

# POMONA COLLEGE MUSIC DEPARTMENT HANDBOOK

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## **Introduction to the Handbook**

In any given year, the music department serves several hundred students, as many as nearly any department on campus. Course offerings in the music department are particularly diverse and varied, and the numerous policies governing the music department cannot all be given in the college catalog.

*This handbook provides important information about your involvement in the music department. You must accept the responsibility for understanding and following the policies and procedures of the music department. Pomona prides itself on offering its students great flexibility in their studies, but such flexibility is necessarily moderated by certain constraints that all departments need in order to function.*

Identify the sections of this handbook that pertain to your participation in the music department, and *read those sections carefully*. If you have questions about anything in this handbook, or about any music department topic not covered by this handbook or the college catalog, ask a music department faculty member.

## Private Lessons (“Individual Instruction in Applied Music”)

Pomona offers private music lessons on more than twenty instruments, including piano, voice, guitar, organ, harpsichord, and all standard orchestra and band instruments, including harp and percussion. Each semester, hundreds of students from all of the Claremont Colleges take lessons through the music department.

### Lessons and the Curriculum

Private music lessons are offered at two levels, Level I and Level II. Considerable proficiency on the instrument is required to be eligible for Level II lessons.

#### What are the differences between Level I and Level II lessons?

Level II lessons are open only to those students who have passed a **qualifying examination** (see page 8). At the beginning of any semester, if you will be performing a qualifying examination, you may provisionally request Level II lessons pending the outcome of that examination.

Level I lessons are for one half hour per week. Level II lessons may be taken for either a half hour or a full hour per week. Students at Level II are expected to show the increased commitment and improved progress characteristic of intermediate or advanced musical study. Level I lessons award one quarter credit (“cumulative credit”) per semester (Music 10). Level II lessons award one quarter credit per semester if taken for a half hour per week (Music 20), or one half credit per semester if taken for an hour per week (Music 100).

Note that *at least four semesters* of Level II lessons are required for music majors. If you are thinking of being a music major, you will need to pass the qualifying examination fairly early in your undergraduate career, particularly if you are planning to take a semester abroad.

#### Do I need to be a music major or minor to take lessons?

No.

#### Do I have to take my lessons for credit?

Students on financial aid (see below) *must* take their lessons for credit. Students not on financial aid have the option of taking lessons on a non-credit basis, but this will not reduce the cost of the lessons or the degree of commitment expected.

#### How are lessons graded?

Lessons taken for credit are given a letter grade, like other courses at the Claremont Colleges. Students who elect the P/NC grading option for lessons must submit the relevant form to the Registrar’s office by the required deadline. As in any other course, the method of grading will vary by the individual instructor. The quality of work, demonstration of effort and commitment, degree of improvement, amount of performing, and attendance may all be considered in determining the grade.

Can I use lessons to satisfy Pomona's General Education requirement?

Yes. For more information, see **Music in the Curriculum** (page 18).

**Signing Up and Paying for Lessons**How do I sign up for lessons?

Come to the Thatcher lobby during the first week of classes in either semester. A group of tables will be set up to help everyone enroll for lessons. The tables will be staffed from 8:30 to 11:30 a.m. and 1:30 to 4:30 p.m. each business day. Exact hours will be posted at the tables.

Should I sign up for lessons when I pre-register at the Registrar's office?

No – in fact you cannot register for lessons this way. The music department will submit your registration information to the Registrar's office.

What if my course schedule is already full?

Owing to a special rule explained in detail in the college catalog, adding music lessons will usually not result in a course overload. For more information, see "How do lessons and ensembles fit into my course load?" on page 18. Ask someone in the Registrar's office if you are still unsure about your particular situation.

What if I change my mind about taking lessons, or if the studio is full?

Your registration for lessons will not be finalized until after the second week of the semester. If you decide not to take lessons or cannot get a spot, inform Cathy Endress, the music department secretary, and she will cancel your registration.

If you want to stop taking lessons after the semester is under way, see "What if I decide to drop my lessons for the rest of the semester?" on page 7.

How much do lessons cost?

The fees for lessons are set at the beginning of each academic year, with cost information available in the department office, at the lesson sign-up desk, or at [www.music.pomona.edu/curriculum/lessons.shtml](http://www.music.pomona.edu/curriculum/lessons.shtml). Students are billed for a full semester of lessons, which consists of 13 meetings.

The cost for lessons is the same hourly rate whether the lessons are at Level I and Level II. Hour lessons cost twice as much as half-hour lessons.

### What if I am on financial aid?

For Pomona students on financial aid, these lessons will be paid for as part of your financial aid package:

- Up to four semesters of lessons at Level I
- All lessons at Level II

During any semester, financial aid will pay for a maximum of one hour of lessons per week, subject to the above limitations. Students on financial aid who wish to take more than one hour of lessons per week may **petition** (see page 39) the music department for special consideration.

These lessons are not “free.” They are paid for by generous donors who have provided financial aid funds to pay for music lessons.

### Do lessons cost more for cross-campus students?

Yes, a bit. However, cross-campus students can get the “Pomona rate” for their lessons if they participate on their instrument of study in a Pomona College departmental ensemble, such as the Pomona College Choir, Pomona College Band, Pomona College Orchestra, and so on. If you will be in this category, be sure to indicate that when you are signing up for lessons. The music department secretary will confirm your ensemble participation with the appropriate ensemble director and then make sure you are billed at the reduced rate.

### Do music majors have to pay for lessons? How about music minors?

Declared music majors who are making satisfactory progress in *all* parts of the major will have their lessons paid for by the music department (in conjunction with financial aid, depending on eligibility), up to 1.5 hours of lessons per week. Music majors who wish to take 2 or more hours of lessons per week may **petition** (see page 39) the department for additional financial assistance. Financial support is contingent upon continued progress in the major, as well as demonstrating a level of commitment to the lessons appropriate for a declared music major.

Music minors do not receive financial support from the music department to pay for private lessons.

### Will the music department pay for my private lessons while I study abroad?

No, although exceptions are sometimes granted for music majors in financial need. Music majors should refer to page 23.

## **Scheduling Lessons and Handling Cancellations**

### How are lessons scheduled?

All students should visit the tables in the Thatcher lobby at the start of the semester. The music department staff there will guide you through the registration and scheduling process. Specific instructions vary according to your instrument of study, as follows:

**Voice** – New students (both beginners and non-beginners) will be scheduled for a lesson time only after a brief interview/audition with Prof. Gwendolyn Lytle. After that meeting, Prof. Lytle will place you into a studio and assign a lesson time for you, if one is available. Returning voice students should sign up for a lesson time, according to the availability of their teacher.

All voice students should refer to the schedule information posted on the lower left corner of the main bulletin board in the Thatcher lobby.

**Piano** – New students (both beginners and non-beginners) will be scheduled for a lesson time only after a brief interview/audition with the department's piano faculty. After that meeting, you will be placed in a studio and given a time, if space is available. Returning piano students will fill out an index card to indicate their available times during the week. Your teacher will arrive at a schedule that best accommodates everyone.

All piano students should refer to the schedule information posted on the lower left corner of the main bulletin board in the Thatcher lobby.

**Other instruments** – You will be asked to fill out an index card indicating your available times during the week. Your teacher, in coordination with the department secretary, will then arrive at a schedule that accommodates everyone. Once that schedule is established, the department secretary will contact you with your regular lesson time. It is your responsibility to receive that communication. If you have not heard anything about your lesson time by the second week of the semester, double check with Cathy Endress (1-8155, mce04747@pomona.edu, or Thatcher 104) that you have not missed the information.

#### What if I need to cancel?

If you will not be able to attend your lesson, call the music department office (1-8155) as soon as you know. Common courtesy dictates that you will not fail to show up for a lesson without adequate explanation and advance notice. At the discretion of your teacher, you may be offered a make-up lesson later in the semester, depending on the circumstances that led to your cancellation.

Students who repeatedly fail to show up for scheduled lessons may be dropped from the studio.

#### What if my teacher cancels?

Occasionally conflicts may arise for your teacher. In such a case, you are entitled to a make-up lesson. The make-up lesson will have to be at a different time from your usual weekly meeting, since that is when your normal lessons are. In coordination with the department secretary, your teacher will identify a make-up time that fits your schedule, and you will be contacted with that information.

#### What if I decide to drop my lessons for the rest of the semester?

If you are taking your lessons for credit, drop them through the Registrar's office, as you would for any other course. You may be entitled to a partial refund of your lesson fee (see below). If you stop attending your lessons after the academic Drop Date has passed, you will receive an F for the course.

If you are not taking your lessons for credit, inform Cathy Endress, the music department secretary, of your intent to discontinue your lessons. Depending on how early in the semester you drop, you may be eligible for a partial refund of the semester fee. The later in the semester you drop, the smaller a refund

you will receive. After eight weeks of the semester have elapsed, you will receive no refund at all. The department office has a detailed refund schedule available for your consultation.

## **Qualifying Examinations**

### Who must take a qualifying examination?

You must take a qualifying examination if

- You wish to take Level II lessons instead of Level I lessons, or
- You have already completed at least four semesters of Level I lessons on one instrument and wish to continue studying on that instrument.

