

**LSU COMPOSITION
HANDBOOK**

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WELCOME

Welcome to the LSU Composition Department. This handbook is your guide to navigating the academic, creative, and professional aspects of your journey as a composer at LSU. Inside, you'll find essential information on degree requirements, program expectations, key events, and resources designed to support your development as an artist and scholar. Whether you're beginning your undergraduate studies or advancing through graduate work, this document will help you stay informed, focused, and connected throughout your time in the program.

UNDERGRADUATE RESOURCES

Academic Requirements for Obtaining a Degree

Academic Requirements for Obtaining a Degree Students must maintain a grade point average of 2.00 on all work taken, except for those courses in which grades of P, W, or I are recorded. You must have a cumulative GPA of 2.0 on all college work taken at this and any other university in order to graduate from LSU. In addition, all music majors must achieve a grade of C- or higher in all music, music education, and music therapy classes. Students must also fulfill a minimum residency requirement of two semesters (or four summer terms), earn at least 25% of the total number of hours required for the degree at this University, and meet the residency requirements of their college as stipulated in each “college” and “school” section of the catalog.

Attendance in Classes, Lessons, and Rehearsals

Student absence from class is covered in full in [PS-22](#).

As of Fall 2024, the priority placed on class attendance is consistent with the LSU School of Music principle “Be Present.” SoM faculty, staff, and administrators value and practice a culture of active engagement. Being present in body and mind, an unrelenting habit of “showing up,” is perhaps the most essential characteristic of a successful human. Go to class; don’t make it a choice. Group Excused Absences may be granted for certain off-campus performances, presentations, or obligations that are directly related to the LSU experience. The Director of the School of Music must approve all requests from ensemble directors and other faculty. In most cases, students will be made aware of these absences at the beginning of the semester. It is the student’s responsibility to make up any course material covered during his/her absence.

Piano Proficiency

Requirements vary within each degree program. Consult your catalog and/or degree audit for specific courses required within your program. All B.M., B.M.E., B.M.T. majors must pass the Piano Proficiency exam. The Proficiency Exam is given only at the end of the fall and spring semesters during finals week. Students must be enrolled in MUS 1133 or obtain permission from the coordinator of Group Piano to take the Piano Proficiency Exam. The four semesters of group piano are designed to be taken during the freshman and sophomore years.

Please be aware **MUS 1130, MUS 1132 and MUS 3334 are offered only in the fall semesters, and MUS 1131, MUS 1133 and MUS 3335 are offered only in the spring**

semesters. Failure to stay on schedule may delay your course of study. The B.A. in composition requires two semesters of group piano.

Significant milestones for completion of the degree

- Successful completion of composition labs. (first and second year as a B.M. composition major or on the B.A. in composition)
- Successful completion of the barrier exam (end of second year)
- Senior recital (last year)
- Completion of coursework
- Regular attendance at *Composer Forum* weekly and required concerts each semester

Bachelor of Music Coursework | Composition Concentration

Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8
MUS 1500 Defining the Artist (1)	ENGL 1001 English Composition (3)	MUS 3500 Preparing the Artist (1)	ENGL 2000 English Composition (3)	MUS 2053 Survey of Music History I (3)	MUS 4725 Survey of Contrapuntal Techniques (3)	MUS 4745 Computer Music (3)	MUS 4798 Senior Composition Recital (1)
MUS 1705 The Musician in Society (3)	MUS 2700 Intro to Music Technology (3)	MUS 3620 Music Theory III (3) or MUS 3630 HONORS: Music Theory III (3)	MUS 3622 Music Theory IV (3) or MUS 3632 HONORS: Music Theory IV (3)	MUS 3771 Instrumental Conducting I (2)	MUS 2054 Survey of Music History II (3)	Primary Applied Music Course (3)	Primary Applied Music Course (2)
MUS 2620 Music Theory I (3) or MUS 2630 HONORS: Music Theory I (3)	MUS 2622 Music Theory II (3) or MUS 2632 HONORS: Music Theory II (3)	MUS 3621 Aural Skills III (1)	MUS 3623 Aural Skills IV (1)	Primary Applied Music Course (3)	Primary Applied Music Course (3)	Major Ensemble Course (1)	MUS 4749 Seminar in Music History (3)
MUS 2621 Aural Skills I (1)	MUS 2623 Aural Skills II (1)	Primary Applied Music Course (3)	Primary Applied Music Course (3)	Major Ensemble Course (1)	Major Ensemble Course (1)	General Education course - Social Sciences	Choose one course from the following: <ul style="list-style-type: none"> • MUS 4710 Advanced Aural Skills (3) • MUS 4712 Advanced Form and Analysis (3) • MUS 4718 Styles and

							Practices of Beethoven and the Romantics (3) or <ul style="list-style-type: none"> • MUS 4720 Post-Tonal Styles and Practices (3)
MATH 1021 College Algebra (3) or MATH 1029 Introduction to Contemporary Mathematics (3)	Primary Applied Music Course (3)	Major Ensemble Course (1)	Major Ensemble Course (1)	General Education course - Humanities (3)	General Education course - Natural Sciences (3)	General Education course - Humanities	
Primary Applied Music Course (3)	Secondary Applied Music Course (2)	General Education course - Analytical Reasoning (3)	General Education course - Natural Sciences	General Education course - Social Sciences (3)	General Education course - Humanities (3)	General Education course - Arts (not MUS)	
Major Ensemble Course (1)	Major Ensemble Course (1)	General Education course - Natural Sciences (3)	MUS 1133 Group Piano IV (1 each)				

Bachelor of Arts Coursework | Composition Concentration

Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8
MUS 1705 The Musician in Society (3)	MUS 1500 Defining the Artist (1)	MUS 1130 Group Piano I (1 each)	MUS 1131 Group Piano II (1 each)	MUS 2053 Survey of Music History I (3)	MUS 2054 Survey of Music History II (3)	Free Electives (6)	MUS 4501 Capstone Project (1)
MUS 2620 Music Theory I (3)	MUS 2622 Music Theory II (3)	MUS 3620 Music Theory III (3)	MUS 3500 Preparing the Artist (1)	MUS 4725 Survey of Contrapuntal Techniques (3)	Major Ensemble (1)	General Education course - Social Sciences (3)	MUS 4749 Seminar in Music History (3)
MUS 2621 Aural Skills I (1)	MUS 2623 Aural Skills II (1)	MUS 3621 Aural Skills III (1)	MUS 3622 Music Theory IV (3)	Major Ensemble (1)	Minor Area (3)	General Education courses - Natural Sciences (3)	Minor Area (3)

MUS 3151 Primary Composition (2-3)	MUS 3151 Primary Composition (2-3)	MUS 3151 Primary Composition (2-3)	MUS 3623 Aural Skills IV (1)	General Education Course - Humanities (3)	Minor Area (3)	Minor Area (3)	Minor Area (3)
ENGL 1001 English Composition (3)	MUS 2730 Orchestration (3)	Major Ensemble (1)	MUS 3151 Primary Composition (2-3) or MUS 3153 Primary Electroacoustic Composition (2-3)	Free Elective (3)	General Education courses - Natural Sciences (3)		General Education Course - Arts (not MUS) (3)
Major Ensemble (1)	MUS 2700 Intro to Music Technology (3)	General Education course - Analytical Reasoning (3)	General Education Course - Humanities (3)	General Education courses - Natural Sciences (3)			Free Elective (2)
General Education Course - Humanities (3)	MATH 1021 College Algebra (3) or MATH 1029 Introduction to Contemporar y Mathematics (3)		ENGL 2000 English Composition (3)				

For more information, please consult the following links:

https://www.lsu.edu/cmda/music/files/student/music_undergraduate_handbook_2425.pdf

Curricula (Eight Semester Degree Pathways)

- Music, B.M. https://catalog.lsu.edu/preview_program.php?catoid=29&poid=12765
- Music, B.A. https://catalog.lsu.edu/preview_program.php?catoid=29&poid=12711

Transferring over to composition from another music major

MUS 3151 is offered each summer to help you get on track in the BM or BA in composition. Talk to the area head about this possibility to help stay on track for your degree program.

Composition Lab

The Composition Lab is a required extension beyond the weekly 30-minutes lessons of MUS 3151 for all **first and second year students** and is designed to cultivate familiarity with key mid 20th-century composers and landmark works, strengthen written and oral communication in musical analysis and criticism, teach fundamental notation software techniques, foster awareness of diverse musical traditions and compositional approaches from around the globe, and nurture creativity by encouraging students to engage with composition as an evolving process rather than merely a finished product. By integrating historical study with practical exercises, the course empowers students to approach contemporary compositional challenges with confidence and insight.

Barrier Exam

For the first four semesters as a composition student, you will be guided through foundation studies in composition. Through individual and group lessons and labs, you will learn techniques of thematic development and counterpoint and will expand your vocabulary in rhythm and harmony in the context of forms such as sectional variations, a sonata movement, and a song cycle.

During this preliminary stage of study, it is important that you develop the basic technique of composition, so your original work will be done within a more guided context. You will work with your fellow music students to produce performances of the compositions you produce in composition lessons.

From compositions you produce during your first four semesters, you will **select three or four of these to become your audition portfolio for acceptance to advanced studies in composition.** This portfolio will provide evidence of your preparation to work in larger forms with a greater variety of instrumentation. Your portfolio must be submitted in time to be reviewed prior to your continuation, which takes place at the end of semester 4.

