DON'T JUST PERFORM.

Inspire.

LAWRENCE UNIVERSITY
CONSERVATORY OF MUSIC
It starts with a mindset:
Music and the liberal arts are a powerful combination.

World-class musicians should also be world-class thinkers.

Classically trained musicians can be cutting-edge musicians.
Passion and profession can coexist.

Musicians should be smart, agile, innovative, collaborative and entrepreneurial—inside and outside the world of music.

The 21st century needs 21st-century musicians.

At Lawrence University music matters more than it does at most colleges.
Then again, most colleges don’t have a conservatory of music, and even those that do have a conservatory of music don’t do music the way Lawrence does music.
Lawrence University offers a new model for conservatory education—a full integration of time-honored values blended with modern thinking about how music can change the world. The values illustrated here infuse our entire conservatory culture to prepare you for a relevant and meaningful musical life. From the classroom to the rehearsal room, our faculty are dedicated to helping you reach your full potential as a musician, a scholar and a human being. They will encourage, push and empower you to reach beyond what you might even expect of yourself.
At the heart of everything we do is building core musicianship. A musician today, as in Bach’s day, needs outstanding technique, flawless tone, beautiful musicality, as well as a deep knowledge of music theory and musicology. At Lawrence, private lessons, ensembles, music theory, musicology, and keyboard skills combine rigorous training, intellectual discipline and creative artistry. These courses will push a student to perform exceptionally, think analytically, read critically, speak convincingly, write clearly and create passionately.

We teach our students to be smart, intellectually engaged musicians who both value and interrogate the western classical music tradition; musicians who critically study past practices and values, with all their complexities and contradictions; musicians who develop deep global awareness of the vast variety of musical aesthetics and meanings; and musicians who channel deep theoretical knowledge into sublime performance. At Lawrence we don’t just create performers. We create intellectually engaged, highly creative artists.

Core musicianship is key to 21st century musicianship. Surrounding, and deeply integrated with this critical core are countless opportunities for Lawrence students to further enhance their 21st century skill set.

To reach your full musical potential, you must also expand intellectually—and the liberal arts tradition at Lawrence nurtures the creative, multidisciplinary, flexible mindset you’ll need to succeed here and in your life after Lawrence.
MULTI-MUSICALITY
An expansive musical vocabulary will prepare you to thrive as a 21st-century musician. Besides a full array of Western classical music, from baroque to new music, in every type of ensemble and solo setting, we also offer five hands-on music ensembles: Balinese gamelan, Ghanaian ewe drumming and dancing, Cuban drumming and singing, Brazilian samba drumming and Australian aboriginal didjeridu. When you dive into an ensemble tradition with no written music, you will find new opportunities to create in the spaces between musical traditions.

SOCIAL ENGAGEMENT
We will challenge you to ask (and answer) questions like these: What if band, choirs and orchestras were places not only for joyous, high-level music making, but also communities that develop leadership, collaboration, improvisation and entrepreneurship? What if the world believed that music is the birthright of every child? What can live music do for people in warming shelters, hospitals or prisons?

PERFORMANCE REIMAGINED
If we want audiences to re-engage with classical music—or any live music—we have to redefine the rules and be willing to step outside the confines of tradition. We have a partnership with (and two professors who are members of) Decoda, the official outreach ensemble of Carnegie Hall and a leader in audience engagement. Our Music for All initiative teaches students to find ways to engage audiences deeply with classical music. Our Conservatory’s creative culture is to rethink every aspect of performance—from venue to presentation—to create the most compelling live performances we can.
To create and own your musical life, you will need to be innovative, passionate, creative, collaborative and fearless—and we’ll help you hone this mindset through coursework that incorporates improvisational exercises and creative play, along with coursework in entrepreneurial studies, as part of our Innovation & Entrepreneurship Program. When combined with exceptional core musicianship and the other 21st-century skills described here, you can better define your musical life.

Lifelong success in music will often require you to be more than an excellent translator and performer of notes. Improvisation and composition can give you a significant advantage, which is why we offer ever-increasing opportunities to explore both of them.

Improvisation goes beyond our nationally recognized jazz department to music education, entrepreneurial studies, dance, some studio classes—even in our major ensembles like orchestra, band and choir. You can explore various styles of composition, including classical, jazz, electronic and electro-acoustic.
Discover your musical journey at Lawrence

Do you want music to be your primary academic/artistic focus in college?

“No.”

