

CONSERVATORY HANDBOOK
2013-2014

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WELCOME

Dear Conservatory Students:

Welcome to the Lawrence University Conservatory of Music! We are pleased that you have elected to join other gifted students for the exciting and rewarding musical and intellectual experiences that are part of a Lawrence education. Our dedicated and talented faculty will work with you to help you reach your full potential as a musician, scholar, and citizen.

This handbook is a supplement to the Lawrence University Course Catalog and other university publications. It sets forth many of the requirements, policies and procedures that govern Conservatory activities. Please remember that some Conservatory departments also publish more specific handbooks.

On behalf of the University's faculty and administration, I wish you every success as a member of the dynamic community of which you are an integral part. We hope that your Lawrence experiences are both enjoyable and stimulating, and we wish for you every personal and professional success during your undergraduate years and in the future. Please let us know how we can help you meet your objectives.

Brian Pertl
Dean of Conservatory

MISSION STATEMENT

Lawrence University comprises a selective liberal arts college and conservatory of music. Music has been part of the program at Lawrence since instruction was first offered in 1849. The Conservatory of Music was established in 1874, and the first Bachelor of Music degree was conferred in 1892.

The mission of the conservatory is to sustain and advance the understanding and practice of the art of music. To that end, the conservatory provides instruction and musical experience of the highest quality for music majors in the Bachelor of Music and Bachelor of Arts degree programs, students majoring in disciplines other than music, and members of the broader community.

These objectives are pursued within the context of an undergraduate education in which the liberal arts are enriched by music and the study of music is founded upon principles of liberal education, principles that naturally engender engagement with a community of scholars and artists. Thus, while the focus of the conservatory is essentially professional, its objectives contribute to and parallel those of the university and support the preparation of students in more than one dimension for more than one role in life.

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.

BUILDING AND FACILITIES USE

I. BUILDING SECURITY AND MAINTENANCE

The Conservatory's hours are 7:00 a.m. to 1:00 a.m. while school is in session. The building is locked at all other times for the protection of 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.

II. 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, 146, 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.

III. 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

IV. 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 seventeen thousand scores, two thousand LPs, over ten thousand compact discs, eleven thousand books on music, and four hundred music video recordings and DVDs, as well as one hundred and forty-five periodicals.

All scores, sound recordings, and video recordings are located in the Media Center on the first floor 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 and older, bound issues are on the Level A.

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 three hundred operas.

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

V. HISTORICAL KEYBOARD 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.

Additional message regarding harpsichords from the University Organist:

I am pleased that so many people are making use of our historical keyboard instruments. It seems like a good time for a reminder about the need for advance planning when these

instruments are to be used. I want to encourage the use of these instruments, but at the same time communicate the need for your cooperation in planning ahead for their use.

Faculty and students desiring to use a harpsichord for a concert or event must seek permission from the University Organist, Kathrine Handford, who will determine which harpsichord and temperament will be most appropriate for the performance.

It is requested that arrangements be made as soon as possible with the University Organist and the Conservatory Office. The Conservatory currently has three harpsichords of various sizes and disposition. These instruments are extremely fragile and require special moving and handling. They must be tuned each time they are used for rehearsal and performance. Bruce Ziesemer deserves at least two weeks advance notice in order to fit tunings into his already full schedule. During Term III, the harpsichords are in high demand. If requests are not made in a timely manner, it may not be possible to provide a harpsichord or qualified keyboardist for the performance.

***ALL** keyboardists must meet with the University Organist for a tutorial and coaching on the harpsichord they will be using well in advance of the concert. The keyboard actions are extremely sensitive and may suffer damage if not properly played. For those in need of a harpsichordist, there are a number of capable students who have completed several terms of harpsichord study and practice regularly on the instruments. They have training at playing basso continuo and are knowledgeable about historically informed performance. I will be happy to make recommendations.*

*Lastly, the **Permission to Use Harpsichord Form** must be filled out and returned to Julia Jackson in the Conservatory Office **AT LEAST 3 WEEKS IN ADVANCE** of the concert or event so that she can schedule moving and tuning of the instrument.*

Thank you for your cooperation.

Kathrine Handford

VI. REED WORKSHOPS

The reed workshops provide woodwind players with a place to make and experiment with reeds and to make other adjustments on their instruments. A double reed room is located in Music-Drama 150 and a single reed room can be found in the Chapel basement, Room B6. Storage spaces, lamps, and a sink are provided. Approximately three people may work in the room simultaneously. The workshop is not intended to be used for practicing or teaching purposes.

VII. RECORDING STUDIO

Individual students desiring recording services should consult Mr. Larry Darling in the Recording Studio to determine schedule availability and applicable fees. A student

ensemble desiring recording services should consult the ensemble's faculty coach to submit an Application for Ensemble Recording Services, available from the Conservatory office.

ACADEMIC INFORMATION

Although the Course Catalog is the primary source for information on academic programs and requirements, the information below may be useful as a supplement and/or clarification of the catalog and departmental handbooks and guidelines.

I. MUSIC EDUCATION

- A. In preparing students for careers in music education, Lawrence emphasizes the development of expertise in pedagogy and excellence in performance.
 - 1. All students enrolled in music education programs at Lawrence acquire pedagogical knowledge and skills through working closely with faculty in the Music Education Department while continuing to develop their performance skills through study with members of the performance faculty.
 - 2. Lawrence equips students to teach effectively and to serve as performance models for their students.

- B. 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.

- C. Students pursuing the major in music education must successfully complete the music education application and interview during the sophomore year.

- D. Specific requirements of this degree are included in the Lawrence Course Catalog. Studio requirements for music education majors are described in the Performance Studies section of this handbook.

II. 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 TERMS of applied study must petition the Conservatory Committee on Administration, supported by departmental recommendation, for a deferral.

A. PIANO MAJOR 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.

1. **THE BACHELOR OF MUSIC IN PERFORMANCE** (*including the emphasis in collaborative piano and 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.

1. **FRESHMAN YEAR:**

- a. Technique exam (may be played at the end of any term, may be split up between multiple terms, must be completed before the performance qualifying exam is attempted)
 - a. all major and harmonic minor scales, hands together, four octaves. (♩ = M.M. 120)
 - b. all major and minor arpeggios, same format. (♩ = M.M. 120)
 - c. all dominant and diminished seventh arpeggios, same format. (♩ = M.M. 120)
- b. Performance review (normally played at the end of Term II, must be completed during the first year.)
 - a. 15 minutes of music, representing at least two different styles or periods.
 - b. Exam repertoire must be memorized. Students who fail this review may repeat it one time.
 - c. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

2. **SOPHOMORE YEAR:** Performance qualifying exam (normally played at the end of Term II)

- a. 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.
- b. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

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

4. 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.