### When are the qualifying examinations?

Qualifying examinations are offered on the second Friday of each semester, and on the Friday of the last week of classes of each semester. Check with the department office for exact dates and times. *Alternate qualifying examination times will not be scheduled.*

### What does the qualifying examination consist of?

For the qualifying examination, you should prepare

- One major and one (harmonic or melodic) minor scale of your choice, throughout the standard range of the instrument. Scales should be performed moderately quickly. Vocalists are not required to prepare scales.
- Two pieces in contrasting historic styles. Vocalists should demonstrate two languages. If you are not sure what is meant by “contrasting historic styles,” consult with your private teacher or a member of the full-time faculty. At least one piece must be accompanied, unless your instrument is one that does not require accompaniment (see below).

*You must also arrange to perform with an accompanist. Refer to the qualifying examination form, available in the department office, for a list of instruments that are excused from this requirement; otherwise, see **Finding an Accompanist** on page 17. *If you require an accompanist and do not have one, your qualifying examination application will not be accepted.**

Vocalists must perform from memory. Other instrumentalists may use sheet music.

### How is the qualifying examination evaluated?

Qualifying examinations are evaluated by a panel of music department faculty. Standards for musical proficiency cannot be specifically defined in words, and the evaluation of your qualifying examination will necessarily be somewhat subjective. However, students who pass the qualifying examination are generally able to demonstrate the following:

- Adherence to the requirements of the qualifying examination
- Evident preparation of the material to be performed, including scales (if required)
- Developed sense for intonation and the ability to perform reasonably well in tune
- Production of tone quality appropriate to the instrument
- Reliable sense of tempo and rhythm
- Understanding of and ability to project musical style
- Sensitivity to and ability to shape musical phrases
- Clear diction (for vocalists)
- Confident and secure stage presence

Are the standards for the qualifying examination different for half-hour and full-hour Level II lessons?

No. Level II is Level II, regardless of the lesson length.

If I don't pass the qualifying examination, may I enroll in Level II lessons anyway?

No.

If you take the exam and do not pass, talk it over with your instructor. Sometimes a student who auditions has the necessary ability but is nervous or poorly prepared. If that's the case, don't let a bad experience discourage you. Nearly all musicians have to learn to overcome nerves, and nearly all have to learn to get past failure at an audition. Your teacher will be more than happy to help you be better prepared for your next attempt at the qualifying examination. Auditioning is a learned skill, and is unlike any other aspect of musical study.

If you are thinking about being a music major and are concerned about your ability to pass the qualifying examination, be sure to read "How soon must I pass the qualifying examination for Level II lessons?" on page 21.

### **Miscellaneous Questions about Lessons**

Do certain studios sometimes fill up?

Yes. The instruments for which Pomona sees the greatest demand are piano, voice, and guitar. It is not always possible to accommodate every student who wants to study one of those instruments. Anyone who does not get a slot will be placed on a waiting list and given priority when spots become available.

Pomona has multiple piano and voice teachers. Do I get to choose with whom I will study?

No. The faculty will place students into the studios of individual teachers so as to keep the studios balanced and the teachers' schedules reasonable. Pomona's applied music faculty are not "ranked," and no instructor is more "advanced" than any other.

Requests to switch from one Pomona teacher to another (or to start with a particular teacher) will be considered, but there is no guarantee that such requests will be granted. Among other potential hurdles, the prospective new teacher must have room in his or her studio to add another student. If you wish to request a change of teachers, first contact the teacher to whom you would like to switch, and then, upon securing his or her approval, take up the matter with your current teacher.

I live locally and would like to keep studying with my former teacher. Can I do that?

Not under the auspices of Pomona College. Only lessons with Pomona College faculty will be eligible for academic credit, financial support (as applicable), and other benefits of being within the Pomona music program.

What if I don't like the teacher Pomona provides?

On most instruments, Pomona offers only one instructor. In case of an apparent conflict, the student and instructor should have a conversation about expectations. Many issues resolve themselves once communication is improved. Disagreements about artistic issues are normal and do not threaten the learning process. If Pomona has more than one instructor on the given instrument, a studio change is possible under rare circumstances, subject to the desired new teacher having space available and agreement by all parties.

If a student feels that the conflicts with his or her teacher go beyond matters of personality and call the professionalism of the instructor into question, that student should express his or her concerns to the department Chair.

## Performance Opportunities

Dozens of performances take place in the music department each semester, and most of these performances involve students. Performance is among the key components of musical study, and the department encourages all students studying music to take advantage of the many available opportunities to perform. Faculty are particularly interested in supporting student performance, and most of the music faculty attend the majority of the department's concerts in any given semester.

Performance opportunities in the music department include

- Student recitals
- Performance classes
- Ensembles
- Chamber music
- Senior recitals
- Master classes and workshops
- PCO concerto competition
- Polk competition

Additionally, most students will want to read the section on **Finding an Accompanist** (page 17).

### Student Recitals

Between two and four student recitals are held in Lyman Hall each semester. Student recitals are open to all students in the applied music program (private lessons). You may request to perform a piece, aria, or movement of any length. You may also form a small ensemble with other students in order to perform a chamber music work, duet, etc. In general, performances on student recitals are not required to be from memory, but your teacher may direct you to perform from memory for pedagogical reasons.

To request a place on a student recital, get a student recital form from the department office. The form will require the approval of your private instructor and information about what you will perform. *The deadline for submitting the form is two full weeks before the recital.* Late requests will not be accepted.

If you will need an accompanist for the student recital, see **Finding an Accompanist** (page 17).

### Performance Classes

Performance classes are informal presentations which provide an excellent opportunity to gain more experience performing in a low-pressure situation. They are usually held in a classroom (such as Thatcher 109) and attended primarily by the other students who will be performing.

A few of the music department's applied faculty, including Prof. Gwendolyn Lytle (voice), Prof. Genevieve Lee (piano), and Rachel Rudich (flute), arrange performance classes for their own students on an occasional basis.

If you would like to be in a performance class, ask your private instructor or Prof. Lee (glee@pomona.edu) for more information. If you do not study with one of the teachers who holds her own performance classes, it is possible that you may be invited to take advantage of one of the other performance classes.

## Ensembles

All curricular ensembles in the music department perform at least once per semester, and all are led by members of the music faculty. Some ensembles require an audition and others do not; check the college catalog for details. The weekly time commitment for a musical ensemble ranges from two and a half to four and a half hours, usually with a slight increase in the commitment during the week of a performance.

These ensembles are presently offered:

- Balinese Gamelan and Dance – I Nyoman Wenten, director; contact Katherine Hagedorn (khagedorn@pomona.edu)
- Band – Graydon Beeks, conductor (gbeeks@pomona.edu)
- Choir – Donna M. Di Grazia, conductor (ddigrazia@pomona.edu)
- Glee Club (spring semester only) – Donna M. Di Grazia, conductor (ddigrazia@pomona.edu)
- Jazz Ensemble – Bobby Bradford, conductor (put a note in his department mailbox in room 104)
- Orchestra – Eric Lindholm, conductor (elindholm@pomona.edu)
- Rotating Ensemble in Residence – varies from year to year; past years have included West African drumming and dance, Flamenco guitar, Afro-Cuban drumming, and Hindustani music; contact Katherine Hagedorn (khagedorn@pomona.edu)

For ensembles requiring instruments (i.e., not choral ensembles), the music department is sometimes able to make instruments available. For such ensembles as the Balinese Gamelan, where students are not expected to have their own instruments, the instruments are always provided. For ensembles where it is traditional for members to have their own instruments, such as the band and orchestra, the music department owns a small number of instruments that may be borrowed when necessary. For more information, see **Borrowing Instruments** on page 32.

If you are interested in participating in any music department ensemble, contact that ensemble's director as early as possible in the semester (before classes start). The director can provide you with more information about the auditions, if any, and answer any other questions you may have. Members of any departmental ensemble, including cross-campus students, should be sure to add the course to their official schedules through their Registrar's office.

Students interested in the Glee Club, which meets each spring, should contact Prof. Donna Di Grazia (ddigrazia@pomona.edu) *in the fall*, according to the deadline posted outside her office (Thatcher 211).

## Chamber Music

Chamber music refers to small ensembles, of usually between two and eight players. Chamber music groups may perform on **student recitals** (see page 11).

If you are interested in participating in chamber music, you should ask around to other students to find out whether they would like to be in a group with you. If you are having difficulty finding other students, the

faculty may be able to help, so you should contact Prof. Eric Lindholm (elindholm@pomona.edu), Prof. Genevieve Lee (glee@pomona.edu), or Prof. Graydon Beeks (gbeeks@pomona.edu).

Once your group is assembled, you may ask any member of the faculty to be your coach; he or she will almost always be happy to agree. Your group should plan to rehearse for at least two hours each week by itself, without the assistance of the coach. Coaching sessions are additional to this time commitment and are scheduled according to the judgment and availability of the faculty coach. It is assumed that each chamber music group will perform at least once each semester.

Students interested in studying chamber music may enroll in the chamber music course, Music 40. If some or all of the members of a chamber music group are not participating for credit, the group may nonetheless receive faculty coaching and perform. If anyone in the group is participating for credit, the rehearsal and performance guidelines above become mandatory.

