



**POMONA COLLEGE  
MUSIC DEPARTMENT  
HANDBOOK**



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## **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 academic 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 lessons- 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 in the Portal 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.<sup>1</sup> Lower-level and/or shorter lessons-courses MUS 7, MUS 8, MUS 10, MUS 14, 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 also be taken by the end of the fourth semester of lessons.* Detailed information about lessons may be found under **Lessons** starting on page 12.

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.<sup>2</sup>

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<sup>1</sup> “Instrument” includes voice.

<sup>2</sup> Additionally, Balinese Gamelan (MUS 41) and Music & Dance of Bali (DANC 150C) may be combined to satisfy the GE Area 6 requirement. Chamber music ensembles (taken as MUS 40 or MUS 140) do not contribute to the Area 6 requirement.

*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.

*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 can I fit lessons and ensembles into my course load in my first semester? Aren't we only allowed four credits?*

Although first-semester students are limited to four 1.0-credit courses, they may *also* enroll for the following combinations of additional partial-credit courses:

- 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

This allocation allows you to immediately enroll in both lessons and ensembles in your first semester, as well as a course for the Physical Education GE requirement. 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 (Level I lessons, 0.25 credit) *or* MUS 100 (Level II lessons, 0.5 credit)
- a Physical Education course (0.25 credit)

*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 lessons-courses or ensemble-courses count toward graduation?*

For lessons-courses, effectively an unlimited number, whether in quarter-credits or half-credits, may be applied to graduation.<sup>3</sup>

For ensembles, a student in Choir, Glee Club, Orchestra, Band, or Jazz Ensemble may earn up to 4.0 credits, or eight semesters' worth, through any single one of these courses or any combination of these courses. A student in Balinese Gamelan, Afro-Cuban Ensemble, or West African Ensemble may earn up to 2.0 credits, or four semesters' worth, for each of these courses.

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<sup>3</sup> See the Catalog under Enrollment Policies. In exceptional circumstances where a student has been permitted to study multiple instruments at Level I or to study at Level I beyond the normative four-semester limit, a student could max out the number of 0.25-credit courses counting toward graduation.

In all cases, after having reached the maximum amount of earned credit, students are encouraged to continue taking these courses on a non-credit basis. Non-credit semesters will still appear on the transcript.

*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, navigate to and follow the instructions on the webpage:  
<https://www.pomona.edu/academics/departments/music/courses-requirements/music-theory-placement>

## Majoring in Music

Students majoring in Music are expected to integrate their studies in ensemble and solo performance, theory and musicianship, music history, ethnomusicology, and composition. They should gain technical and conceptual foundations in an instrument or voice, a knowledge of diverse musical repertoires and practices, the ability to integrate musical knowledge and skills, awareness of Western and non-Western musical styles, and insight into the complex, multifaceted roles of music in intellectual and cultural life.

Students completing the Music major develop the knowledge, skills, concepts, and sensitivities necessary to become informed musicians who are able to make personally expressive contributions to society in a number of fields. Music majors interested in pursuing graduate study in music can gain preparation through additional in-depth work.

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

- Develop the ability to hear, identify, model, engage, and work conceptually with elements of music such as rhythm, melody, harmony, timbre, texture and form
- Develop the ability to read and realize musical notation, and to think critically about relationships between notation, composition, and performance
- Develop and demonstrate an understanding of a range of creative musical processes both modern and historical, sensitivity to aesthetic properties of style, and awareness of ways in which music communicates meanings in given contexts
- Expand knowledge of musical literature, music makers, and traditions, and engage ways in which these shape and are shaped by artistic, cultural, historical, and social forces
- Develop the ability to perform in both solo and ensemble contexts
- Cultivate skills of close, thoughtful, and critical listening, applicable to a range of career paths in and beyond music
- Develop habits of regular practice and informed exploration of music, whether familiar or initially unfamiliar
- Draw connections between musical knowledge and knowledge in other fields

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 which lessons-courses are taken, the major requirements will total between 12 and 13 credits. Except for courses restricted to P/NP grading, the student must receive a grade of C or higher for the course to count toward the major. It is possible to combine this 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 at Pomona, 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 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 10.

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 MUS 51 (Engaging Music), MUS 80 (Music Theory I), 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/away. 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. MUS 80 (Music Theory I, with lab, offered each semester) is a prerequisite for MUS 81 (Music Theory II) and MUS 82 (Advanced Topics in Music Theory and Analysis). MUS 51 (Engaging Music, offered each semester) is a prerequisite for MUS 121 (Seminar in Music History, pre-1750).

