



**POMONA COLLEGE
MUSIC DEPARTMENT
HANDBOOK**



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Table of Contents

Introduction to This Handbook.....	2
Music in the Curriculum	3
Majoring in Music.....	6
Planning for the Music Major: Preparation and Scheduling.....	6
Navigating the Applied Music Requirement	8
Taking a Semester Abroad.....	8
Concentrations Within the Major.....	9
The Senior Exercise.....	10
Preparation for Graduate Study in Music or a Career in Music	11
Minoring in Music.....	12
Applied Lessons	14
Lessons and the Curriculum.....	14
Signing Up for Lessons.....	15
Scheduling Lessons and Handling Cancellations	16
Qualifying Exams.....	17
Miscellaneous Questions about Applied Lessons.....	19
Performance Opportunities.....	20
Ensembles	20
Chamber Music	21
Student Recitals.....	22
Featured Recitals	23
Performance Classes.....	25
Master Classes and Workshops	26
PCO Concerto Competition	26
Polk Competition.....	26
Facilities and Other Resources	27
Practice Rooms.....	28
Grand Pianos	28
Organs.....	29
Music Library.....	29
Electronic Music Studio	30
KSPC, Claremont's Radio Station.....	30
Instrument Lockers.....	30
Borrowing Instruments.....	30
Financial Support for Special Projects.....	31
McCord and Elliott-Lindstrom Grants.....	31
Jobs in the Music Department.....	33
Music Library Staff Member.....	33
Concert Production Manager Assistant.....	33
House Manager	34
Usher	34
Ensemble Manager.....	35
Audio Engineering Assistant.....	35
Research or Teaching Assistant.....	36
Department Liaison	36
Appendix	37
Petitions	37
Recordings of Your Performances.....	37
Index	39

Introduction to This Handbook

In any given year, the Pomona College Music Department (hereafter often abbreviated, “the Department”) serves several hundred students, as many as nearly any department on campus. Course offerings in the Department are particularly diverse and varied, and the numerous policies and practices governing Department operations cannot all be provided in the Pomona College Catalog (“the Catalog”).

This handbook provides important information about your involvement in the Department. It is your responsibility to understand and follow the policies and procedures of the Department. Identify the sections of this handbook that pertain to your participation in the Department, and read those sections carefully. If you have questions about anything in this handbook, or about any topic not covered by this handbook or the Catalog, ask a Department faculty member.

Music in the Curriculum

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. The Music Department offers instruction for students who wish to study music as one of the liberal arts, as well as for those who are seeking a professional career in musical performance, scholarship, or related fields. Courses taken in the Music Department, including lesson and ensemble courses, are fully integrated with the rest of the College curriculum, and all courses in Music earn credit that may be applied to graduation.

Students from diverse musical backgrounds are encouraged to become involved in the study and practice of music at Pomona. Courses without prerequisites are designed specifically for students who possess little or no background in academic musical study.

How can Music courses satisfy General Education requirements?

All Pomona students must earn at least 1.0 course credit in each of the College’s six General Education (GE) areas of study. Nearly all Music courses fulfill *either* Area 1, “Criticism, Analysis, and Contextual Study of Works of the Human Imagination,” *or* Area 6, “Creation and Performance of Works of Art and Literature.” (Check individual course listings for confirmation.) **A student may not fulfill both their Area 1 and Area 6 GE requirements with Music Department courses.**

GE Area 1

Most of the Department’s full-credit courses fulfill GE Area 1. These are generally theory, history and literature, and ethnomusicology courses. Satisfying Area 1 with a regular full-credit course is straightforward: complete any one course with the Area 1 designation.

GE Area 6

Most of the Department’s partial-credit courses contribute to fulfilling GE Area 6. The Area 6 requirement may be satisfied either by amassing (at least) 1.0 credit in Instruction in Applied Music (“lessons”), or by amassing (at least) 1.0 credit in Performance Ensembles.

To satisfy Area 6 with Instruction in Applied Music, you must earn the equivalent of 1.0 credit through lessons on a *single* instrument.¹ Lower-level and/or shorter lessons courses MUS 6, MUS 7, MUS 10, MUS 15, and MUS 20 each award 0.25 credit per semester. The upper-level MUS 100 awards 0.5 per semester. *For students taking four semesters of 0.25-credit lessons, a Qualifying Exam, administered by the Department at the beginning and end of each semester, must be taken by the end of the fourth semester of lessons.* Detailed information about lessons may be found under **Applied Lessons** starting on page 14.

To satisfy Area 6 with Performance Ensembles, which earn 0.5 per semester, you must be in the same ensemble for at least two consecutive semesters. An exception to this concerns ensembles numbered MUS 41 and MUS 42, any two of which may be combined and/or taken nonconsecutively.

Can I mix and match lessons and ensembles to satisfy Area 6?

No. You must earn the equivalent of 1.0 credit exclusively through *either* lessons *or* ensembles. You may and are encouraged to, however, be enrolled in ensembles and lessons simultaneously.

¹ “Instrument” includes voice.

Can I combine lessons on two different instruments to satisfy Area 6?

No. You may enroll in lessons on two different instruments simultaneously, but you must earn 1.0 credit on a single instrument to satisfy Area 6 through lessons.

How do lessons and ensembles fit into my course load?

In addition to the normal course load (four courses for first-semester students, five courses for all others in good standing), 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 0.5- or 0.25-credit courses, or
- two 0.5-credit courses plus one 0.25-credit course

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

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

as would the following:

- four regular full-credit courses
- one ensemble course (0.5 credit)
- MUS 100 (Level II lessons, 0.5 credit)
- a Physical Education course (0.25 credit)

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)
- MUS 100 (Level II lessons, 0.5 credit)

For clarification of these rules, you may ask any faculty member in the Music Department.

Will I be able to play a sport while participating in a music ensemble?

Music ensembles are academic courses and attendance is considered mandatory. Some athletics coaches provide flexibility in order to accommodate students who want to do both. Check with your coach to identify conflicts.

How many applied music or ensemble courses count toward graduation?

An unlimited number of credits through applied 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; additional semesters of participation will be noted on your transcript without additional credit.

Which music theory course is appropriate for me to start with?

The Pomona music theory sequence begins with MUS 4 (Materials of Music), which is accessible to students with little or no prior music theory study. The sequence continues with MUS 80 (Theory I), appropriate to students having significant prior study.

To find which course is appropriate to you, the Department offers a placement test.

To reach the placement test,

- Login to Sakai (the Claremont Collaborative Learning Environment) using your Pomona (or other Claremont College) username and password.
- Select "Home."
- Select "Membership."
- Click "Joinable Sites."
- You will see "POMusicTheoryPlaceme" in the list of worksites; search for "Music" if you have difficulty finding it. [Note: "POMusicTheoryPlaceme" has no "nt" at the end.]
- Click on the POMusicTheoryPlaceme worksite and join it.
- You will now have a Sakai tab labeled "POMusicTheoryPlaceme." Open it and follow the remaining directions.

