

**Hartwick College**  
Department of Music



**2016-2017**  
**Student Handbook**

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## Welcome

In 1928, Hartwick College began offering a bachelor's degree in music; nineteen years later, a degree in music education was added. Through the decades, these programs have produced successful teachers, composers, conductors, performers, technicians, and scholars who can be found throughout the globe. As a Hartwick music major, you are part of that community and are here because of your demonstrated potential as a student and as a musician. As a faculty, we have great hopes for you.

As you make this journey, you are guided by a faculty of highly skilled performers and scholars who have dedicated their lives to the profession of teaching and performing. In this program you not only receive a high-quality education in our classrooms, studios, and concert halls, but you are also afforded individual mentoring and the ability undergo life-changing experiences, some of which will take you around the world.. For example, our students have taught folk fiddling in Ireland, studied with the conductor of the Rio de Janeiro National Symphony, and produced recordings for labels such as Ryko Disc.

Following graduation, Hartwick alums have developed and sustained quality music education programs in public and private schools, studied at prestigious graduate schools, and found affiliated careers in the arts.

Any well-planned journey needs a road map and this Handbook is intended as a guide to departmental policies, requirements, and information that will aid you during your Hartwick career.

Here's to yet another successful academic year!

Dr. Diane M. Paige  
Professor and Chair

## Our Mission

A mission is how an organization defines itself, what it values, and how it realizes the goals they have set:

*“The Hartwick College Department of Music offers a rigorous, high-quality curriculum coupled with excellence in faculty advising and teaching that prepares students for successful post-graduate careers. By highlighting experiential learning through creative projects, hands-on learning, and transformative experiences students grow to become skilled musicians, thinkers, and teachers (where appropriate) and possess a passion for life-long learning. Students are recruited based on their musical and academic abilities as well as for their “fit” with the college at large. The Department also serves the campus and the surrounding community, majors and non-majors, as well as providing an environment for vibrant musical programming.”*

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To achieve our mission, we have developed and are constantly refining the courses and degree-related experiences you engage in. Below are the principles that guide us in the classroom, in the rehearsal hall, on stage, in the community, and elsewhere:

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### *PERFORM, CREATE, THINK, IMPART, TEACH*

*“The Department of Music strives to develop the musical abilities of students in many ways, including those in performance, intellect, creativity, communication, and where appropriate, teaching ability. We strive to create an atmosphere that is inclusive and is founded on close faculty student interaction and collaboration and which aids in the development of self-motivated learners who have the ability to apply and transfer concepts and knowledge.*

*Because of our commitment to student development and to the Liberal Arts in Practice, we encourage and often require special projects that require student initiative, faculty-student collaboration, and the application of classroom knowledge to real life situations.*

*In our classrooms, rehearsals, performances, and department-wide we:*

- A. *Seek to develop musicians with **high-level of performance abilities** with solid command of their performance area and of the rudiments of music.*
- B. *Seek to develop intellectuals who can **think deeply about the music** from a range of cultural and geographical regions and throughout historical time in a variety of ways.*
- C. *Seek to develop **creative individuals** who can demonstrate content mastery through creative applications and embody the ideals of the Liberal Arts in Practice.*
- D. *Seek to develop **communicators** who can impart beliefs and knowledge about music to others with clarity and ease.*

*In addition, for those students who choose the music education degree we:*

*E. Seek to develop **teaching abilities** through a study of music education methodology and its application to real world classroom settings through several practicum experiences.”*

### **Your Course of Study**

Hartwick College offers two degrees: a Bachelor’s of Arts in Music, an exploratory liberal arts degree and a Bachelor of Science in Music Education, a program leading to pre-K-12 certification in general, vocal, and instrumental music. A minor in music is an option for students from other majors.

Both degree programs are accredited by the National Association of Schools of Music (NASM), the New York State Education Department (NYSED), and the music education program is further accredited by the Teacher Education Accreditation Council (TEAC).

Below are listings of the degree requirements for both the BA in Music and the BS in Music Education. This information may also be found in the College Catalog available online. Please note that it is your responsibility to track your degree requirements and your progress in your chosen program. Visit Web Advisor at least once a semester to check on your progress in your degree requirements.