5. The piano performance major requires presentation of a half-recital (25-30 minutes of music) during the Junior year, and a full recital (50-60 minutes of music) during the Senior year. Students must pass a pre-recital hearing no less than 2 weeks before the scheduled recital.
6. PRIOR TO SCHEDULING A HALF RECITAL, STUDENTS MUST PERFORM TWICE ON A PIANO DEPARTMENTAL RECITAL, MASTER CLASS, OR IN ANOTHER DEPARTMENTALLY-APPROVED PUBLIC PERFORMANCE VENUE.
7. Non-required recitals require recommendation from the piano faculty to the recital committee.
8. All piano performance majors are required to earn 12 units in ensemble participation, participating in an ensemble during each term they are in residence on the Appleton campus. Specifically: 3 units in major ensemble, 3 units in chamber music other than jazz combos, and 6 units in supervised accompanying.

2. THE BACHELOR OF MUSIC IN EDUCATION (Piano)

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. **Students passing requirements for the Music Education major will normally continue applied piano instruction at the rate of 3 units per term.**

1. FRESHMAN YEAR:

- a. Technique exam (may be played at the end of any term, split up between multiple terms, must be completed before the performance qualifying exam is attempted)
 - a. all major and harmonic minor scales, hands together, four octaves. (♩ = M.M. 100)
 - b. all dominant and diminished seventh arpeggios, same format. (♩ = M.M. 100)
- b. Performance review (normally played at the end of Term II, must be completed during the first year)
 - a. 15 minutes of music, representing at least two different styles or periods.
 - b. Exam repertoire must be memorized. Students who fail this review may repeat it one time.
 - c. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

2. **SOPHOMORE YEAR:** Music education qualifying exam (normally played at the end of Term III)
 - a. 15 minutes of music representing at least three different styles or periods.
 - b. Exam repertoire must be memorized. Students who fail this exam may repeat it one time.
 - c. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

 3. **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 WITH PIANO AS THE MAJOR INSTRUMENT.**

 4. The Music Education major requires presentation of a half-recital (approximately 25-30 minutes of music) during either Junior or Senior year. (In the latter case, recitals should NOT be scheduled during the term of practice teaching.)

 5. PRIOR TO SCHEDULING A HALF RECITAL, STUDENTS MUST PERFORM TWICE ON PIANO DEPARTMENTAL RECITAL, MASTER CLASS, OR IN ANOTHER DEPARTMENTALLY-APPROVED PUBLIC PERFORMANCE VENUE.

 6. Non-required recitals require recommendation from the piano faculty to the recital committee.
3. **THE BACHELOR OF ARTS IN MUSIC (Piano)**

Candidates for the Bachelor of Arts degree in music are required to complete a minimum of 18 units 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:**

1. *Technique:* All major and harmonic minor scales, hands together, four octaves (♩ = M.M. 80).
2. *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.
3. All Bachelor of Arts in Music students must complete either Basic Keyboard Skills (MURP 201, 202, 203) or Functional Skills for Keyboard Majors (MURP 301, 302) during the Freshman year. Placement in the appropriate sequence will be determined by audition.
4. 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 unit per term.

5. 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.

4. **THE BACHELOR OF MUSIC IN THEORY/COMPOSITION (Piano)**

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.

a. FRESHMAN YEAR:

1. Technique exam (may be played at the end of any term, may be split up between multiple terms, must be completed before the performance qualifying exam is attempted.)
 - a. all major and harmonic minor scales, hands together, four octaves. (♩ = M.M. 112)
 - b. all major and minor arpeggios, same format. (♩ = M.M. 112)
 - c. all dominant and diminished seventh arpeggios, same format. (♩ = M.M. 112)
2. Performance review (normally played at the end of Term II, must be completed during the first year.)
 - a. 15 minutes of music representing at least two different styles or periods.
 - b. Exam repertoire must be memorized. Students who fail this review may repeat it one time.
 - c. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

b. SOPHOMORE YEAR:

1. Theory/Composition qualifying exam (normally played at the end of Term III)
 - a. 15 minutes of music representing at least three different styles or periods. One of the pieces performed in the Qualifying Exam must be in a contemporary idiom.
 - b. Exam repertoire must be memorized. Students who fail this exam may repeat it once.
 - c. Either the Performance Review or the Performance Qualifying Exam must include a Bach Prelude and Fugue or another Bach work that includes a fugue and a Sonata Allegro movement from a Classical sonata. These requirements may be split between the two exams.

A. Students passing requirements for the Theory/Composition major will normally continue applied piano instruction at the rate of 3 units per term.

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

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

B. ORGAN DEPARTMENT REQUIREMENTS (*for Major in Organ Performance*)

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.

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

2. **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 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.
 - d. In addition, sophomores will take an Organ Practicum final at the end of the year consisting of the following:
 1. Sight-reading.
 2. Score-reading, four parts, two clefs (G and F).
 3. Alto and tenor clefs in two and three parts.
 4. Modulation.
 5. Transposition at least one full step away.
 6. Figured bass.

7. Harmonizing of a hymn-tune from a given melody.
 8. All scales, both major and minor keys, to be completed before exam.
3. **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:
 - a. Unsupervised preparation of an organ piece chosen by the teacher.
 - b. ***Organ Practicum final:***
 1. Transposition a third away--B part accompaniment.
 2. Score-reading in four parts, four clefs.
 3. Organ accompaniment from a piano score--prepared.
 4. Organ accompaniment from piano reduction of an orchestral score, such as an oratorio chorus.
 5. Improvisation, contrapuntal or free-style, Hymn Intonation, Chorale Prelude, or a free piece.
 6. Continuo playing, both a Recitative and an Allegro movement. One of these may be prepared ahead of time.
 4. **SENIOR YEAR:** Full recital at least partially from memory. Jury examination at the end of the year consists of:
 - a. 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.
 - b. Oral examination on organ registration, construction, history, literature, etc.
 - c. Sight-reading of an organ piece.

C. VOICE DEPARTMENT REQUIREMENTS

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.

1. **Examinations:** There are two examinations within the voice department: a first year performance review and a second year qualifying examination. In order to be admitted into the upper level study required of vocal performance majors, the performance qualifying examination must be passed.
 - a. **FRESHMAN YEAR:** All bachelor of music candidates and bachelor of arts music majors with voice as the primary instrument must take the performance review at the end of the freshman year.
 BM Performance Review (1st Year) (for all BM majors with voice as the primary instrument). 5-6 selections to include:
 1. 2 English (at least one English art song)
 2. 2 Italian (at least one baroque period selection)
 3. 1 French or German song

4. 1 self-prepared selection (may overlap with any of the above categories)
- BA Performance Review/Entry Audition (1st Year). 3-4 selections to include:
1. 1 English
 2. 1 Italian
 3. 1 French or German
 4. 1 self-prepared selection (may overlap with any of the above categories)
- b. **SOPHOMORE YEAR:** The appropriate qualifying examination for each major must be successfully completed by the end of the sophomore year.