Majoring in Music

Students majoring in Music are expected to integrate their studies in performance, theory and musicianship, history, and ethnomusicology. They should gain basic technical and conceptual competence on an instrument or with the voice, a condensed and selective knowledge of music literature, the ability to integrate musical knowledge and skills, sensitivity to Western and non-Western musical styles, and an insight into the role of music in intellectual and cultural life. Students completing the Music major acquire the necessary background to continue music studies at the graduate level.

By the end of their studies in the Music Department, students:

- Develop the ability to hear, identify and work conceptually with elements of music such as rhythm, melody, harmony, timbre, texture and form
- Develop an understanding of and the ability to read and realize musical notation
- Develop an understanding of compositional processes, aesthetic properties of style, and the ways they shape and are shaped by artistic and cultural forces
- Develop knowledge of a wide selection of musical literature and its associated eras, genres and cultural sources
- Refine the ability to develop and defend musical judgments
- Learn to interpret, analyze and perform a variety of musical styles

These goals are pursued through making, listening to and studying music. Instruction in a performing medium, participation in ensembles, and public performance are vital to the Music major's experience.

Requirements for majoring in Music are given in the Catalog. Depending on the length of applied lessons taken, the major requirements will total between 12 and 13.5 credits. Except for courses restricted to CR/NC grading, the student must receive a grade of C or higher to be counted toward the major. It is possible to combine this basic major with one from another department or program to create a double major. In any case, students are encouraged to take additional courses offered by the Department.

If you are thinking of being a Music major, or have already declared yourself to be one, there are several considerations, following, that you should be sure to think about.

Planning for the Music Major: Preparation and Scheduling

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 you can complete all of the major requirements.

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 Liberal Arts Advisor for the official business of signing 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.

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

Yes, but it will require a substantial commitment. Just as someone would find it difficult to major in Mathematics without prior study of the subject, majoring in Music with no background in music presents a stiff challenge. It might be more feasible to pursue a Music minor instead; see page 12.

If you want to attempt the major but you have very little or no experience, you should take MUS 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 full-time faculty advisor in the Music Department immediately (in addition to your assigned Liberal Arts Advisor) and make sure that you have a clear plan of attack to satisfy the major requirements.

What courses are recommended in the early stages of the major?

Prospective Music majors should begin satisfying the major requirements as soon as possible, ideally in the first year. Good courses to start with are Music 51 (Engaging Music), Music 80 (Music Theory I), applied lessons, and ensembles.

It is possible to start the major in the second year, although this will require careful planning, especially if you plan to study abroad. If you have taken few or no Music courses before your second year, reach out to Music faculty. They will be happy to help guide you on your course plan.

Do some courses for the Music major 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

- MUS 80 (Music Theory I, with lab, offered each semester)²
- MUS 81 (Music Theory II, with lab, offered in the Fall)
- MUS 82 (Music Theory III, with lab, offered in the Spring)
- MUS 184 (Twentieth-Century Music History and Theory, with lab, offered in the Fall)

Also, MUS 51 and MUS 80 are prerequisites for the upper-level seminars in history and literature (MUS 121 and 122). MUS 81 is also recommended as a prerequisite for MUS 122.

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 courses that seem similar 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 37) the Pomona 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.

² In rare cases, and with permission of the Department, MUS 80 may be satisfied by examination, without credit.

Navigating the Applied Music Requirement

All Music majors must take at least four semesters of hour-long lessons (MUS 100 and/or MUS 15).³ 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 in hour-long lessons for at least four *different* semesters during your Pomona career.

How soon must I pass the Qualifying Exam?

You must plan accordingly to ensure you have time to pass into and complete four semesters of hour-long applied lessons, usually at Level II (MUS 100). For example, if you are planning to take a semester abroad during your junior year, you must pass the **Qualifying Exam** (page 17) by the *beginning* of the second semester of your sophomore year. This will leave you with four semesters to satisfy the requirement for hour-long 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 Exam. However, if you are not able to pass the Qualifying Exam at this point and thus have only two years left at Pomona, it will be too late to find another major that is satisfactory to you.

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 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 of several instruments that I study is my favorite?

As stated above, Music majors must take four semesters of hour-long lessons on the same instrument. You may continue studying more than one instrument during your Pomona career, but it is a good idea to make sure that you secure hour-long lessons on at least one 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.

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?

³ A student will be allowed to take MUS 15 (hour-long lessons at Level I) to fulfill this requirement only in rare cases and with permission of the Department when it is not possible to complete four semesters of MUS 100 (hour-long lessons at Level II). The expectation for majors enrolled in MUS 15 is that they will pass into Level II lessons as soon as possible.

If you are not able to plan 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 are usually unable to offer independent study courses simply in order to accommodate a student's semester abroad.

Can I satisfy a degree requirement with a course taken while I'm abroad?

Sometimes, depending on how well the course overlaps with the course at Pomona. In advance of taking the course, get as much information as you can about it, and contact the Pomona instructor who teaches the similar course. The Pomona instructor may recommend that you **petition** (see page 37) the Department for a modification of your degree requirements.

The Department may *provisionally* accept the course as part of your Music major, subject to the opportunity to review your course materials. If this happens, *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 Department will not apply the course to the Music major. In such a case, the course would count only toward your overall graduation requirements.

Will the Department pay for private lessons while I study abroad?

Usually not. If taking lessons during your semester abroad will impose a significant financial hardship, you may **petition** (see page 37) the Department to request financial support.

Concentrations Within the Major

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

Do I have to do a concentration?

No.

Will my transcript show that I satisfied the concentration?

No.

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

Yes. If you intend to complete a concentration, you must discuss a proposal with an advisor who is a member of the full-time Music faculty to make sure that you will satisfy all of the requirements. This conversation should take place no later than the end of the fall semester of the junior year.

The Senior Exercise

The Senior Exercise is comprised of two parts: The Senior Colloquium and a Senior Project.

Senior Colloquium (MUS 190)

Music majors are required to take MUS 190 (Senior Colloquium) in the Fall semester of the senior year. MUS 190 is either followed by or taken concurrently with MUS 192 (Senior Project, see below).

The grade for MUS 190, typically CR, is awarded by the coordinator of the Senior Colloquium. Work in MUS 190 includes a paper that, regardless what kind of Senior Project you're doing, will be evaluated in assigning the grade for MUS 192. The absence of a paper could be considered grounds for a grade of No Credit (NC) in MUS 190.

Senior Project (MUS 192)

Music majors will complete a Senior Project, taken as MUS 192. It typically consists of one or more compositions, a recital, or a lengthy research paper. You should take MUS 192 in the semester that your project will be completed.

MUS 192 is taken for 0.5 credit if:

- you are doing a research paper or a hybrid project of normal scope, or
- you are doing a performance recital, in which case MUS 192 (0.5) will pair with MUS 100 (0.5) to add up to 1.0 credit total.