For the barrier exam, you are required to have:

1. SoundCloud page (or other online archive for recordings of your works)
2. Three or four compositions with scores along with a complete list of works, while at LSU
3. Recordings of the respective compositions
4. Proof of successful completion of Theory 1-2
5. General outline plans for the upcoming two years, including senior recital

Senior Recital

You will produce a recital of at least 4-5 of your original works for a total of 50 minutes of music, showing command of texture, color, orchestration, form, and instrumentation of

various aesthetics during your senior year, which should include your own involvement in the performances. If the recital includes computer music compositions, these need to be presented in the context of the recital itself, rather than simply being made available online. The normal expectation is that all the compositions performed in your senior recital will have been written in your final two years of composition lessons. Your composition recital program must be approved by the composition faculty.

Other Requirements

- Composers Forum: All composition majors are required to participate in this weekly symposium.
- All students are required to have one work every semester on either the Really, Really New Music Marathon (RRNMM), undergraduate recital, solo degree recital or organized reading session (i.e. guest artist visit or public session in the context of the department). If you have any questions about this, check with your professor.

Capstone Project for B.A. in Composition

The capstone project, the culminating experience in the artist skills sequence (MUS 1500, 3500), challenges the student to apply knowledge, skill, and dispositions acquired through university coursework and life to solve a complex problem, answer a complex question, or create a product or process relevant to the concentration.

A final project may include but is not limited to: a recital; lecture-recital; community or other creative project, interpretative, comparative, or critical essay; position paper; annotated bibliography, review of literature; analysis of a problem requiring support from the literature; or analysis of a musical score.

GRADUATE RESOURCES

Diagnostic Exams

Diagnostic Exams in Music History and Music Theory. All entering graduate students in the School of Music (including students who have earned undergraduate degrees from LSU) must take diagnostic examinations in music theory and music history. Students who receive a Master's degree from LSU and enter a doctoral program within four years from the date of their graduation are not required to take these exams.

Diagnostic examinations are given at the beginning of each semester (including Summer). Get started before the start of Semester 1. The degree of accomplishment expected is equivalent to that of LSU's graduating seniors. Diligent preparation and review can significantly improve your performance on the exams. Based on exam results, the undergraduate courses MUS 3703 or MUS 3710 may be required as prerequisites for graduate-level courses in music theory and music history, which will add degree credit hours to your sequence. If you are required to take remedial courses, they will provide a valuable opportunity to enhance your knowledge and sharpen your skills. Go here for how to prepare and see the dates offered: [Diagnostic exam preparation.](#)

A grade of C or better is required to pass MUS 3703 and MUS 3710. A student may repeat the diagnostic exam in a subsequent semester, but after two failures, must take the remedial classes. MUS 3703 is offered during the Fall semester, MUS 3710 during the Spring semester; additionally, an online music theory module is offered during the summer semester that may substitute for MUS 3703. Remedial courses do NOT count toward a graduate degree. They do count toward the 9 hours of credit required for full-time registration. The dates for the diagnostic and all other graduate exams are posted on the School of Music website under Current/Prospective Students.

Deadlines Fall 2025

We strongly recommend that all graduate students attempt both diagnostic exams as early as possible (May or June).

5/23/25 – 10-11 a.m. - Music History Diagnostic Exam via Moodle

- Students who fail this exam may retake the exam in person on 8/21/25 from 10 a.m.-noon in CMDA Building Room 247.
- Students who pass the exam in May or August may then register for any 7000-level music history course for any future term.
- Students who do not take or fail the exam in August must register for MUS 3710 (Overview of Western Music History) in Spring 2026.
- Newly admitted students will be provided with a temporary Moodle login.

- Note: There is no diagnostic exam for music history offered in January.

6/12/25 through 6/22/25 – Online Music Theory Diagnostic Exam

- Students who pass this exam in June may then register for any 7000-level music theory course in any future term.
- Students who fail this exam may choose to enroll in the summer 2025 Online Music Theory Module (see below).
- Students who do not take or fail the summer 2025 online music theory module may retake the diagnostic exam in person on 8/21/25 from 1-3 p.m. in CMDA Building Room 247.
- Students who fail the diagnostic exam in August must register for MUS 3703 (Theory Survey – 100% web-based) in Fall 2025.
- Current and newly admitted students should contact Dr. Bazayev (ibazayev@lsu.edu) to request access to the diagnostic exam.
- Note: there is no diagnostic exam for music theory offered in January.

6/30/25 through 8/4/25 – Online Music Theory Summer Module (optional)

- Deadline to Register: 6/29/25
- \$185 - Graduate Module Cost
- Students may choose to enroll in this module if they do not pass the diagnostic exam (see above).
- Students who pass the module may then register for any 7000-level music theory course in any future term.
- Students who fail the module may retake the diagnostic exam in person on 8/21/25 from 1-3 p.m. in CMDA Building Room 247.
- Current and newly admitted students should contact Dr. Bazayev (ibazayev@lsu.edu) to request access to the module.

8/21/25 - In-Person Diagnostic Exams – CMDA Building – Room 247

- 10 a.m. – noon – music history
- 1-3 p.m. – music theory

MASTER OF MUSIC (MM)

Degree Requirements & Curricular Guides

Curricular guides for all Master of Music (MM) degrees are included in the curricular tables section of the Graduate Music School Handbook: [School of Music Graduate Handbook](#)

Each student in a Master's curriculum should know the curriculum for their concentration and refer to it in the process of selecting courses. Questions regarding interpretation of the

degree program and choices of courses should be discussed with your professor, advisor and the Associate Director of Graduate Studies. It is the responsibility of each graduate student to complete all degree requirements and adhere to all deadlines. Rules and deadlines that pertain to graduate students can be found on the Graduate School Website or the Schedule Booklet. <https://www.lsu.edu/graduateschool/students/calendars.php>

Significant events for completion of the degree

- Diagnostic exams (theory, history)
- Declaration of major professor (if necessary) | Second year
- Formation of the advisory committee (generally two composition faculty and one other area)
- Completion of the academic course plan
- Thesis (MUS 8000) – recommended to begin the fall semester of your second year
- General Exam (written and oral component)
- Written exam typically happens early during the last semester of coursework, and then you are required to schedule an oral exam with your committee, reserve a time and room, and allow for two hours of questions pertaining to your written exam and thesis draft.
- General Defense and thesis submission (after approval during oral exam)
- MM Recital

Completion

Typically, two years is sufficient time to complete the requirements for a Master's degree. If a student does not complete the degree in five years, the student will need to request revalidation of some or all previously completed coursework. Students must be registered for a minimum of one credit hour during the semester in which they plan to graduate.

Major Professor

In some applied music concentrations, your major professor (advisor) is determined by your choice of LSU for master's studies. Since composition is taught by multiple professors and we highly recommend working with both professors, your second year of study will typically be with your advisor for the thesis and general exam. Studio assignments are made each year to balance faculty loads and ensure students work with at least two major professors.

Faculty Advisory Committee

A committee made up of three members of the School of Music faculty, will serve in an advisory capacity for each Master's student. The committee should be chosen in consultation with the student's major professor who will normally serve as chair of the committee. At least two members must come from the student's immediate area of

specialization. If the degree program requires a thesis, the student will be advised by the major professor. Your advisory committee should be involved in editing and revising the written documents associated with the Prospectus (informally established with your major professor during the second year) and the Thesis Defense.

MM students typically complete one of three culminating projects, depending on the degree concentration. See below for the type of project and degree concentration.

<https://www.lsu.edu/cmda/music/programs/composition-emdm/composition/student-accomplishments.php>

Master's Recital (MUS 7798)

Required for the Master's concentrations in Performance, Composition, and Conducting. Register for the required number of hours shown in the curriculum table for your degree, and follow Recital Policies, Procedures, and protocols for Scheduling, Piano Services, and Programs [here](#). Your major professor and at least one other member of your area faculty must submit grades for your recital to the Associate Director of Graduate Studies.

Master's Thesis (MUS 8000)

Required for Composition and Musicology. Optional for Music Education and Music Theory; with approval of the major professor. Thesis students must register for 1-6 credits of MUS 8000 every semester in which they work on the thesis. A minimum of six credit hours of MUS 8000 are required. For additional information refer to the relevant curriculum table found below. The thesis must document original research.

Students must prepare a thesis proposal that should be discussed and approved by the major professor upon completion of Year 1.

The Master's Thesis, complete and in final form, must be submitted to all members of the committee a minimum of **two (2) weeks** prior to the final oral examination (defense). The student must schedule the oral examination when completing the form Application for Master's Comprehensive Exam, which must be submitted to the Graduate School **three (3) weeks** prior to the examination date and before the deadline set each semester by the Graduate School. All members of the advisory committee must be present at the final exam unless permission is obtained in advance from the Dean of the Graduate School to proceed otherwise.

It is imperative to check with the Graduate School regarding requirements for submitting and uploading your thesis. Information on the correct format and submission guidelines can be found here: [Thesis and Dissertation Preparation](#)

Master's Comprehensive Examination

All MM students take the Comprehensive Examination. All MM Composition students will prepare a thesis, which is typically a large-scale composition. Specific detail must be discussed with your major advisor.

The date of the written Master's Comprehensive Examination is set by the School of Music and normally takes place shortly after the mid-semester examination period. The dates are posted on the School of Music website: [School of Music Dates and Deadlines](#). The Comprehensive Exam is normally a three-hour written examination prepared and graded by the faculty advisory committee. Questions on the Master's exam are generally limited to the candidate's primary area of study. You must be enrolled for at least one credit during the semester in which you take the Comprehensive Examination (or during a required re-take of the examination). MM students who take a Comprehensive Exam may be required to pass an oral defense of the Comprehensive Exam as well, depending on the policy of their major area faculty. The composition general exam is generally based on material covered in 7703 and lessons, but depending on student interests, may also include questions from other classes during the degree.

