students who wish to distribute them must arrange for duplication and distribution of these items.
4. Program copy should be presented in the order in which it is to appear in final form. Full titles, opus numbers, movements, timing of pieces, and all other pertinent information should be indicated. For example:

*String Quartet in C Major, op. 59, no. 3*  
Andante con moto - Allegro vivace  
Andante con moto quasi allegretto  
Menuetto: Grazioso  
Allegro molto

More examples are available in the Conservatory office.

5. Spelling of names and accuracy of dates should be verified with the aid of authoritative sources, e.g., Baker's Biographical Dictionary of Musicians, the New Grove Dictionary of Music, Opus, the Faculty Directory, the Student Directory, etc.
6. Personnel lists should be verified.
7. **CONSISTENCY** of information is essential. For example, if a composer's dates are indicated for *one* composition, composers' dates need to be indicated for *all* works included on the program.
8. Recital program mock-ups must be proofread by appropriate faculty – **CAREFULLY** --before they are printed.
9. By formal vote of the Faculty of the Conservatory, the secretaries of the Music-Drama Center are instructed *not* to accept program forms unless all requested information is provided.

## **RECITAL RECORDING COPIES**

All faculty and student performances on normally scheduled recitals and concerts are recorded and kept by the school for a period of four years. Students and faculty members may obtain a copy of performances by filling out a Request for Recording Services from the Conservatory office, returning the completed form to the office. **The cost of the copy is determined by the cost of tape and the length of the selection(s) to be recorded.** Questions concerning special circumstances should be directed to Mr. Larry Darling.

## COMMENCEMENT CONCERT GUIDELINES

### *The Concert:*

The Commencement Concert will be comprised of: (a) a maximum of 40 minutes of performance time for senior soloists *or* a maximum of four selections, whichever is arrived at first by faculty ballot; and (b) symphonic repertoire.

### *Audition Date:*

The Commencement Concert audition date should be determined by the Faculty of the Conservatory at or prior to the last faculty meeting in the spring.

### *Eligibility:*

Graduating seniors are eligible to audition upon the recommendation of their applied teacher(s), in their final full year of study. A student may audition for only one commencement concert.

### *Repertoire Considerations:*

In choosing repertoire, it is advisable to consult with the director of the orchestra if there are questions concerning the availability of personnel, availability of the orchestral parts, difficulty of the work, etc. A full score, or at the very least, a piano reduction should be submitted to the Conservatory office twenty-four hours before the audition for the use of the judges.

### *General Audition Guidelines:*

1. The competition will be judged by a panel consisting of the director of the orchestra, studio instructors of those competing and any other Conservatory faculty who attend the entire audition. Student soloists will be chosen from those receiving a majority of votes of the judges.
2. Repertoire may not exceed 16 minutes in performance time from which a maximum of eight minutes will be heard in audition.
3. In the normal course, students will audition for one appearance on the program. Students may audition for more than one appearance, however, provided that the total performance time does not exceed 16 minutes. A student may audition for more than one solo instrument appearance, but may be selected for only one solo appearance on the Commencement Concert.
4. Judging by the faculty should be based on quality rather than on a well-balanced program.
5. Students who cannot perform on the audition date for any reason are not eligible for consideration.

6. All music must be memorized at the time of the audition with the exception of works with multiple performers, who may use music if normally used in public performance.
7. Auditions will be open to the public.
8. Results of voting procedure will not be discussed with students.

## **THE LAWRENCE ARTS ACADEMY**

*Lawrence students may teach on campus only under the  
auspices of the Lawrence Arts Academy*

Any student majoring in music within the Conservatory may teach his or her major instrument for the Lawrence Arts Academy after having met the following qualifications:

1. Written approval of the major applied teacher.
2. Written approval of the Director of the Arts Academy.
3. Written approval of the pedagogy teacher in areas that offer a pedagogy course (voice, piano, organ, wind instruments).

Students who meet these qualifications are encouraged to apply for teaching positions in the Arts Academy. Students must apply during the spring prior to the year in which they wish to begin teaching. Completed application forms are kept on file in the office.

The assignment of pupils to student teachers is made by the Director of the Arts Academy. Student teachers are paid by the Arts Academy at variable rates based on evaluation and experience.

## **PERFORMANCE AWARDS**

Performance Awards are made to incoming Bachelor of Music students, based upon the audition evaluation of performance ability and potential. Recipients will be reviewed each year, and renewals made if the student is making significant progress in performance and has fulfilled obligations to the ensemble program.

A limited number of Performance Awards may be made to upper-class students who did not receive them upon admission, and who have demonstrated exceptionally outstanding progress and accomplishment in performance, beyond the high expectations for achievement that the Conservatory has for all students.

## **WORK STUDY**

The Conservatory offers a work study program. The various jobs include classroom setup, working in the office and Arts Academy, in the ensemble libraries, accompanying, recording, tutoring, theory assistantships, and servicing the recitals and concerts.

