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WELCOME

Welcome to all of our new and returning students!

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

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

Kathleen Murray
Dean of the Conservatory

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 FACILITY USE

I. BUILDING SECURITY AND MAINTENANCE

The Conservatory's hours are 7:00 a.m. to 1:00 a.m., Sunday through Thursday, and 7:00 a.m. to midnight on Friday and Saturday. 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; 6 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 ten thousand scores, ten thousand LP's, two thousand compact discs, eight thousand books, and four hundred video recordings, as well as seventy-five periodicals.

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

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

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

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

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

V. MUSIC EDUCATION WORKSHOP

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

VI. 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.

VII. REED WORKSHOP

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

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

The Bachelor of Music degree with a major in music education, as described by the Conservatory of Music, satisfies teacher certification requirements established by the Department of Public Instruction of the State of Wisconsin. Admission to any music education

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

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 accompanying 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.

- a. **FRESHMAN YEAR:** Technique exam (may be played at the end of any term)
 - 1) all major and harmonic minor scales, hands together, four octaves.
(♯ = M.M. 112)
 - 2) all major and minor arpeggios, same format. (♯ = M.M. 112)
 - 3) all dominant and diminished seventh arpeggios, same format. (♯ = M.M. 112)
 - 4) 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.
- b. **SOPHOMORE YEAR:** Performance qualifying exam (normally played at the end of Term III)
 - 1) 20 minutes of music representing at least three different styles or periods, at a level of difficulty suitable to the performance major.

- 2) Exam repertoire must be memorized. Students who fail this exam may repeat it one time.
- c. **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.
- d. 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.
- e. The piano performance major requires presentation of a half-recital (25 minutes of music) during the Junior year, and a full recital (50 minutes of music) during the Senior year. Students must pass a pre-recital hearing no less than 2 weeks before the scheduled recital.
- f. **PRIOR TO SCHEDULING A HALF RECITAL, TWO SOLO APPEARANCES ON A PLANO DEPARTMENTAL RECITAL OR OTHER DEPARTMENTALLY APPROVED PUBLIC PERFORMANCE VENUE ARE REQUIRED.** These appearances provide the opportunity to develop important stage skills and confidence before the responsibility of a solo recital.
- g. Non-required recitals require recommendation from the piano faculty to the recital committee.
- h. All piano performance majors are required to earn 2 credits in ensemble participation, participating in an ensemble during each term they are in residence on the Appleton campus. Specifically: one-half credit in major ensemble, one-half credit in chamber music other than jazz combos, and one credit 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 one-half credit per term.*

- a. **FRESHMAN YEAR:** Technique exam (may be played at the end of any term)
 - 1) all major and harmonic minor scales, hands together, four octaves. (♯ = M.M. 112)
 - 2) all major and minor arpeggios, same format. (♯ = M.M. 112)
 - 3) all dominant and diminished seventh arpeggios, same format. (♯ = M.M. 112)
 - 4) Performance review (normally played at the end of Term II, must be completed during the first year)
 - 5) 15 minutes of music representing at least two different styles or periods. Exam repertoire must be memorized. Students who fail this review may repeat it one time.

- b. **SOPHOMORE YEAR:** Music education qualifying exam (normally played at the end of Term III)
 - 1) 15 minutes of music representing at least three different styles or periods, at a level of difficulty suitable to the music education major.
 - 2) Exam repertoire must be memorized. Students who fail this exam may repeat it one time.

- c. **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.**

- d. The Music Education major requires presentation of a half-recital (approximately 25 minutes of music) during either Junior or Senior year. (In the latter case, recitals should NOT be scheduled during the term of practice teaching.)
 - 1) *Prior to scheduling a half recital, two solo appearances on piano departmental recital or other departmentally - approved public performance venue are required.* These appearances provide the opportunity to develop important stage skills and confidence before the responsibility of a solo recital.
 - 2) Non-required recitals require recommendation from the piano faculty to the recital committee.