Graduating Students: Required Forms

All graduating MM students must submit an Application for Master's Degree and a Request for Master's Examination. Both forms are available on the [Graduate School website](#). The Deadlines for submission are set by the Graduate School and these forms will be due early in the semester you intend to graduate. Make an appointment with the Associate Director of Graduate Studies to process a degree audit and assist in completing the forms before you gather the required signatures. Failure to file these required forms on time will result in a delay in your graduation.

Other Requirements

- Composers Forum: All composition majors are required to participate in this weekly symposium.
- All students are required to have one work every semester on either the RRNMM, undergraduate recital, solo degree recital or organized reading session (i.e. guest artist visit or public session in the context of the department). If you have any questions about this, check with your major professor.
- Mentorship

MM: COMPOSITION COURSEWORK

A minimum of 30 semester hours of graduate credit is required to complete the degree. Up to 6 hours of graduate credit may be transferred from another institution if such credit

duplicates required or elective courses at LSU and is approved by the faculty head of the subject area. The Master's degree must be completed in 5 years.

Course Number	Course Title	Credit Hours
MUS 7051	Applied Graduate Composition	3,3,3
MUS 7703	Contemporary Musical Practices	3
MUS 7798	Master's Recital	3
MUS 8000	Thesis Research	9
Other Music Studies		
Any 7000	Music Theory	3
Any 7000	Music History	3
Electives	Chosen in consultation with major professor	3

DOCTOR OF PHILOSOPHY (PHD)

Doctoral Milestone Experiences and Timeline

The doctoral experience includes (a) the curriculum associated with the particular degree concentration and (b) a number of significant events, including milestone exams, that frame the curriculum. The following Timeline for All Doctoral Concentrations is intended to give you a sense of how the events distribute over the course of 3 years. (Other paths to completion are defined in consultation with Major Professor and Associate Director of Graduate Studies.) Examining the timeline puts a spotlight on the harm procrastination brings. Notice how preparation for each timeline event should begin well before the occurrence of the event. While the major professor supports the process, ultimately the student is responsible for adhering to the timeline.

Significant events:

- Diagnostic exams (theory, history)
- Qualifying exam (generally over winter break of year 1 with a “defense” scheduled early spring with both major composition professors)
- Declaration of major professor | Second Year (since in composition we require working with more than one professor, you may determine this after your third semester, but you need to inform the Director of Graduate Studies and both professors during semester 3)
- Choice of minor area (during qualifying exam, though this may change during second semester)
- Formation of advisory committee (2 members of composition, minor area and a deans representative which will be assigned to you by Director of Graduate Studies)
- Academic course plan

- General exam (written and oral component), including the prospectus for Final Project (note: prospectus is due with general exam, which should include materials from your research class and be presented during the oral component of the general exam to your committee and needs to be approved).
 - Written exam typically happens early during the last semester of coursework, and then you are required to schedule an oral exam with your committee, reserve a time and room, and allow for two hours of questions pertaining to your written exam and thesis draft.
 - Prospectus guidelines: Title, Introduction to Monograph, Literature Review for Monograph, Chapter Outlines, Connection between Monograph and major composition, Introduction to composition including approximate duration and instrumentation, plans for performance). Approximately 8-10 pages.
- Final Defense of dissertation, including monograph and final composition. The typical monograph is 50+ pages of research in conjunction with a significant composition, 15-20 minutes minimum for a significant instrumentation.
- To consult previous dissertations, go here: [Dissertations](#)

Qualifying Exam

The Qualifying Exam must be completed in Year 1. It is organized by the head of the area or major professor. Following the exam, the composition faculty advises the student on the results, reveals strengths and weaknesses, and possible ameliorative strategies, and stimulates thought/discussion about the choice of minor area and general direction for the final exam and the choice of major professor (if appropriate). You will be notified about the details of the qualifying exam around November of your first year. Failure to pass the Qualifying Exam ends the student's time in the program.

Major Professor

In some applied music concentrations, your major professor is determined by your choice of LSU for doctoral study. For example, there is one flute professor who oversees the flute part of the Woodwind Performance concentration. In other concentrations, for example, Music Theory, you may choose a major professor from among multiple faculty. In Year 2, seek out experiences that expose you to the work of the faculty. Observe. Interact. Formulate thoughts about whom you might approach about being your major professor. Choice of major professor is a topic for discussion in the follow-up to the Qualifying Exam. Since composition is taught by two professors and we highly recommend working with both professors, your major professor can be determined during the second year of study. Studio assignments are made each year to balance faculty loads and ensure students work with at least two major professors. It is your responsibility to ask one of the two to

serve as your major professor during your second year and request the other to be a committee member.

Choice of Minor

A minor area is required for all doctoral concentrations in music. It is an opportunity to diversify and acquire grounding in and documented recognition of the scholarship of a minor field. By widening your sphere of influence, the choice of a minor area has career implications. It exposes you to 24 another major influence in the doctoral experience—the minor area professor. Note that the major and minor professors cannot be the same person.

The minor is a coherent program consisting normally of 12 hours of study. Some music students choose an “internal” minor, that is, one involving additional music coursework. Some academic areas urge or require that the minor be declared outside of the School of Music. With one exception, the minor area may be chosen from any area or department in which a graduate degree is offered at LSU. A list of non-music minor areas is found here on the LSU Graduate School website. In all cases, the specific coursework for an individual student must be approved by the minor area professor. The minor professor serves on the committee for the general and final examinations and will normally submit written questions for the General Examination. Choice of minor area is a topic for discussion in the follow-up to the Qualifying Exam.

Academic Course

Plan. The formulation of an academic course plan should begin in Semester 2. At first, it will likely be a general outline that conforms to the relevant curriculum table. As the minor area and nature of the final project are determined, it should be revised to represent a precise plan and approved by the advisory committee.

Formation of Advisory Committee

In Year 1, on the advice of the major professor, you should form a doctoral advisory committee of three faculty members (major professor, minor professor, and one other faculty member in Music – generally in composition). Note for major professors: At least one-half of the graduate faculty on doctoral committees must be full-time tenured or tenure-track faculty at LSU. A minimum of two of those faculty members must be from the student’s major department, and at least one of whom must be a full member of the LSU graduate faculty. The remaining members may be from the major department or may be from outside the department if pertinent to the student’s area of concentration, with the proviso that at least one of the remaining members must be a full member of the graduate faculty (total of 2 full members). The make-up of the Advisory Committee is a topic of

discussion in the follow-up to the Qualifying Exam. Later in your program, a fourth member of the committee, the Dean's Representative, will be added.

The Graduate School assigns a fourth member of the committee, the Dean's Representative (DR). The DR is a participating member for the General Exam and the Final Exam. The role of the DR is to observe and acknowledge procedural validity and rigor. It is the student's responsibility to communicate with the DR, including the submission of materials and determination of dates for the exams. Policy requires that all committees have access to exam materials at least 2 weeks before the date of the exam.

General Exam and Prospectus

The General Examination consists of two separate parts: a written exam and an oral exam. The oral exam usually follows two to four weeks after the written exam. Students must be enrolled for at least three credits during the semester in which they take any portion of the general exam, including any required repetition of the examination. No less than three calendar months may elapse between the passing of the General Exam Defense and the completion of all requirements for the doctoral degree. In order to schedule the general examination, students must have no more than six credit hours of coursework (exclusive of doctoral research or recitals) remaining.

The General Exam should be viewed less as a culminating event, more as an experience in independent preparation leading to the culminating event (both the exam and the oral defense of exam responses). As you approach the end of your coursework and the direction of your final project has been established is the time the General Exam takes place (typically the beginning of **Year 3**). The written portion may take on a variety of formats through which you must demonstrate knowledge and skillful use of it in your major and minor areas of study. Consult with major and minor professors about how to prepare. Preparation (study) for the exam should begin in **Year 2** of the degree, intensifying in the **Spring and Summer of Year 2**. The General Exam includes submission of a Prospectus for the Final Project as a part of the general exam, which typically takes place during the fall semester of year 3). A prospectus is a well-fleshed-out proposal of your final project (the dissertation, monograph, lecture recital with written document, or Portfolio). The major professor is your lead advisor for the project. For written documents, your entire committee should be involved in the editing/revision process. The general exam is evaluated with pass, fail, or retake as outcomes. The prospectus will be discussed and approved, approved with revisions, or rejected by the committee during the general exam.

The examination takes place over a three-day period with a testing period of three hours each day. There are several components to the written exams, which vary according to the specific performance area. In every case, the minor area shall be one component of the exam. The student should consult the major professor for information on the specific

components of the exam. In composition, two days are written by your major professor in the composition area (including composition history and application) and one day from your minor professor.

Final Exam – Defense of Dissertation

The Final Exam is a presentation and oral defense of all aspects of the final project. A minimum of 3 calendar months must elapse between passing the General Exam Defense and completing of all requirements for the doctoral degree (including the Final Exam and Defense).

To request a Final Exam, an official copy of the doctoral student's prospectus (by the general exam date) must be on file with the Associate Director of Graduate Studies. The program for the doctoral degree must be completed within 7 years from the time a student is classified as a doctoral student.