Here at Lawrence, our students are not “undecided” but rather “multi-interested”, and we encourage you to dance between the disciplines. Consider a Bachelor of Arts in a non-music area and add one (or more) of these options:
- Audition and perform with some Lawrence ensembles
- Take some music electives through our Conservatory for credit
- Take some non-credit music courses through our Academy of Music
- Attend some of the hundreds of music performances throughout the year

“Yes.”

Consider one of these two options:

**Bachelor of Music and major in Performance, Theory, Composition, or Education**

Do you have a non-music academic interest that you want to study just as much as music?

As part of your Bachelor of Music degree program at Lawrence, you will take a variety of courses outside your major or have room to double major in music education and performance, performance and composition/theory, or major in two different instruments.

**Bachelor of Arts with a major in music**

Do you have a non-music academic interest, too?

Consider these three options:
- **Bachelor of Arts** with a double major in music + a second subject area
- **Bachelor of Arts** in an academic area + a minor in music
- **Bachelor of Arts** in an academic area + some elective courses in music courses

3 MUSIC DEGREE OPTIONS

**Bachelor of Music** (B.Mus.)

Primary focus on music within a liberal arts context. Major in performance, music education, composition or theory.

**Double Degree** (B.A./B.Mus.)

Immerse yourself in music and at least one other field, at a very high level in both, through this five-year program.

**Bachelor of Arts in Music** (B.A.)

Allows a broader liberal arts focus. Extensively explore non-musical interests while receiving advanced musical training.

CURRICULUM DISTRIBUTION

Note: Many non-Conservatory students participate in ensembles (we hold open auditions for all of them), private instruction with professors and special classes for non-music majors. Non-Con students can audition for Ensemble Awards, which waive lesson fees in exchange for ensemble participation.
MUSIC MAJORS

Performance
Education
(Choral, General, Instrumental)
Theory
Composition
Music
(B.A. major)

AREAS OF EMPHASIS
Must be added to a music major
Jazz & Improvisational Music
Collaborative Piano

MUSIC MINORS
Pedagogy
Music

CONSERVATORY STUDIOS

Ensembles
Symphony Orchestra
Wind Ensemble
Symphonic Band
Viking Chorale
Cantala
Concert Choir
Baroque Ensemble
Jazz Ensemble
Jazz Band
Jazz Combos

Improvisation Group
Percussion Ensemble
Sambistas
Kinkaviwo
Tambo Toké
Gamelan
Opera
Musical Theatre
Harmonia
Appletones

Conchordance
ViBE (Viking Bassoon Ensemble)
Clarinet Choir
Cello Ensemble
Brass Choir
Horn Ensemble
LOVE (Lawrence’s Own Viola Ensemble)
And many more...

Bassoon
Harpsichord
Trombone
Cello
Horn
Trumpet
Clarinet
Oboe
Tuba
Contrabass
Organ
Viola
Euphonium
Piano
Violin
Flute
Percussion
Voice
Guitar
Saxophone
If you are applying for any major in music at Lawrence, you have two options for admission:

<table>
<thead>
<tr>
<th>OPTION</th>
<th>DEADLINE</th>
<th>WE NOTIFY YOU</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Action (non-binding)</td>
<td>Nov. 1, 2016</td>
<td>Dec. 20, 2016</td>
</tr>
<tr>
<td>Regular Decision</td>
<td>Jan. 15, 2017</td>
<td>Mid-March 2017</td>
</tr>
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To apply for admission to a music major at Lawrence, please submit the following:

**APPLICATION FOR ADMISSION**
Submit your completed Common Application or Lawrence Application (your preference) and all supporting materials by one of the above deadlines.

**MUSIC RESUME AND MUSIC TEACHER EVALUATION**
You can tell us about all the wonderful musical things you have done on your music resume. You can also have a music teacher tell us about your wonderfulness with a short evaluation.

**AUDITION**
Participate in an on-campus or regional audition (more below) and you’ll find our approach to be surprisingly refreshing, engaging and even—dare we say it?—fun.

Lawrence does not require a prescreening audition for any instrument.

(Special bonus for on-campus audition recipients: the calming, empowering effect of our Conservatory dog.)