Each music and music education major is assigned a full-time faculty member as their academic and professional advisor. Your advisor assists you with tracking your degree requirements, providing post-graduate advice and options, and working with you to explore opportunities such as fellowships, research projects, and the like to further enrich your Harwick education.

The college provides additional support to aid you in your academic journey. The Student for Student Success allows students a means to transition to college life as well as develop important life and an academic skills within a safe, nurturing environment. The Writing Center can assist you with the development of this important skills and the library staff are always available to offer assistance related to academic work.

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### **Minor in Music Requirements**

#### A minimum of 23 credits

- 2 courses in Music Theory (6 credits)
- 2 courses in Aural Skills: (4 credits)
- 2 courses in Musicology or Ethnomusicology (6 credits)
- 3 semesters of hour-long private lessons (3 credits)
- 4 semesters of major ensemble (wind ensemble, chamber orchestra, and/or college choir)

*Please consult the Department chair to select the appropriate level of courses for your minor.*

*A music minor may not double up on lessons and/or ensembles in a semester(s) to fulfill the performance requirement.*

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**BA in Music**  
Requirements in the Major

11 courses in theory, aural skills and history (23 credits)

MUSI 140, 142, 240, 242 Music Theory I-IV

MUSI 141, 143, 241, 243 Aural Skills I-IV

MUSI 264, 265, 364, Music History I-III

*All students have the opportunity to receive credit through examination for Theory I-II and Aural Skills I-II. Neither Theory III-IV and/or Aural Skills III-IV may be fulfilled by exam.*

*Any student wishing to transfer AP theory credits towards their degree must supply the department with a copy of the AP exam. Upon review, the faculty will determine if the AP exam is equivalent in scope and rigor to the department's music theory curriculum and if it can therefore fulfill theory requirement(s).*

One course in conducting (3 credits)

MUSI 322 Conducting: Choral (for vocalists)

MUSI 320 Conducting: Instrumental (for instrumentalists)

One course in diction (required for vocalists) (3 credits)

MUSI 324 Foreign Language Diction for Singing

*OR*

One course in orchestration (required for instrumentalists) (3 credits)

MUSI 440 Orchestration and Arranging

One internship in a music-related field (120 hours: 3 credits)

MUSI 395/495 Junior/Senior Internship

One capstone experience (3 credits)

MUSI 490 Senior Thesis

Project (to be developed in consultation with full-time music faculty advisor)

Public presentation of project findings at Student Scholar Showcase

Public recital (at least 45 min. of music)

Program notes to accompany your recital

Two elective courses (6 credits)

A minimum of 6 credits from MUSI and/or MUED offerings

Performance-based requirements (20 credits)

Private lessons and ensembles (16 credits)

8 semesters of the following\*

MUPF 302-308 Private Lessons on primary performance medium (8 credits)

MUPF 313, 330 or 332: Major ensemble (8 credits)

*The required major ensembles for instrumental majors are College Wind Ensemble or Chamber Orchestra; for vocal majors, College Choir.*

*\*No student may double up on lessons and/or ensembles to graduate early. The BA in Music degree is an eight-semester long program.*

Lesson Fees

*The fee for lessons is supported in part by the College. Student fees are as follows:*

*\$299 for ½ lessons for the semester*

*\$598 for hour lessons for the semester*

*Music and Music Education majors receive College support with a resulting fee of \$299 for hour lessons on their primary performance medium, per semester.*

*Fees are nonrefundable at the end of the second week of classes if a student chooses to drop lessons.*

Private lessons in keyboard for non-keyboard majors (4 credits)

MUPF 202 and/or 302 (minimum of four semesters)

End-of-semester performances in primary performance medium

Convocation (fall)

Departmental jury (spring)

Other graduation requirements

Attendance at weekly Friday convocations

Attendance at a minimum of ten concerts each semester, four of which are professional

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## The BS in Music Education Major Requirements

### 11 courses in theory, aural skills and history (23 credits)

MUSI 140, 142, 240, 242 Music Theory I-IV

MUSI 141, 143, 241, 243 Aural Skills I-IV

MUSI 264, 265, 364, Music History I-III

*All students have the opportunity to receive credit through examination for Theory I-II and Aural Skills I-II. Neither Theory III-IV and/or Aural Skills III-IV may be fulfilled by exam.*