### Senior Recitals

Exceptionally accomplished performers or composers may request the opportunity to present an entire recital featuring their work. The music faculty review each senior recital proposal very deliberately, to ensure that the recitals that do take place will be a source of pride for all involved. *If you are interested in presenting a senior recital, read this entire section carefully.* The following questions are answered here:

- Do I have to be a senior to present a recital?
- Do I have to be a music major to present a recital?
- How much music should be on my recital program?
- Can I present a joint recital with one or more other students?
- Where do I get to present my recital?
- How do I request permission to give a student recital?
- On what bases will my request for a recital be evaluated?
- Will I be permitted to rehearse in the performance space?
- How do I get an accompanist for my recital?
- How will the publicity and programs for my recital be handled?
- Will my recital be recorded?
- How do I hold a reception after my recital?
- What does Music 192 have to do with my recital?
- Who will be my instructor for Music 192?
- Is additional written work required for Music 192?

#### Do I have to be a senior to present a recital?

No. It is extremely unusual for anyone to be prepared to give a recital before the senior year, but it is possible. A recital given by a junior would simply be called a “junior recital.”

#### Do I have to be a music major to present a recital?

No, but whether they are music majors or not, students who give recitals will ordinarily be extremely active within the music department and exceptionally accomplished on their instruments.

### How much music should be on my recital program?

Between 40 and 60 minutes of performance time. With tuning, breaks between pieces and movements, changes in the stage setup, and intermission (if any), this will result in a recital lasting between 60 and 90 minutes.

### Can I present a joint recital with one or more other students?

Yes. This is a good option for students who would like to give a recital, but who would not quite be able to prepare an entire recital program themselves.

### Where do I get to present my recital?

In either Bridges Hall of Music (“Little Bridges”) or Lyman Hall. Most students would prefer to perform in Little Bridges, although the acoustic in Lyman Hall may be preferable under some circumstances. Toward the end of the spring semester, the schedule in Little Bridges becomes extremely busy, and it may not be possible to find an open date that would be appropriate for your recital.

### How do I request permission to give a student recital?

The first step is to establish a tentative recital program, in consultation with your private instructor. Your recital program should include between 40 and 60 minutes of performance time, it should be at an appropriate level of difficulty, and it should have a good balance between different styles and moods. If you will be giving a joint recital with one or more other students, your proposed program should also have a good balance between solo and ensemble pieces.

The next step is to find an available date and performance venue. Ask to meet with Prof. Graydon Beeks (gbeeks@pomona.edu), the Director of Facilities. Prof. Beeks will identify one or more possible dates for your recital.

After that, include your recital program and the information from Prof. Beeks in a **petition** (see page 39) and submit your petition to the department Chair. The faculty will respond to your request within approximately two weeks, so plan the submission of your request accordingly. Recital requests that are not submitted *at least two months in advance* of the proposed date run a very high risk of not being approved.

### On what bases will my request for a recital be evaluated?

The music department faculty will consider your proposed recital program, the endorsement of your private teacher, and the quality of your work so far. Students who have *not* already appeared on multiple **student recitals** (see page 11) will rarely be granted permission to give a senior recital.

Often, the music department will give tentative approval to a senior recital request, contingent upon a strong performance of one of the proposed works in an upcoming student recital or performance class. In this case, the faculty are not doubting your ability to perform, but just want to see a strong indication that your preparation for the recital is well under way. The piece that the faculty ask to hear in advance will not be removed from your recital program; the earlier performance will be in addition to the performance on your senior recital, not in substitution for it. Prepare as well as you can for the earlier performance, but do not neglect the other pieces on your recital in the meantime.

Will I be permitted to rehearse in the performance space?

Anyone giving a senior recital is entitled to at least one two-hour rehearsal in the performance space. Additional rehearsal time may be available, depending on the venue and the time of year. Prof. Graydon Beeks (gbeeks@pomona.edu) handles the scheduling of all rehearsals and performances in Bridges Hall and Lyman Hall, so after your recital has been approved, meet with him to discuss rehearsal times.

How do I get an accompanist for my recital?

See **Finding an Accompanist** on page 17.

How will the publicity and programs for my recital be handled?

General publicity for music department events is coordinated by the Concert Production Manager, Elizabeth Champion (elizabeth.champion@pomona.edu, Thatcher 107), but this does not include targeted announcements for individual recitals. Students presenting recitals are encouraged to create their own flyers and post them in Thatcher or other campus locations. The professor of any music course you are in will typically permit you to announce your recital at the beginning or end of class. You may also wish to consider e-mail announcements.

If your recital is approved by December 1 for a Spring recital or by May 1 for a Fall recital, it will be included in the Music Department's concert calendar, which enjoys a wide distribution. When possible, the Music Department will include your concert in announcements of upcoming events, but this cannot be guaranteed and may not be the most effective way to reach your prospective audience.

Your program booklet should conform to the Music Department style. You can find the Microsoft Word template for this style at [www.music.pomona.edu/curriculum/lessons.shtml](http://www.music.pomona.edu/curriculum/lessons.shtml) (scroll to the bottom and click on "Download Program Template"). Your program needs to be formatted nicely in 2, 3, or 4 pages and submitted to your advisor for approval *three weeks* in advance of the performance date. After your advisor has proofread the program and you have made the necessary changes, submit the program electronically (as a Word document) to Ms. Champion, no later than *two weeks* in advance of the performance. Once Ms. Champion approves the final version, the music department will assume responsibility for duplicating the program and bringing it to the event. Ms. Champion can also assist you with layout issues *before* you submit your program to your advisor, i.e. more than three weeks in advance.

Will my recital be recorded?

See **Recordings of your Performances** on page 40.

How do I hold a reception after my recital?

Recital receptions are held in the lobby of the Thatcher music building, even if the recital itself takes place in Little Bridges. Check with Cathy Endress, the music department secretary, at least one week in advance of your recital date to make sure that the lobby is available and that the tables may be used. Food purchased by the performer(s) may be stored in the small kitchen (across from the elevators on the first floor) up to one day prior to the event. Housekeeping is not responsible for the maintenance of the kitchen. You must arrange your own setup and cleanup.

### What does Music 192 have to do with my recital?

Music 192 is open only to music majors. If you are not a music major, you do not need to worry about Music 192.

Music 192 (Senior Project) is a course that allows you to receive academic credit for your recital. If your recital has been approved *before the beginning* of the semester in which you will be giving it, you may enroll in Music 192. If your recital is not approved until after the semester is already in progress, it is too late to enroll in Music 192 and too late to receive academic credit for the recital.

The total amount of academic credit awarded for a senior recital project is one full course credit. If you will be giving a *performance* recital, you will register for Music 192 as a half course, because the other half-course will be your private lessons in that semester (Music 100). If you will be giving a *composition* recital, you will register for Music 192 as a full course.

(Music 192 may also be taken by students completing a senior research project, e.g. for the ethnomusicology concentration. If you will be taking Music 192 for this reason and have any questions, check with your advisor.)

### Who will be my instructor for Music 192?

If your instructor for private lessons is a member of the full-time faculty (Prof. Bill Peterson, Prof. Gwendolyn Lytle, or Prof. Genevieve Lee for performance; or Prof. Tom Flaherty for composition), that person will be your instructor for Music 192. If your instructor for private lessons is anyone else, *you must find a member of the full-time faculty to be your instructor for Music 192*. Your private teacher may be able to recommend a full-time faculty member. If he or she has no suggestions, consult the department Chair.

If you are presenting a joint recital with one or more other students, you may all have the same instructor for Music 192.

### Is any additional written work required for Music 192?

Yes. Simply presenting the recital is not enough to receive credit for Music 192. Your instructor for Music 192 will establish additional requirements, according to his or her judgment. Often these will include program notes or other kinds of research relating to the pieces you will present.

## **Master Classes and Workshops**

About once or twice a year, an outside artist or group visiting Pomona offers to present master classes or workshops during their time on campus. Such sessions can be excellent opportunities for individual players or chamber ensembles to get additional perspective on a wide range of musical matters, as well as specialized instruction in a unique setting. If you or your chamber music group would be interested in such an opportunity with an outside artist who will be visiting soon, ask a member of the full-time faculty whether that performer or group will be hosting a master class or workshop.

### **PCO Concerto Competition**

Each fall, the Pomona College Orchestra hosts a concerto competition, to select one or two soloists for performance with the orchestra in the following spring. The number of soloists is determined in advance of the competition according to the orchestra's anticipated spring schedule; the quality of the field has no bearing on the number of soloists selected.

The date for each fall's concerto competition is set early in the academic year. Potential repertoire for the competition must be approved in advance. If you are considering entering the concerto competition, contact Prof. Eric Lindholm at [elindholm@pomona.edu](mailto:elindholm@pomona.edu). Other information about the competition is available on the PCO website at [www.music.pomona.edu/orchestra/concerto.htm](http://www.music.pomona.edu/orchestra/concerto.htm).

### **Polk Competition**

Named in honor of Rudolph Polk and sponsored by Scripps College, the Polk competition is open to Claremont Colleges students of the piano, violin, viola, or cello. The competition is held every spring and awards a cash prize. Participants prepare several pieces and are evaluated by an outside jury. If you are interested in the Polk competition, speak with your private teacher or contact the music department at Scripps (7-3266, or 607-3266 from off campus) for information.

### **Finding an Accompanist**

If you need a pianist to assist you during a performance class, qualifying examination, student recital, senior recital, PCO concerto competition, or Polk competition, please contact Prof. Genevieve Lee ([glee@pomona.edu](mailto:glee@pomona.edu)). Make your request as early as you can, and no later than the following deadlines:

- For a qualifying examination: two weeks in advance
- For a student recital: three weeks in advance
- For a competition: six weeks in advance
- For a senior recital: eight weeks in advance

Prof. Lee will make every effort to accommodate your request by arranging for a qualified student or faculty member to work with you. *Late requests cannot be granted*, except before the September qualifying examination, for which you should nonetheless request Prof. Lee's assistance as soon as possible.