Research Projects for Doctoral Concentrations

Dissertation Research: Requirements and Specifics

A dissertation is required of all students in PhD degree programs (music education, music theory, music history, composition, and experimental music/digital media). A minimum of nine credit hours of MUS 9000 is required. The dissertation must be an original contribution to knowledge in the student's major field of study. It should demonstrate a mastery of research techniques, ability to complete original and independent research, and skill in formulating conclusions that in some way enlarge upon or modify prior research.

The final research project in composition consists of two parts. The first part is a research document of the approximate scope and size of a DMA monograph on some aspect of contemporary music. It may consist of a study of the contributions of a composer, of a group of compositions, or individual concepts and techniques regarding trends in contemporary composition. The second part consists of a musical composition of significant scope, at least 15- 20 minutes in duration, which must include a large ensemble to be agreed upon with your major professor.

Final Examination and Request for Final Examination – (Dissertation defense)

When the final research project is completed, the candidate will submit to the Graduate School a Request for Final Examination. The date for the Final Examination is set by the student and the committee chair in consultation with the candidate and other members of the committee. The committee should have the same members, including the Dean's Representative, as served for the General Examination. The candidate must supply each member of the committee, including the Dean's Representative, with a copy of the final version of the research project a minimum of two weeks before the date selected for the Final Examination. Deadlines and procedures for scheduling and reporting the Final Exams

are strictly enforced by the Graduate School. Students are strongly advised to meet all deadlines in order to avoid delays in graduation. To discuss the procedure, it is advisable to make an appointment with the Associate Director of Graduate Studies several months before the final exam. <https://www.lsu.edu/graduateschool/students/calendars.php>

Submission of Document to the Graduate School

After a successful defense of the final document and any final corrections required by the committee are completed, a report of the result of the Final Examination is sent forward to the Graduate School by the Associate Director of Graduate Studies. Students must complete and submit their Written Document, Monograph, or Dissertation in the correct format according to the guidelines of the Graduate School. Students are not cleared for graduation until the Graduate School provides final approval of the completed and corrected document. The student is responsible for meeting all formatting requirements and deadlines set by the Graduate School with regard to submission and uploading of completed documents.

Language Requirement

Each PhD Composition student will be required to demonstrate proficiency in one foreign language at the level of two semesters of study. Language and proficiency shall be determined in consultation with the composition faculty.

Other Requirements

- Composers Forum: All composition majors are required to participate in this weekly symposium.
- All students are required to have one work every semester on either the RRNMM, undergraduate recital, solo degree recital or organized reading session (i.e. guest artist visit or public session in the context of the department). If you have any questions about this, check with your professor.
- Mentorship

PhD Composition Coursework

The PhD curriculum in composition is designed to prepare students to compose professionally and/or to teach composition at the college-university level. A Master's degree in composition, or equivalent, is required to enter the program. The degree requires 51 hours of acceptable credit beyond a 30-hour master's degree in music

Prior to 2024 start date:

Required Coursework		Credit Hours
MUS 7051	Graduate Composition	3,3
MUS 7703	Contemporary Musical Practices	3

MUS 7745	Computer Music	3
MUS 9000	Dissertation Research	9
Required Support Coursework		
MUS 7800	Introduction to Research in Music	3
MUS 7700	Survey of Analytical Techniques	3
Additional 7000-level	Music History	3
Any two 7000-level	Music Theory	3,3
Minor Area	Selected in consultation with Minor Professor	12 normally
Electives	Chosen in consultation with advisor	3

Beginning Fall 2025 start date:

Major Area		Credit Hours
MUS 4730	Orchestration	3
MUS 7501	Graduate Composition	3, 3, 3, 3
MUS 7703	Contemporary Musical Practice	3
MUS 4745 or 7745	Computer Music or Advanced Computer Music	3
MUS 9000	Dissertation Research	9
MUS 9001 or 9003	Recital or Lecture-Recital	3
Other Studies in Music		
MUS 7800	Introduction to Research in Music	3
Any two MUS 700-level	Music Theory	3, 3
Any two MUS 7000-level	Music History	3, 3
Minor Area	Selected in consultation with Minor Professor	12 normally

GENERAL DEPARTMENTAL EXPECTATIONS

LSU Composition Department Mentorship Program

The LSU Composition Department Mentorship Program fosters one-on-one relationships between graduate and undergraduate composition students, providing guidance, support, and professional development over a full academic year. By leveraging the expertise and experience of graduate mentors, undergraduates will deepen their creative practice, strengthen technical skills, and gain insight into academic and career pathways in composition.

Program Objectives

- **Skill Development:** Enhance compositional technique, orchestration, and stylistic fluency through regular critique and shared resources.
- **Professional Growth:** Introduce undergraduates to career-building activities—portfolio development, conference preparation, grant writing, and networking.
- **Academic Guidance:** Support mentees in planning coursework, selecting repertoire, and preparing graduate-school applications.
- **Community Building:** Strengthen departmental cohesion by fostering peer support and cross-level collaboration.

Structure & Timeline

- **Duration:** One academic year (August – May).
- **Pairing:** Each graduate student (“mentor”) is matched with one undergraduate student (“mentee”) based on musical interests, stylistic affinities, and career goals.
- **Kick-off Orientation:** A group meeting in early September to introduce pairs, review expectations, and distribute resources.
- **Mid-Year Check-In:** A department-wide gathering in January to share experiences, troubleshoot challenges, and renew commitments.

Roles & Responsibilities

- **Mentor (Graduate Student):**
 - Meet with the mentee at least twice per month for one-hour sessions. This can take whatever format the mentor chooses in consultation with major professor that semester. If a fit does not work for either party, let your major professor know, and that will be addressed.
 - Provide constructive feedback on compositions, drafting processes, and performance preparations.
 - Offer guidance on academic planning, research strategies, and professional opportunities.

- Serve as a departmental ambassador, introducing mentee to faculty, ensembles, and guest artists.
- **Mentee (Undergraduate Student):**
 - Prepare work samples, questions, or topics for each meeting.
 - Actively implement feedback and report on progress.
 - Attend all scheduled meetings and department mentorship events.
 - Maintain open communication regarding goals, challenges, and scheduling needs.
- **Program Coordinator (Faculty Advisor):**
 - Oversee pairing process and mediate any concerns.
 - Facilitate orientation, check-in, and symposium events.

Really Really New Music Marathon (RRNMM)

The Really Really New Music Marathon (RRNMM) is a bi-annual showcase—held once each semester—dedicated entirely to the works of our composition students. By placing students in the driver’s seat of every stage of production, the RRNMM offers invaluable real-world experience that directly feeds into portfolio building, résumé development, and professional networking. Whether you’re preparing for graduate auditions, applying for commissions, or pitching your work to ensembles and presenters, having a polished, self-produced performance on your record signals both artistic vision and entrepreneurial know-how.

Key Participation Requirements

Mandatory Submission: Every graduate composition student must present one (1) original work at each RRNMM, and it is recommended that each undergraduate student do the same, but the undergraduate recital is also a mechanism for undergraduate students each semester. The labs can help these collaborations, especially in years 1-2 for undergraduates.

Self-Managed Production: Students are solely responsible for recruiting and contracting their performers, organizing and leading rehearsals, and overseeing all logistical details from venue setup to final dress rehearsal.

By shouldering full ownership of their projects, composers not only refine their craft in a concert setting but also cultivate leadership, communication, and project-management skills that are essential for a sustainable career in today’s music profession.

Composition Forum

The Composition Forum is a required weekly seminar (for MUS 3151, MUS 7051, and MUS 8000) where guest artists, faculty, and students share works-in-progress, explore diverse

compositional techniques and aesthetics, discuss key philosophical texts on music, and engage in group improvisation—all within a supportive, feedback-driven environment designed to deepen creative practice.

Forum Objectives

- Highlight a variety of compositional techniques—ranging from traditional forms and extended techniques to graphic notation, aleatoric processes, and interactive media.
- Expose participants to diverse aesthetic perspectives through presentations by guest artists, faculty, and peer composers.
- Cultivate critical discussion about the conceptual underpinnings of each work, emphasizing how aesthetic influences shape creative decisions.
- Engage with key philosophical and aesthetic texts on music, encouraging reflection on how theoretical frameworks inform compositional practice.
- Provide a collaborative environment for group improvisation, allowing real-time experimentation with ideas and techniques.

Structure & Expectations

- Weekly Sessions: Each meeting features one or two presentations—these may include work-in-progress readings, improvisation demonstrations, or critical analyses of aesthetic/philosophical writings—followed by open discussion and feedback.
- Showcase Rotation: Student participants rotate through presentation slots, ensuring that every composer gains formative experience in public reading sessions and receives peer and mentor feedback.
- Text Discussion: Periodically, sessions focus on close readings of selected aesthetic or philosophical texts, guided by prepared questions that link theory to practice.
- Improvisation Labs: Designated forum meetings emphasize group improvisation exercises, fostering spontaneous creative dialogue and exploratory sound-making.
- Discussion Format: After each activity, presenters pose two guiding questions about their work's aesthetic or conceptual aims; the group then engages in constructive critique focused on both technical execution and conceptual clarity.
- Visiting artists or faculty presentations from applied or ensemble groups in SOM

Enrollment & Attendance

- Attendance and active participation in the Composition Forum are mandatory for all students enrolled in MUS 3151, MUS 7051, and MUS 8000.

- Each enrolled student is expected to present at least one work per semester—whether through composed readings, text-led discussions, or improvisation—and to provide substantive feedback on at least three peer presentations. Grad-level composers will present at least once as an expectation and undergrads are encouraged to propose ideas to contribute.