MUS 192 is taken for 1.0 credit if:

- you are pursuing a concentration in composition, history, ethnomusicology, or theory (involving writing compositions or a senior thesis) or
- you have been approved for a hybrid project of large scope.

MUS 192 must include some form of evaluated public presentation. Further, all seniors will be doing written work as part of their Senior Project. Students presenting a recital should expect to write program notes; these notes can be derived from work done for the MUS 190 paper, but are in addition to it, not a substitute for it. Students writing a larger paper for a concentration in theory, musicology, or ethnomusicology should consider the paper written for MUS 190 a preliminary form of the Senior Project paper, which will then be revised and/or expanded upon as the work for MUS 192.

*If your senior project will be a recital, read carefully the information under **featured recitals** (page 23).*

How should I plan for and execute the Senior Exercise?

Organization for the Senior Exercise begins during your junior year. Junior Music majors are prompted to submit a proposal for their project, due in April, to be evaluated by the full-time Music

faculty.

Each student must have a full-time Music faculty advisor for MUS 192, and this advisor will be assigned to the student by the end of the junior year. From that point, the advisor and student will work together to establish the scope and nature of the Senior Project. Rising seniors can then expect to begin the groundwork for their projects during the Summer.

Each student and their advisor are expected to maintain regular contact throughout the senior year until the Senior Project is completed. Both parties will work together to establish a timeline for preparation, including regular meetings and due dates for stages of the project.

How will my Senior Exercise be evaluated?

As soon as possible after the public presentation of the Senior Project, the full-time Music faculty will meet to discuss the grade for MUS 192. (In the event of a Fall recital, the faculty will wait until the end of the Fall semester so as to include the finished paper for MUS 190.) Faculty will evaluate all of the component parts of MUS 192, including the public presentation, program notes (as required), and the paper that was written for MUS 190.

At the end of your senior year, the Department will inform the Registrar's Office whether you have passed the degree requirements "with distinction," which is a type of academic honor. The Department will consider both your work in MUS 190 and your Senior Project 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 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 repertoire, developing 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. Reading and/or pronunciation facility with languages other than English (e.g., German, French) is often expected for graduate work in these fields, depending upon the area of specialization.

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

The Music minor is designed to give students a broad view of various specialties within the field. It 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. Music minors are required to gain competence in the various interrelated subfields of music represented at Pomona. Courses in music history teach the skills involved in historically-based research, analysis, and musical criticism. Courses in music theory 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. Courses in applied music (lessons and ensembles) develop the musical judgment required in the intellectual study of music.

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 fewer specific courses are mandated for the minor. Instead, students choose courses from broad categories.

Who can minor in Music?

Because few specific courses are required, students of all experience can pursue a Music minor.

If you currently possess no background in music studies, the minor may be a good match for you, while the major would be a formidable challenge. You may start out with courses at the introductory level. 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 to nine course credits, with the following distribution:

- 4 semesters of applied lessons, totaling at least 1.0 credit
- 4 semesters of ensemble courses, totaling 2.0 credits
- 2 courses in history and literature
- 2 courses in theory, at least one of which must have a musicianship lab (MUS 80 or 81)
- 1 course in 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.

Minors 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.

Must I take courses for the minor for a letter grade?

All courses required for the Music minor that are offered for a letter grade should be taken for a letter grade.

Would work completed outside of the Pomona Music Department count towards the minor?

Possibly. You should try to consult with the Department *in advance* of such work to determine whether academic work completed during study abroad, at one of the other Claremont Colleges, or at another institution, can fulfill the minor requirements.

How do I declare a minor?

At Pomona, students do not declare minors prior to the completion of minor requirements. Even so, we highly encourage students intending to complete the Music minor to be in touch with the Department and receive informal advising on coursework.

Once you have completed the requirements of the Music minor, obtain an "Application for a Minor" form in the Forms and Help area of the Portal. 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 these requirements.

What kind of recognition will I get?

The minor will be indicated on your Pomona College transcript.

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.

Applied Lessons

Pomona offers individual instruction on more than twenty instruments, including piano, voice, guitar, organ, harpsichord, and all standard orchestra and band instruments, including harp and percussion.

Lessons and the Curriculum

Applied 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.

Students taking lessons are expected to participate regularly in appropriate performing ensembles to the full extent of their ability.

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

Level I lessons (MUS 10) are for one half-hour per week. Level I lessons award 0.25 credit ("cumulative credit") per semester. After a maximum of four semesters, students must take the **Qualifying Exam** (page 17) to move to Level II or to remain at Level I. To move to Level II, students must demonstrate considerable progress and facility with their instrument. In the event that a student does not pass the Qualifying Exam after four semesters at Level I, they are considered either ineligible to continue with lessons or, by special permission, may continue at Level I under course number MUS 10. In very rare circumstances, the Music faculty may allow a student to continue at Level I under the course number MUS 15 (a one-hour per week lesson), but they must re-take the Qualifying Exam at the next opportunity to reassess their eligibility.

Level II lessons are open only to those students who have passed a Qualifying Exam. Level II lessons may be taken for either a half-hour (MUS 20) or a full hour per week (MUS 100). Music majors are required to take MUS 100. Students at Level II are expected to show the increased commitment and improved progress characteristic of intermediate or advanced musical study. MUS 20 awards 0.25 credit per semester and MUS 100 awards 0.5 credit per semester.

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

No.

Do I have to take my lessons for credit?

All applied lessons must be taken for credit.

How are lessons graded?

Lessons at Level I are graded CR/NC. Lessons at Level II are given a letter grade by default. Students who elect the CR/NC grading option for Level II lessons must submit the relevant form to the Registrar by the required deadline. As in any other course, the method of grading will vary by the individual instructor; refer to your instructor's syllabus for expectations. 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. Music majors must take Level II lessons

for a letter grade.

Can I use lessons to satisfy Pomona's GE requirements?

Yes. Lessons may be used to fulfill the Area 6 requirement, subject to certain restrictions. See **Music in the Curriculum** (page 3).

I am an absolute beginner interested in piano or voice lessons. Will I have an opportunity to study these popular instruments?

In addition to the one-on-one instruction that exists for all the instruments that the Department offers, the great demand for beginning-level lessons on piano is met by classes in Group Piano (MUS 7). Rather than registering by the special method for individual lessons (below), register as you would for any other course by using the registration portal; you will be required to PERM. From time to time, group lessons in voice may be offered as well (check current listings).

Signing Up for Lessons

How do I sign up for applied lessons?

Registration begins approximately two weeks before the first day of classes. It is best to register by the start of classes, although many students who register during the first week of classes can be accommodated. Registration takes place through an online form that can be reached through the Music Department website:

<https://www.pomona.edu/academics/departments/music/courses-requirements/private-music-lessons>

Should I sign up for lessons when I pre-register on the Portal?

No. In fact, you cannot register for lessons this way. After the lesson registration and placement processes are complete, the Department will submit all applied lesson registrations to the Registrar.

What if my course schedule is already full?