In your request to Prof. Lee, be sure to include your name, your instrument, your contact phone number and e-mail address, the name and movements of the piece(s) to be presented, and the date of the event. You are responsible for providing the piano part and it should be available at the time of your request. If you have worked with a particular faculty member in the past, even on the same repertoire, do not assume that the same person will be available for the upcoming event. Even if you have made previous arrangements with that person, you must inform Prof. Lee.

Once Prof. Lee has made arrangements with a pianist, she will contact you. You are responsible for contacting your accompanist and scheduling rehearsals. Between one and three rehearsals is usually appropriate for most performances. Longer and more complicated pieces, or preparation for a senior recital, may require more rehearsals. The earlier your request is submitted, the better your chance of being able to schedule extra rehearsals.

## Music in the Curriculum

All courses in the music department earn credit that may be applied to graduation. Although some students may come to Pomona thinking of music as an “extracurricular” pursuit, Pomona recognizes music as an area of engagement with deep relevance to any student of the liberal arts. Courses taken in the music department, including lesson and ensemble courses, are fully integrated with the rest of the College curriculum.

### How can music satisfy my General Education requirement?

All students must earn at least one course credit in each of the College’s five general areas of study. Music is included in Area 1, “Creative Expression.”

To satisfy Area 1 with a regular full-credit course, any course will do.

To satisfy Area 1 with ensembles, which earn a half credit per semester, you must be in the same ensemble for at least two consecutive semesters.

To satisfy Area 1 with applied lessons, you must earn at least the equivalent of one course credit through lessons on a single instrument. Music 10 and Music 20 each award a quarter credit per semester, while Music 100 awards a half credit per semester. For more information about lessons, see **Private Lessons (“Individual Instruction in Applied Music”)** starting on page 4.

### Can I mix and match lessons and ensembles to satisfy Area 1?

No. You must earn the equivalent of one course credit exclusively through either lessons or ensembles, if not using a regular full-credit course. You may, however, be enrolled in ensembles and lessons simultaneously.

### Can I combine lessons on two different instruments to satisfy Area 1?

No. You may enroll in lessons on two different instruments simultaneously, but you must earn at least one full course credit on a single instrument to satisfy Area 1 through lessons.

### How do lessons and ensembles fit into my course load?

You may take lessons and ensemble courses either as an overload or as part of your normal course load.

#### *Lessons and ensembles as an overload:*

Although a four-course load is considered standard, most Pomona students take overloads from time to time and live to tell the tale. College policy provides for special exceptions to course-load limits that permit students to add lessons and/or ensembles to their schedules.

In addition to the normal maximum course load (four courses for first-semester students, five courses for all others), students of any class year in good academic standing may *also* enroll for the following combinations of partial-credit courses in music, dance, and/or physical education:

- up to one full credit of half- or quarter-credit courses, or
- two half-credit courses plus one quarter-credit course

For example, the following course load would be permitted for a first-year student:

- four regular full-credit courses
- one ensemble course (0.5 credit)
- Music 10 on piano (Level I lessons, 0.25 credit)
- Music 10 on voice (Level I lessons, 0.25 credit)

as would the following:

- four regular full-credit courses
- one ensemble course (0.5 credit)
- Music 100 (Level II lessons for one hour per week, 0.5 credit)
- a physical education course (0.25 credit)

*Lessons and ensembles as part of a normal load:*

If you are concerned about your course load, lessons and ensembles may be combined to earn one course credit. For example,

- three regular full-credit courses
- one ensemble course (0.5 credit)
- Music 100 (Level II lessons for one hour per week, 0.5 credit)

would constitute a standard four-course load.

These rules can be confusing and have recently been changed, so if your advisor seems unsure about what you are allowed to take, politely ask him or her to check with someone in the music department or with the Registrar's office.

How many applied music or ensemble courses may be applied to graduation?

An unlimited number of credits through applied music (private lessons), whether in quarter-credits or half-credits, may be applied to graduation. For ensembles, the maximum is two credits (the equivalent of four semesters) for any given ensemble.

## **Majoring in Music**

Requirements for majoring in music are given in the college catalog. Depending on the length of private lessons taken, the major requirements will total between 12 and 13 credits. If you are thinking of being a music major, or have already declared yourself to be one, there are several other issues that you should be sure to think about:

- Preparing to be a music major
- The applied music requirement
- Satisfying the major requirements
- Taking a semester abroad
- Concentrations within the major
- The senior exercise and senior projects
- Preparation for graduate study in music or a career in music

### **Preparing to be a Music Major**

Like most majors on campus, music requires some degree of planning and preparation. You should not decide at the beginning of your junior year that you want to be a music major, unless you have already taken steps toward ensuring that your music major will be successful.

If you are thinking of being a music major, ask a member of the department's full-time faculty to serve as your advisor. You should do this even if you would like to keep your "normal" advisor for the official business of signing registration forms and so on. Your music department advisor, formally or informally, can make sure that your progress in the major is on track and help you select upper-division electives that will be of particular value to you, depending on the area of musical study that most interests you.

#### What are the early courses in the major?

Prospective music majors should begin satisfying the major requirements as quickly as possible, ideally in the first year at Pomona. Good courses to start with are Music 80 (Music Theory I), private lessons, and ensembles.

#### I studied music theory in high school. Can I place out of Music 80?

Possibly. To find out, you should meet with whoever is offering Music 80 in the coming semester, usually Prof. Alfred Cramer, Prof. Tom Flaherty, or Prof. Joti Rockwell. You will be asked about your music background and probably asked to demonstrate certain skills and knowledge, perhaps in an examination setting. Prospective music majors who place out of Music 80 are strongly encouraged to take Music 86 (Music in Theory and Practice) in the second semester of the freshman year.

I've never studied any music before. Can I be a music major?

Yes, but it will require an unusual depth of commitment. Just as someone would find it difficult to major in mathematics without knowing how to add, majoring in music with no background in music presents a stiff challenge. It would probably be a better idea to pursue a music *minor* instead; see page 26 for details.

If you really want to attempt the major, you should take Music 4 (Materials of Music) as soon as possible and identify an instrument that you would like to spend a lot of time practicing. Find a faculty advisor in the music department immediately (even if you keep your regular academic advisor) and make sure that you have a clear plan of attack to satisfy the major requirements.

### **The Applied Music Requirement**

All music majors must take at least four semesters of Level II lessons (“Individual Instruction in Applied Music”). These four semesters *must all be on the same instrument*, and thus *cannot be taken simultaneously*. (“The same instrument” can include instruments that are very closely related, such as multiple percussion instruments, flute and piccolo, or guitar and vihuela.) In other words, to be a music major, you must be at Level II lessons for at least four *different* semesters during your Pomona career. This requirement leads to some important considerations:

- How soon must I pass the qualifying examination for Level II lessons?
- Do I have to be good at my instrument to be a music major?
- What if I can't decide which instrument is my favorite?

How soon must I pass the qualifying examination for Level II lessons?

Prospective music majors preparing for a qualifying examination should refer to the sections on **Qualifying Examinations** (page 8) and **Finding an Accompanist** (page 17).

If you are planning to take a semester abroad, you must pass the qualifying exam by the *beginning* of the second semester of your sophomore year. This will leave you with four semesters left to satisfy the requirement for Level II lessons: the second semester of your sophomore year, the semester of your junior year that you will be at Pomona, and the two semesters of your senior year.

If you are not planning to take a semester abroad, you may wait until the beginning of your junior year to pass the qualifying examination. However, this option is not recommended, because if you are not able to pass the qualifying examination and have only two years left at Pomona, it may be too late to find another major which is satisfactory to you.

As stated above, music majors must take four semesters at Level II *on the same instrument*. Passing the qualifying examination in time to have four further semesters of study is a requirement of the music major. If you do not pass the qualifying examination on your first attempt, you should figure out what went wrong, address the problem, and take the exam again *soon*. If you wait until your last chance, your prospects of majoring in music are riding on a single performance. No other performance situation can be as nerve-wracking as that. Face the challenge and get it out of the way.

Do I have to be good at my instrument to be a music major?

You will need to be a fairly accomplished performer to be a Pomona music major. Pomona is not a conservatory, and the department understands that few of its majors will pursue careers as professional performers. Nonetheless, performance is an important aspect of musical study, and the faculty believe that it is appropriate to require music majors to have reasonable experience and accomplishment as performers.

What if I can't decide which instrument is my favorite?

Studying multiple instruments is common, and many students eventually reach Level II on more than one instrument. You may continue studying both instruments during your entire Pomona career, but it is a good idea to make sure that you attain Level II on at least one instrument as quickly as possible. If you later decide that you are more interested in your second instrument, you can still satisfy the requirement on your first instrument.

**Satisfying the Major Requirements**Do some courses need to be taken in a particular order?

Yes, particularly those in the theory sequence. The normal sequence for the theory courses in the major is

- Music 80 (Music Theory I, offered in the fall and sometimes in the spring)
- Music 86 (Music in Theory and Practice, offered in the spring)
- Music 81 (Music Theory II, offered in the fall)
- Music 82 (Music Theory III, offered in the spring)
- Music 184 (Twentieth-Century Music History and Theory, offered in the fall)

Also, Music 80 must be taken before either Music 120a or Music 120b; and Music 120b must be taken before Music 184. It is recommended to take Music 120a (History of Western Music A) before Music 120b (History of Western Music B), but this is not required.