By engaging regularly in the Composition Forum, students refine their compositional voice, expand their technical and conceptual toolkit, and deepen their understanding of how aesthetic and philosophical contexts inform and enrich the creative process.

Failure to attend forum consistently will result in a grade penalty as outlined in syllabus.

Community | Concert Culture

Showing up for you and your peers is critical. The composition faculty will outline required concerts each semester, but we encourage you to seek these out independently. There are several options through LSU and within the community to be present.

- School of Music Events: <https://www.lsu.edu/cmda/events/index.php>
- Baton Rouge Symphony: <https://www.brso.org/>
- Louisiana Philharmonic Orchestra: <https://lpomusic.com/>
- Acadiana Symphony: <https://acadianasymphony.org>

Failure to show up at required composition events will result in a grade penalty. You will be expected to upload proof of attendance from your major professor or a TA each semester.

TEXTBOOK & WRITINGS RESOURCES

Composition

Alan Belkin's Philosophy of Composition

- <https://alanbelkinmusic.com/interview/>

Guidelines for Style Analysis: Models for Style Analysis, a Companion Text

- <https://a.co/d/dbNoP7b>

Music Administration

Anatomy of a Commission

- <https://composersforum.org/anatomy-of-a-commission#:~:text=Designed%20for%20both%20music%20creators,creators%20and%20encourage%20equitable%20experiences.>

Commission Fee Calculator

- <https://newmusicusa.org/nmbx/commissioning-fees-calculator/>

Run It Like a Business: Strategies for Arts Organizations to Increase Audiences, Remain Relevant, and Multiply Money--Without Losing the Art:

- <https://a.co/d/6eYfCIk>

Carnegie Mellon School of Music

- **Getting the Gig and Getting Paid**
<https://www.cmu.edu/cfa/music/current-students/career-resources/selfpromotion.html>

Stanford Career Education | BEAM: Bridging Education, Ambition, & Meaningful Work

Pursuing Meaningful Work: A Strategies Guide for PhDs and Postdocs

- https://careered.stanford.edu/sites/g/files/sbiybj22801/files/media/file/stanfordphd_pmw_18-19.pdf

CV and Resume Preparation

New England Conservatory Entrepreneurial Musicianship Guidebook:

<https://necmusic.edu/the-college/departments/community-engagement-and-professional-studies/entrepreneurial-musicianship/em-guidebook/>

- Includes guidance on Resumes, Performance Resumes, Teaching Resumes, Administrative Resumes, Cover Letters, Curriculum Vitae (CV), and Interviewing Tips

Eastman School of Music at the University of Rochester:

- **Building a Musician's CV by Blaire K.S. Koerner & Jeff Dunn**
<https://iml.esm.rochester.edu/wp-content/uploads/2023/03/Musicians-C.V.-Handbook-and-Samples-3.23.23.pdf>
- **Building a Musician's Resume by Blaire K.S. Koerner & Jeff Dunn**
<https://iml.esm.rochester.edu/wp-content/uploads/2022/12/Musicians-Resume-Handbook-and-Samples-3.23.23.pdf>
- **Resume and CV Resources** for musicians across different fields/disciplines, including student v. professional
<https://iml.esm.rochester.edu/prepare/resume-and-cv/>

DePaul University School of Music

- <https://music.depaul.edu/resources/career-services/Pages/career-documents.aspx>
- **Music Résumé Handbook** created by Rachael Smith, Coordinator of Career and Performance Services (2015)
<https://music.depaul.edu/resources/career-services/Documents/SOM%20Music%20Resume%20Handbook-Version%202.pdf>
- **Career Document Handbook** created by Mary Arendt, Coordinator of Career Services & Alumni Engagement (2019)
<https://music.depaul.edu/resources/career-services/Documents/SOM%20Career%20Services%20Professional%20Document%20Handbook.pdf>

Music Notation

Music Notation: A Manual of Modern Practice by Gardner Read

- <https://a.co/d/4678GCV>

Behind Bars: The Definitive Guide to Music Notation by Elaine Gould

- <https://a.co/d/7RVe2OH>

Music Preparation Guidelines for Composers

- <https://mostlymodernfestival.org/music-preparation-guidelines-for-composers>

Orchestration Resources

The Study of Orchestration by Samuel Adler

- <https://a.co/d/990b1Pq>

Textures and Timbres: An Orchestrator's Handbook by Henry Brandt

- <https://a.co/d/8qDC93H>

Instrument Studies for Eyes and Ears

- <https://isfee.music.indiana.edu/>

Woodwinds

Hello Mr. Sax (Parameters of the Saxophone) by Jean-Marie Londiex

- <https://a.co/d/dEIBG8c>

The Woodwind Finger Guide

- <https://www.wfg.woodwind.org/>

Oboe Unbound by Libby Van Cleve.

- <https://libbyvancleve.com/oboe-unbound>

The Techniques of Bassoon Playing by Pascal Gallois

- <https://a.co/d/23n06nE>

Other Resources

- <http://www.jamieleighsampson.com/>
- <https://heatherroche.net/>
- <https://www.gregoryoakes.com/multiphonics/index.php>

Strings

The Contemporary Violin: Extended Performance Technique by Patricia and Allen Strange

- <https://a.co/d/fQ5zFPP>

Harp

Composing for Harp

- <https://composingforharp.com/>
- <https://www.josephrebman.com/resources>

Brass

- <https://themoderentrumpet.com/>
- <https://timbreandorchestration.org/tor/modules/instruments/resources/trombone/extended-techniques/chris-washburne>

Percussion

How to Write for Percussion by Samuel Z. Solomon

- https://global.oup.com/academic/product/how-to-write-for-percussion-9780199920365?cc=us&lang=en&drive_link

Voice

- <https://mostlymodernfestival.org/composing-for-the-voice-suggestions-and-guidelines>
- https://drive.google.com/file/d/1C4GmhuvjVgqqKo5P5ILIVj86X_ChzvOm/view?usp=drive_link

21st Century Voice by Michael Edward Edgerton:

- <https://rowman.com/ISBN/9780810888401/The-21st-Century-Voice-Contemporary-and-Traditional-Extra-Normal-Voice-2nd-Edition>

SOFTWARE AND SAMPLE LIBRARIES

Notation Software

Computer software is available to help with composing and typesetting your music. Options range from open-source freeware to professional-grade software. While professional software may seem expensive, remember that notation software is an investment and a critical part of the tools you need for composing.

Please note that software prices and availability are subject to change. It's advisable to check the official websites or authorized retailers for the most current information.

Sibelius

Sibelius is a professional music notation software widely used by composers, arrangers, and educators for creating, editing, and sharing musical scores. It offers a range of features suitable for both simple and complex compositions. It is available for Mac OS and Windows computers.

- **Link:** <https://www.avid.com/es/sibelius>
- **Price:** Sibelius Ultimate - Annual Subscription \$199.00 USD
- **Community Forums:** <https://www.facebook.com/groups/sibeliussoftwareforum/>

Dorico

Developed by Steinberg, Dorico is a modern music notation and professional composition software known for its advanced features and user-friendly interface. It caters to professionals and students alike. There are various versions with increasing complexity and options and is available for Mac OS and Windows computers.

Dorico SE is a free version, designed to introduce you to the Dorico typesetting options and workflow. It is limited to 8 players in any file.

Dorico Elements is a full-function typesetting platform, but has limited customization options. There is no limit on the number of players in any file. It is a good option for undergraduate composers.

Dorico 6 is their flagship product. It is appropriate for graduate and professional composers.

- **Link:** <https://www.steinberg.net/dorico/>
- **Price:** There is a one-time purchase for Dorico licenses.
 - Dorico SE (limited to 8 players): Free
 - Dorico Elements: \$99 / \$66.99 education price
 - Dorico 6: \$579.99 / \$359.99 education price

- **Community Forums:** <https://forums.steinberg.net/c/dorico/8>

MuseScore

MuseScore is a free, open-source music notation software for MacOS, Windows, and Linux computers. It offers a comprehensive set of features for composing, editing, and sharing sheet music. It's suitable for both beginners and professionals.

- **Link:** <https://musescore.org/>
- **Price:** Free
- **Community Forums:** <http://musescore.org/en/forum>

Finale

Finale has been a long-standing music notation software used by composers and arrangers. However, as of August 2024, MakeMusic has discontinued Finale and its associated products. They recommend users transition to Dorico, citing it as "the best home for Finale users looking for a new notation software."

- **Link:** Finale is no longer available for purchase as it has been discontinued.
- **Price:** Not applicable due to discontinuation.
- **Community Forums:**
<https://usermanuals.finalemusic.com/FinaleMac/Content/Finale/Encyclopedia.htm>

Sound File Editors and Digital Audio Workstations (DAWs)

Audacity

Audacity is a free, open-source, cross-platform audio editor and recorder known for its user-friendly interface and extensive feature set. It supports recording live audio, converting tapes and records into digital formats, editing various sound files, and more.

- **Link:** <audacityteam.org>
- **Price:** Audacity is free
- **Community Forums:** Users can engage with the Audacity community through the official forums: <forum.audacityteam.org>

REAPER

REAPER (Rapid Environment for Audio Production, Engineering, and Recording) is a digital audio workstation offering a complete multitrack audio and MIDI recording, editing, processing, mixing, and mastering toolset. It's known for its flexibility, efficiency, and extensive customization options.