Owing to a special rule explained in detail in the Catalog, adding music lessons will usually not result in a course overload. For more information, see page 4, "How do lessons and ensembles fit into my course load?" Ask your advisor or the Registrar's Office if you are still unsure about your particular situation.

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

Your registration for applied 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, contact the Academic Coordinator, Natasha Cockrell, and they will cancel your registration.

How much do lessons cost?

Undergraduate students of the Claremont Colleges take lessons as academic courses for credit as part of the curriculum. There is no additional cost to enroll in lessons. Students at Claremont Graduate University, however, must pay for applied lessons at the prevailing rate, available from the Music Department Academic Coordinator.

Will the Department pay for my applied lessons while I study abroad?

No, although exceptions are sometimes granted for Music majors. Refer to page 9.

Scheduling Lessons and Handling Cancellations

How are applied lessons scheduled?

When you register online for lessons, you will be asked to indicate your available times during the week. Please remember that most applied music instructors are part-time members of the faculty whose busy professional lives mean that their available time on campus is quite limited. Specific scheduling processes 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. Melissa Givens. After that meeting, Prof. Givens 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 instructor.

Piano – New students (both beginners and non-beginners) will be scheduled for a lesson time only after a brief interview/audition with Prof. Genevieve Lee. After that meeting, you will be placed in a studio and given a time, if space is available. Your instructor will arrive at a schedule that best accommodates everyone.

Other instruments – Your instructor, together with the Coordinator of Applied Music, will arrive at a schedule that accommodates everyone as well as possible. Once that schedule is established, the Academic Coordinator or your instructor will contact you by email with your regular lesson time. Be sure to check your email so you don't miss your first lesson. For some instruments, demand is so great that all interested students cannot be accommodated; in such cases, students who have registered earlier usually have a better chance of receiving lessons. If you have not heard anything about your lesson time by the second week of the semester, double-check with the Academic Coordinator, Natasha Cockrell (909-621-8155, natasha.cockrell@pomona.edu, or Thatcher 104) that you have not missed the information.

What if I need to cancel a lesson?

If you will not be able to attend your lesson, it is important that you contact your applied instructor as soon as you can, preferably 24 hours before your regular lesson time. In the case of urgency, you may call the Department Office (909-621-8155) and ask that a message be given to your instructor. Common courtesy dictates that you will not fail to show up for a lesson without adequate explanation, and your instructor may require a specific amount of advance notice. At the discretion of your instructor, 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 dismissed from their instructor's studio. Depending on the circumstances, this could result in being forced to drop the course or receiving a failing grade.

What if my instructor cancels?

Occasionally conflicts may arise for your instructor. In such cases, a make-up lesson may be scheduled with your instructor at a mutually available time.

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

Drop them through the Portal as you would for any other course (see "Enrollment Policies" in the Catalog).

Qualifying Exams

Who must take a Qualifying Exam?

You must take a Qualifying Exam if any of the following apply:

- You wish to enroll in Level II lessons.
- You have completed four (or more) semesters of Level I lessons on one instrument and wish to continue studying on that instrument.
- You have been placed, by special permission, in MUS 15, and wish to continue studying on that instrument.
- You have completed four semesters of 0.25-credit lessons and wish to receive Area 6 credit.

What does the Qualifying Exam consist of?

You should consult your instructor for the requirements particular to your instrument. The following is a guide.

You should prepare:

- One major and one minor scale (harmonic or melodic) of your choice, throughout the standard range of the instrument. Scales should be performed moderately quickly.
- Two pieces in contrasting historical styles. Vocalists should sing in two languages. If you are not sure what is meant by "contrasting historical styles," consult with your applied instructor or a member of the full-time faculty.

Considerations:

- Vocalists must perform from memory. Other instrumentalists may use sheet music.
- At least one piece must be accompanied, unless your instrument is one that does not require accompaniment.⁴

⁴ Refer to the Qualifying Exam form for a list of instruments that are excused from this requirement.

How is the Qualifying Exam evaluated?

Qualifying Exams are evaluated by the full-time Music faculty. Students who pass them are generally able to demonstrate the following:

- Adherence to the requirements of the Qualifying Exam
- Evident preparation of the material to be performed, including scales
- 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 Exam different for MUS 20 and MUS 100 Level II lessons?

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

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

No.

If you take the exam and do not pass, discuss it with your instructor. Sometimes a student 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 or similar event (e.g., a job interview). Your instructor will be happy to help you be better prepared for your next attempt.

If you are thinking about being a Music major and are concerned about your ability to pass the Qualifying Exam, be sure to read "How soon must I pass the Qualifying Exam?" on page 8.

When are the Qualifying Exams?

Qualifying Exams 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 Music Office for exact dates and times. *Alternative Qualifying Exam times will not be scheduled.*

How can I arrange to take the Qualifying Exam?

Academic Coordinator Natasha Cockrell will solicit forms from those students planning to taking the Qualifying Exam.

Take care to plan for the requirement of having a piano accompanist. A request for a pianist will be on the sign-up form, along with which you are responsible for providing the piano part (preferably in PDF) at the time of submission. *If you require an accompanist and you have neglected this detail, your*

Qualifying Exam application will not be accepted.

To locate a part, you may check the Music Library or ask your instructor for help. Note that if you are taking the Qualifying Exam at the beginning of the Fall semester, you will need contact Prof. Genevieve Lee (genevieve.lee@pomona.edu) to request a pianist. You will be contacted to schedule a rehearsal and make sure you are prompt in your reply.

Miscellaneous Questions about Applied Lessons

Do certain studios sometimes fill up?

Yes. The instruments in the greatest demand are piano, voice, and guitar, and it is not always possible to accommodate every student who wants to study one of these 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 instructors. Do I get to choose with whom I will study?

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

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

Not under the auspices of Pomona College. Only lessons with Pomona College faculty are eligible for academic credit, fulfill the requirements for the Music major or minor, and grant other benefits of being within the Pomona Music program.

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

On most instruments, Pomona offers only one instructor. In case of an apparent conflict, the first step is to have a conversation with the instructor. 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 instructor having space available and agreement by all parties.

If a student feels that the conflicts with their instructor go beyond matters of personality and/or call the professionalism of the instructor into question, they are advised to first contact the area head (for Piano and Voice) or the Coordinator of Applied Music to determine if a studio change is warranted.

Performance Opportunities

Among the dozens of performances that take place in the Department each semester, most involve students. Performance is a key component of musical study, and the Department encourages all students 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 include student recitals, performance classes, large ensembles, chamber music, featured recitals, master classes and workshops, the PCO concerto competition, the Polk competition, and the Glee Club tour. The Department's curricular ensembles include Choir, Glee Club, Orchestra, Band, Jazz Ensemble, Balinese Gamelan, Afro-Cuban Music Ensemble, and West African Music Ensemble.

Ensembles

The Department's performing ensembles are all led by members of the Music faculty and are open to all qualified students of The Claremont Colleges. The ensembles are academic credit-bearing courses in which regular attendance and active participation are required.