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**On-campus Auditions**
We strongly encourage on-campus auditions for all students. It’s a great way for you and your future faculty to get to know each other in person. On-campus auditions for the 2017 class will be held on the following dates in Appleton, Wis.:

- **Saturday, Nov. 12, 2016**
- **Saturday, Jan. 21, 2017***
- **Saturday, Feb. 18, 2017**^
- **Saturday, Feb. 25, 2017***

*Music Education Workshop Available
^Theatre Workshop Available

**Regional Auditions**
If you can’t make it to campus, but happen to live in or near any of the following cities, you are welcome to perform your audition for members of our Conservatory admission team, who will record your audition and share with the faculty back on campus. Auditions will be held in January and February. Visit go.lawrence.edu/audition for specific dates.

- **Boston**
- **Chicago**
- **Denver**
- **Interlochen**
- **Los Angeles**
- **Minneapolis**
- **New York**
- **San Francisco**
- **Seattle**

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**Recorded Auditions**
If distance or scheduling prevents you from a live, in-person audition, you may upload a video recording to your Lawrence application page (admissions.lawrence.edu/apply). Please be sure your recording is of the highest possible sound quality and that we can—you know—tell it’s you! Please submit your recording by the following dates, according to your application cycle choice:

- **Early Action** Nov. 12, 2016
- **Regular Decision** Jan. 21, 2017

**Music Scholarships**
Based on the audition, Lawrence University awards a limited number of renewable scholarships to students who are pursuing a Bachelor of Music or double-degree program.

**Music Education Scholarships**
To apply, students must attend one of the music education workshops offered on specified on-campus audition dates. Students can audition and attend the music workshop on the same day, but can choose a different audition date if they prefer. Students can register for the workshop as part of the regular online audition registration.

**Composition Scholarships**
Composition Scholarships are awarded on a limited and competitive basis to accomplished student composers who are planning to pursue the Bachelor of Music degree with an intended major in composition. Students must complete a classical audition on their primary instrument in addition to submitting a composition portfolio. (See audition requirements for details.) Completed portfolios must be received by the following dates according to your application cycle choice:

- **Early Action** Nov. 1, 2016
- **Regular Decision** Jan. 15, 2017

**Ensemble Awards (Non-Music Majors)**
Students with strong musical talent who are not pursuing a degree with a major in music may audition for an Ensemble Award. These awards offer the opportunity to study in a Conservatory studio while waiving the cost of private lessons. In return, the student must participate in one of the major ensembles. Awards are granted based on the audition and the availability of studio space. Audition repertoire requirements are the same as the requirements for students who plan to pursue a degree with a major in music.

**Theatre Scholarship**
The Ted Cloak Century Scholarship recognizes young theatre makers who will fill the 21st century with innovative, collaborative, clear and nuanced productions. This scholarship, given in anticipation of the 100th anniversary of our department’s founding, honors the legacy of joyful and serious theatre making in a liberal arts environment envisioned by Ted Cloak in 1930. To be considered for a Ted Cloak Century Scholarship, students must audition their senior year of high school, either on campus or by submitting a self-recording. Registration and guidelines for audition and/or portfolio review are located on the theatre website.

go.lawrence.edu/theatrescholarship
Repertoire Requirements

**Bassoon**
Students will be asked to play a three-octave B♭ chromatic scale from low B♭ to the highest B♭, slurred up and down. Two-octave major and minor scales—up to four flats/sharps—will be asked; some articulated. Two contrasting styles of music from the traditional bassoon repertoire should be prepared; one to demonstrate your technical facility and the other for lyrical expression. Sight-reading should also be expected.

**Cello**
One movement from the standard concerto repertoire; one movement of unaccompanied Bach; an étude; a four-octave major scale and its parallel minor and arpeggios.

**Clarinet**
Two pieces in contrasting styles, selected from the standard concerto, sonata or solo repertoire; an étude chosen from the *Rose 40 or 32 Studies*; major and minor scales; and a chromatic scale. Sight-reading may be requested.

**Composition**
Students must complete a classical audition on their primary instruments in addition to submitting a composition portfolio, in hard copy, which includes the following: three musical scores (recordings of the submitted works are highly recommended but not required); a statement of your compositional interests and goals; a list of compositions that includes completion dates and a list of public performances or readings. Completed portfolios must be received by Jan. 15.

**Double Bass**
Two contrasting pieces or movements from the standard repertoire, including a movement from a Baroque sonata or suite; orchestral excerpts; a three-octave major scale, its relative melodic minor and arpeggios. In addition, students may elect to perform a transcribed jazz solo or improvise with prerecorded accompaniment.