For one example of how to satisfy the course requirements of the major in sequence, see the **Sample Course Plan for the Music Major** on page 41.

A course I need to take does not fit easily into my schedule. Can I take a similar course at Scripps College?

Generally not, because “similar” courses at Scripps College often do not cover the same material as their apparent Pomona counterparts. If you believe that you have identified an exceptional case, talk with your advisor about **petitioning** (see page 39) the music department for a modification in your degree requirements.

*Do not wait until after you have taken the course.* Retroactive petitions to count courses taken at Scripps as part of the Pomona music major are rarely approved.

## Taking a Semester Abroad

I'm planning to take a semester abroad, and a course I need to take is offered only during that semester. What do I do?

If you are not able to plan further ahead, you may need to reconsider your study abroad plans. In general, course offerings cannot be adjusted to meet the needs of individual students, and faculty usually will not offer independent study courses simply in order to accommodate a student's semester abroad.

Can I satisfy a degree requirement with a course I take while on semester abroad?

Sometimes, depending on how well the course overlaps with the course at Pomona. *In advance*, get as much information as you can about the course offered abroad, and meet with the Pomona instructor who teaches the similar course. The Pomona instructor may recommend that you **petition** (see page 39) the music department for a modification of your degree requirements.

The music department may *provisionally* accept the course as part of your music major, subject to the opportunity to review your course materials. *Make sure to save everything from the course*. This includes the syllabus, handouts, a record of the assignments you completed, copies of any papers or large projects you wrote for the course, and all exams.

*Do not wait until after you have returned from your semester abroad to bring the subject up with the music department*. Requests to count courses taken abroad as part of the Pomona music major, in situations that the faculty did not know about in advance, are rarely approved.

Note that satisfying a *degree requirement* is not necessarily the same as receiving *course credit* through the Registrar's office. The Registrar's office will make its decision whether or not to award course credit, based on its own criteria, after you have returned from your program abroad. You may receive credit for a course even though the music department will not apply the course to the music major. In such a case, the course would count only toward your overall graduation requirements. Conversely, it is theoretically possible that the music department could agree to apply a course to your major requirements even when the Registrar's office will not award credit for it.

Will the music department pay for my private lessons while I study abroad?

Usually not. If taking lessons while on your semester abroad will impose a significant financial hardship, you may **petition** (see page 39) the music department to request financial support. Your petition will stand a better chance of being approved if it is supported by your private instructor at Pomona, so secure that person's signature and additional commentary if you can.

## Concentrations Within the Major

What are the concentrations? What are they for?

Studying music leads to a high degree of specialization. Depending on what field of music one is most interested in, the topics of specialization will vary. An aspiring band conductor will probably pursue a different body of knowledge from that of a budding ethnomusicologist.

To assist students in preparing for graduate school or careers as music professionals, the music department has developed several “concentrations” within the music major, each of which exposes the student to higher-level courses that will be most relevant in the chosen field.

The available concentrations are

- Composition
- Ethnomusicology
- History
- Performance
- Special Research

Requirements for each concentration are given in the college catalog. Read the requirements carefully and ask your advisor if you have any questions. *If your concentration requires a recital and you will be taking Music 192*, be sure to read “What does Music 192 have to do with my recital?” on page 16.

Do I have to do a concentration?

No, but completion of a concentration is encouraged for all music majors, particularly those planning to pursue music after graduation.

If I do a concentration, can I avoid other core courses required for the major?

No. Courses required for the concentration are above and beyond the core requirements for the major.

Will my transcript show that I satisfied the concentration?

No, but it’s a good idea anyway.

Do I need to tell anyone if I want to do a concentration?

Yes. You should be sure that your advisor knows, so that he or she can help make sure that you will satisfy all of the requirements.

A course that I need for the concentration is rarely offered. What can I do?

Speak with the instructor of that course, as far in advance as possible. Offerings for later semesters are usually determined at least a full semester (and often a full year) in advance, so if you wait until only a couple of months before you’re hoping to take the course, that will almost certainly be too late. The instructor may be able to arrange for the course to be offered in a semester that you can take it. If that is not possible, you may wish to consider **petitioning** (see page 39) the department for a modification in your degree requirements. As a last resort, the instructor of the required course may be able to guide you through similar material in an independent study.

## The Senior Exercise and Senior Projects

All music majors are required to take Music 190 (Senior Seminar) in the fall semester of the senior year. Music 190 is described as “a seminar for review and discussion of major topics in music theory, history, performance, and ethnomusicology, culminating in a paper.” Music 190 uses a colloquium-like setting in which students share their in-depth reactions to various readings and listenings. Although the final paper is the main work produced for the course, other projects will also be assigned.

Music majors who are pursuing a concentration within the major (see above) have an additional senior project – typically one or more compositions, a recital, or a lengthy research paper. This additional senior project, taken as Music 192, is completed during the spring semester of the senior year, and can build on a topic studied in the Senior Seminar.

If you will be completing a senior project, be sure to speak with your advisor by the end of your junior year, to make sure that you will arrive at a project of an appropriate scope and depth. *If your senior project will be a recital*, read carefully the information under **Senior Recitals** (page 13), particularly the section on “What does Music 192 have to do with my recital?” (page 16).

Music majors who are not pursuing a concentration have no required senior project beyond what is assigned in Music 190.

At the end of your senior year, the music department will inform the Registrar’s office whether you have passed the degree requirements “with distinction,” which is a type of academic honor. The music department will consider both your work in Music 190 and your senior project, if any, when making this decision.

## Preparation for Graduate Study in Music or a Career in Music

Music is a demanding, highly competitive field. Compiling a high grade-point average and otherwise excelling as an undergraduate is not necessarily sufficient to ensure later success. While the music department establishes its degree requirements so as to provide music majors with as thorough an undergraduate education as possible, additional work may be necessary in order to succeed in music beyond Pomona.

If you will be continuing to pursue music after your undergraduate career, *have a candid discussion with your advisor* about what you will need in the future. Your advisor will be able to help you strengthen your undergraduate experience even further, according to your needs. Examples of supplemental work include participation in summer music festivals, summer research projects, greater familiarization with the repertoire, additional reading, foreign language study, development of keyboard skills, or advanced musicianship training. While this work generally will not award additional academic credit, it can be extremely valuable to you as you prepare to go on in music. Students considering research disciplines within music, such as theory, musicology, or ethnomusicology, are encouraged to acquaint themselves with the research interests of the department’s faculty in those fields.

You may also want to think about being a **research or instructional assistant** (see page 38) or requesting **financial support for special projects** (see page 34).

Finally, music majors are strongly encouraged to attend as many campus concerts as possible, whether those concerts are presented by fellow students, faculty, or outside artists. The experience of listening to performed music live provides crucial curricular enrichment that cannot be matched in the classroom. Additionally, attending concerts of colleagues is a good way to demonstrate your interest in what they are doing.

### **Minoring in Music**

Minors, instituted at Pomona in 1998, were conceived as contributing to Pomona's general education program. The music minor is structured to give students a broad view of various specialties within the field and to ensure basic competence in both studying and making music, while allowing students to choose courses that match their interests.

The minor is not designed to teach "a little something" about music. People without formal training can learn that on their own. Instead, the music minor is structured to develop intellectual and technical skills and broad musical awareness, so that students will be available to evaluate received wisdom, uncover new facts and valid original insights, and of course make music. Students are required to gain competence in the various interrelated subfields of music represented at Pomona. Courses in the History & Appreciation of Music teach the skills involved in historically based research, analysis, and musical criticism. Courses in the Theory of Music teach the basic skills of composition, and the ability to read, aurally imagine, and analyze musical scores. Courses in Ethnomusicology emphasize the understanding of music as a component of culture. For the performing musician, courses in applied music (including ensembles) are the whole point; and without such courses no student of music can develop the musical judgment required in the intellectual study of music.

Other questions you may have about the minor are answered below.

- Do I need a minor to graduate?
- How is earning a music minor different from earning a music major?
- Who can minor in music?
- What are the course requirements for the minor?
- How do I declare a minor?
- What kind of recognition and privileges will I get?
- What if I want to take several courses that don't collectively satisfy the minor requirements?

#### Do I need a minor to graduate?

No. Minors are optional.

#### How is earning a music minor different from earning a music major?

Not only are fewer courses required, but also no specific courses are mandated. Instead, students choose courses from broad categories.

#### Who can minor in music?

Almost anyone. Because specific courses are not required, students of all abilities will be able to pursue a music minor.

If you currently know nothing about music, the minor is a real possibility, while the major would be a formidable challenge. You may start out with courses at the introductory level that can be applied to the music minor, even if they would not satisfy any part of the major. And even if you have no experience as a performer, fulfilling the ensemble requirement through an ensemble open to beginners, such as the Balinese Gamelan, can be very rewarding and educational.

At the other end of the spectrum, a student with extensive musical background could fulfill the minor through courses designed for music majors. Through careful course selection, such a student might be able to use his or her work as a music minor as a stepping stone to a career in music.