All ensembles are 0.5-credit courses and graded CR/NC. There is no limit to the number of times a student can be in a given ensemble; however, each ensemble may receive credit a maximum of four times (for the equivalent of 2.0 course credits). Thereafter, the course will still appear on the transcript, but without accruing additional credit. Enrollment in performing ensembles sponsored by the Department may be used to satisfy Pomona's Area 6 GE requirement (see **Music in the Curriculum**, page 3).

All curricular ensembles perform at least once per semester. The weekly time commitment for an ensemble ranges from two and a quarter to four hours, usually with a slight increase in the commitment during the week of a performance. Attendance at all rehearsals is expected.

These ensembles are presently offered:

- Afro-Cuban Ensemble (Spring semester only) – Joe Addington, director; contact Gibb Schreffler (gibb.schreffler@pomona.edu)
- Balinese Gamelan and Dance – I Nyoman Wenten, director; contact Joti Rockwell (joti.rockwell@pomona.edu)
- Band – Graydon Beeks, conductor (graydon.beeks@pomona.edu)
- Choir – Donna M. Di Grazia, conductor (dmd04747@pomona.edu)
- Glee Club (Spring semester only) – Donna M. Di Grazia, conductor (dmd04747@pomona.edu)
- Jazz Ensemble – Barb Catlin, director (barbara.catlin@pomona.edu)
- Orchestra – Eric Lindholm, conductor (elindholm@pomona.edu)
- West African Ensemble (Fall semester only) – Nani Agbeli, director; contact Gibb Schreffler (gibb.schreffler@pomona.edu)

The Orchestra, Choir, Glee Club, and Jazz Ensemble have auditions before or at the beginning of the semester. The other ensembles do not require auditions.

If you are interested in participating in any Department ensemble, contact that ensemble's director before classes start, or as early as possible in the semester. The director can provide you with more

information about the auditions, if any, and answer any other questions you may have. Students interested in the Glee Club must also be active members of the Pomona College Choir for the academic year. Contact Prof. Donna Di Grazia (dmd04747@pomona.edu) during the Fall PCC audition period for additional information.

Members of any Departmental ensemble, including cross-campus students, should be sure to add the course to their official schedules through their campus registration portal.

For ensembles requiring instruments, the Department is sometimes able to loan instruments. For such ensembles as the Balinese Gamelan, where students are not expected to have their own instruments, the instruments are always provided. For more information, see page 30, **Borrowing Instruments**.

Chamber Music

Chamber music refers to small ensembles of usually between two and eight players. Students interested in studying chamber music may receive academic credit by enrolling in the Chamber Music course at one of two levels, MUS 40 or MUS 140.

If you are interested in participating in chamber music, you should ask other students to find out whether they would like to be in a group with you. The faculty may also be able to help with leads. Once your group is assembled, you may ask any member of the faculty to be your coach. Finally, contact Prof. Genevieve Lee (genevieve.lee@pomona.edu) for a PERM to enroll in the course and to share your plans.

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 on a **student recital** (see below) at least once each semester.

What is the difference between MUS 40 and MUS 140?

MUS 140, which designates a higher level of accomplishment by participants, is generally restricted to Music majors (very accomplished non-major musicians may also receive permission to enroll). MUS 40 awards 0.25 credit and MUS 140 awards 0.5 credit.

Do all members of my group have to be enrolled in Chamber Music (MUS 40/140)?

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.

Student Recitals

Student recitals are venues that provide the opportunity for many students to share their recent work with peers and the public. Between five and six student recitals are held in Lyman Hall each semester. Student recitals are open to all students taking applied lessons at Level II. You may request to perform a piece 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.

All students studying at Level II are encouraged to perform in student recitals.

Student recital programs are limited to 90 minutes and often fill up quickly. Concert Production Manager Elizabeth Champion periodically announces a call for performers interested in appearing on an upcoming student recital. To request a place on a program, get a Student Recital Form online (<https://www.pomona.edu/sites/default/files/student-recital-accomp-form.pdf>) or from the Music Office and turn in the completed form to the Concert Production Manager (either via her mailbox in the Music Office, Thatcher 104, or at her office, Thatcher 107). The form will require the approval of your applied 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.

Pianists performing in student recitals may be granted access to rehearse on the Lyman Hall grand piano two weeks prior to their performance. Keys for Lyman Hall and for unlocking the Lyman Hall grand piano are available for sign out in the Music Library. Access is only granted during times when the Music Library is open and provided Lyman is not scheduled for other uses.

What is the protocol for performing in a student recital?

In general, performances are not required to be from memory, but your instructor may direct you to perform from memory for pedagogical reasons. Voice students usually will be required to perform from memory.

Student recitals give valuable experience to you in terms of the customs and logistics of performance. They are an opportunity to learn through your own performing experience and the observation of peers' performances. Give attention to such aspects as your attire, how you bow, and even how you enter and exit the stage (via the stairs in Lyman Hall).

Although the concert program will list when your performance occurs in the sequence of items, the exact time of your item cannot be specified. It is not only courteous to listen to the other people on your program but also contributes to a better sense of community when student performers listen to each other. You should try to participate as much as you can, to support your colleagues, instead of simply arriving to warm up, performing and not hearing anyone else. If you are unable to attend the entire recital, make sure you arrive early enough to warm up in Bryant Hall (across from Lyman) well before your projected performance time.

How do I arrange for an accompanist for my student recital performance?

When you complete the Student Recital Form, it will ask about your piano accompaniment needs. You must attach piano parts *at the time that you submit the form*. An accompanist will then be assigned to you. You will be contacted to schedule a rehearsal; make sure you are prompt in your reply.

Featured Recitals

Student performers or composers may request the opportunity to present a stand-alone recital featuring their work in such a way as would not fit within the regular multi-student events. Such students may have developed a substantial body of work and would benefit from presenting it in this longer format, a featured recital. The Music faculty review each featured recital proposal very deliberately to ensure that it will be a source of pride for all involved. *If you are interested in presenting a featured recital, read this entire section carefully.*

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

It is unusual for anyone to be prepared to give a featured recital before the senior year, but it is possible. Proposals by juniors will be examined with even more scrutiny than those by seniors and will only be accepted in cases of the most advanced students.

Do I have to be a Music major to present a featured recital?

No, but whether they are Music majors or not, students who give recitals are ordinarily expected to be extremely active within the 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. Vocal recitals are at the shorter end of this range, with 40 minutes as an expected maximum for most.

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

Yes. This is a good option for students who would like to give a featured recital, but who would not be able to prepare a full-length program themselves.

Where do I get to present my featured recital?

In nearly all circumstances, featured recitals will be held in Lyman Hall. This is a matter of scheduling, the better acoustic for student performers, and the size of the hall.

How do I request permission to give a featured recital?

The first step is to establish a tentative program in consultation with your applied instructor. Your program should be of an appropriate length, it should be at an appropriate level of difficulty, and it should have a good balance between different styles, historical periods, and/or moods.