**Euphonium**
The student should select two or three compositions, études or band/orchestral excerpts that demonstrate contrasting styles and the ability to play melodic and technical material. Be able to perform listed scales below: major, minor (natural, harmonic and melodic) and two-octave chromatic scales. Some sight-reading may be required.

**Flute**
Three pieces of contrasting styles, which may include movements from concerti, sonatas and solo repertoire; all two-octave major and minor scales; a three-octave chromatic scale. Sight-reading may be requested.

**Guitar**
An étude by Sor, Carcassi, Brouwer or Villa-Lobos; one movement of Bach; one piece from standard classical guitar literature (may be a movement from a larger work); a three-octave major scale and its parallel minor; three selections from the Giuliani *120 Studies for the Right Hand*. Sight-reading may be requested. For students interested in jazz or pursuing the jazz emphasis, please refer to the Jazz Audition Guidelines.

**Harpsichord**
Three pieces from the standard harpsichord repertoire, including one by J.S. Bach.

**Horn**
The first movement of any Mozart Concerto; two contrasting pieces that demonstrate technical facility and melodic expression, one drawn from the standard concerto, sonata or solo repertoire (e.g. Strauss, Hindemith, Saint-Saëns, Gliere) and the other an étude (e.g. Gallay, Kling, Kopprasch, Maxime-Alphonse) or orchestral excerpt; major, minor and chromatic scales in two octaves; sight-reading, including transposition (in E-flat or D major) and bass clef, may be requested.

**Jazz (instrumental)**
Students interested in demonstrating their jazz talents must perform a complete classical audition on their primary instrument in addition to a separate jazz audition presented at the end of the classical audition and/or at the on-campus Jazz Jam (see below). For regional or self-recorded video auditions, the jazz audition must include a jazz étude, solo transcription or improvisation on a prepared jazz piece selected by the student. Additional requirements are listed along with the classical repertoire requirements for your instrument on these pages. Students auditioning at regional audition locations must also improvise to a prerecorded CD accompaniment (such as the Jamey Aebersold *Play-Along* series) and provide their own amplification for playback (iPod docking station, portable stereo, etc). **Candidates auditioning on the Lawrence campus are required to attend the Jazz Jam scheduled from noon to 1 p.m., where candidates will perform the melody and improvise several solo choruses on any one of the following works:** *Tenor Madness* (Sonny Rollins), Mr. P.C. (John Coltrane) or *Lester Leaps In* (Lester Young). Candidates will be accompanied by a Lawrence student rhythm section and memorization is preferred.

**Organ**
Three pieces from the standard organ literature. **A.** One piece should be chosen from the works of J.S. Bach, i.e. a prelude, toccata or fantasy and fugue, chorale prelude or a trio sonata movement. **B.** Two contrasting works selected from the 19th and 20th centuries. Repertoire to be performed should demonstrate the applicant’s technical skills and musical abilities. Applicants will be asked to sight-read a standard four-part hymn as well as an easy piece of organ music. Organ auditions will be offered at Interlochen and on campus.
**Percussion**

Students should be able to perform an étude that demonstrates their level of musical and technical ability on snare drum (rudimental or concert style), keyboard percussion (marimba, vibraphone or xylophone) and timpani (two or four drums). Students are also encouraged to perform a solo or a variety of styles on drum set (rock, jazz, Brazilian, Cuban) and/or any ethnic instrument such as congas, tabla, frame drum, etc. Students will be asked to sight-read and play scales on marimba. Students may contact Dane Richeson or visit the percussion studio website for repertoire examples. Percussion auditions will be offered in Interlochen, Houston and on campus.

**Piano**

A prelude and fugue or other Bach composition containing a fugue (such as a toccata or partita); a sonata-allegro movement of a sonata by Haydn, Mozart, Beethoven or Schubert; a composition from the Romantic period; and a 20th- or 21st-century composition. In the case of a student with a prospective jazz emphasis, the 20th-/21st-century composition may be a jazz étude, transcription or improvisation on a prepared jazz piece. All music must be memorized. Due to time limitations, it is possible that not all selections will be heard at the audition, but all should be prepared. Students may also be asked to sight-read.

**Saxophone**

Two or three pieces or movements of contrasting styles, demonstrating technical facility and melodic expressiveness; major and harmonic or melodic minors scales; and a chromatic scale (B♭–F♯3, ascending and descending). In addition, students may elect to perform a transcribed jazz solo or improvise with prerecorded accompaniment. Sight-reading will be requested.