BM Music Education Qualifying Exam (2nd Year). 9-10 selections to include:

1. one song that demonstrates comprehension of cultural diversity
2. three English selections:
 - a. 1 music theater piece
 - b. 1 from art song, opera or oratorio
 - c. 1 additional from art song, music theater, jazz, opera or oratorio
3. Four language specific songs (an aria may be substituted for any category below):
 - a. 1 Italian (may be a baroque aria)
 - b. 1 German
 - c. 1 French
 - d. 1 other language (Spanish, Czech, Russian, etc.)
 - e. 1 self-prepared selection (may overlap with any of the above categories)

The diversity song and the music theater selections may be adjudicated separately at the end of the 1st or 2nd terms of the second year, or as a part of the exam at the end of the 3rd term.

BM Voice Performance Qualifying Exam (2nd Year). 9-11 selections to include:

1. three English selections:
 - a. 1 music theater piece
 - b. 1 from art song, opera or oratorio
 - c. 1 additional from art song, music theater, jazz, opera or oratorio
2. four language-specific songs (an aria may be substituted for any category below):
 - a. 1 Italian (may be a baroque aria)
 - b. 1 German
 - c. 1 French
 - d. 1 other language (Spanish, Czech, Russian, etc.)
3. two arias (original languages and keys; one may overlap with Italian or English categories above)
 - a. 1 oratorio aria
 - b. 1 opera aria
4. one secco recitative (ca. one page; may precede either aria, or stand alone.)
5. one self-prepared selection (may overlap with any of the above categories)

The music theater selections may be adjudicated separately at the end of the 1st or 2nd terms of the second year, or as a part of the exam at the end of the 3rd term.

Students with a double major in education and performance will combine the requirements of both examinations. This is accomplished by adding the diversity song requirement to the performance major examination.

BA Music Qualifying Exam (2nd Year). 6-7 selections to include:

0. 1 music theater
1. 5 language specific songs (an aria may be substituted for any category below):
 - a. 1 English
 - b. 1 Italian (may be a baroque aria)
 - c. 1 German
 - d. 1 French
 - e. 1 Spanish
 - f. 1 self-prepared selection (may overlap with any of the above categories)
2. **Juries:** 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 jury at the end of that year. A jury consists of two to four selections.
3. **Recitals:** Any degree recital must be preceded by the successful completion of the appropriate qualifying examination and at least two shorter public performances (i.e., Area Recital).
4. **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.
5. **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.
6. **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.
7. **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.
8. **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. Copies of all music for a recital must be given to the accompanist two months prior to the recital to ensure adequate preparation for the recital hearing.

D. STRING DEPARTMENT REQUIREMENTS (VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, GUITAR)

1. **Juries:** All students taking lessons for credit will play a jury at least once in each academic year, more frequently at the discretion of the studio teacher.
2. **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: Performance Review

Bachelor of Music - Music Education: Qualifying Exam

Bachelor of Music - Theory/Composition: Qualifying Exam

Bachelor of Arts in Music: Qualifying Exam

- a. The requirements for each of these examinations are listed below. Students pursuing the Bachelor of Music in Performance, Music Education or Theory/Composition 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.
- b. Contents:
 1. Major and minor scales and arpeggi chosen by the studio teacher. Scales will be used to demonstrate various bowing styles.
 2. An etude chosen by the studio teacher.
 3. Two movements from the standard repertoire of contrasting musical styles, memorization as appropriate.
- c. **Bachelor of Music: Performance Qualifying Exam**

Student must be prepared to play scales and arpeggi, scales in thirds, sixths and octaves, a chromatic scale and a whole tone scale. Repertoire requirements include a movement of a major work with orchestra, memorized, and one other work in contrasting style. Substitutions in the memorized repertoire must be approved in advance by the department chair. 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.

3. **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 at least two 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.
4. **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.
5. **Studio Classes:** All students in applied music courses must attend weekly studio classes. Studio classes are forums for performance of solo and ensemble repertoire and for consideration of a wide variety of issues related to performance and pedagogy. In addition to strengthening performance skills and repertoire knowledge, studio classes provide opportunity for students to develop an awareness of pedagogical approaches to an array of technical issues. Performance and participation in studio classes are reflected in the applied music grade.

E. WOODWIND DEPARTMENT REQUIREMENTS

1. **Juries.** All Bachelor of Music and Bachelor of Arts in Music candidates may be heard in a jury each year, or upon completion of three consecutive terms of study, except in years in which they perform on 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 lessons may be required to perform a jury 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.*
2. **Pre-recital Hearings.** At the discretion of the studio teacher, a student may be required to play a pre-recital hearing in order to have the recital approved for public presentation. Pre-recital hearings, judged by a panel of at least two members of the woodwind 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 responsibility of the studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

3. **Bachelor of Arts in Music: Qualifying Examination.** This examination is required of Bachelor of Arts in Music candidates in the woodwind 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, 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.
4. **Bachelor of Music: Performance Review.** Bachelor of Music in Performance must take this review by the end of the term in which 18 units of applied study have been completed. 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, extended techniques, transposition) may be required. Should a student not pass this review, that student may petition the Woodwind Department to retake it 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.
5. **Bachelor of Music: Music Education Qualifying Examination.** Bachelor of Music in Music Education candidates must take this examination by the end of the term in which 18 units of applied study have been completed. 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, extended techniques, transposition) may be required. Should a student not pass this review, that student may petition the Woodwind Department to retake it 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.
6. **Bachelor of Music: Performance Qualifying Examination.** Bachelor of Music in Performance candidates must take this examination by the end of the term in which 30 units of applied study have been completed. (Some double-degree students may not reach this level until some term in their third year.) The exam consists of approximately twenty 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, transposition, extended techniques) may be required. The studio teacher may require that one of the works performed be a self-prepared piece (which would count toward the twenty minute total of repertoire). Should a student not pass the exam, that student may petition the Woodwind 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.
7. **Studio Technique Juries.** All Bachelor of Music and Bachelor of Arts in Music candidates may be heard in a brief (less than 5 minutes) technique jury each term they are on campus, at the discretion of the studio teacher. Material to be heard on these technique juries is determined by the studio teacher, and may include material such as

scales, arpeggios, other technical patterns, sight-reading, transposition, extended techniques, etudes, etc.

8. Studio Classes. All students in applied music courses must attend weekly studio classes. At the discretion of the studio teacher, non-majors may be exempt from this requirement on a term-by-term basis. Studio classes are forums for performance of solo and ensemble repertoire and for consideration of a wide variety of issues related to performance and pedagogy. In addition to strengthening performance skills and repertoire knowledge, studio classes provide opportunity for students to develop an awareness of pedagogical approaches to an array of technical issues. Performance and participation in studio classes is reflected in the applied music grade.