The next step is to find an available date and performance venue. Ask to meet with Sherrill Herring (sherrill.herring@pomona.edu), the General Manager of Music Facilities. Ms. Herring will identify one or more possible dates for your recital and put a hold on it pending approval of your recital petition.

After that, include your recital program (with timings) and the information from Ms. Herring in a **petition** (see page 37); submit your petition to the Department Chair via email. The faculty will respond to your request within approximately two weeks, so submit your request accordingly. Featured 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 featured recital be evaluated?

The Music faculty will consider your proposed program, the endorsement of your applied instructor, and the quality of your performances so far. Students who have not already appeared on multiple student recitals will rarely be granted permission to give a featured recital.

Often, the Department will give tentative approval to a featured recital request, contingent upon a strong performance of one or more of the proposed works in one or more upcoming student recital(s). In this case, the faculty are not doubting your ability to perform; rather, they want to see a strong indication that your preparation for the recital is well under way. The piece(s) that the faculty ask to hear in advance will not be removed from your program unless they think you will not be able to get them up to performance level by the time of your recital; the earlier performance(s) will be in addition to the performance on your featured 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 featured 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. Sherrill Herring (sherrill.herring@pomona.edu) handles the scheduling of rehearsals and performances in Bridges Hall and Lyman Hall, so after your recital has been approved, meet with her to discuss rehearsal times.

How do I get an accompanist for my featured recital?

Staff accompanists are assigned by Prof. Lee for recitals for a specified number of hours of rehearsals. After your recital petition has been approved by the Music faculty, contact Prof. Genevieve Lee to arrange for a pianist. Once you are assigned a pianist, contact them as soon as possible to schedule your rehearsals.

How will the publicity for my featured recital be handled?

General publicity for Department events is coordinated by the Concert Production Manager, Elizabeth Champion (elizabeth.champion@pomona.edu, Thatcher 107). If your featured recital is approved by December 1 for a Spring recital or by May 1 for a Fall recital, it will be included in the Department's Concert Calendar, which enjoys a wide distribution. When possible, the 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. Students are encouraged to create their own announcements and flyers and post them in Thatcher or other campus locations as permitted, as well as through social media promotions. You may contact Ms. Champion for more information, advice, or suggestions.

What are the guidelines for preparing my recital's written program?

Written programs must follow the Department's style and format. A Microsoft Word template is available at www.pomona.edu/academics/departments/music/student-resources (click on "Featured Recital Program Template") or via the Music Department Sakai site.

You must work in tandem with your advisor/instructor to create the program, according to production schedule deadlines individually set for you and communicated to all parties by the Concert Production Manager. Please watch for Ms. Champion's emails in this regard, and direct to her any questions about the program's style, formatting, or production schedule.

Production of your program will comprise two segments:

1. Program page, bio(s), and text/translations. Due to advisor/instructor approximately 8 weeks before the recital.
2. Program notes and acknowledgements. Due approximately 2.5 weeks before the recital.

With your advisor/instructor approval, you will send each of these two sets of material electronically to Elizabeth Champion (elizabeth.champion@pomona.edu) by their respective deadlines.

Will my featured recital be recorded?

Most likely yes. See **Recordings of Your Performances** on page 37.

How do I hold a reception after my recital?

Recital receptions are held in the lobby of Thatcher. Check with General Manager Sherrill Herring no later than a 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 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.⁵

Performance Classes

For students enrolled in Level I applied lessons, performance classes are less-formal presentations that provide an excellent opportunity to gain more experience performing in a low-pressure situation, in addition to being excellent practice for those preparing for the Qualifying Exam. They are usually held in a classroom or Lyman Hall and attended primarily by the other students who will be performing. Faculty in attendance will offer feedback on the performances. When possible, performance classes are recorded so that students may learn from them.

When are performance classes?

A number of performance classes are scheduled throughout the semester. Students may inquire as to the dates from their applied instructor and/or by contacting Prof. Lee (genevieve.lee@pomona.edu)

⁵ In the case of a featured recital that is part of the Senior Project of a Music major, the Department makes the arrangements for a reception.

Must I locate and rehearse with an accompanist prior to the performance class?

No. Arrangements will be made to have a pianist at the class. There will be no opportunity to rehearse with them beforehand.

Master Classes and Workshops

About once or twice a year, an outside artist or group visiting Pomona presents 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, 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.

Where can I learn more about this year's Concerto Competition?

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 (elindholm@pomona.edu). Other information about the Competition is available on the PCO website at <http://orchestra.pomona.edu/concerto-competition/>.

How should I arrange for an accompanist?

When your concerto is approved by Prof. Lindholm and you have committed to entering the competition, arrangements will be made for an accompanist. You will be contacted to schedule a rehearsal and make sure you are prompt in your reply. Please do not make arrangements with a faculty/staff pianist on your own, even if you have worked together in the past.

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 applied instructor or contact the Music Department at Scripps (909-607-3266) for information.

Facilities and Other Resources

The primary building for the Pomona Music Department is Thatcher Music Building, at the southeast corner of the intersection of College Avenue and Fourth Street. Rembrandt Hall, across the garden just south of Thatcher, hosts additional studio space, a classroom, a piano lab, and rehearsal space for the Balinese Gamelan and other groups. Bridges Hall of Music (“Little Bridges”), located just to the east of Thatcher, is the location for some ensemble rehearsals and many performances, but students do not usually use it except for those purposes. Within Thatcher are Lyman Hall, a recital with seating for 250, and Bryant Hall, located across from Lyman.

Demand on Department spaces is very high. The Department sponsors eight 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 Music Department facilities 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 should be respected at all times.

When is Thatcher open?

When classes are in session, Thatcher is open from 8:00 a.m. to 11:00 p.m. on weekdays. Occasionally it will be closed earlier on Fridays. Thatcher is also open from 9:00 a.m. to 5:00 p.m. on Saturdays and from 12:00 p.m. to 11:00 p.m. on Sundays, provided that the staff for the Music Library are on duty.

How do I get into Thatcher after hours?

Only students who are participating in the Department curriculum (classroom courses, lessons, or ensembles) are eligible for after-hours access to Thatcher. Only the basement of Thatcher is accessible after hours. The elevator is disabled after hours, and access to the main stairway is locked.

If you are eligible, ask Natasha Cockrell, the Academic Coordinator, to put your name on the access list. Once your access is approved, the magnetic strip on your student ID will activate the electronic lock to open the west door that leads to the basement.

Where is the Music Office? When is it open?

The Music Department Office is Room 104 of Thatcher. Enter through the large double doors that face north onto Marston Quad. 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 Music 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.

Can my non-Department musical group rehearse in Music Department facilities?

Informal bands or other musical groups with no affiliation to the Department, including a *cappella* groups, cannot meet or rehearse in Music Department spaces due to their heavy use by our curricular program. 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.

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
- Electronic Music Studio
- KSPC, Claremont's radio station
- Instrument lockers
- Borrowing instruments
- 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. There are a few unlocked practice rooms with upright pianos that are accessible 24 hours a day to those whose access has been approved (see "How do I get into Thatcher after hours?" above).