#### What are the course requirements for the minor?

Requirements total eight course credits, of which three come from ongoing performance-oriented courses and five come from semester-long classroom courses:

- 4 semesters of applied study (private lessons), totaling at least 1 course credit
- 4 semesters of ensemble courses, totaling 2 course credits
- 2 semesters of History & Appreciation
- 2 semesters of Theory
- 1 semester of Ethnomusicology

The applied study requirement must be satisfied on a single instrument. If you spend only one or two semesters on any given instrument, you won't get very good at it, and the idea is to develop at least intermediate proficiency on your instrument of choice.

You may satisfy the ensemble requirement through participation in different ensembles. You may even participate for a single semester in each of four different ensembles if you like, although you will probably learn more from devoting a more extended period to any ensemble you pursue. The department further recommends that your ensemble participation be on the same or similar instruments, such as voice in both the Choir and the Glee Club, or percussion in both the Balinese Gamelan and the Band.

The college catalog can tell you which classroom courses belong to which category. Because of its interdisciplinary approach, Music 86 (Music in Theory and Practice) may be used in any of three categories: History & Appreciation, Theory, or Ethnomusicology. Of course, it may be counted only once toward the minor requirements.

For some examples of course combinations that satisfy the music minor, see **Sample Course Plans for the Music Minor** on page 41.

#### How do I declare a minor?

At Pomona, minors are not declared until completed. Once you have completed the requirements of the music minor, request an "Application for a Minor" form from the Registrar's office. The form asks for a list of courses you have taken to meet the minor requirements, and it requires the signature of the department Chair confirming that you have met the minor's requirements. You can get the signature of the Chair by submitting the form in person to Cathy Endress, the music department secretary.

What kind of recognition and privileges will I get?

The minor will be indicated on your Pomona College transcript.

Being a music minor does not entitle you to the benefits offered to majors, such as financial support for lessons. On the other hand, any music minor is likely to be an active participant in the music program, and the department is generally supportive of such people.

What if I want to take several courses that don't collectively satisfy the minor requirements?

The department will encourage your study of music, as always, but you will not be credited with a music minor.

If you conceive of a group of music courses that fit with several courses outside the music department to make a coherent, focused program of study, you might consider proposing a special major. To do so, you need to form a committee of three permanent (i.e., not visiting) full-time faculty members representing the fields you are bringing together, and you must submit the proposal by March 1 of your sophomore year. See "Major Requirements" under "Degree Requirements" in the Pomona College catalog.

## Facilities and Other Resources

The primary building for the Pomona music department is Thatcher, at the southeast corner of the intersection of College Avenue and Fourth Street. Bridges Hall of Music (“Little Bridges”) is the location for some ensemble rehearsals and many performances, but students do not usually use it except for those purposes.

### When is Thatcher open?

When classes are in session, Thatcher is open from 7:00 a.m. to 11:00 p.m. on weekdays. Occasionally it will be closed earlier on Fridays. Thatcher is open from 9:00 a.m. to 5:00 p.m. on Saturdays and from 9:00 a.m. to 11:00 p.m. on Sundays, provided that the staff for the music library are on duty.

### Where is the department office? When is it open?

The department office is room 104 of Thatcher. Enter through the large double doors that face north onto Fourth Street. Turn left and walk past the door on your immediate left and the set of bulletin boards. Stop just before reaching the locker corridor, and Thatcher 104 is on your left.

The department office is open Monday through Friday from approximately 8:00 a.m. to 5:00 p.m., with a lunch break from approximately 12:00 to 1:00. Adjustments to these hours will be posted on the office door.

### How do I get into Thatcher after hours?

Generally, only students who are participating in the music department curriculum (classroom courses, lessons, or ensembles) are eligible for after-hours access to Thatcher. If you are eligible, ask Cathy Endress, the music department secretary, to put your name on the access list. Once your access is approved, the magnetic strip on your student ID will activate the building’s electronic door locks.

Only the basement of Thatcher is accessible after hours. Your card will open doors that lead only to the basement. The elevator is disabled after hours, and access to the main stairway will be locked.

### What other facilities and resources are available?

Students involved with music at Pomona may take advantage of all of the following:

- Practice rooms
- Grand pianos
- Organs
- Montgomery music library
- Computer lab
- Electronic music studio
- KSPC, Claremont's radio station
- Lockers
- Borrowing instruments
- Using music department spaces for non-curricular purposes
- Financial support for special projects

### **Practice Rooms**

Students who need access to practice space for a curricular purpose (lessons, departmental ensembles, or certain classroom courses) may use the practice rooms located in the basement of Thatcher. These practice rooms are accessible 24 hours a day to those whose access has been approved (see "How do I get into Thatcher after hours?" above).

Limited use of classrooms (such as rooms 109, 210, and 212) is granted when they are not being used for classes or lessons, but only during the hours that the **music library** (see page 31) is open. In order to practice in a classroom, you must check out a key from the music librarian on duty, leaving your student ID as collateral. Because some rooms contain grand pianos (see below), certain pianists will receive priority for their use.

Please demonstrate common courtesy when using the practice rooms and classrooms. If you will be leaving the room for more than fifteen minutes, do not leave your belongings behind to "hold" the room and discourage someone else from using it. Also, remember that some rooms are adjacent to faculty studios, and the soundproofing in Thatcher is not uniformly good. Practice as loud as you need to, but keep in mind that someone else may be working in the room right next to you.

### **Grand Pianos**

Grand pianos are located in classrooms and certain other rooms in Thatcher, including rooms 6, 109, 111, 210, and 212. The piano faculty determine which students would benefit most from practicing on a grand piano. The list of these students is available in the music library and these students have priority over other students for use of those rooms. If you are not on the list, please be accommodating if a fellow student would like to practice on the grand piano.

Grand pianos are expensive instruments. Please treat them with great care. The music department employs a piano technician, David Vanderlip, to monitor the condition of the pianos and provide maintenance and repair as needed. If you discover that any piano is in need of maintenance or repair (other than tuning), please inform Mr. Vanderlip with an e-mail message to [dvanderlip@sbcglobal.net](mailto:dvanderlip@sbcglobal.net) or

by putting a note in his department mailbox in room 104. It is always best to report maintenance issues as soon as they arise.

## **Organs**

Pomona College is home to four organs. The largest, residing in Little Bridges, is the magnificent Op. 117 of the C. B. Fisk company, officially unveiled for dedication in a concert presented by Prof. William Peterson on 12 October 2002. The new Fisk organ will be heard in Convocations, in organ recitals, and in concerts presented by ensembles within the Department. Organ students have access to instruments by Von Beckerath and Flentrop housed in Thatcher Music Building which has, since 1970, been the home of the Department. The Von Beckerath organ, in Lyman Hall, is the instrument of choice for organ students taking lessons and appearing on student recitals. If you have further inquiries about the organs on campus, access to them, or the possibility of taking organ lessons, contact Prof. William Peterson in person (Thatcher 104A) or by e-mail (wpeterson@pomona.edu).

## **Montgomery Music Library**

The Victor Montgomery Memorial Music Library, housed on the second floor of Thatcher right next to the elevator, provides support for the courses offered by the Music Department. Its holdings include a non-circulating collection of sound recordings (LP and CD) and video recordings (VHS and DVD) that may be used in the library. It also contains a small non-circulating collection of reference books; a small circulating collection of books about music; and a circulating collection of scores, keyboard and vocal music, and chamber music. These holdings are meant to supplement the holdings of books and scores at Honnold Library.

The library's normal hours of operation are

- Monday through Thursday: 9:00 a.m. – 12:00 p.m.; 1:00 – 5:00 p.m.; 7:00 – 11:00 p.m.
- Friday: 9:00 a.m. – 12:00 p.m.; 1:00 – 5:00 p.m.
- Saturday: 9:00 a.m. – 5:00 p.m.
- Sunday: 9:00 a.m. – 5:00 p.m.; 7:00 – 11:00 p.m.

The library's hours may vary at the beginning and end of each semester, as well as in the days immediately surrounding breaks in the academic schedule. The hours will be posted on the entrance door to the library.

## **Computer Lab**

The music library is equipped with a computer lab, which provides students with several tools. Two Apple computers are provided with Finale (a music notation program), Practica Musica (which assists with ear training), Microsoft Word, network access, and printing capabilities (for class work only). MIDI keyboards allow students to input and play back notation entered in Finale. Brief tutorials on Finale are posted in the lab.

Students should save their work onto their own removable media or through the network, not on the local hard drive. Files saved on the hard drive cannot be guaranteed. Instructions for accessing your network space are available from ITS at Seaver Computing Center.

Other questions regarding the music library computer lab can be directed to the department's electronic technician, Barry Werger (barry.werger@pomona.edu).

### **Electronic Music Studio**

Partially funded by a gift from the estate of Vladimir Ussachevsky (Pomona Class of 1935), the department's electronic music studio enables students to work with highly sophisticated equipment for the purposes of composing electronic music. Access is limited to students taking Music 96a or Music 96b, or those receiving special permission from Prof. Tom Flaherty. For other information, contact Prof. Flaherty at tflaherty@pomona.edu.

### **KSPC, Claremont's Radio Station**

Broadcasting at 88.7 FM, KSPC ("The Space") offers underground alternative music, as well as jazz, classical, and other programs. Additional information about the station is available at [www.kspc.org](http://www.kspc.org). Many positions within the radio station, including disc jockeys, are staffed by students of the Claremont Colleges. By special arrangement, KSPC occupies the basement of the Thatcher music building, but it is not affiliated with the department. If you are interested in working for KSPC, contact the station director, Erica Tyron, at 1-8157 (or 621-8157 from off campus).