*Any student wishing to transfer AP theory credits towards their degree must supply the department with a copy of the AP exam. Upon review, the faculty will determine if the AP exam is equivalent in scope and rigor to the department's music theory curriculum and if it can, therefore fulfill theory requirement(s).*

### Two courses in conducting (6 credits)

MUSI 322 Conducting: Choral

MUSI 320 Conducting: Instrumental

### One course in world music (3 credits)

MUSI 280 Music of the World's Cultures

### 12 courses in music education (17 credits)

MUED 100 Introduction to Music Education (2 credits)

MUED 301 Contemporary Trends in Music Education: Elementary Level (3 credits)

MUED 302 Contemporary Trends in Music Education: Secondary Level (3 credits)

MUED 221, 222, 223, 224 Keyboard Techniques I-IV (8 credits)

*Music Education majors cannot fulfill keyboard method requirements via private lessons in keyboard.*

*The Music Education keyboard proficiency must be attained by the end of the sophomore year. The proficiency exam is administered during finals week of spring semester by the keyboard methods professor and at least one full-time faculty member. An audio recording of the exam is sent to all faculty and once the results are compiled, the Chair notifies the student in writing of their results.*

*Students who do not meet the proficiency standards may sit **one** more time for the proficiency exam on or around October 15 of the following fall semester. If the student is unsuccessful for a second time, they will not be recommended for student teaching and thus can no longer continue in the music education major.*

Five courses in instrumental and vocal methods (10 credits; 2 credits each)

MUED 225 Brass Methods

MUED 226 Woodwind Methods

MUED 227 Percussion Methods

MUED 228 String Methods

MUED 229 Vocal Methods

One capstone experience (3 credits)

MUSI 490 Senior Thesis

Project (to be developed in consultation with full-time music faculty advisor)

Public presentation of project findings at Student Scholar Showcase

Public recital (at least 45 min. of music)

Program notes to accompany your recital

Performance-based requirements \* (14 credits)

Private lessons and ensembles (14 credits)

7 semesters of the following

MUPF 302-308 Private Lessons on primary performance medium (7 credits)

MUPF 313, 330 or 332: Major ensemble (7 credits)

*The required major ensembles for instrumental majors are College Wind Ensemble or Chamber Orchestra; for vocal majors, College Choir.*

*No student may double up on lessons and/or ensembles to graduate early. The BS in Music Education degree is an eight-semester program.*

Lesson Fees

*The fee for lessons is supported in part by the College. Student fees are as follows:*

*\$299 for ½ lessons for the semester*

*\$598 for hour lessons for the semester*

*Music and Music Education majors receive College support with a resulting fee of \$299 for hour lessons on their primary performance medium, per semester.*

*Fees are nonrefundable at the end of the second week of classes if a student chooses to drop lessons*

End-of-semester performances on primary performance medium

Convocation (fall)

Departmental jury (spring)

*\*Music Education students are exempt from these requirements during their semester of student teaching but they are highly encouraged to take private lessons in preparation for their spring senior recital.*

Other graduation requirements\*

Attendance at weekly Friday convocations

Attendance at a minimum of ten concerts each semester, four of which are professional

*\*Music Education students are exempt from these requirements during their semester of student teaching.*

**Education program requirements**

Nine courses in Education (36 credits)

101 Social and Philosophical Foundations of Education (4 credits)

102 Educational Psychology (4 credits)

201 Interdisciplinary Curriculum and Instruction (4 credits)

202 Teaching Students with Special Needs (2 credits)

340 Reading, Writing, and Literacy (3 credits)

372 Educational Lyceum (2 credits)

390 Alternative/Multicultural Mini-practicum (3 credits) *Generally Junior J-term*

490/491/492 Student Teaching (12 credits total) *Generally Senior fall*

480 Student Teaching Seminar (2 credits) *Concurrent with student teaching*

Other Education program requirements

150 Service Learning hours completed by the end of the junior year

Admission to Hartwick's Teacher Education Program

Cum GPA of at least 2.75

Minimum GPA of 3.0 in EDUC101, 102, 201

No grade lower than a C in any course, regardless of department

Good standing throughout the program

Maintain a 3.0 GPA in education and music courses

Maintain a cum 3.0 GPA

No grade lower than a C in any course, regardless of department

Demonstrate that one is completing the required 150 service hours

Submission of a Junior Review Portfolio (JRP)