9. Woodwind Department Expectations for Bachelor of Music Degree Candidates

The Bachelor of Music degree program with a major in performance or music education is a program of pre-professional study for students intending to have careers as performers, university studio teachers, public and private school teachers, and private studio teachers. As such, the program demands of candidates a serious commitment to the development of their artistry and performance technique. Woodwind students intending to complete a major in the Bachelor of Music degree program must make productive practice on their major instrument a top priority in every year of study. At the same time, as artist-athletes they must be mindful of the need to safeguard their health in order to be capable of performing to the best of their ability on a consistent basis. Consequently, candidates are required to inform their studio teacher of all performance and non-performance activities in which they engage each term, both on and off campus. To promote optimal progress toward successful completion of juries, examinations, and recitals, woodwind studio teachers reserve the right to limit the amount of performance activity in which their students engage each term.

F. BRASS AND PERCUSSION DEPARTMENT REQUIREMENTS

Terms defined:

- Jury: Less formal performance for brass and/or percussion faculty for comments.
- Performance Review: First of two formal examinations performed for brass and/or percussion faculty by performance majors. This must be passed before the Performance Qualifying Examination may be taken.
- Qualifying Examination: The performance examination, specifically defined for each major, must be passed in order to continue in that major. See the requirements for each type of major below.

Expectations in these examinations:

While a certain standard of quality is expected in all examinations, the brass and percussion faculty recognize that each student and each studio have expectations and requirements specific to each student's and studio's required goals, needs, and skill

expectations. The studio teacher will work with the student to diagnose strengths and weaknesses and, based on this evaluation, assign what is expected in each examination.

The student will prepare a typed program for the examination and bring three copies to the exam. The program will include the student's name, date, type of examination, the student's major(s), and year in school. The pieces being performed with assisting performers will be listed in the order of performance. See your studio teacher for a sample program.

Students typically play a Jury or Performance Review each year until the Qualifying Examination for that major is passed. Though the timeline for passing the Qualifying Examination may vary, typically the Qualifying Examination for the major should be passed by the end of the third year of study. Students may not play a required degree recital until the Qualifying Examination for that major is passed. Students who do not complete the Qualifying Examination by the end of the third year risk not being able to complete the intended major in the typical amount of time at Lawrence. Students must communicate with the studio teacher and advisor regarding completing degree requirements in a timely fashion.

1. **Juries:** All Bachelor of Music and Bachelor of Arts in Music candidates may be heard in a jury each year, or upon completion of three consecutive terms of applied study, except in years in which they present a Performance Review, Qualifying Examination or recital. The material presented will be chosen by the applied teacher, but will include no more than ten minutes of music. Students enrolled in MUIN 100 or 200-level lessons may be required to perform a jury 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.***
2. **Bachelor of Arts in Music: Qualifying Examination:** This examination is typically taken when 30 unites or six terms of applied study have been completed and must be successfully passed as a prerequisite to continuing in the major in music. The exam consists of approximately ten to twelve minutes of music of different styles. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, transposition, memorization) may be required. Should a student not pass this examination, the student may, after consultation with the studio teacher, request to retake it. If the second attempt to pass the exam is unsuccessful, the student may not be allowed to continue pursuing a major on that instrument.
3. **Bachelor of Music: Performance Review:** Performance majors typically take this examination when 18 units or three terms of applied study have been completed. The exam 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, memorization) may be required. Should a student not pass this review, the student may, after consultation with the studio teacher, request to retake it. If the second attempt to pass the exam is unsuccessful, the student may not be allowed to continue pursuing a major on that instrument.

4. **Bachelor of Music: Performance Qualifying Examination:** Performance Majors typically take this examination when 30 units or six terms of applied study have been completed. The exam consists of approximately twenty minutes of music of different styles. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, transposition, memorization) may be required. Should a student not pass this examination, the student may, after consultation with the studio teacher, request to retake it. If the second attempt to pass the exam is unsuccessful, the student may not be allowed to continue pursuing a performance major on that instrument.
5. **Bachelor of Music: Music Education Qualifying Examination:** Music Education Majors typically take this examination when 30 units or six terms of applied study have been completed. The exam 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, memorization) may be required. Should a student not pass this examination, the student may, after consultation with the studio teacher, request to retake it. If the second attempt to pass the exam is unsuccessful, the student may not be allowed to continue pursuing a major on that instrument.
6. **Studio Technique Juries:** All Bachelor of Music and Bachelor of Arts in Music candidates may be heard in a brief (less than 5 minutes) technique jury each term they are on campus, at the discretion of the studio teacher. Material to be heard on these technique juries is determined by the studio teacher, and may include material such as scales, arpeggios, technical patterns, sight-reading, transposition, etudes, etc.
7. **Studio Classes:** Studio classes are forums for performance of solo and ensemble repertoire and for consideration of a wide variety of issues related to performance and pedagogy. In addition to strengthening performance skills and repertoire knowledge, studio classes provide an opportunity for students to develop an awareness of pedagogical approaches to an array of technical issues. Performance and participation in studio classes is reflected in the applied music grade.
8. **Pre-recital Hearings:** At the discretion of the studio teacher, a student may be required to play a pre-recital hearing in order to have the recital approved for public presentation. Pre-recital hearings, judged by a panel of at least two members of the brass 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 responsibility of the studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

G. MAJOR IN PERFORMANCE WITH JAZZ EMPHASIS

Admission to the Bachelor of Music performance major with an emphasis in jazz and improvisational music may be granted to a limited number of students upon successful completion of qualifying examinations and with the approval of a candidate selection committee. For detailed information on admission and scheduling of requirements, students are referred to the chair of the jazz and improvisational music department.

1. Prerequisite Classical Qualifying Examinations

All jazz emphasis candidates are required to pass the respective performance major qualifying examination no later than the end of Term III of the sophomore year.

2. Jazz Emphasis in Performance Qualifying Examination

Following successful completion of the respective performance qualifying examination no later than the end of Term III of the sophomore year, all jazz emphasis candidates must pass the jazz emphasis qualifying examination no later than the conclusion of Term I in the junior year. The 30-minute exam will include:

a. Performance (with the jazz faculty) of the melody (by memory) and multi-chorus improvisations upon any of the 30 jazz department's "Tune of the Week" selections from the previous school year. This repertoire will be addressed numerous ways in jazz classes, small groups, big bands, applied study, campus jam sessions, performances for hire, and organized TOTW sessions at the end of each term. During the year preceding the qualifying exam, candidates must locate model professional recordings and play-along (Aebersold, etc.) versions of those 30 selections and establish a weekly personal regimen to study and practice the repertoire. While applied jazz instructors may incorporate these materials in the candidate's private study, it is the responsibility of the candidate to master the material over the course of the 3 terms and the summer preceding the JEQE.

b. Performance (with a student ensemble prepared in advance) of the melody (by memory) and multi-chorus improvisations upon 2 significant jazz works in varying styles.

c. Performance of technical material:

(1) Memorized transcription performed with the original recording,

(2) Improvisation over Major ii-V-I and Minor ii-V-i progressions in all keys (as found on Aebersold, vol. 3, tracks 1 and 4) demonstrating knowledge of chord-scale relationships, harmonic resolutions, and bop/post bop vocabulary,

(3) Technical studies assigned by the applied jazz studio instructor.