3. **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:** Technique exam (may be played at the end of any term)
 - 1) all major and harmonic minor scales, hands together, four octaves. (♯ = M.M. 112)
 - 2) all major and minor arpeggios, same format. (♯ = M.M. 112)
 - 3) all dominant and diminished seventh arpeggios, same format. (♯ = M.M. 112)
 - 4) Performance review (normally played at the end of Term II, must be completed during the first year.)
 - 5) 15 minutes of music representing at least two different styles or periods. Exam repertoire must be memorized. Students who fail this review may repeat it one time.

- b. **SOPHOMORE YEAR:** Theory/Composition qualifying exam (normally played at the end of Term III)
 - 1) 15 minutes of music including a polyphonic Baroque composition, a Romantic or Impressionistic work, and a contemporary work.
 - 2) Exam repertoire must be memorized. Students who fail this exam may repeat it once.

- c. Students passing requirements for the Theory/Composition major will normally continue applied piano instruction at the rate of one-half credit per term.
- d. **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.**
- e. Students in the Theory/Composition major are required to demonstrate in examination proficiency in sight-reading moderately difficult keyboard music (for the piano faculty) and in sight-reading three lines from vocal or instrumental score involving alto or tenor clef (for the theory faculty).
- f. Non-required recitals require recommendation from the piano faculty to the recital committee.

4. **THE BACHELOR OF ARTS IN MUSIC (Piano)**

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

- a. *Technique:* All major and harmonic minor scales, hands together, four octaves (♩ = M.M. 80).
- b. *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.
- c. All Bachelor of Arts in Music students must complete either Basic Keyboard Skills (MUPR 07, 08, 09) or Functional Skills for Keyboard Majors (MUPR 19a, 19b) during the Freshman year. Placement in the appropriate sequence will be determined by audition.
- d. Bachelor of Arts in Music students must participate in either Individual Performance Studies or Ensemble Performance Studies in each term of residence on the Appleton campus. *Qualified students* may enroll in either chamber music or supervised accompanying, earning one-sixth credit per term.
- e. 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.

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 the performance qualifying examination. In order to be admitted into the upper level study required of vocal performance majors, the performance qualifying examination must be passed. The performance review serves as the minimum performance standard for all other vocal majors. *Any exceptions to these guidelines must be negotiated by petition to the department.*
 - a. **FRESHMAN YEAR:** All bachelor of music candidates with voice as the primary instrument must take the performance review at the end of the freshman year. Students planning to be Vocal Performance majors should easily pass this examination in order to be on track in their progress toward a successful performance qualifying examination. Music education majors who pass this examination, which is the qualifying examination for music education, have fulfilled the minimum standard for their major and are qualified to proceed in their curriculum. Those who do not pass have until the end of the sophomore year to successfully complete a second qualifying examination.

First Year Performance Review (qualifying examination for Music Education, BA in Music): 12 to 15 minutes of performance time, to include:

 - 1) One selection prepared without assistance
 - 2) Two selections of contrasting style, sung in English (any period)
 - 3) Two selections of contrasting style, sung in Italian (at least one Baroque)
 - 4) One song sung in French or German.
 - 5) Successful completion of a sight-singing examination (administered separately by the sight-singing staff).
 - b. **SOPHOMORE YEAR:** The appropriate qualifying examination for each major must be successfully completed by the end of the sophomore year. Vocal performance majors must have successfully completed a performance qualifying examination. Music education majors and Bachelor of Arts candidates majoring in music with voice as their primary instrument must have completed the appropriate qualifying examination by this time. All vocal majors not taking a qualifying examination during the second year will be heard in a jury at the end of that year.

Performance Qualifying Examination: 20 minutes of performance time, to include:

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

- c. **JUNIOR AND SENIOR YEARS:** Choral/General Music Education majors whose primary instrument is not voice are required to complete a minimum of two terms of voice study *and* a vocal proficiency examination by the end of the junior year.

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

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

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.