Both MUS 80 and MUS 51 are prerequisites for MUS 122 (Seminar in Music History, 1750–c.1920) and MUS 184 (Music Composition Since 1900).

*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 36) 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.

## Navigating the Applied Music (Lessons) Requirement

All Music majors must take at least four semesters of hour-long lessons (MUS 100 and/or MUS 15).<sup>4</sup> 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 lessons, usually at Level II (MUS 100). For example, if you are planning to take a semester away during your junior year, you must pass the **Qualifying Exam** (page 16) 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 away, 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.

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<sup>4</sup> 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.

## Taking a Semester Away (Study Abroad)

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

If you are not able to plan ahead, you may need to reconsider your study away 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 away.

*Can I satisfy a degree requirement with a course taken while I'm on study away?*

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 36) 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 away to bring the subject up with the Music Department.* Requests to count courses taken away 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 study away program. 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 away?*

Usually not. If taking lessons during your semester away will impose a significant financial hardship, you may **petition** (see page 36) the Department to request financial support.

## The Senior Exercise

For their Senior Exercise, senior Music majors are required to take Senior Colloquium (MUS 190), a 1.0-credit course, in the Fall semester of the senior year.

Work in MUS 190 includes building a portfolio of music-related skills, including research methods that advance and integrate work from prior classes. The grade for MUS 190 is awarded by the coordinator of the Senior Colloquium.

Although not required, senior majors may also elect to complete a Senior Project (MUS 192). It typically consists of one or more compositions, a recital, or a lengthy research paper. Students considering this option may reach out to any full-time Music faculty member for more information. Senior Project

requires considerable planning and assignment to a faculty advisor. Planning should begin no later than the Spring semester of one's junior year.

### **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 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. 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:

- Four semesters of lessons
- Four semesters of ensemble courses, totaling 2.0 credits
- Five 1.0-credit Pomona College Music Department courses

The lessons requirement can be satisfied on a single instrument or through a combination of instruments. Both group and private lessons-courses at any level are eligible.

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 must be taken for a letter grade.

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

Possibly. You should consult with the Department *in advance* of such work to determine whether academic work completed during study away, 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.

## Lessons

The Applied Music program<sup>5</sup> at 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

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. By the end of four semesters, students must take the **Qualifying Exam** (page 16) 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 14. In 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, on a future date instructed by the faculty, 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 lessons must be taken for credit.

*How are lessons graded?*

Lessons at Level I are graded P/NP. Lessons at Level II are given a letter grade by default. As in any

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<sup>5</sup> For questions pertaining to the Applied Music program not covered by this handbook, inquire with the current Coordinator of Applied Music, identified on the Music Department’s Faculty and Staff website: <https://www.pomona.edu/academics/departments/music/faculty-staff>.

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 2).

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

Although the Department is able to accommodate most of the several hundred students wishing to receive private lessons each semester, it lacks the resources to accept every applicant. To mitigate the great demand for one-on-one instruction in these especially popular instruments, the Department offers, in addition, classes in Group Piano (MUS 7) and Group Guitar (MUS 8).

## **Signing Up for Lessons**

*How do I sign up for lessons?*

Due to the great demand for individual lessons and limitations on the Department's resources, students wishing to enroll in individual lessons are considered through an enrollment request process resembling the PERM system.

Request to be enrolled in lessons is made through an online form on the Music Department's proprietary site, Liszto, which can be reached through the Music Department website, <https://www.pomona.edu/academics/departments/music/courses-requirements/private-music-lessons>.<sup>6</sup>

Liszto opens for enrollment requests around the course pre-enrollment period near the end of each semester, closes at the end of the semester, and opens again approximately one week before the first day of classes. It is best to sign up by the start of classes, although many students who sign up during the first week of classes can be accommodated.

*Should I register for lessons on the Portal?*

No. In fact, you cannot register for individual lessons this way. After the lesson enrollment request and placement processes are complete, if your request for individual lessons has been accepted, the Department will complete the registration on your behalf through direct communication with the Registrar.

An exception to this process concerns group lessons in Group Piano (MUS 7) and Group Guitar (MUS 8). Rather than signing up by the special method for individual lessons, register as you would for any

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<sup>6</sup> Accessing Liszto requires using the "Pomona" network while on campus. If off campus, one may use Pomona's virtual private network (VPN). For instructions on using the Pomona College VPN, see here: <https://servicedesk.pomona.edu/support/solutions/articles/18000021757>.

other course by using the registration portal; you will be required to PERM.