3. Jazz Emphasis Performance Juries

Because the jazz qualifying exam and the two degree recitals will occupy 3 of the candidate's 6 terms in the jazz emphasis, no jazz performance juries will be required.

4. Jazz Emphasis in Performance Required Degree Recitals

All candidates must present a half-recital (a maximum of 30 minutes of music without intermission) during the junior year and a full recital (a maximum of 60 minutes of music, intermission permitted). Repertoire for both the half-recital and the full recital will be comprised of approximately 50-75% jazz and improvisational music and 25-50% classical solo and chamber music. Students must consult with both classical and jazz instructors in planning recitals to ensure proper lesson preparation in both styles. Recital material will be chosen by the coordinator of jazz performance practice in consultation with the applied jazz studio teacher and applied classical studio teacher. In order to present a full jazz emphasis recital, students must have performed a jazz emphasis half-recital the previous year. The candidate's applied jazz studio instructor and jazz department chair must approve required jazz degree recital dates before the candidate enters the recital lottery or sets a recital date. Jazz emphasis degree recitals are not permitted during weeks 7-10 of Term III or during any week preceding large jazz ensemble concerts and jazz small group recitals; candidates are urged to schedule junior recitals early in Term III and senior recitals early in Term II.

5. Jazz Emphasis in Performance Pre-Recital Hearings

In order to be approved for public presentation, each jazz emphasis performance recital must receive a satisfactory evaluation by members of the jazz and improvisational music faculty and the appropriate studio teacher(s) at a pre-recital hearing. Pre-recital hearings 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 attending faculty may elect to approve, disapprove or edit the recital for presentation. It is the joint responsibility of the student, the coordinator of jazz performance practice, and the studio teacher(s) to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

6. Jazz Emphasis Required Projects

Downbeat Magazine Student Music Awards Application:

By December 31st of the senior year, all candidates are required to submit an application and compact disc recording (a minimum of 10 minutes or 3 selections) for the "Jazz Soloist" category in the annual Downbeat Magazine Student Music Awards. Repertoire will be chosen by the coordinator of jazz performance practice in consultation with the applied jazz studio teacher.

Assembly of Self-Promotional CD and/or Website: Over the course of the candidate's two years in the emphasis, a media project documenting the student's jazz performances, compositions, arrangements, and teaching/pedagogical demonstrations must be assembled. Candidates may choose to create an audio CD, audio/visual DVD, or

personal website containing a minimum of 30 minutes of recorded work by the candidate. The selected project(s) must be presented to the jazz and improvisational music faculty before the conclusion of the final term of study.

Jazz Small Group Coaching: All candidates will direct or co-direct a jazz small group for a minimum of one term after admission to the emphasis in jazz studies (one 60-minute rehearsal per week). Each candidate must submit (in writing to the jazz faculty) a repertoire list and rehearsal plan for the term by the end of the 3rd week. Each candidate must arrange for one group rehearsal observation by a jazz faculty member before the mid-term reading period.

Jazz Big Band Conducting: All candidates will conduct designated rehearsals and sectionals of Jazz Band or Jazz Workshop after admission to the emphasis in jazz studies.

III. THEORY/COMPOSITION MAJOR REQUIREMENTS

Students majoring in music theory/composition must pass the appropriate qualifying examination (administered by individual applied areas as described in detail above) and have approved by the theory/composition faculty a portfolio consisting of a minimum of two compositions (in legible manuscript and accompanied, if possible, by a recording). The composition portfolio is normally evaluated during the fall term of the sophomore year. All theory/composition majors are required to present a full recital of original compositions during the senior year.

A. THEORY/COMPOSITION MAJOR WITH JAZZ EMPHASIS

Admission to the Bachelor of Music in theory/composition with an emphasis in jazz and improvisational music may be granted to a limited number of students upon successful completion of qualifying examinations and with the approval of a candidate selection committee. For detailed information on admission and scheduling of requirements, students are referred to the chair of the jazz and improvisational music department.

1. Prerequisite Qualifying Requirements in Theory/Composition

Jazz emphasis composition/arranging candidates are required to satisfy all requirements through sophomore year Term III for the theory/composition major.

2. Jazz Emphasis in Composition and Arranging Qualifying Interview

No later than the conclusion of Term I in the junior year, all Bachelor of Music candidates intending to pursue the emphasis in jazz and improvisational music composition/arranging must:

- (1) present a minimum of two complete scores (composed and/or arranged) for large jazz ensemble, vocal jazz ensemble, and/or jazz small group (to be evaluated by the jazz composition/arranging coordinator)
- (2) present the scores to at least two original compositions in non-jazz genres (to be evaluated by the composition professor)
- (3) perform a 30-minute exam (evaluated by the jazz faculty and applied studio teacher) that includes:

- a. Performance (with the jazz faculty) of the melody (by memory) and multi-chorus improvisations upon jazz department “Tune of the Week” selections from the previous school year as designated by the jazz performance coordinator,
- b. Improvisation over Major ii-V-I in C, Bb, Ab, Gb, E, D and Minor ii-V-I in B, A, G, F, Eb, Db (as found on Aebersold, vol. 3, tracks 1 and 4), demonstrating knowledge of chord-scale relationships, harmonic resolutions, and bop/post bop vocabulary,
- c. Additional technical material assigned by the applied jazz studio instructor(s).

3. Jazz Composition/Arranging Jury Presentations

Because the jazz qualifying interview and the two degree recitals will occupy 3 of the candidate’s 6 terms in the jazz emphasis, no jazz composition/arranging jury presentations will be required.

4. Jazz Emphasis in Composition and Arranging Required Degree Recitals

All Bachelor of Music candidates with an emphasis in jazz and improvisational music composition/arranging must present a half-recital (25-30 minutes without intermission) during the junior year and a full recital (50-60 minutes of music, intermission permitted). Repertoire for both the half-recital and the full recital will be composed and/or arranged by the candidate and must be comprised of approximately 50-75% jazz/improvisational music and 25-50% contemporary media music and/or classical chamber music. Recital material will be chosen by the jazz composition/arranging program coordinator and composition professor. In order to present a full jazz emphasis recital, students must have performed a jazz emphasis half-recital the previous year. The candidate’s applied jazz studio instructor and jazz department chair must approve required jazz degree recital dates before the candidate enters the recital lottery or sets a recital date. No jazz emphasis degree recitals are permitted during weeks 7-10 of Term III.

5. Jazz Emphasis in Composition and Arranging Pre-Recital Presentations

In order to be approved for public presentation, each jazz emphasis composition/arranging recital must receive a satisfactory evaluation by members of the jazz and improvisational music faculty and the composition professor at a pre-recital hearing. Pre-recital hearings will be held 10-12 weeks (or one full term) prior to the scheduled recital date, insuring sufficient time to effectively rehearse the program. Writers must be prepared to present the complete scores for the entire recital. A typed copy of the program, including titles and confirmed personnel, 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, the coordinator of jazz composition/arranging, and the composition professor to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.