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. Students are exempt from a jury if they have presented a recital in that term.

a. **MUPR 4-5-6, MUPR 14 JURY** (elective study):

- 1) 10 minutes
- 2) Scales and arpeggi as appropriate
- 3) One etude
- 4) Appropriate repertoire
- 5) *To progress from MUIIN 100-level to MUIIN 200-level lessons, successful completion of MUIIN 100-level jury is required.*

b. **MUPR 74 JURY REQUIREMENTS:**

- 1) 15 minutes for full credit, 10 minutes for 3/6 credit
- 2) Scales, scales in double stops, and arpeggi as appropriate
- 3) One etude
- 4) Appropriate repertoire approved by the studio teacher

c. **MUPR 84 JURY REQUIREMENTS:**

- 1) 15 minutes
- 2) Content to be approved by 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 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) Three scales with arpeggi (chosen by the studio teacher) both major and minor modes.
- 2) Scales will be used to demonstrate various bowings and articulate styles.
- 3) An etude chosen by the studio teacher.
- 4) Two movements from the standard repertoire of contrasting musical styles.

c. **Bachelor of Music: Performance Qualifying Exam**

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

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 three members of the string faculty, will be held two to four weeks prior to the scheduled recital date. Performers must be prepared to present their entire program, assisted by all personnel scheduled to appear in the recital. On the basis of the hearing, the faculty may elect to approve, disapprove, or edit the recital for presentation. It is the joint responsibility of the student and studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.
4. **Independent Project:** During the senior year each Bachelor of Music-Performance major will independently prepare a work of 5 to 10 minutes in length for performance in a departmental hearing. This repertoire must be approved by the studio teacher.
5. **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.

E. WINDS AND PERCUSSION DEPARTMENT REQUIREMENTS

1. **Juries:** All Bachelor of Music and Bachelor of Arts in Music candidates must be heard in a jury each year, or upon completion of three consecutive terms of study, except in years in which they present a recital. The material presented will be chosen by the applied teacher, but will include no more than ten minutes of music. Students enrolled in MUPR 4-5-6 or MUPR 15 may be required to perform a 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:** In order to be approved for public presentation, each recital must receive a satisfactory evaluation by members of the winds and percussion faculty at a pre-recital hearing. Pre-recital hearings, attended by a panel of three members of the winds and percussion faculty, will be held two to four work weeks prior to the scheduled recital date. Performers must be prepared to present their entire program, assisted by all

- personnel scheduled to appear in the recital. A typed copy of the program must be presented to the panel at the time of the hearing. On the basis of the hearing, the faculty may elect to approve, disapprove or edit the recital for presentation. It is the joint responsibility of the student and studio teacher to schedule the hearing, determine its location, and inform the members of the faculty panel in a timely manner.
3. **Bachelor of Arts in Music: Qualifying Examination:** This examination is required of Bachelor of Arts in Music candidates in the winds and percussion area. It consists of approximately fifteen minutes of music of different styles. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, transposition, 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:** Performance majors and Music Education majors must take this examination at the end of the term in which three credits of applied study have been completed; it is the qualifying exam for the Music Education major. The exam consists of approximately fifteen minutes of music of different styles, some of which must be performed from memory. At the discretion of the studio teacher, additional performance material (e.g., scales, technical patterns, sight-reading, transposition) may be required. Should a student not pass this review, that student may petition the Winds and Percussion 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: Performance Qualifying Examination:** The exam consists of approximately twenty minutes of music of different styles, some of which must be performed from memory. The studio teacher will determine which scales will be prepared, and will also select for each student at least one of the following additional requirements: other technical patterns, sight reading, transposition, or a self-prepared piece (which would count toward the twenty minute total of repertoire). The performance qualifying examination is taken in the term in which the student will complete five credits of applied study. Should a student not pass the exam, the student may petition the department to retake the exam in the following term. If the second attempt to pass the exam is unsuccessful, the student will not be allowed to continue pursuing a major in performance.

III. THEORY/COMPOSITION MAJOR REQUIREMENTS

- A. Admission to the theory/composition major is granted at the end of the sophomore year upon successful completion of the following requirements: the appropriate qualifying examination (administered by individual applied areas) and acceptance of a portfolio consisting of a minimum of two composites (in legible manuscript and accompanied by a recording if possible).

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) and a full recital in the senior year (approximately 50 minutes).