**Tenor Trombone and Bass Trombone**

Two or three standard solos or études that show both melodic interpretation and technical facility; major and minor scales, sight-reading and simple tunes by ear as requested. Jazz études, transcriptions or improvisation with prerecorded accompaniment may be used as a portion of the audition. For students interested in the jazz emphasis, please refer to the Jazz Audition Guidelines.

**Trumpet**

A variety of solos or études displaying both technical and melodic ability; and major, minor and chromatic scales. Sight-reading may be requested. Jazz improvisation with prerecorded accompaniment and/or lead playing can be included at the discretion of the applicant.

**Tuba**

The student should select two or three compositions, études or band/orchestral excerpts that demonstrate contrasting styles and the ability to play melodic and technical material. Be able to perform the listed scales: major, minor (natural, harmonic and melodic) and two-octave chromatic scales. Some sight-reading may be required.

**Viola**

One movement of a standard concerto or other work for solo viola and orchestra and two contrasting movements of solo Bach. Preferably, repertoire will be performed from memory. Applicants should also prepare an étude or caprice by Campagnoli, Fuchs or Kreutzer and a three-octave major scale and its parallel minor scale and arpeggios.

**Violin**

Either the first or third movement of a standard concerto performed from memory; two contrasting movements of unaccompanied Bach; an étude or caprice; and three-octave scales and arpeggios.

**Voice**

Two solos of contrasting styles, one of which must be sung in English, while the other can be sung in a foreign language or English. An accompanist will be provided on campus; students auditioning at a regional site must provide their own accompanists. Pieces must be sung from memory. A musical skills test that includes pitch-matching, sight-singing and rhythmic exercises will follow the audition.

**Theatre (for scholarship consideration)**

**ACTING:** Two contrasting monologues from plays. One may be pre-modern (before 1880), but this is not a requirement. Your presentation should be no longer than three minutes (about a minute and a half each.)

**DESIGN AND TECHNICAL THEATRE:** Please present a portfolio with evidence of your work as a designer, stage manager and/or technician.

*Lawrence University does not discriminate on the basis of sex, race, color, national or ethnic origin, religion, sexual orientation, parental or marital status, age or disability. Inquiries regarding the non-discrimination policy may be directed to the provost and dean of the faculty at 920-832-6528. Lawrence adheres to the Statement of Principles of Good Practice of the National Association for College Admission Counseling (NACAC).*
Live! At Lawrence University
Fall Term 2016 Live Events

SATURDAY, OCT. 8, 8:00 P.M. CDT
Viking Chorale, Cantala, Concert Choir
Phillip A. Swan & Stephen M. Sieck, conductors

FRIDAY, OCT. 14, 8:00 P.M. CDT
Lawrence Symphony Orchestra
Mark Dupere, conductor

SATURDAY, OCT. 15, 8:00 P.M. CDT
Symphonic Band & Wind Ensemble
Matthew Arau & Andrew Mast, conductors

FRIDAY, NOV. 11, 8:00 P.M. CST
Viking Chorale, Cantala, Concert Choir
Phillip A. Swan & Stephen M. Sieck, conductors

SATURDAY, NOV. 12, 8:00 P.M. CST
Symphonic Band & Wind Ensemble
Matthew Arau & Andrew Mast, conductors

SUNDAY, NOV. 13, 3:00 P.M. CST
Lawrence University Percussion Ensemble
Dane Maxim Richeson, director

TUESDAY, NOV. 15, 8:00 P.M. CST
Lawrence Symphony Orchestra
Mark Dupere, conductor

LAWRENCE ACADEMY OF MUSIC

The Academy is the community division of the Conservatory of Music. More than 1,500 students, aged birth through adult, register for private and group lessons, chamber music, youth ensembles (orchestra, band, choir), gamelan, summer camps, theory, parent-child classes for babies/toddlers, and classes for youth and adults with special needs. Academy teachers have extensive training in pedagogy as well as performance experience; most hold masters or doctoral degrees.

Conservatory students can join the Academy community through a variety of campus jobs (some prerequisites may be required; interview and recommendation necessary) such as a student studio teacher, manager of a youth choir or band, collaborative pianist or instrumentalist, or summer camp counselor. Academy teachers welcome student observers with advance notification.
Learners. Leaders. Lawrentians.

To learn more about our Conservatory, visit lawrence.edu/conservatory.