6. Jazz Emphasis in Composition and Arranging Required Media Projects

Downbeat Magazine Student Music Awards Application:

By December 31st of the senior year, all candidates are required to submit an application and compact disc recording to the “original composition” and/or “jazz arrangement” category in the annual Downbeat Magazine Student Music Awards. Scores will be chosen by the jazz composition/arranging coordinator.

Assembly of Self-Promotional CD and/or Website: Over the course of the candidate’s two years in the emphasis, a media project documenting the student’s jazz performances, compositions, arrangements, and teaching/pedagogical demonstrations must be assembled. Candidates may choose to create an audio CD, audio/visual DVD, or personal website containing a minimum of 30 minutes of recorded work by the candidate. The selected project(s) must be presented to the jazz and improvisational music faculty before the conclusion of the final term of study.

Jazz Small Group Coaching: All candidates will direct or co-direct a jazz small group for 3 terms after admission to the emphasis in jazz studies (one 60-minute rehearsal per week).

IV. RECITAL REQUIREMENTS

- A. Candidates for the Bachelor of Music in Performance are required to give a half-recital in the junior year (approximately 25 minutes of music) and a full recital in the senior year (approximately 50 minutes of music).
- B. Candidates for the Bachelor of Music in Music Education are required to present a half-recital (approximately 25 minutes of music), normally in the senior year.
- C. Candidates in the Bachelor of Music in Theory Composition are required to give a full composition recital in the senior year (approximately 50 minutes of music); students with an emphasis in jazz and improvisational music must also present a half-recital in the junior year.
- D. 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. If a recital is performed, it is subject to the regulations administered by individual applied areas as described above. For other projects, a proposal must be submitted and approved by the B.A. in Music Committee.

V. CHANGE OF DEGREE PROGRAM

- A. 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.

VI. DOUBLE MAJOR, BACHELOR OF MUSIC DEGREE

- A. Students are not permitted to complete requirements for two music majors in a normal four-year period. In order to pursue two majors, students must petition the Conservatory Committee on Administration for permission to pursue two majors in a 5-year program.

VII. TRANSFER CREDITS

- A. 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.

VIII. MUSIC THEORY PLACEMENT

- A. All students majoring in music or otherwise planning to register for Music Theory (with the exception of MUTH 100) are required to take the theory placement examination given during Welcome Week. Students who seek advanced placement in music theory are required to take the advanced placement examination during Welcome Week.

IX. OFF-CAMPUS PROGRAMS

- A. Conservatory students are encouraged to participate in off-campus programs. A student who wishes to participate in one of these programs should contact the Associate 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.

X. CLARIFICATION OF CERTAIN POLICIES

A. ACCOMPANYING

1. 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.
2. Piano students receiving ensemble credit for supervised accompanying or chamber music will not be paid for these activities.
3. For complete information on accompanying policies, refer to the Conservatory [Accompanying Handbook](#) (available in the Conservatory office).

B. INDIVIDUAL PERFORMANCE STUDY

1. Individual performance study (private instruction on an instrument or in voice) consists of a minimum of nine lessons per term and studio classes at the discretion of the instructor. Major requirements for each major offered in the Bachelor of Music degree and the Bachelor of Arts with a major or minor in music state the minimum and maximum number of credits required for the major.

C. ENSEMBLE PERFORMANCE STUDY

1. **Participation requirement:** Bachelor of Music degree candidates are required to participate in an ensemble (course designated MUEN) in every term in which they are in residence on the Appleton campus.
2. **Major Ensemble credit requirement:** Specific requirements vary by major (see Course Catalog); the designation “Major Ensemble” refers to the following ensembles: Concert Choir, Women’s Choir, Lawrence Chorale, Music Theatre, Wind Ensemble, Symphonic Band, Symphony Orchestra, Jazz Ensemble, and Jazz Band. A maximum of 12 units of major ensemble applies toward the Bachelor of Music degree, except when required by the major.

D. WORLD MUSIC LECTURE SERIES

1. 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.

E. RECITAL AND CONCERT ATTENDANCE

1. 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.

CONCERTS AND RECITALS

I. GUIDELINES WHICH GOVERN THE UNIVERSITY CALENDAR

A. 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
 - Alumni Board

- Meetings
 - Honors Luncheon
 - Homecoming/Fall Festival
 - Board of Trustees Meetings
 - Scholarship Luncheon
 - Trivia Weekend
 - Commencement
 - Reunion Weekend
 - Artist & Jazz Series
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.
- B. 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.

II. ACCESS TO THE CONCERT CALENDAR

- A. 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.
- B. 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, 5:00 or 8:00 p.m.
- C. 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.
- D. Conservatory faculty have determined that no events will be scheduled on Tuesday evenings.
- E. No non-required student recitals are permitted in Term III.
- F. Departmental approval is required for all non-required student recitals.

- G. Non-required recitals of Bachelor of Music students are limited to outstanding student performers.
- H. The priority for access to calendar dates is as follows:
1. Performing Arts Series.
 2. Large ensembles.
 - a. Major ensembles (including dress rehearsals)
 - b. Hybrid Ensemble, Percussion Ensemble, Brass Ensemble, Horn Ensemble, Trombone Ensemble, Opera Workshop, New Music Series, World Music Series, Dance Series and Improvisation Group of Lawrence University (IGLU).
 3. Weekend Festivals.
 4. Lawrence Academy of Music events.
 5. Faculty recitals.
 6. Required student recitals.
 7. First recitals given by B.A. music majors.
 8. Student chamber ensembles.
 9. Other non-required student recitals.
- I. After March 1, facilities may be reserved for other college and community events.

III. FORMAL RECOMMENDATIONS TO THE FACULTY APROPOS OF THE CONCERT CALENDAR

- A. Faculty are encouraged to present recitals in Terms I and II.
- B. Faculty and large ensembles are encouraged 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.

IV. STUDENT RECITALS

A. GENERAL REGULATIONS AND DEFINITIONS APROPOS OF STUDENT RECITALS

1. **Required degree recitals:**
 - a. **Performance:** half junior recital, full senior recital
 - b. **Music Education:** half junior or senior recital; 1/3 recitals available upon request
 - c. **Composition:** full senior recital; half junior recital recommended
2. **Length of recitals:**
 - a. **Half-recital:** 25-30 minutes of music without intermission
 - b. **Full recital:** 50-60 minutes of music, intermission permitted
3. **Qualifications:**
 - a. **Half-recital:** In order to present a half-recital, students must first have appeared twice on general student or departmental recitals.

- b. **Full recital:** In order to present a full recital, students must have performed a half-recital the previous year.
- 4. **Exceptions:**
 - a. All petitions which seek exceptions to legislation governing any recital/calendar regulation must be submitted to the Conservatory office.