*Will I definitely receive lessons once I have signed up? How will I know if I will receive lessons?*

Enrollment in lessons is not guaranteed. Each semester, approximately two-thirds to three-quarters of students who request lessons can be accommodated. The Department's ability to offer you lessons depends on factors including the popularity of an instrument, the amount of free space in instructors' studios, the availability of rooms, and students' and instructors' schedules.

For new lessons students:

After enrollment requests have been reviewed—generally by the second week of the semester—studio instructors will reach out to students whom they can accommodate with an offer of lessons. Once an arrangement has been confirmed, the Department will complete your registration with the Registrar. (Please check your Portal regularly to verify that you were registered.)

Although occasionally space frees up in an instructor's studio after the initial scheduling period, enabling instructors to reach out and offer lessons to waitlisted applicants, you may assume that if an instructor has not reached out by the end of the second week, we were not able to accommodate your request that semester. *Instructors generally do not notify students who were not accepted.* If you are not offered lessons, you are welcome to apply again in future semesters.

For returning lessons students:

If you were enrolled in lessons in a previous semester, you should nevertheless sign up through Liszto each semester in which you wish to continue. In most cases, your request will be prioritized when considering studio space and, provided you are eligible to continue, you will be enrolled automatically.

*What if I change my mind about taking lessons?*

Your registration for lessons will not be finalized until after the second week of the semester. If you decide not to take lessons before you are registered in the Portal, contact the Academic Coordinator, Lori Quick, and she will cancel your application.

Should you decide to drop your lessons-course *after* being registered, you must drop the course *yourself* in the usual way via the Portal.

Students are responsible for verifying that they have been registered for the correct lessons-course number and for dropping unwanted lessons-courses. When in doubt, reach out to the Coordinator of Applied Music with any questions.

*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 lessons at the prevailing rate, available from the Music Department Academic Coordinator.

*Will the Department pay for my lessons while I am on study away?*

No, although exceptions are sometimes granted for Music majors. Refer to page 8.

## **Scheduling Lessons and Handling Cancellations**

*How are lessons scheduled?*

When you apply online for lessons, you are asked to indicate your available times during the week. Please remember that most music lessons 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** – In the Fall semester, 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 lesson time, if space is available. In the Spring semester, there are usually very few openings. New students will be contacted if slots open in a teacher's schedule.

**Other instruments** – Your instructor, together with the Academic Coordinator, 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. If you have not heard anything about your lesson time by the second week of the semester, double-check with the Academic Coordinator, Lori Quick (909-621-8155, lori.quick@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 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.

## Qualifying Exams

Qualifying Exams are one of the means by which students' progress is gauged and their placement in the appropriate type of lessons-courses is decided. Moreover, the Music Department believes that performance is an essential piece of the experience of studying an instrument. *Therefore, all students in the lessons program are expected to take a Qualifying Exam by the end of four semesters of study at Level I.*

*Who must take a Qualifying Exam?*

Once again, *all* students must take a Qualifying Exam by the end of four semesters of study at Level I.

*Why else might I need or want to take a Qualifying Exam?*

In addition to the base requirement of completing a Qualifying Exam as part of one's study in the Lessons program, Qualifying Exams serve the purpose of assessing one's eligibility 1) to extend the study of an instrument at Level I beyond the standard term of four semesters; or 2) to enroll in Level II lessons.

Students intending to earn the Area 6 credit through lessons must be sure they have completed the Qualifying Exam requirement even if they do not intend to continue lessons after earning the cumulative 1.0 course 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, performed from memory. Scales should be performed moderately quickly and with consistently good sound and intonation. They should be played throughout the standard range of the instrument.<sup>7</sup> Scales are required for all instruments except voice and organ.
- 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 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

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<sup>7</sup> For bowed strings (except bass), the scale should be at least three octaves. For woodwinds and brass, the scale should be at least two octaves; for example, oboists should not choose A major and trumpet players should not choose F major. For percussion, consult the instructor and the Coordinator of Applied Music.

require accompaniment.<sup>8</sup>

*How is the Qualifying Exam evaluated?*

Qualifying Exams are evaluated by the full-time Music faculty. Student placement in MUS 10, 14, 15, 20, or 100 occurs based on evaluation of each of the following categories:

- Adherence to the requirements of the Qualifying Exam
- Evident preparation of the material to be performed, including scales if required
- Developed sense of 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).

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 7.

*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. As with any other exam in college, mark your calendar and plan ahead! *Alternative Qualifying Exam times will not be scheduled.* If a prior, immovable commitment, such as travel or an athletic competition, conflicts with the exam date, you'll need to make sure to take the Exam on another occasion but before your four semesters are up.