- **Link:** <https://reaper.fm>.
- **Price:** REAPER offers two licensing options:

- Discounted License: \$60, suitable for personal use, educational institutions, or businesses with yearly gross revenue not exceeding \$20,000.
- Commercial License: \$225, intended for commercial use by businesses exceeding the aforementioned revenue threshold. Both licenses include free upgrades through REAPER version 8.99.
- Community Forums: The REAPER community actively participates in discussions and support through the official forums: forum.cockos.com

Logic Pro

Logic Pro is a professional digital audio workstation and MIDI sequencer software application for macOS, developed by Apple Inc. It's widely used for music production, audio recording, and mixing, offering a comprehensive set of tools and a vast sound library.

- **Link:** Logic Pro can be purchased through the Mac App Store: apps.apple.com/us/app/logic-pro/id634148309
- **Price:** Logic Pro is available for a one-time purchase price of \$199.99.
- **Community Forums:** Users can seek advice, share experiences, and find support in the Apple Support Communities: discussions.apple.com/community/professional_applications/logic_pro

PreSonus Studio One

Studio One is a professional digital audio workstation and MIDI sequencer software application for Mac OS, Windows, and Linux computers. It is used widely for music production and includes software to compose, produce, master, and distribute audio recordings.

- **Link:** Studio One can be found at the PreSonus website: <https://www.presonus.com/products/studio-one-pro>
- **Price:** Studio One is available for a one-time purchase price of \$199.99. The Pro+ plan, which includes cloud services, extensive libraries, and other add-ons is available for \$19.99/month.
- **Community Forums:** Users can seek advice, share experiences, and find a user community at the Studio One Users Forum, an independent, user-driven forum. <https://studiooneforum.com>

GENERAL MUSIC SCHOOL RESOURCES

To consult on room reservation requests, piano services, building access, facility services, key requests, instrument checkout requests, locker requests, collaborative piano requests, or student travel funding requests, go here:

<https://www.lsu.edu/cmda/music/resources/student/forms/>

COMPOSITION OPPORTUNITIES

At LSU

- CNME
- Guest Artist Residencies
- Band and Choir Readings/workshops
- Studio Partnerships
- RRNMM
- Undergrad Recital
- Inclusive Repertoire Initiative

Summer Programs

Mostly Modern Festival	https://mostlymodernfestival.org/
Cortona Sessions	https://www.cortonasessions.org/#home1
Iceberg Institute	https://www.icebergnewmusic.com/institute
Brasilia Orchestra Summit	https://www.brasiliaos.com/
Walden Creative Retreat	https://waldenschool.org/creative-musicians-retreat/
Aspen Music Festival	https://www.aspenmusicfestival.com/students-welcome/admissions/programs-of-study/susan-ford-schumann-center-for-composition-studies/
Tanglewood Music Center	https://www.bso.org/tmc/composition
New Music on the Point	https://pointcp.com/new-music-on-the-point/
New Music on the Bayou	https://www.newmusiconthebayou.com/
Atlantic Music Festival	https://atlanticmusicfestival.org/the-institute/programs/composition-program
Norfolk Chamber Music Festival - New Music Workshop	https://music.yale.edu/about-norfolk
Mizzou International Composers Festival	https://www.alarmwillsound.com/micf/
Bang on a Can	https://bangonacan.org/
ACO Earshot	http://americancomposers.org/earshot-composer-incubator/earshot
Edward T. Cone Composition Institute	https://www.njsymphony.org/musicians-orchestra/artist-initiatives/njso-edward-t-cone-composition-institute
Bent Frequency	https://bentfrequency.com/underscore

TA ROLES

While TA roles shift regularly, these are the general roles of our composition Tas.

TA A: Teach lab, organize undergraduate recital with undergrad representative (elected), establish deadlines and make solicitations for RRNMM, lessons with undergrads as needed.

TA B: Coordinate and manage Forum, edit programs and deadlines for RRNMM, assist with stage set-up for RRNMM, organize video recording for RRNMM, manage required concert attendance, social media, organizing calls for studio.

MM GA: Assist with composition admissions (portfolios must be complete before interviews are scheduled).

Find us on social media:

- Discord
- Instagram
- Facebook

We actively want to celebrate your successes. If you win an award or have a major compositional accomplishment, please inform your professor and the composition Tas so we can track these successes on our web page and through social media.

ADDITIONAL MATERIALS

Dr. Beck's Listening List

As part of the course MUS 7703 – Contemporary Compositional Practices, Dr. Beck has developed a contemporary music listening list. While it is not a comprehensive list of all the works you should know, it does provide a broad representation of compositional styles and practices that you should be familiar with. It should also serve as a great starting point for exploring new kinds of music.

This list includes library call numbers where a score is available through the LSU Library. Links to online sources (recordings or scores) are included when the material is not available at the Library.

Composer	Title	Library Call No.
Adams, John	Short Ride in a Fast Machine	M1000 A3 T7 1992
Babbitt, Milton	All Set for Jazz Ensemble	M935 B3 A4
Battey, Bret	Sinus Aestum	link
Berio, Luciano	Sequenza III	M1621.2 B3 S3
Berio, Luciano	Sinfonia	M1528 B4855 1972 OVER
Boulez, Pierre	Le Marteau sans Maître	M1613.3 B77 M3 1957
Boulez, Pierre	Rituel	M1045 B771 R5
Cage, John	Köln TV	M6.5 A595 1992 (pg 316)
Cage, John	Sonatas and Interludes	M23 .C146 S7 1965
Corigliano, John	Red Violin Concerto	M1013 C67 R4 2002
Crumb, George	Black Angels	M452 C85 B6 2X OVER
Crumb, George	Vox Balaenae	M322 C94 V7 1973
Daugherty, Michael	Dead Elvis	M785 D37 D4 1999
Davidovsky, Mario	Synchronism No. 6	M25 D33 NO.6
Davis, Anthony	The Central Park Five	M1500 D271 C46 2019 OVER v.1-3
Dodge, Charles	Speech Songs	link
Feldman, Morton	Rothko Chapel	link
Ferneyhough, Brian	Terrain	M962 F47 T4 1993
Harrison, Lou	Concerto in slendro	M685 H37 C6 1978
Higdon, Jennifer	Percussion Concerto	link
Higdon, Jennifer	Violin Concerto	M1012 H59 C6 2008
Hiller, Lejaren	Illiadic Suite	M452 H657 I4
Lang, David	The Little Match Girl Passion	M1528 L35 L58 2020
Lansky, Paul	Idle Chatter	link
Leon, Tania	Stride	link
Lewis, George	Voyager	link
Ligeti, György	Atmospheres	M1045 L73 A8 OVER

Composer	Title	Library Call No.
Ligeti, György	Chamber Concerto	M947 L54 K3
Ligeti, György	Lux Aeterna	M2092.6 L5 L8
Lutosławski, Witold	Jeux Vénetiens	M1045 L975 J5 1973
Messiaen, Olivier	Quatuor pour la fin du temps	M422 M48 Q3
Oliveros, Pauline	I of IV	link
Oram, Daphne	Four Aspects	link
Pärt, Arvo	Fratres (for string quartet)	M452 P37 F73 1989
Penderecki, Krzysztof	Threnody	M1145 P4 T6 1961
Reich, Steve	Music for 18 Musicians	M1528 R36 M8 2000
Reid, Ellen	Prism	M1500 R286 P75 2018
Riley, Terry	In C	M1470 R55 I5 1964
Risset, Jean-Claude	Duet for one pianist	link
Saariaho, Kaija	Nymphéa	M585 S22 N95 1966 OVER
Schnittke, Alfred	Concerto Grosso #1	M1040 S423 NO.1 1978
Seeger, Ruth Crawford	String Quartet 1931	M452 S453
Stockhausen, K	Kreuzspiel	M647 S76 K7 1960
Stockhausen, Karlheinz	Gesang der Jünglinge	ML96.5 S83 NO.2 2001
Subotnick, Morton	Axolotl	link
Subotnick, Morton	Silver Apples of the Moon	link
Takemitsu, Toru	November Steps	M1045 T13 N6 1967
Varése, Edgar	Poème Électronique	link
Wolfe, Julia	Antracite Fields	M1531 W65 A58 2014
Xenakis, Iannis	Pithoprakta	M1045 X4 P6 2X OVER
Young, Le Monte	The Well-Tuned Piano	
Yun, Du	Angel's Bone	link

UNDERGRADUATE COMPOSITION, MUS 3151 AND GRADUATE COMPOSITION, MUS 7051 SAMPLE SYLLABI

Instructor: Mara Gibson, Ph.D.

Office: MDA 225

Class hours: TBD

Office hours: TBD

Contact info: mgibson1@lsu.edu

Teaching Assistants: TBD

Commitment to Diversity:

For far too long, the field of composition has been dominated by white men and symphonic music. In order to reverse this norm, it is imperative that we as composers commit to learn music outside the scope of traditional “academic” composition. Each semester, one of your two reviews should be dedicated to either an underrepresented composer population (i.e. women, black, indigenous, people of color, LGBTQ: <https://www.andwewereheard.org/>) or an Adaptable Music piece, a piece for variable instrumentation (<https://www.creativerepertoire.com/>). Please do not hesitate to reach out to any of us with questions.

The requirements for the semester are as follows:

1. You must complete a minimum of ten (10) minutes of music. This can be in the form of one piece ten minutes in length or several shorter pieces totaling ten minutes in length. Finished works must include front matter, they must be copied very cleanly either by hand or computer and must be ready for performance if asked (with parts). Computerized scores are acceptable for the final draft, but all work done in lessons must be accessible on your laptop (with playback) and/or a hard copy of the score. **All final scores should be uploaded to moodle the last week of classes.** Each score should be properly labeled and uploaded as one PDF.