## **CHANGE OF DEGREE PROGRAM**

To transfer from the Bachelor of Music to the Bachelor of Arts program, a student must petition the University Subcommittee on Administration; to transfer from the Bachelor of Arts to the Bachelor of Music program; a student must audition for the appropriate applied faculty and petition the Conservatory Committee on Administration. Changes are usually not permitted before the end of the freshman year, or after the beginning of the junior year. Petition forms are available from the Registrar or in the Conservatory office.

## **TRANSFER CREDITS**

Students who wish to register for courses in non-music disciplines at another institution and receive credit for that study must petition the University Subcommittee on Administration in advance of study for provisional approval. Petitions requesting provisional credit for music study undertaken at other institutions should be submitted to the Conservatory Committee on Administration. Petitions must include the name of the course(s) to be taken, the number and time length of meetings, etc. Credit awarded in transfer will be determined by an evaluation of work completed after the student has returned to campus.

## **MUSIC THEORY PLACEMENT**

All students majoring in music or otherwise planning to register for Music Theory (with the exception of MUTH 8) are required to take the theory placement examination given during New Student Week. Students who seek advanced placement in music theory are required to take the advanced placement examination during New Student Week.

## **OFF-CAMPUS PROGRAMS**

Conservatory students are encouraged to participate in off-campus programs. A student who wishes to participate in one of these programs should contact the Assistant Dean of the Conservatory and his/her advisor as early as possible in order to work out a schedule integrating the off-campus experience with the timely completion of degree requirements.

## **STUDENT ORGANIZATIONS**

### *DEAN'S ADVISORY COUNCIL (D.A. C.)*

The D.A.C. is a council of elected representatives from the Conservatory student body. There is one representative from each of the following areas: voice, piano, strings, woodwinds, brass, percussion, organ, composition, the Bachelor of Arts program, music education and jazz studies area. Members are elected in the spring term by Conservatory students in their principal performing area to serve one year starting the following fall term. The D.A.C. is primarily a service organization which promotes effective communication between students, faculty, and members of the administration. It meets

on a regular basis with the Dean of the Conservatory and discusses issues that consider the range of a student's experience at Lawrence.

Minutes of the D.A.C. meetings are posted on the D.A.C. bulletin board located next to the student bulletin boards. Any problems or questions should be directed to any one of the D.A.C. members.

### *SIGMA ALPHA IOTA (SAI)*

*SAI* is an international fraternity for women in the field of music concerned with furthering the highest ideals in music, of musicians, and of the academic and musical excellence of university women. The group meets weekly and participates in social and fund-raising activities. *SAI* supports philanthropies such as the Bold Note Program for the partially sighted, and IMF Scholarships for graduate and undergraduate students. *SAI* sponsors monthly musicales on which members perform and gain valuable performance experience. Membership in *SAI* is limited to those women majoring in music in either the B.M. or B.A. programs at Lawrence, or those taking enough music credits to constitute the equivalent of music minor.

### *PHI MU ALPHA SINFONIA*

Phi Mu Alpha Sinfonia is a professional music fraternity for men. The Gamma Zeta chapter at Lawrence sponsors such annual events as the Conservatory Party, the American Music Recital, and the Jazz Stage at *Celebrate!*, Lawrence's spring festival of the arts. Lawrence's Sinfonia chapter encourages active participation of all its members in these activities. Sinfonians also have the opportunity to hold elected officer positions or to chair one of the several administrative committees. In addition, all members serve on at least one of these committees.

The purposes of Sinfonia are:

1. To encourage and actively promote the highest standards of creativity, performance, education and research in music in America.
2. To develop and encourage loyalty to the Alma Mater.
3. To foster mutual welfare and brotherhood of students of music.
4. To develop the truest fraternal spirit among its members.
5. To instill in all people an awareness of music's important role in the enrichment of the human spirit.

Phi Mu Alpha was founded in 1898 at the New England Conservatory. Today, nearly 300 chapters nationwide make Sinfonia one of the largest fraternities in America. Membership is open to all male Lawrence students who have an active interest in music.

## *PI KAPPA LAMBDA*

Pi Kappa Lambda is an honorary society comprised of musicians. It seeks to encourage, recognize, and reward scholarship, performance, composition, teaching, and in the most general sense, musical achievement. Membership is limited to no more than 20 percent of a senior class; to no more than 10 percent of a junior class; and to faculty. The chapter at Lawrence, the Alpha Theta Chapter, has established a series of awards which are intended to foster the aims of PKL at Lawrence. Among these are the Teaching Award and *PKL* Composition Award. In addition, *PKL* recognizes deserving students with a Freshman Award, Sophomore Award, and Junior Scholarship prize.

## **THE HONOR CODE**

The Honor System is at the very heart of all activity at Lawrence. For a full exposition of its meaning and intent, please refer to the Course Catalog. Printed below is the Honor Code:

*No Lawrence student will unfairly advance his or her own academic performance NOR will he or she in any way intentionally limit or impede the academic performance or intellectual pursuits of fellow students.*