*How can I arrange to take the Qualifying Exam?*

Both student and instructor should submit their respective Student Application for the Qualifying

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<sup>8</sup> Refer to the Qualifying Exam form for a list of instruments that are excused from this requirement.

Exam form and Instructor Information form. Ahead of each upcoming Exam, the Coordinator of Applied Music reaches out to instructors to announce the application deadline. Students should plan for when they need or desire to take the Qualifying Exam so that they may prepare adequately with their instructors and not miss the deadline. Please reserve availability for the entire afternoon of the exam day, as the exact timing of your exam will be at the discretion of the Department and special requests for times are practically impossible to accommodate.

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 (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. You will be contacted to schedule a rehearsal and make sure you are prompt in your reply.

### **Miscellaneous Questions about Lessons**

*Pomona has multiple instructors for some instruments. 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.

### Ensembles

The performing ensembles sponsored by the Music Department are open to all qualified students of the Claremont Colleges, earn 0.5 credit each, and are graded P/NP. Curricular ensembles perform at least once per semester.

The ensembles are academic courses in which regular attendance and active participation are required. 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.

Enrollment in performing ensembles may be used to satisfy Pomona's Area 6 GE requirement (see **Music in the Curriculum**, page 2).

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](mailto: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.

*Do chamber ensembles count toward the Ensemble requirement for Music majors and minors?*

Chamber Music (MUS 40/140) cannot be used to satisfy the ensemble requirement for the major or minor. Pianists and guitarists can consult with their advisor and the Department Chair for exceptions.

## 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 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. The Concert Production Manager periodically announces a call for performers interested in appearing on an upcoming student recital. To request a place on a program, access the Student Recital Form online (Music Department > Grants, Prizes & Resources > Student Recital Form) or from the Music Office and turn in the completed form to the Concert Production Manager, Audrey Dunne (either via her mailbox in the Music Office, Thatcher 104, or at her office, Thatcher 107). The form will require the approval of your 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 lessons 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. Mrs. 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 Mrs. Herring in a **petition** (see page 36); 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. Proposed recital dates later than the twelfth week of the semester are unlikely to be 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 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. Genevieve Lee for recitals for a specified number of hours of rehearsals. After your recital petition has been approved by the Music faculty, contact Prof. 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, Audrey Dunne (audrey.dunne@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.<sup>9</sup>

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<sup>9</sup> In the case of a featured recital that forms a part of a Senior Project, the Department will cover the cost of duplicating 40 posters, designed by the student. Please contact the Concert Production Manager for more info.

*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](http://www.pomona.edu/academics/departments/music/student-resources) (click on "Featured Recital Program Template").

You must work in tandem with your advisor/lessons instructor to create the program, according to production schedule deadlines individually set for you and communicated to all parties by the Concert Production Manager, Audrey Dunne. Please watch for emails from Ms. Dunne in this regard, and direct to them 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 the Concert Production Manager by their respective deadlines.

*Will my featured recital be recorded?*

Most likely yes. See **Recordings of Your Performances** on page 36.

*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.<sup>10</sup>

## **Performance Classes**

For students enrolled in Level I lessons, performance classes are less-formal presentations that provide opportunities 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.

A number of performance classes are scheduled throughout the semester. Students may inquire as to the dates and how to sign up from their instructor or by contacting the current Coordinator of Applied Music.

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<sup>10</sup> 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.

Arrangements will be made to have a piano accompanist at the class. However, there will be no opportunity to rehearse with them beforehand.

### **Master Classes and Workshops**

Periodically, 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.

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/>.

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

### **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 lessons 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 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 Lori Quick, 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). In addition, there are a few practice rooms located in the Montgomery building, adjacent to Rembrandt Hall, to which students may gain access by signing out a key from staff in the Music Library.

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](mailto: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. Under the directorship of Music Librarian Marissa Plati, the Library's holdings include a non-circulating collection of sound recordings that may be used in the Library. It also contains a non-circulating collection of books and periodicals about music and a primarily circulating collection of scores, instrumental and vocal music, and chamber music. These holdings are meant to supplement the holdings of books and scores at Honnold Library.

The Music Library's collection is searchable online by visiting the Claremont Colleges Library website (<https://library.claremont.edu/>), navigating to the Advanced Search page, and selecting "Pomona College Music Department" under the "Held By Library" heading. In addition, any questions regarding availability of materials, circulation, or research support can be directed to the Music Librarian, Marissa Plati ([marissa.plati@pomona.edu](mailto:marissa.plati@pomona.edu)).