Note to freshman and sophomores, you may count a portion of your 10 minutes of music as part of the assignments from Ms. Bidar's labs, but this MUST be agreed upon in advance with your primary instructor.

2. All students are required to write two (2) reports of concerts (virtual or in person) of new music and comply with the required assignments set by the instructor. Concerts must be agreed on with the instructor. Each report must be a minimum of 3 pages double spaced and must be completed by **midterm and the last week of classes via Moodle.**

DO NOT wait until the last minute to do this. Any program listed on the LSU concert schedule is eligible for review. If you would like for Dr. Gibson or Nabors to consider accepting another program, please ask in advance. BRSO performances, any School of Music and/or LPO performances are acceptable. **Everyone will be required to submit one review by midterm.** Failure to do so, will result in a zero for one of your concert reviews. At least one of the two reviews should be dedicated to an underrepresented composer population or a new approach to instrumentation.

3. All students are required to attend the weekly Composers Forum. Meetings are held every Monday as indicated at **4:30 PM in MDA 249** unless otherwise noted. For special arrangements consult with your instructor. See Composition Forum schedule.
4. Students are required to **attend all composition related events.** Required concerts will be listed each semester in addition to standing programs including, the undergraduate composition recital, and the Really, Really New Music Marathon. You are required to upload documentation of attendance on moodle.
5. Students are required to have one piece performed every semester.

The final grade will be determined as follows:

- Ten minutes of quality music including lesson attendance, individual and group 80%
 - *Note: freshman and sophomore students, this will be split as follows:*
 - 40% lab and 40% private lesson (30-minutes weekly)
- Concert Reports and assignments 10%
- Composers Forum attendance 10%

SoM faculty, staff, and administrators value and practice a culture of active engagement. Being present in body and mind (an unrelenting habit of showing up) is perhaps the most essential characteristic of a successful human. Go to class; it's not a choice.

In addition to the above, the following requirements apply:

- The required 10 minutes of music must be agreed upon by the student and the instructor.
- Undergraduate juniors and seniors and graduate students will meet for 50-minute lessons once a week.
- Freshman and sophomore lessons are 30-minutes once a week plus lab.
- In case of absence students should contact their instructor prior to the missed lesson. If this is the situation, feel free to contact your instructor. Your instructor will return the same courtesy in the event of her absence.
- Students should feel free to contact their instructor if they have questions concerning their work or their progress.

- Additionally, all students are expected to **actively seek out performances** of your work. There are many opportunities throughout the semester including the undergraduate recital, RRNMM, and guest artist and readings. **All students are required to have one performance per semester. Failure to do so will result in a 10% deduction for your final course grade. Your instructor will monitor this.**
- The student's grade depends on compliance with all the above.

Grade Scale:

A+	>= 97.0	B+	87.0 – 89.9%	C+	77.0 – 79.9%	D+	67.0 – 69.9%	F	< 60.0%
A	93.0 – 96.9%	B	83.0 – 86.9%	C	73.0 – 76.9%	D	63.0 – 66.9%		
A-	90.0 – 92.9%	B-	80.0 – 82.9%	C-	70.0 – 72.9%	D-	60.0 – 62.9%		

You will receive a weekly grade on your compositional progress in Moodle. **This is a guideline for you only.** This grade may be altered if you do not meet your goals as agreed upon at the start of the semester. If you have any questions about that grade from week to week, please approach professor and/or TA. As a general guideline, the following goals are broken out by years 1 and 2 and years 3 and 4.

Undergraduate Freshman and Sophomore Guideposts: For the first four semesters as a composition student, you will be guided through foundation studies in composition. Through individual and group lessons and labs, you will learn techniques of thematic development and counterpoint and will expand your vocabulary in rhythm and harmony in the context of forms such as sectional variations, a sonata movement, and song cycle. During this preliminary stage of study, it is important that you develop basic technique of composition, so your original work will be done within a more guided context. You will work with your fellow music students to produce performances of the compositions you produce in composition lessons.

From compositions you produce during your first four semesters, you will select three or four of these to become your audition portfolio for acceptance to advanced studies in composition. This portfolio will provide evidence of your preparation to work in larger forms with a greater variety of instrumentation. Your portfolio must be submitted in time to be reviewed prior to your continuation (end of semester 4). You will also be required to take a final exam in composition labs which you are required to score a B or above to move forward in advanced studies in composition. You will also be required to present your professional materials to the committee (resume and soundcloud/web page). These **barrier exams** will take place during the jury week of the given semester.

Undergraduate Junior and Senior guideposts: Following a successful continuation interview, you now work with greater independence regards style and form and work specifically toward production of your senior recital. Composition takes up the larger portion of your musical studies. Honing your portfolio during these last two years will prepare you for future studies in composition. Consequently, greater productivity and depth of creative reworking of materials and form is a firm expectation.

Your last year in the program, you will produce a recital of 4-5 of your large-scale original compositions during your senior year totaling 50 minutes of live music performances (not recordings), which should include your own involvement in the performances. If the recital includes computer music compositions, these need to be presented in the context of the recital itself, rather than simply being made available online. The normal expectation is that all the compositions performed on your senior recital will have been written in your final two years of composition lessons. Your composition recital program must be approved by all the composition faculty via email by the end of the first week of classes the semester you give the recital. At the beginning of the semester that you plan to hold your senior recital; you will be expected to reserve a date with Bill Kelley (wdkelley@lsu.edu). You are responsible for finding all performers except a pianist which will be provided to you if you request one at the beginning of the semester. These requests should be made to the director of collaborative piano. You are also required to have three professors attend and review the recital. You must solicit these professors in advance and attendance is required. The reviews are conducted through a form generated by Paloma and based on these reviews; the final grade should be submitted by the professor assigned that semester for 4098.

Questions to stimulate self-evaluation and discussion of compositions:

- Does the piece begin well? Does it have an interesting idea, well stated, that captures the listener's attention?
- Does the piece end well? Is there a sense of finality and completeness?
- If there are contrasting musical ideas, do they seem fresh and interesting and yet consistent with the original?
- Are elements of contrast sufficient for the length of the composition? Does the piece ever seem tedious and boring? Is it too long for its material?
- Are transitions compelling and effective? Do they ever seem forced and arbitrary?
- Are ideas developed adequately? Does the music ever seem to do too many new things too often? Is the length appropriate for the number of different musical ideas presented? Are ideas transformed inventively?
- Are the notes/rhythms, correct? Do they fit together coherently?
- Is the music well written for the instruments?
- Does the notation convey the musical intentions clearly and correctly?
- Does the piece have character? Is it memorable?

- Does the music fit the constraints of the assignment regarding length, character, vocabulary, technique, etc.?
- Would you want to hear this work again?

Preliminary Considerations for your work:

- What musical and/or non-musical intentions do you have for this piece?
- How can these ideas manifest musically?
- What type of form may be appropriate for such ideas?
- How can your instrument of choice convey these ideas?
- Is there a favorite gesture specific to your instrument that you associate with these ideas and enjoy?
- Do you want your phrases to be balanced within each section? Do you want a combination of different types of phrases?
- Can you roughly draw a diagram of your phrase shape? The form of piece?
- How do you want to design your cadence points (balanced, sectional or continuous)?
- Does your piece use a melody? If not, what other parameters may help bind your piece together?
- Other than through harmonic progression and voice leading, how does one create an effective cadence?

MM guideposts: You will continue to hone your compositional technique and voice while addressing any gaps in earlier education. During this two-year program, you will compose pieces with a stronger sense of formal structure, longer duration and a greater sense of specific technical parameters (i.e. melodic and rhythmic development, counterpoint, harmony and timbre). Your thesis composition will be the culmination of this work, and you will produce an MM recital of your work (approximately 50 minutes of works composed during your course of study in this degree). You will also gain more academic prowess during this degree and be expected to communicate effectively about your music and the music of your peers, as well as significant composers throughout history.

PhD guideposts: This is a terminal degree in composition which will fully prepare you for a professional career in composition; you will be equipped to teach in the academic or professional sphere. Your compositional voice will be solid (i.e. you will have defined what makes your music characteristically unique and personal); your craft will be mature demonstrating an ability to compose for most standard instrumental combinations. The successful completion of this program will culminate with your dissertation which includes a large-scale composition and monograph. You will also have the professional skills necessary to market your music.

Expectations

LSU's general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours, you should expect to spend a **minimum of six** hours outside of class each week working on assignments for this course. For more information see:

<http://catalog.lsu.edu/content.php?catoid=12&navoid=822>.

Detailed Class Description: In Undergraduate Composition of notated/realized music, students will complete assigned composition and analysis projects as assigned weekly, carry out their own composition projects based on music they are studying, develop computer and marketing skills relevant to professional work as a composer, and organize the presentation of at least one substantial composition in a public concert at the end of the semester. The course will consist of a mix of group meetings on topics of common interest, seminar critiques presenting and commenting on work in progress, and private lessons focused on individual projects in analysis and composition. **Students should plan to dedicate 6-9 hours of work each week** towards this class throughout the semester.

Policies and class structure: Retain the original copy of every composition you share for your individual lessons and bind it into a three-ring or other binder to keep as an electronic portfolio of your work for the semester. Submit clear photocopies, using double-sided copying and some form of binding (tape, 3-ring, or spiral) for compositions exceeding three pages in length.