Please demonstrate common courtesy when using the practice rooms. 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

The piano faculty determine which students will have grand piano privileges. Only these students will have access to the Department grands; a list of these students is available in the Music Library. Keys to grand piano rooms will only be lent to those students on the list, and only during open hours at the Music Library. To be lent a key, the librarian must collect the student's ID as collateral. Lent keys must be returned and rooms vacated prior to the Music Library closing.

Grand pianos for practicing are located in Thatcher rooms 6, 10, 109, 111, 210, and 212, and in Rembrandt rooms 102, 103, and 104. These pianos resonate well in smaller rooms and the lids should stay closed. If it is necessary to raise the lid to rehearse chamber music, please return the lid to its closed position when you are finished practicing.

Students performing on piano in recitals in Lyman Hall may sign out a Lyman Hall key, as well as a

key to unlock the Lyman Hall grand piano, from the Music Library up to two weeks before a recital.

Before signing out a key for practicing in rooms or making plans to rehearse in Lyman Hall, check the rehearsal and class schedule to make sure the space is available.

Grand pianos are very expensive instruments. Please treat them with great care. The Department employs a piano technician, Ryan Maas, to monitor the condition of the pianos and provide maintenance and repair as needed. If you discover that any piano needs maintenance or repair (other than tuning), please inform Mr. Maas with an e-mail message to ryanmaas@pomona.edu or by putting a note in his Department mailbox in the Music Office. 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 Hill Memorial Organ, 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 Fisk organ is heard at 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. 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 the Department Chair.

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 Department. Its holdings include a non-circulating collection of sound and video recordings that may be used in the Library. It also contains a small non-circulating collection of reference books; a small circulating collection of books and current periodicals 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.

Music Library computers provide students with several tools. 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.

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 Information Technology Services at the Cowart Building. Other questions regarding the Music Library computers can be directed to the Department's Music Technologist, Barry Werger-Gottesman (musictech@pomona.edu).

The Music Library's normal hours of operation are:

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

These 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.

Electronic Music Studio

The Electronic Music Studio, on the second floor of Thatcher, was created through a generous bequest from the late electronic music pioneer Vladimir Ussachevsky '35. While the studio features historic instruments including a theremin and an ARP 2600, its main tools are current software designed for musical experimentation and production. Digital Performer, Ableton Live, Kontakt, and MAX/MSP are the most commonly used applications on the Mac Pro computer. The main studio offers stereo and 8-channel playback, a 32-input Mackie mixer, turntable, and a Kurzweil PC3LE8 keyboard. A second workstation has all of the above except the 8-channel playback.

Access is limited to students taking MUS 96A or MUS 96B, or those receiving special permission from Prof. Tom Flaherty. For other information, contact Prof. Flaherty (thomas.flaherty@pomona.edu).

KSPC, Claremont's Radio Station

Broadcasting at 88.7 FM, KSPC (<https://kspc.org>) offers underground alternative music, as well as jazz, classical, and other programs. Many positions within the radio station, including disc jockeys, are staffed by students of the Claremont Colleges. If you are interested in working for KSPC, contact the station director, Erica Tyron, at 909-621-8157.

By special arrangement, KSPC occupies the basement of Thatcher, but it is not affiliated with the Music Department. The director of KSPC 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.

Instrument Lockers

Lockers are available in which students may store their instruments. Only students involved in the Department on a curricular basis (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 the Academic Coordinator, Natasha Cockrell, in the Music Office. They will give you a copy of the locker policy and ask you to provide information such as your e-mail, locker combination, and curricular involvement in the Department.

Borrowing Instruments

The Department has a limited number of instruments, mutes, 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, although student borrowers assume responsibility for them. For insurance reasons, *all College instruments must be stored in Thatcher lockers*. Instruments are not to be taken off campus, for example when the student is traveling home during a break in the academic calendar.

Wind instruments generally come with cleaning rods and swabs as well as necessary straps. Students must supply their own reeds.

If there is a problem with or repair needed on a Department instrument, contact your instructor or ensemble director, who will coordinate with the General Manager.

Department instruments are available on a first-come, first-served basis. It is not always possible to loan an instrument to everyone who wants one.

To borrow a wind instrument, contact General Manager Sherrill Herring by e-mail (sherrill.herring@pomona.edu) or in person (Thatcher 106).

To borrow a string instrument or bow, ask either Academic Coordinator Natasha Cockrell or the Orchestra director, Prof. Eric Lindholm, for the name and contact information of the current student string instruments manager. Once you find out who that person is, contact them to arrange a meeting time to borrow the instrument or bow.

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 and unavailable through other College sources. The following grants are currently available through the Department for designated purposes.

McCord and Elliott-Lindstrom Grants

The Bertha Clendenen McCord Memorial Grant has been awarded since 1981 in memory of a distinguished pianist and critic. The Nancy Gordon Elliott '46 and E. Roy Lindstrom Memorial Grant, named for alumna Nancy Elliott and her husband E. Roy Lindstrom, has been awarded since 2019. Both grants are awarded annually, through application, to one or more especially promising student musicians to provide added enrichment by helping support their participation in summer music programs before graduation.

The summer program applied to should offer an experience substantially different from what is available through the Claremont Colleges. While Music majors receive preference, 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 Prof. Alfred Cramer (alfred.cramer@pomona.edu) by March 1:

- A summary of your activity in the Pomona College Music Department, including enrollment in ensembles, applied music lessons, and other courses
- The dates, location, and nature of the summer program
- The exact amount of financial support being requested (*not* "as much as possible" or "any amount will help")
- A statement discussing 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

Jobs in the Music Department

The 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.

Music Library Staff Member

The **Victor Montgomery Memorial Music Library** (see page 29) is open approximately 67 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 materials
- Assisting all users in locating specific books or other holdings
- Assisting students who wish to use the computing resources
- Following up on students with overdue materials
- Supervising the loan of keys to qualifying students
- Answering questions from patrons about how to use the Library
- Other tasks assigned by faculty, staff, or the head student librarian

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 them 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 or report late, the Library is unstaffed, greatly inconveniencing all patrons and embarrassing the Department. Infractions will result in consequences, which may include a reduction in the number of shift hours, and in extreme cases, termination of your librarian job.

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:

- 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 (elizabeth.champion@pomona.edu, Thatcher 107) as early as possible in the semester (before classes start).

House Manager

The Department sponsors or hosts about 75 concerts and non-musical public events each academic year. Each event requires a house manager, who is responsible for the overall management of the venue when it is open to the public, the supervision of event staff, the smooth running of the event, and the safety and satisfaction of the patrons and performers. General duties include:⁶

House Management

- Arriving early to ready the venue for use
- Controlling access to the venue in advance of, monitoring security of the venue during, and handling lock up after an event
- Managing and coordinating with ushers and audio engineers, including: sharing timings and seating instructions; reviewing wheelchair policies and emergency procedures; and ensuring listening devices are made available

Stage Management

- Running lights and recorded announcements according to performers' instructions
- Running basic sound during the event
- Receiving instructions from performers and monitoring and handling set changes in between pieces, including any specific instructions on props or other items needed
- Observing safety protocols when moving any equipment, including and especially grand pianos.