If you may be affiliated with KSPC at any point during your undergraduate career, be sure to read **Using Music Department Spaces for Non-curricular Purposes** on page 33.

### **Lockers**

The music department has lockers available in which students may store their instruments. Only students involved in the music department on a curricular basis (in other words, taking a classroom course, playing in an ensemble, or taking lessons) may use the lockers. Lockers are checked out for one semester at a time. Lockers are available in different sizes, and the size of locker you are eligible for is determined by what instrument you are playing. Students provide their own locks; combination locks are recommended.

If you would like to check out a locker, see Cathy Endress, the music department secretary. She will give you a copy of the locker policy and ask you to provide information such as your name, e-mail, and curricular involvement in the department.

### **Borrowing Instruments**

The music department has a limited number of instruments and bows that may be borrowed by students who will be using them in an ensemble or for lessons. These items are loaned free of charge. For insurance reasons, *all college instruments must be stored in Thatcher lockers.*

It is not always possible to loan an instrument to everyone who wants one. Under some circumstances, it may be necessary for multiple students to share an instrument.

To borrow a wind instrument, contact Prof. Graydon Beeks by e-mail (gbeeks@pomona.edu) or in person (Thatcher 106).

To borrow a string instrument or bow, ask either Cathy Endress (the music department secretary) or Prof. Eric Lindholm (elindholm@pomona.edu) for the name and contact information of the student string instruments manager. Once you find out who that person is, contact him or her to arrange a meeting time to borrow the instrument or bow.

### **Using Music Department Spaces for Non-curricular Purposes**

Demand on music department spaces is very high. The music department sponsors seven ensembles and offers applied lessons on more than twenty instruments, in addition to holding a wide range of classroom courses. Especially during certain times of the academic year, successfully scheduling all of the events that *must* take place in Thatcher and Little Bridges is a task of considerable complexity.

In addition, Thatcher is home to the music faculty's offices and private studios. Soundproofing in Thatcher is not especially good, and loud activities taking place in the building can be quite disruptive to faculty and students who are trying to get work done. Thatcher's primary role as an academic building must be respected at all times.

Non-curricular organizations that may wish to use Thatcher include

- Outside bands or musical groups, including a cappella groups
- KSPC, Claremont's radio station

#### Other bands or musical groups (including a cappella groups)

Informal bands or other musical groups with no affiliation to the music department, including a cappella groups, are generally not permitted to meet or rehearse in Thatcher. The Smith Campus Center and many dormitories have common areas designated for this purpose. Unauthorized use of any part of Thatcher by an outside group will be treated as a security violation.

Under special circumstances, non-curricular musical groups may sometimes be granted permission to rehearse or perform in a music department space, such as Bryant Hall, Lyman Hall, or (very rarely) Bridges Hall of Music. *Use of any of these venues must always be arranged in advance through the College's Director of Facilities, Graydon Beeks.* Prof. Beeks may be contacted by e-mail (gbeeks@pomona.edu) or in person (Thatcher 106). Groups with a history of being insensitive to the security of the building or otherwise disruptive are unlikely to receive permission to use the halls again.

#### KSPC, Claremont's radio station

KSPC, Claremont's radio station (see page 32) is resident in the basement of Thatcher. The director of KSPC, Erica Tyron, is responsible for ensuring that employees and guests of the radio station work cooperatively with the faculty and students who use the same building. Anyone affiliated with or visiting KSPC must follow the procedures and policies established by Ms. Tyron.

For more information on KSPC, visit [www.kspc.org](http://www.kspc.org).

### Financial Support for Special Projects

From time to time, a student may identify an unusually attractive co- or extracurricular educational activity that would require financial resources beyond the student's means. Possible examples include (but are not limited to)

- A summer music festival
- Travel to a scholarly conference or workshop
- Living expenses in a remote location for field research
- Lessons on an instrument not offered by Pomona's faculty
- Rental fees to perform a recent or obscure composition

In most years, the music department will have a limited amount of funds available to support such projects. Applications will be considered on a first-come, first-served basis. To request such supplemental funding, submit a **petition** (see page 39) to the department Chair. Provide as much detailed information as possible, including the specific amount of money you are requesting. If you are working closely with a faculty member on matters related to your request, it is advantageous to have that faculty member append a statement of support to your petition.

### McCord Prize

The Bertha Clendenen McCord Memorial Prize is awarded annually in memory of the pianist and critic to one or more especially promising student musicians, preferably music majors, to provide added enrichment by helping support their participation in summer music programs before graduation. The program should offer an experience substantially different from what is available through the Claremont Colleges. Undergraduate students from any of the Claremont Colleges who are active participants in the program offered by the Pomona College Music Department are eligible to apply.

To apply, submit the following in writing to the department Chair by February 21:

- A summary of your activity in the Pomona College Music Department
- The dates, location, and nature of the program
- The exact amount of financial support being requested (*not* "as much as possible" or "any amount will help")
- How the program would enrich your studies at the Claremont Colleges, and how it would better prepare you for the future
- Information about other potential sources of funding: gifts through other campus organizations, personal savings, parental support, etc.
- The deadline for deciding whether to attend the program

Deserving applicants who are not selected for the McCord prize may nonetheless be considered for financial support through other means.

## Jobs in the Music Department

The music department offers a wide range of employment opportunities for interested students. Both students on financial aid and those not on financial aid are eligible to apply. These jobs require varying amounts of time and involve varying degrees of responsibility. They include

- Music library staff member
- Department office assistant
- Concert Production Manager assistant
- House manager
- Usher
- Ensemble manager
- Audio engineering assistant
- Research or instructional assistant

### Music Library Staff Member

The **Montgomery Music Library** (see page 31) is on the second floor of Thatcher, right next to the elevator. The library is open for about 70 hours per week and always has a student on shift while open. Duties while staffing the library include (but are not limited to)

- Re-shelving library materials
- Assisting all library users in locating specific books or other library holdings
- Assisting students who wish to use the listening stations or the **computer lab** (see page 31)
- Making phone calls to follow up on students with overdue materials
- Supervising the loan of keys to qualifying students
- Answering questions from all library patrons about how to use the library

At the beginning of each academic year, one experienced student is designated the “head student librarian,” who then has the responsibility of establishing the weekly schedule. If you are interested in being a music library staff member, visit the library as early as possible in the semester, before classes start. The head student librarian will have posted information about how to contact him or her and will have provided an application form for you to fill out, indicating your weekly availability. The library schedule is established within two weeks after the semester begins.

All music library staff members must understand that, if they miss their shift, the library is unstaffed and sometimes will not even be open, greatly inconveniencing all patrons and embarrassing the department. Failure to show up for assigned shifts is grounds for dismissal from the position.

### Department Office Assistant

The administrative tasks within the music department are vast, and the department runs much more smoothly when the department secretary is assisted by students who can perform such duties as

- Answering the phone
- Making photocopies
- Labeling and stamping envelopes

- Carrying documents or other items to and from Alexander, the administration building
- Answering common questions from students and visitors to the office

Office assistants generally work a two-hour shift, one to three times per week. If you are interested in being an office assistant, contact Cathy Endress, the music department secretary, as early as possible in the semester (before classes start). You may visit Ms. Endress in person (Thatcher 104) or send her e-mail at [mce04747@pomona.edu](mailto:mce04747@pomona.edu). She will establish a schedule for the office assistants by about the second week of classes.

### **Concert Production Manager Assistant**

Concert Production Manager assistants are involved with the promotion of performances and lecture/demonstrations sponsored by the department. Duties may include

- Flyer design
- Posting flyers on the Pomona College campus and in the Village
- Labeling and stamping promotion materials
- Maintaining flyer and brochure distribution lists

Hours can be flexible depending upon types of duties. Those interested should contact the department's Concert Production Manager, Elizabeth Champion ([edc04747@pomona.edu](mailto:edc04747@pomona.edu), Thatcher 107) as early as possible in the semester (before classes start).

### **House Manager**

The music department sponsors or hosts about 75 concerts and non-musical public events each academic year. Each event requires a house manager, whose responsibilities include

- Unlocking the performance venue ("hall") before the concert (or other event) begins – up to 60 minutes before, depending on the event
- Overseeing the security of the hall during the entire time it is unlocked
- Locking the hall after the concert ends *and* after all performers and other support staff have left
- Controlling the lighting during the performance
- Opening stage doors for performers (particularly those with bulky instruments) as they go on and off stage
- Asking the performers for information about the duration of each piece or movement, to inform the recording engineer and ushers (if any)
- Providing other assistance to the performers as needed
- If the performers are not providing their own stage manager, performing additional duties (see below, "Stage managing")

At the beginning of each academic year, one experienced student is designated the "head house manager." The head house manager arranges the schedule for each calendar month by the middle of the previous month – for example, the schedule for November will be set by the middle of October.

Depending on the duration and complexity of the event, the house managing shift will usually last between two and four hours.