B. CLARIFICATION ON TYPES OF RECITALS

1. Required Recitals

- a. Degree recitals: Junior (25-30 min) and senior recitals (50-60 min) - performance major.
- b. Senior recital – music education, theory/composition
- c. Student chamber music recital – end-of-term
- d. Advanced chamber music recitals, studio and department recitals may be scheduled in terms I and II if schedule permits; in term III, non-traditional times and spaces recommended
- e. Time reserved for required recitals: Mon., Wed., Thurs., Fri., 8 p.m., Sat., 1 p.m., 3 p.m., 8 p.m., (5 p.m.)

2. Non-Required Recitals

- a. Terms I and II:
 - 1. Both individual (expanded half-recitals, additional, and non-degree) and chamber music permitted;
 - 2. Must be approved by studio teacher/chamber music coach **and** department;
 - 3. Scheduled through Conservatory office; may take place during regular student recital times;
 - 4. Hearing required if program and publicity to be provided
- b. Term III:
 - 1. No individual non-required recitals scheduled during regular student recital time, without full faculty approval
 - 2. Chamber Music: approval of coach **and** department, to be scheduled at non-traditional time and place (e.g., SH156, SH163)
 - 3. No office support (programs, publicity, ushers, recording, stage managing)

C. SCHEDULING PROCEDURES

1. Term I recitals

- a. Near the midpoint of Term III, a list of available dates for the following Term I will be posted.
- b. Bachelor of Music senior recitals
 - 1. On Monday afternoon of the ninth week of Term III, students giving Bachelor of Music senior recitals in Term I will draw lottery numbers in the Conservatory office.
 - 2. On Tuesday morning of the ninth week of Term III, students giving Bachelor of Music senior recitals in Term I will sign up for recital dates according to lottery numbers selected.

- c. Bachelor of Music junior recitals and Bachelor of Arts in Music senior recitals
 - 1. On Tuesday afternoon of the ninth week of Term III, students giving Bachelor of Music junior recitals in Term I and students giving Bachelor of Arts in Music senior recitals in Term I will draw lottery numbers in the Conservatory office.
 - 2. On Wednesday morning of the ninth week of Term III, students giving Bachelor of Music junior recitals in Term I and students giving Bachelor of Arts in Music senior recitals in Term I will sign up for recital dates according to lottery numbers selected.
 - d. No changes to Term I required recitals will be permitted after Friday of the ninth week of Term III except in unusual circumstances, and then only by submitting the "Notification of Change or Cancellation of Recital Date" form to the Associate Dean of the Conservatory.
 - e. Students wishing to give non-required recitals in Term I must receive permission of the performance department and may sign up after Friday of the ninth week of Term III; approval forms may be obtained at the Conservatory office.
2. Term II and Term III recitals
- a. At the beginning of Term I, a list of available dates for Terms II and III will be posted.
 - b. Bachelor of Music senior recitals
 - 1. On Monday afternoon of the fourth week of Term I, students giving Bachelor of Music senior recitals in Term II or Term III will draw lottery numbers in the Conservatory office.
 - 2. On Tuesday morning of the fourth week of Term I, students giving senior recitals in Terms II and III will sign up for recital dates according to lottery numbers selected.
 - c. Bachelor of Music junior recitals and Bachelor of Arts in Music senior recitals
 - 1. On Tuesday afternoon of the fourth week of Term I, students giving Bachelor of Music junior recitals in Terms II and III, and students giving Bachelor of Arts in Music senior recitals in Terms II and III will draw lottery numbers in the Conservatory office.
 - 2. On Wednesday morning of the fourth week of Term I, students giving Bachelor of Music junior recitals in Term II and Term III, and students giving Bachelor of Arts in Music senior recitals in Term II and Term III will sign up for recital dates according to lottery numbers selected.
 - d. No changes to Term II or Term III required recitals will be permitted after Friday of the fourth week of Term I except in unusual circumstances, and then only by submitting the "Notification of Change or Cancellation of Recital Date" form to the Associate Dean of the Conservatory.
 - e. Students wishing to give non-required recitals in Term II must receive permission of the performance department and may sign up after Friday of

the fourth week of Term I; approval forms may be obtained at the Conservatory office.

3. Term III recitals: Non-required recitals may not be scheduled in Term III.

D. MISCELLANEOUS RECITAL GUIDELINES

1. 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.
2. 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.
3. Each department has the responsibility and authority to determine whether or not a student degree recital fulfills satisfactorily the requirements of that department.

E. PREPARATION GUIDELINES FOR 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 Ludwig Van Beethoven
Andante con moto - Allegro vivace (1770 - 1827)
Andante con moto quasi allegretto
Menuetto: Grazioso
Allegro molto
5. More examples are available in the Conservatory office.
6. 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.
7. Personnel lists should be verified.
8. **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.
9. Recital program mock-ups must be proofread by appropriate faculty-- carefully-- before they are printed.
10. 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.

F. RECITAL RECORDING

1. All faculty and student performances on normally scheduled recitals and concerts are recorded by the Conservatory Recording Studio. Students may obtain audio copies of their performances by filling out the Request for Recording Services form, available from the Recording Studio.

OTHER INFORMATION

I. CONCERTO COMPETITIONS

The Lawrence Symphony Orchestra and the Wind Ensemble each sponsor concerto competitions annually. Auditions are announced and scheduled early in the academic year, and are judged by committees of Conservatory faculty. All students are eligible to audition upon nomination by studio faculty, and must prepare a complete memorized concerto for the scheduled audition. Winners will perform on a regular concert of the ensemble, as assigned by the ensemble conductor.

II. COMMENCEMENT CONCERT GUIDELINES

Length:

The Commencement Concert will have a total length of no more than 90 minutes, including a fifteen minute intermission.

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), chamber music coach, or composition instructor, in their final full year of study. A student may audition for only one commencement concert.

General Audition Guidelines:

1. The competition will be judged by a panel consisting of the Dean of the Conservatory, the Associate Dean of the Conservatory, one representative each from the keyboard, voice, string, woodwind, and brass/percussion departments, and if a work by a student composer is under consideration, one representative of the departments of theory/composition or jazz and improvisational music, as appropriate. Representatives are to be selected by the individual departments.
2. Specific guidelines for works by student composers:
 - a. A MIDI mock-up of the composition will not be accepted for purposes of the audition;

- b. The individual or group that is to perform the piece on the concert must be the one that performs it at the audition and must be “concert ready” by the time of the audition;
 - c. **Responsibility for assembling the ensemble rests with the student composer. These performers need not be graduating seniors.**
- 3. Repertoire should consist of a complete work or a complete movement from a larger work, not to exceed 8 minutes of performance time.
- 4. Selections should be memorized in situations where that would be the normal expectation for a recital, e.g., a vocal solo or a soloist for a movement from a concerto. If music is normally used, e.g., for chamber music, including movements from sonatas, then the piece need not be memorized. In short, normal performance practice is acceptable.
- 5. Judging should be based on quality rather than on a well-balanced program.
- 6. Students who cannot perform on the audition date for any reason are not eligible for consideration.
- 7. Auditions will be open to the public.
- 8. The judges will cast their votes by secret ballot and the results of the voting procedure will not be discussed with students.