Objectives: Our primary goal is to help you discover, understand and develop your musical voice. You will be expected to complete at least one reasonably sized composition per semester. In our first individual meeting, we will decide on an agreed instrumentation. Drawing on your personal interests, together we will devise a more specific curriculum and trajectory for your piece(s). Each week we will suggest listening assignments and analysis as they relate to composition. You will be expected to compose regularly, ask questions and discuss your work in both individual and group meetings.

Collaboration between students in this course is strongly encouraged. Students are urged to exchange ideas, opinions, and information constantly, and to help each other with the composition and performance of their technical exercises and creative projects. Plagiarism of any kind is in direct violation of university policy on Academic Honesty, and penalties for plagiarism can be severe. In this class you will be expected to attribute due credit to the originator of any ideas, words, or music that you incorporate into your own work. **If you participate in the RRNMM, you are required to assist with some stage managing. You are also expected to attend the concert your piece is programmed on in its entirety. Additionally, every semester, there is an undergraduate recital. Take advantage of this!**

Attend as many concerts as possible: Check the calendar regularly: <http://wp.music.lsu.edu>

Composition Student Learning Outcomes:

1. Student will compose a several portfolio pieces.
2. Students will learn to compose for all instrumental combinations.
3. Student will practice self-editing and self-critique of their work.
4. Students will articulate clearly about their work.
5. Students will demonstrate regular (weekly) progress towards their composition.

Additional Information and University Services

Be aware of LSU policy on matters of Course Expectations; Student Code of Conduct; Diversity Equity & Inclusion; Nondiscrimination, Sexual Harassment, and Title IX; and Remote Learning. Those policies are found here, <https://www.lsu.edu/academicaffairs/syllabus-statements/index.php>, where you will also find resources for Academic Success, Recovery Program, and Wellbeing.

LSU student code of conduct

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: <http://students.lsu.edu/saa/students/code>. Any violations of the LSU student code will be duly reported to the Dean of Students. Attendance is required.

Disabilities

Louisiana State University is committed to providing reasonable accommodations for all persons with disabilities. The syllabus is available in alternate formats upon request. If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a [staff member in Disability Services](#) so that such accommodations can be considered. Students that receive accommodation letters, please meet with me to discuss the provisions of those accommodations as soon as possible.

Permissible Use of Generative AI

As a partner in your learning, it is important to both of us that any assignment submission is a pure reflection of your work and understanding. In this course, using AI programs such as ChatGPT is permitted for the purposes of enhancing your understanding of course materials, encouraging creative exploration and supporting academic growth. These programs should not be used to produce work that misrepresents your abilities or deceives as to the conditions under which the work was completed.

If you choose to utilize AI programs to generate content, you must clearly acknowledge the use of AI generated material. Proper attribution of AI program use should include an explanation of how the program contributed to the assignment and/or your academic growth. Failing to give proper attribution to the use of AI programs in academic work will be reported to Student Advocacy & Accountability for review under the Code of Student Conduct and may result in impacts to your assignment and/or course grades.

Prohibited Use of Generative AI

As a partner in your learning, it is important to both of us that any assignment submission is a pure reflection of your work and understanding. The introduction of artificial intelligence options to complete academic work jeopardizes my ability to evaluate your understanding of our course content and robs you of the ability to master the subject matter. Therefore, the use of generative AI programs for the purpose of completing course work is prohibited. This includes, but is not limited to, using AI-generated essays, reports, code, or any other submissions as a substitute for your own original work. If you have questions about the use of specific tools or technologies in relation to course work, seek guidance from your instructor beforehand.

Suspicions of the use of AI programs in academic work will be reported to Student Advocacy & Accountability for review under the Code of Student Conduct and may result in impacts to your assignment and/or course grades.

Academic Success

The primary ingredients of your academic success are attending class, managing your time efficiently, taking good notes, and developing good critical thinking and communication abilities. LSU has a number of excellent resources that will assist you in developing these skills. The place to begin is the [Center for Academic Success](#) (CAS). The CAS offers guidance on what learning strategies are best suited to your talents, tutoring in the basic subjects, and workshops on a variety of topics, from note taking to time management. [Communication Across the Curriculum](#) assist students in developing the communication skills necessary for academic and professional success. Finally, with respect to professional success, the [LSU Olinde Career Center](#) can assist you in choosing a major and a profession that best suits your talents and passions and help you develop a four year career plan to ensure success when you graduate from LSU.

Diversity, Equity & Inclusion Statement

We believe diversity, equity, and inclusion enrich the educational experience of our students, faculty, and staff, and are necessary to prepare all people to thrive personally and professionally in a global society. Therefore, LSU is firmly committed to an environment that affords respect to all members of our community. We will work to eliminate barriers that any members of our community experience.

To make LSU a place where that can happen, we must recognize and reflect on the inglorious aspects of our history. We now acknowledge the need to confront the ways racism, sexism, ableism, ageism, classism, LGBTQ+ phobia, intolerance based on religion or on national origin, and all forms of bias and exploitation have shaped our everyday lives.

We accept personal and professional responsibility to eliminate bias and oppression wherever they are found. We understand our obligation to speak up when we see bias whether it be in our teaching, study, or daily work. Our community will educate themselves proactively and continuously about how to intervene and bring bias to the attention of others with commitment and compassion.

We will hold ourselves accountable for our actions and inactions, and for maintaining intentional, measurable, and meaningful efforts to enhance diversity, equity, and inclusion, including through ongoing evaluation of our policies, practices, and procedures.

Nondiscrimination, Sexual Harassment & Title IX

LSU provides equal opportunity for all qualified persons in admission to, participation in, or employment in the programs and activities which the university operates without regard to race, creed, color, marital status, sexual orientation, gender identity, gender expression, religion, sex, national origin, age, mental or physical disability, or veteran's status. LSU has implemented a procedure to address complaints for those who believe they have been subjected to discrimination and/or harassment in violation of this policy. Please know that your instructors are here to support you and listen to your experience. We also want you to know that we are mandatory reporters and must report what we know to the Office of Civil Rights and Title IX. All LSU employees, with few exceptions, are required to report instances of sex- or gender-based harassment and discrimination, including sexual misconduct and power-based violence (e.g., sexual assault, stalking, dating violence, domestic violence, sexual exploitation, retaliation, etc.) for which they may not be the victim, but of which they are aware. The Office of Civil Rights & Title IX is the LSU office responsible for investigating complaints regarding any type of discrimination, sexual harassment, or power-based violence. The Office of Civil Rights & Title IX is located in 118 Himes Hall and the phone number is 225-578-9000. If you are aware of an individual who has been victimized, you are encouraged to contact the Office of Civil Rights & Title IX or file an online report by visiting [LSU's Title IX](#) website and clicking the [Report an Incident](#) box. If you have been assaulted, harassed, or a victim of violence, we encourage you to contact the Office of Civil Rights & Title IX. Please reach out for help immediately. Some excellent resources available to Baton Rouge residents include:

- STAR (Sexual Trauma Awareness and Response; 24/7 hotline: 855-435-STAR (7827)
- IRIS Domestic Violence Center; 24/7 hotline: 800-541-9706
- The Lighthouse Program; 225-578-5718
- VIA LINK; 800-273-TALK (8255) [national line but answered from New Orleans]

National resources include:

- RAINN (Rape, Abuse & Incest National Network); 24/7 hotline: 800-656-4673
- National Sexual Violence Resource Center

For additional information, visit www.lsu.edu/civil-rights the [Office of Civil Rights & Title IX](#) and review [PM-73](#) (Prohibiting Power-based Violence, including Sex- and Gender-based Harassment and Discrimination, and Sexual Misconduct).

LSU Collegiate Recovery Program

Louisiana State University is committed to being inclusive to students in recovery, and to assisting students who are exploring recovery resources. LSU's Collegiate Recovery Program is geared toward helping students remain in recovery while at LSU and seeks to advocate for

students' recovery when applicable. If you have questions about LSU's Collegiate Recovery Program or available resources, please call 225-578-4826 or email asinge6@lsu.edu.

Wellbeing

Your sense of wellbeing is influenced by many parts of your life. The extent to which you feel happy, healthy and otherwise fulfilled matters to us at LSU. Should you need direction to address any number of problems you may have that is directly influencing your sense of wellbeing, please visit lsu.edu/lsucares or complete the [LSU wellbeing resources and support form](#) to inquire as to specific offices to address your concerns. Please note the form is for non-emergency matters. For those matters requiring immediate attention, call the LSU police at 225-578-3231 or LSU Cares at 225-578-4307. For free, confidential, 24/7 emotional support and crisis management, call or text The Phone at 225-924-5781 (LSU1) or the Lifeline at 988.

Remote Learning

In the event of a campus-wide closure, this course may transition to an alternative form of instruction. I will notify you by [e-mail, Moodle announcement] as soon as possible of the format our course will take. For example, the class may be held via Zoom and recorded for those unable to attend, or I will provide a lesson online that you can do asynchronously, or we may cover content at a different pace or schedule. If the emergency closure impacts scheduled tests, I will make alternative arrangements as soon as possible. If alternative formats are not available due to widespread loss of power and/or internet or other extenuating circumstances, the University may schedule makeup days per [Policy Statement 117](#).

Preferred Name and Gender Pronoun

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationality. Class rosters are provided to the instructor with the student's legal name. The instructor will gladly honor your request to address you by an alternate name or gender pronoun.

LSU Food Pantry

The mission of the LSU Food Pantry is to provide supplemental food to students in need who may experience hunger or food insecurity. Regardless of circumstances, no student should have to choose between food and other basic needs. The Food Pantry exists to help ease that choice and provide support.