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 no later than the middle of the previous month.

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

House manager is a position of tremendous responsibility. Concerts and other public events are central to the 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.

If you are interested in becoming a house manager, contact General Manager Sherrill Herring (sherrill.herring@pomona.edu, Thatcher 106).

Usher

Most concerts and events hosted by the Department are supported by one or more ushers. Ushers are responsible for the front-of-house with the goal of providing a positive environment for the performers. Their primary duty is to attend to the care and safety of the performance facilities and patrons before, during, and after performances and in the case of an emergency. As the public face of Pomona College to many of our campus guests, ushers should be outgoing and friendly, and have excellent customer service skills. They must be able to handle responsibility with little supervision.

An usher's responsibilities include:

⁶ A complete list of policies and job duties can be found in the House Manager Policies and Checklist documents which are updated annually.

- Preparing the hall for audience arrival before an event
- Welcoming, assisting, and counting patrons, and distributing programs
- Assisting limited mobility patrons
- Checking in and out assisted hearing devices for speaker events
- Seating latecomers
- Assisting in case of accident or emergency
- Straightening up the hall at the conclusion of an event
- Other duties as assigned by Department faculty/staff or house management

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 no later than the middle of the previous month.

Depending on the duration and complexity of the event, an ushering shift will usually last between ninety minutes and three hours. If you are interested in being an usher, contact Elizabeth Champion (elizabeth.champion@pomona.edu, Thatcher 107).

Ensemble Manager

Most of the 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, you should to contact the ensemble director before the first meeting or rehearsal of the semester. In the case of some ensembles, ensemble manager positions are assigned in the preceding semester, so you are advised to inquire well in advance. Moreover, ensemble managers often hold their positions throughout their undergraduate careers, so spots can be limited.

Audio Engineering Assistant

The Department records almost all of its events and edits recordings for distribution and archiving purposes. Audio engineering assistants are involved in diverse tasks, including but not limited to:

- Placing microphones, laying out and coiling cables, making sure setups are neat, safe, and reliable, etc.
- Operating recording and amplification consoles
- Working with the program ProTools, including recording, editing, and mastering

- Providing live sound reinforcement
- Operating video cameras and video postproduction software

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. *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.*

To apply, contact the Department's Music Technologist, Barry Werger-Gottesman (musictech@pomona.edu).

Research or Teaching 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 and availability of funds, faculty may invite students to assist in these duties in exchange for compensation.

Department Liaison

Each year, several 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 Department. If you are interested in serving as a Department liaison, contact the Department Chair or any other member of the full-time faculty.

Appendix

Petitions

Sometimes a student may wish to make a special request of the 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 recital. You may make such a request of the Department by submitting a petition.

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.

Submit your petition to the Department Chair. The faculty have the opportunity to review petitions approximately every two weeks or so, depending on its other commitments, so plan the timing of your request accordingly. Once the Department has decided on your petition, you will be notified.

*Do not submit a petition requesting permission for something you have already done. Plan ahead and gain the Department's approval first. If you are submitting a petition for a featured recital, be sure to read carefully all of the information under **featured recitals** (page 23).*

Recordings of Your Performances

All recitals and ensemble performances are recorded.⁷ Most may be accessed on designated computers in the Music Library. If you would like a recording of a concert on which you appeared, check on these computers or contact the Music Technologist, Barry Werger-Gottesman (musictech@pomona.edu) to find out when the recording will be available.

Performance classes are usually not recorded. If they are, it will be on a faculty member's personal device and you will receive a copy when they can make it available.

It is possible for students to arrange recordings to be made by the Department for sanctioned curricular and professional projects, such as a recording of a student composition or a graduate school audition. Consult with your relevant faculty advisor or the Department Chair, along with Barry

⁷ This applies to officially designated public Department events appearing on the Music Calendar and held in Lyman Hall or Little Bridges. More casually arranged events, or events in other spaces (such as a masterclass in Bryant Hall or a classroom) are not necessarily recorded. Please inquire in advance if you are concerned about whether or not an event will be recorded.

Werger-Gottesman. Depending on the schedule, Mr. Werger-Gottesman or one of his assistants may be able to do the recording.

Index

- Access to Thatcher after hours, 27
- Accompanists,
 - featured recital, 24
 - performance class, 26
 - Qualifying Exam, 18
 - student recital, 22
- Applied study, *see* Lessons
- Audio engineering assistant, 35
- Borrowing instruments, 30
- Chamber music, 21
- Concerto Competition, 26
- Course loads, 4
- Department liaisons, 36
- Electronic music studio, 30
- Elliott-Lindstrom grant, 31
- Ensemble manager positions, 35
- Ensembles, 20
 - contact people, 20
 - Music minor requirements, 13
- Financial assistance,
 - for lessons, 9
 - for other projects, 31
- General Education (GE) requirements, 3
- Grand pianos, 28
- House manager positions, 34
- Jobs in the Department, 33
 - audio engineering assistant, 35
 - Concert Production Manager assistant, 33
 - ensemble manager, 35
 - house manager, 34
 - Music Library staff, 33
 - research or teaching assistant, 36
 - usher, 34
- KSPC, 30
- Lessons, 14
 - cancellations, 16
 - changing instructors, 19
 - curriculum and, 14
 - Level I and Level II, 14
 - Music major requirements, 8
 - Music minor requirements, 12
 - Qualifying Exams, 17
 - scheduling, 16
 - signing up, 15
 - study abroad, *see* Study abroad
- Level I and Level II, *see* Lessons
- Liaisons, 36
- Lockers, 30
- Major, *see* Music major
- Master classes, 26
- McCord grant, 31
- Minor, *see* Music minor
- Music 192 (course), 10
- Music Library, 29
- Music Library staff positions, 33
- Music major, 6
 - career preparation, 11
 - concentrations within, 9
 - graduate study, 11
 - applied music requirements, 8
 - preparing for, 6
 - Senior Exercise and Senior Project, 10
 - study abroad, *see* Study abroad
- Music minor, 12
 - requirements, 12
- Organs, 29
- Performance classes, 25
- Petitions, 37
- Pianos, 28
- Polk Competition, 26
- Practice rooms, 28
- Private lessons, *see* Lessons
- Qualifying Exam, 17
- Radio station (KSPC), 30
- Recordings, 37
- Research or teaching assistant positions, 36
- Senior Colloquium, 10
- Recitals,
 - featured recitals, 23
 - MUS 192 and, 10; 11
 - receptions, 25
 - recording of, 25
 - requesting, 23
 - student recitals, 22
- Student recitals, *see* Recitals
- Study abroad, 8
 - lessons during, 9
 - satisfying major requirements during, 9
 - satisfying minor requirements during, 13
- Usher positions, 34
- Work study, *see* Jobs in the Department