### Stage managing (as part of the house manager's job)

Most events sponsored or hosted by the music department have particular requirements for the placement of chairs, one or more pianos, music stands, microphones, and so on. The setup needs may vary from piece to piece, requiring repositioning of equipment throughout the concert. Sometimes the performers will handle these issues themselves. Often, however, such additional duties will fall to the student house manager. In these cases, the house manager's *additional* responsibilities include

- Receiving detailed setup instructions from the performers before the program begins
- Keeping track of which piece in the program will be performed next, and what the setup modification (if any) will be between pieces
- Quickly replacing music stands or chairs that are discovered to be broken or otherwise inadequate
- Learning the proper techniques for moving the college's grand pianos, and observing those techniques at all times

*House manager is a position of tremendous responsibility.* Concerts and other public events are central to the music department's mission, and the presence of a reliable house manager is essential for an event to come off smoothly. Failure to show up for assigned shifts is grounds for dismissal from the position.

If you are interested in being a house manager, contact Prof. Graydon Beeks by e-mail (gbeeks@pomona.edu) or by meeting with him in person (Thatcher 106).

### **Usher**

Many concerts or events hosted by the music department have one or more ushers assigned. The responsibilities of ushers include

- Keeping patrons out of the performance venue ("hall") until the designated time in advance of the concert (or other event), usually 15 minutes before the scheduled start
- Distributing programs to patrons
- Assisting physically challenged patrons with getting to and from their seats
- Locating remaining seats if the hall is nearly full
- Declaring the hall full if no more seats are available
- Making sure that no patrons are committing fire safety violations, which include sitting or standing in aisles or doorways
- Closing all doors, including upstairs doors in Little Bridges, before any performing begins
- Preventing patrons from entering the hall while the concert is in progress, except during "seating breaks" specified in advance by the performers
- Assisting with crowd control at the conclusion of the concert
- Providing other assistance to the performers as needed

At the beginning of each academic year, one experienced student is designated the "head student usher." The head student usher arranges the schedule for each calendar month by the middle of the previous month – for example, the schedule for November will be set by the middle of October.

Depending on the duration and complexity of the concert, an ushering shift will usually last between ninety minutes and three hours. If you are interested in being an usher, contact Prof. Graydon Beeks by e-mail (gbeeks@pomona.edu) or by meeting with him in person (Thatcher 106).

## **Ensemble Manager**

Most of the music department's ensembles have one or more student manager positions. The ensemble manager's specific duties are defined by the director of that ensemble and vary from one ensemble to another. However, responsibilities generally include

- Being a member of the ensemble
- Setting up and taking down chairs, stands, some percussion instruments, and other equipment for each rehearsal
- Taking attendance, according to the director's attendance policy
- Distributing sheet music (if any) and collecting it after concerts
- Assisting with publicity for the ensemble's concerts
- Relaying concerns from other members of the ensemble to the director
- Providing other assistance to the director as needed

Time requirements vary, not only according to the ensemble but also according to the time of year.

If you are interested in being an ensemble manager, contact the ensemble director before the first meeting or rehearsal of the semester. Ensemble managers usually hold their positions throughout their undergraduate careers, so spots are quite limited.

## **Audio Engineering Assistant**

The music department records almost all campus concerts and edits recordings for distribution and archiving purposes. *Since the primary activity of this position involves recording of live, unique concerts, only students who can hold to an extremely high standard of punctuality, reliability, and attentiveness should apply.* Audio engineering assistants are involved in diverse tasks, including but not limited to

- Placing microphones, laying out and coiling cables, etc.
- Operating recording and amplification consoles
- Working with the program ProTools, including recording, editing, and mastering
- Providing live sound reinforcement
- Assisting with video production and postproduction

The job's "production hours" follow the concert schedule, generally in the evenings and on weekends; a typical concert shift is about three hours. "Postproduction hours" are more flexible and can be scheduled somewhat at the assistant's convenience. To apply, contact the department's Electronic Technician, Barry Werger, at [barry.werger@pomona.edu](mailto:barry.werger@pomona.edu).

## **Research or Instructional Assistant**

Members of the faculty sometimes have specific needs for a research assistant or someone who can handle administrative duties related to teaching, possibly including grading. Depending on the circumstances, funds may be available to hire a student in such a role. If you can identify a faculty member with whom you would be interested in working or who teaches a course you would like to help out with, ask him or her whether an assistantship might be possible.

## Appendix

### Department Liaisons

Each year, two students are invited to serve as department liaisons. The liaisons appear as representatives of the department at selected functions during the year, including those that the College hosts for prospective students. Liaisons may also be asked to recruit additional students to help interview candidates for faculty positions in the department. Department liaisons do not need to be music majors, but they do need to be significantly involved in the music department. If you are interested in serving as a department liaison, contact the department Chair or any other member of the full-time faculty.

### Petitions

Sometimes a student may wish to make a special request of the music department. Such a request might be for an adjustment in course or degree requirements, financial support for an unusual educational experience, or the opportunity to present a senior recital. You may make such a request of the department by submitting a petition.

*If you are submitting a petition for a senior recital, be sure to read carefully all of the information under **Senior Recitals** (starting on page 13). Include in your petition detailed information about your previous appearances in student recitals.*

Your petition should include the following, even if you think anyone reading the petition will already know certain things about you or your circumstances:

- Your name, college, and class year
- The date of your petition
- Whether you are a music major or minor
- A brief summary of your involvement in the music department (courses taken, etc.)
- What *specifically* you are asking for
- Why the department's support would be valuable or important to you
- A summary of what communication, if any, you have already had with any member(s) of the music faculty about this request

Petitions will ordinarily be no longer than a single page, although unusually detailed requests may require two pages. A carefully written and clearly legible petition will be considered more favorably than one scrawled out quickly by hand and littered with grammatical errors.

*Do not submit a petition requesting permission for something you have already done. Plan ahead and gain the department's approval first.*

Submit your petition to the department Chair, or, if necessary, to another member of the music department's full-time faculty. The faculty have the opportunity to review petitions approximately every two weeks, so plan the timing of your request accordingly. Once the department has made a decision on your petition, you will be notified.

### **Recordings of Your Performances**

All student recitals and ensemble performances are recorded. If you would like a recording of a student recital on which you appeared, contact Barry Werger (barry.werger@pomona.edu) to find out when the recording will be available. Once his schedule permits, he will either make a duplicate copy for you or provide you with access to the department's copy so that you may make a copy from that.

If you would like a recording of an ensemble performance, contact the director of that ensemble. For some ensembles, recordings are edited and provided with inserts before being made available, so anticipate a delay of several weeks or more. Once the ensemble recordings are finished, they can be purchased from either the director or Cathy Endress, the music department secretary.

*Senior recitals are not automatically recorded.* If you would like your senior recital recorded, contact Barry Werger (barry.werger@pomona.edu) as soon as you know the date, time, and location of your recital. Depending on the schedule, Mr. Werger or one of his assistants may be able to record your recital. If he is not able to record your recital and having a recording of your recital is important to you, you should **petition** (see page 39) the department for a special arrangement.

Performance classes are usually not recorded.

### Sample Course Plan for the Music Major

Anyone interested in a music major should start thinking about a course plan as soon as possible. The music major cannot be completed quickly. Here is one possible plan for completing the music major in three years, starting with the sophomore year:

	Semester	Theory courses	History courses	Ethnomusicology courses
Year 1 (soph.)	Fall	80: Theory I (prerequisite: Music 4 or basic knowledge of music theory)		
	Spring	86: Music in Theory and Practice		
Year 2 (junior)	Fall	81: Music Theory II	120a: History of Western Music A	One ethnomusicology elective (70 is recommended)
	Spring	82: Music Theory III	120b: History of Western Music B	
Year 3 (senior)	Fall	184: 20th-Century Music History and Theory	190: Senior Seminar	
	Spring	192: Senior Project (if required by concentration)		

The applied lessons and ensemble requirements are not listed in this plan, but they would also have to be taken into account. Note that this plan does not accommodate specific additional requirements for any of the concentrations within the major (except the Senior Project), and it further assumes that no semester is taken abroad.

### Sample Course Plans for the Music Minor

Here are two sample programs of study that each satisfy the music minor requirements:

- |                 |  |
|-----------------|--|
| Applied Music   | Music 10 (Individual Applied Study, Level I – Voice) for 4 semesters   |
| Ensemble        | Music 31 (Pomona College Choir) for 4 semesters  |
| Hist. & Apprec. | Music 55 (Seven Musical Wonders of the Western World)<br>Music 57 (Western Music: A Historical Introduction) |
| Theory          | Music 80 (Music Theory I)<br>Music 86 (Music in Theory and Practice)   |
| Ethnomusicology | Music 65 (Introduction to World Music)   |

2.	Applied Music	Music 10 (Individual Applied Study, Level I – Flute) for 2 semesters Music 100 (Individual Applied Study, Level II – Flute) for 2 semesters
	Ensemble	Music 33 (Pomona College Orchestra) for 2 semesters Music 41 (Balinese Gamelan Ensemble) for 2 semesters
	Hist. & Apprec.	Music 62 (Survey of American Music) Music 120a (History of Western Music A)
	Theory	Music 4 (Materials of Music) Music 80 (Music Theory I)
	Ethnomusicology	Music 86 (Music in Theory and Practice)

As a contrasting example, this set of courses would *not* fulfill the music minor requirements:

- Music 100 (Individual Applied Study, Level II – Voice) for 2 semesters
- Music 31 (Pomona College Choir) for 6 semesters
- Music 4 (Materials of Music)
- Music 80 (Music Theory I)
- Music 81 (Music Theory II)
- Music 82 (Music Theory III)
- Music 120b (History of Western Music B)

This selection of courses includes the requisite number of course credits, but the Applied Music, History & Appreciation, and Ethnomusicology requirements are not satisfied.

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