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.

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.

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 the director of the Composition program.

## **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, Lori Quick, in the Music Office. She 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 Lori Quick 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 the Coordinator of Applied Music by March 1 for full consideration:

- A summary of your activity in the Pomona College Music Department, including enrollment in ensembles, 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”), appearing in an itemized list separate from the prose
- 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

### **Barbara B. Smith '42 Grant**

The Barbara B. Smith '42 Grant is made possible through a trust created by Pomona Music major Barbara B. Smith (1920–2021). One of the early members of the Society for Ethnomusicology, Dr. Smith went on to establish non-Western music in the curriculum at the University of Hawai'i at Mānoa and to mentor generations of scholars and world music educators.

The grant is intended to support opportunities for experiencing off-campus research, instruction, workshops, and conferences in ethnomusicology and/or involving direct contact with non-Western music in settings beyond the college classroom. The grant may be awarded to one or more students annually, through application.

Undergraduate students from any of the Claremont Colleges are eligible to apply. Applicants should be active participants in the Pomona College Music curriculum.

To apply, submit a proposal in a single document to the grant coordinator, Prof. Gibb Schreffler ([gibb.schreffler@pomona.edu](mailto:gibb.schreffler@pomona.edu)), by September 15 (for November-May opportunities) or April 1 (for June-October opportunities). The proposal should include:

- A brief executive summary of the proposal, including essential details about yourself
- A summary of your activity in the Pomona College Music Department, such as enrollment in classes, ensembles, and lessons
- Exposition of your plans, including the dates, location(s), and nature of the project or opportunity
- An explanation of how the opportunity would enrich your studies at the Claremont Colleges, facilitate your academic trajectory (e.g. work toward a Senior Project), and/or better prepare you for the future
- The exact amount of financial support being requested, with each expense itemized (e.g. “program cost,” “roundtrip airfare,” “3 nights’ lodging”)
- Information about other potential sources of funding: gifts through other campus organizations, SURP, personal savings, parental support, etc.
- Any deadlines associated with bookings or application to programs that the reviewers should know about

Competitive applications will demonstrate: 1) how the opportunity offers an experience substantially different from what is available through the Claremont Colleges; 2) how the opportunity facilitates progress toward or sharing of original ethnomusicological research, or development as a performer of a non-Western musical tradition, especially in one's academic trajectory at the Claremont Colleges; and 3) a realistic sense of proportionality with respect to what the opportunity entails, the applicant's preparedness to undertake the opportunity, and the financial cost of the opportunity in relation to its benefits.

## **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.

### **Student Music Librarian**

The **Victor Montgomery Memorial Music Library** (see page 28) 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 and checking out specific books or other holdings
- Assisting students with the circulating of materials
- 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. Student librarians also work with the Music Librarian, who will provide training to staff on Library practices, oversee circulation, acquisition, and maintenance of materials, and assign various projects to student librarians as needed. If you are interested in being a student librarian, 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 student librarians 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
- Social media event promotion
- Office support

Hours can be flexible depending upon types of duties. Those interested should contact Audrey Dunne (audrey.dunne@pomona.edu, Thatcher 107) as early as possible in the semester.

## House Manager

The Department sponsors or hosts about 75 concerts and other public and college 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:<sup>11</sup>

### 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 making live 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:

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<sup>11</sup> 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 Concert Production Manager Audrey Dunne in 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 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.

### **Student Recording Engineer**

The Department records almost all its events and edits recordings for distribution and archiving purposes. Student recording engineers (SRE) are involved in diverse tasks, including but not limited to:

- Operating recording and amplification consoles
- Operating video cameras and video postproduction software
- Working with the program ProTools, including recording, editing, and mastering

- Placing microphones, laying out and coiling cables, making sure setups are neat, safe, and reliable, etc.
- Providing live sound reinforcement

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 SRE'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, on a voluntary basis, 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. 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 21).*

### Recordings of Your Performances

All recitals and ensemble performances are recorded.<sup>12</sup> After some processing time, recordings are archived in the Music Department and may be shared with students, depending on the type of performance and the student's role in the performance. Student Recitals and Featured Recitals are [available through Box](#). For other performances, you may inquire from the faculty member with whom you worked for the performance to see if a recording is available to share. Performance classes are also usually recorded; if so, links to the recording will be distributed to participants after the class.

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 faculty advisor or the Department Chair, along with Barry Werger-Gottesman.

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<sup>12</sup> 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.

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