- B. Candidates for the Bachelor of Music in Music Education are required to present a half-recital (approximately 25 minutes), 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).
- 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. A proposal for this presentation or project must be 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. DECLARATION OF MAJOR

- A. **BACHELOR OF MUSIC DEGREE** students may declare a major only after successful completion of the appropriate qualifying exams and interviews (see *Course Catalog* for specific majors). Students who wish to declare the major in music in the Bachelor of Arts degree must also pass a qualifying exam before declaring the major. Declaration of major is normally made by the end of the sophomore year.
- B. **DOUBLE MAJOR, BACHELOR OF MUSIC DEGREE** 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, after satisfactorily passing the qualifying exams and interviews for both majors.
- C. **THE FIVE-YEAR DOUBLE DEGREE PROGRAM** (The Bachelor of Music degree and the Bachelor of Arts degree in a field other than music) is described in the *Course Catalog*. It is a 15-term program, which entails completion of the general education requirements for the Bachelor of Arts degree, completion of a major other than music, and completion of a major for the Bachelor of Music degree. The B.A. major may be declared with the Registrar; the B.Mus. ma or may be declared with the Registrar only after completion of all qualifying exams, as described in the *Course Catalog*.

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 8) are required to take the theory placement examination given during New Student Week. Students who seek advanced placement in music theory are required to take the advanced placement examination during New Student Week.

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 Assistant Dean of the Conservatory and his/her advisor as early as possible in order to work out a schedule integrating the off-campus experience with the timely completion of degree requirements.

X. TUTORIALS

- A. If a student proposes to take a tutorial in substitution for a degree requirement (core curriculum or required music elective), a proposal must be submitted by Monday of the seventh week of the term prior to the term in which the tutorial will be taken. A petition for such substitution will not be considered during the term in which it is taken.
- B. The Conservatory Committee on Administration will meet during the 7th week of each term for consideration of proposals for tutorials to substitute for a degree requirement, asking the participation of the relevant department chair when appropriate.
- C. It is the responsibility of the student to describe the work proposed (syllabus, bibliography, written work or other assessment, etc.), how it will be assessed, why it qualifies as upper level work in music history/theory/composition/arranging, and why a tutorial is preferable to existing course offering for the fulfillment of the requirement. Petitions must be signed by the advisor and indicate both the support of the faculty member who will offer the tutorial and the relevant department.

XI. 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. The piano department has established a schedule of fees for student accompanists, and will recommend students who are eligible to be paid for their accompanying services. Performers who choose to work with these accompanists must pay the established fee, and appropriate forms must be obtained from the Conservatory office.

Student accompanists may not set and collect their own fees for on-campus performances involving other Conservatory students.

3. Students who are receiving ensemble or chamber music credit for accompanying will not be paid for those activities.

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. Students who register for individual performance study in excess of the maximum credit listed under major requirements will incur additional fees.

C. ENSEMBLE PERFORMANCE STUDY

1. **Participation requirement:** Bachelor of Music degree candidates are required to participate in a 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 2 credits 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	Board of Trustess Meetings	Choral Society Event
Parents Weekend	Trivia Weekend	Commencement
Octoberfest	Winter Weekend	Chamber Series
Reunion Weekend	Artist Series	Celebrate!

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 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. No non-required student recitals are permitted in Term III.
- E. Departmental approval is required for all non-required student recitals.
- F. Non-required recitals of Bachelor of Music students are limited to outstanding student performers.
- G. The priority for access to calendar dates is as follows:

1. Artist and Chamber Series.
2. Large ensembles.
 - a. Major ensembles (including dress rehearsals).
 - b. Chamber Singers, Jazz Singers, Percussion Ensemble, Collegium Musicum, LCO, and one student chamber music evening per term, scheduled by a faculty coordinator.
3. Weekend Festivals.
4. Faculty recitals.
5. Required student recitals.
6. First recitals given by B.A. music majors.
7. Student chamber ensembles.
8. Other non-required student recitals.