III. THE LAWRENCE ACADEMY OF MUSIC

- A. *Lawrence students may teach on campus only under the auspices of the Lawrence Academy of Music.*
- B. Any student majoring in music within the Conservatory may teach his or her major instrument for the Lawrence Academy of Music after having met the following qualifications:
 - 1. Written approval of the major applied teacher.
 - 2. Written approval of the Director of the Academy of Music.
 - 3. Written approval of the pedagogy teacher in areas that offer a pedagogy course (voice, piano, organ, wind instruments).
- C. Students who meet these qualifications are encouraged to apply for teaching positions in the Academy of Music. 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.
- D. The assignment of pupils to student teachers is made by the Director of the Academy of Music. Student teachers are paid by the Academy of Music at variable rates based on evaluation and experience.

IV. CONSERVATORY SCHOLARSHIPS

- A. Conservatory Scholarships are made to incoming Bachelor of Music students, based upon the audition evaluation of performance ability and potential.
- B. A limited number of Conservatory Scholarships 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.

V. WORK STUDY

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

VI. STUDENT ORGANIZATIONS

A. Dean's Advisory Council (D.A.C.)

- 1. 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, keyboard, strings, woodwinds, brass, percussion, double degree program, theory/composition, the Bachelor of Arts program, music education, music history, and jazz studies area. 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.
- 2. 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.

B. Collegiate Music Educators National Conference (CMENC)

- 1. Dedicated to the advancement of music education, CMENC is open to any student enrolled in the Lawrence University Conservatory of Music who is considering a career in music and/or music education. CMENC is recognized as an official organization of the Lawrence University Community Council and is affiliated with the national MENC. Opportunities exist for student leadership.
- 2. Students in CMENC generally meet bi-weekly to plan and/or attend activities which promote the following objectives:
 - a. to provide information, resources, and services for music education professionals;
 - b. to provide a forum for exchange of ideas through publications and meetings;

- c. to promote the perception of music as an essential area of study;
- d. to foster the utilization of the most effective techniques and resources in music education;
- e. to investigate curriculum needs and develop resources for effective music education;
- f. to encourage excellence in music education by recognizing individual achievements and contributions to the profession;
- g. to maintain an effective liaison with national organizations that have allied interests in the arts and music education.

C. Sigma Alpha Iota (SAI)

1. 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.
2. 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.
3. SAI sponsors monthly musicales on which members perform and gain valuable performance experience.
4. 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 a music minor.
5. For more information on SAI, please visit the [SAI Web page](#).

D. Phi Mu Alpha Sinfonia

1. Phi Mu Alpha Sinfonia is a professional music fraternity for men. The Gamma Zeta chapter at Lawrence sponsors annual events. 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.
2. 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.
3. The purposes of Sinfonia are:
 - a. To encourage and actively promote the highest standards of creativity, performance, education and research in music in America.
 - b. To develop and encourage loyalty to the Alma Mater.
 - c. To foster mutual welfare and brotherhood of students of music.
 - d. To develop the truest fraternal spirit among its members.
 - e. To instill in all people an awareness of music's important role in the enrichment of the human spirit.
4. For more information on Phi Mu Alpha Sinfonia, please visit the [Phi Mu Alpha Sinfonia Web page](#)

E. Pi Kappa Lambda

1. Pi Kappa Lambda is an honor society for musicians. It seeks to encourage, recognize, and reward superior scholarship, performance, composition, teaching, and in the most general sense, exceptional musical achievement. Membership is highly exclusive, with initial eligibility limited to no more than 20 percent of a senior class, to no more than 10 percent of a junior class, and to faculty with more than two years of service at Lawrence; only a limited number of those eligible will ultimately be offered membership.
2. The chapter at Lawrence, the Alpha Theta Chapter (in existence since 1951), has established a series of awards, which are intended to foster the aims of the society at Lawrence. Among these are awards for outstanding student teachers and composers. In addition, the chapter recognizes exceptional academic achievement with a Freshman Award and a Sophomore Award.

VII. VISITING PRESENTERS COMMITTEE

- A. An elected, representative 3-person faculty committee is charged with annually reviewing:
 1. applications for Visiting Presenters: the committee annually presents its proposed procedures to the faculty for discussion and approval; establishes application procedures and timetables; and recommends distribution of support funds to the Dean of the Conservatory.
 2. the proposed slate of guest performers for the Artist and Jazz Series.
The Dean assumes final responsibility for distribution of these funds.
- B. The committee is elected so as to be representative of Conservatory departments. To ensure that representation is broadly based, the committee will be comprised of at least one member from the performance departments (Brass and Percussion, Ensembles, Jazz & Improvisational Studies, Keyboard, Strings, Voice, Woodwinds) and one from the academic departments (Music Education, Music History, Theory/Composition). The third committee member will be the other highest vote recipient regardless of department type. This balance of representation will further guide the selection process as faculty rotate off so that there is always one representative from each type of department
- C. Terms of committee members are three years, with membership staggered so that at least one member continues from the previous committee.
- D. All full-time faculty members are eligible. Committee membership is recognized by the Lawrence University Faculty Committee on University Governance, with participation by persons elected considered a responsibility
- E. The Director of Conservatory Programs and Community Outreach serves as an ex officio member of the committee and has responsibility for helping identify and schedule visiting presenters and for managing the budget for these visitors.
- F. In preparing its recommendations the committee considers equitable distribution of support funds among the departments of the Conservatory, with consideration given to the department's size, the numbers of students and audience members served, and recent history of support. In addition to visiting presenters associated with particular academic areas (see above), the committee considers presenters who address general issues of interest to musicians (e.g., practice habits, Alexander Technique, career management).

- G. A portion of the budget is reserved for presenters of culturally diverse repertoires (e.g., the World Music Series).
- H. A small budget is retained to allow for response to unexpected opportunities.
- I. To accrue sufficient funding for occasional major events, applicants may elect to defer funding in one year in order to apply for a larger sum in a succeeding year.
- J. Changes in these procedures can be recommended by action of the Conservatory faculty.

VIII. THE LSO STUDENT COMPOSER ORCHESTRAL PERFORMANCE AWARD

The Lawrence Symphony Orchestra will sponsor an annual performance of an orchestral composition by a qualified advanced student composer. The student composer will be chosen by the Director of Orchestral Studies and the composition/jazz composition faculty; the student will compose a new orchestral work under the close supervision of a designated faculty composer. The composition will be performed on one of the LSO's regular concerts, as assigned by the conductor.