H. After March 1, facilities may be reserved for other college and community events.

III. FORMAL RECOMMENDATIONS TO THE FACULTY APROPOS OF CONCERT CALENDAR

A. Faculty are encouraged to present recitals in Terms I and II.

B. Faculty and large ensembles are requested to limit programs to a maximum of sixty minutes of music per performance, and to limit the total length of these programs to 1.5 hours.

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) Individual (expanded half-recitals, additional, and non-degree), Chamber Music;
- 2) Approved by studio teacher/chamber music coach **and** department;
- 3) Scheduled by Conservatory office designee, 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., Miller, Sh 163)
- 3) No office support (programs, publicity, ushers, recording, stage managing)

C. SCHEDULING PROCEDURES

1. Term I and Term II

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

up after Friday of the second week of Term I. Approval forms may be obtained at the Conservatory office.

2. Term III

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

Ludwig Van Beethoven
(1770 - 1827)

More examples are available in the Conservatory office.

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

F. RECITAL RECORDING

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

V. CONCERTO COMPETITIONS

The Lawrence Symphony Orchestra and the Wind Ensemble each sponsor concerto competitions annually. Auditions are announced and scheduled for the fall term, 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 regularly concert of the ensemble, as assigned by the ensemble conductor. Details of the competitions are distributed in the spring preceding the fall auditions.

VI. COMMENCEMENT CONCERT GUIDELINES

- A. THE CONCERT:** The Commencement Concert should be comprised of approximately 90 minutes of music in standard concert format of two halves and an intermission.

B. 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.

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

D. REPERTOIRE CONSIDERATIONS: The choice of repertoire must be a complete work or complete movements of works; it is recommended that the work not exceed 16 minutes in length.

E. GENERAL AUDITION GUIDELINES:

1. The competition will be judged by a panel consisting of studio instructors or chamber music coaches of those competing and any other Conservatory faculty who attend the entire audition. Student performers will be chosen from those receiving a majority of the votes of the judges.
2. It is recommended that repertoire not exceed 16 minutes of performance time. A maximum of 8 minutes will be heard in audition.

F. MISCELLANEOUS GUIDELINES:

1. 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 concerto. If music is normally used, e.g., for chamber music, including sonatas, then the piece need not be memorized. In short, normal performance practice is acceptable.
2. Judging by the faculty should be based on quality rather than on a well-balanced program.
3. Students who cannot perform on the audition date for any reason are not eligible for consideration.
4. Auditions will be open to the public.
5. Results of voting procedure will not be discussed with students.

VII. OTHER INFORMATION

A. THE LAWRENCE ARTS ACADEMY

1. *Lawrence students may teach on campus only under the auspices of the Lawrence Academy of Music.*
2. 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:
 - a. Written approval of the major applied teacher.
 - b. Written approval of the Director of the Academy of Music.

- c. Written approval of the pedagogy teacher in areas that offer a pedagogy course (voice, piano, organ, wind instruments).
3. 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.
4. 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.

B. PERFORMANCE AWARDS

1. Performance Awards are made to incoming Bachelor of Music students, based upon the audition evaluation of performance ability and potential.
2. 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.

C. WORK STUDY

1. 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.

D. STUDENT ORGANIZATIONS

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

- a. 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.
- b. 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.

2. Collegiate Music Educators National Conference (CMENC)

- a. CMENC is a student organization 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.
- b. Students in this organization generally meet once per month to plan and/or attend activities which promote the following objectives: provide information, resources, and services for music education professionals; provide a forum for exchange of ideas through publications and meetings; promote the perception of music as an essential area of study; foster the utilization of the most effective techniques and resources in music education; investigate curriculum needs and develop resources for effective music education; encourage excellence in music education by recognizing individual achievements and contributions to the profession; and maintain an effective liaison with national organizations that have allied interests in the arts and music education.

3. **Sigma Alpha Iota (SAI)**

- a. *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.
- b. 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.
- c. *SAI* sponsors monthly musicales on which members perform and gain valuable performance experience.
- d. 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.

4. **Phi Mu Alpha Sinfonia**

- a. 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.
- b. 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.
- c. The purposes of Sinfonia are:

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

5. **Pi Kappa Lambda**

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