*Due early February of your junior year*

Required for consideration for teaching during your senior fall

Contents include

Reflections on service learning and mini-practicum (EDUC 390)

Philosophy of education essay

Sample lesson plans

Sample essays/papers/other coursework

Departmental letter of recommendation (to be sent separately by your department)

Criteria for Initial Certification Recommendation

- Successful completion of required major, education, and LAiP courses
- Completion of 150 Service Learning hours
- Cum GPA of 3.0 for all courses
- Education coursework with a cum GPA of 3.0
- No single course below a C in any course
- Fingerprinting as per state requirements
- NYSED battery of tests
  - LAST: Liberal Arts and Sciences Test
  - ATS-W: Assessment of Teaching Skills-Written
  - CST: Content Specialty Test (music)
  - Ed-TPA: Lesson plans, video clips of student teaching, sample student work

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**Additional BA and BS degree requirements**

**Department Convocations** occur on average every other week and feature guest lectures, master classes, student presentations and performances, and informational sessions. These community sessions usually meet Fridays 3:00-4:00 pm in the Music Circle (ACA 201) or in Anderson Theatre. Because this is a graduation requirement for both the BA and BS degrees, attendance is mandatory, and you cannot be cleared for graduation unless you have fulfilled this requirement. In rare circumstances, a student may need to schedule a gen-ed class over this time, especially for seniors who are lacking LAiP requirements. These exceptions must be cleared by the chair before registration and are considered on a case-by-case basis.

**Concert attendance** is also a graduation requirement and an important part of your development as a musician. Its purpose is to expose you to a wide repertory of music for various media, inspire you as a performer, and allow you to see the concepts taught in your classes, lessons and rehearsals put into practice by other musicians. Each semester, attendance at a minimum of four professional and six non-professional concerts is required. Attendance cards are distributed by a full-time faculty member at the before each concert. Cards can only be returned at the end of the concert by yourself. Please be on time so that you can receive credit for attending that concert; latecomers cannot receive credit for that concert.

For non-departmental concerts, please submit a printed program or ticket stub from that event. Not all concerts will qualify; please check with the Department chair ahead of time. Because this is a graduation requirement for both the BA and BS degrees, concert attendance will be tracked by the department and students who have not fulfilled this requirement will not be cleared to graduate.

## Convocations, Juries, and Recitals

**Fall Convocations** serve as a means for you to demonstrate your musical progress during that semester. These performances are open to the entire community and you are encouraged to invite your friends, family, and professors. You will perform short selection (5-7 min.) that will be adjudicated by the faculty. The resulting evaluation serves as part of that semester's private lesson grade and gives you a sense of both your strengths and areas that need improvement in the coming semesters. You will receive a compilation of all faculty comments and a composite rating of each aspect of your performance following your performance.

**Spring Juries** are required for first-years, sophomores, and juniors. This end-of-year adjudication is an important measure of your development as a musician. When you arrive at your jury, you will submit a summative reflective essay (three copies) and two copies of your music to be played. For accompanied pieces, a copy of the piano score is not required. Your jury will consist of full- and part-time faculty and you will receive a compilation of their comments and ratings by the end of that spring semester.

The sophomore jury is of special importance, as it determines whether or not you have made sufficient progress to continue in the major. It is important that you demonstrate to the jury that you have made significant strides in your technical abilities, interpretative skills, and understanding of the art of making music. Sophomores who do not pass their sophomore jury will be notified verbally and in writing of the faculty's decision; others will receive the standard compilation of the faculty comments and ratings.

**Junior Recitals** are not required for graduation but are encouraged and are approved per your private-lesson instructor's recommendation. It is a shared recital and each performer (two per recital) may perform up to 30 minutes of music. Your private lesson instructor needs to be present for the recital and your academic advisor will serve as the full-time faculty evaluator, unless other arrangements are made. Your recital will be adjudicated and you will be provided with a compilation of faculty comments and ratings.

The repertory presented must via your major performance medium (major instrument or voice) and the works presented must be classical. Please see the Department chair and your private lesson instructor to determine the appropriateness of your proposed recital repertory.

When creating your program and program notes a standard department template will be used. A style sheet and program template are available on D2L. While the program itself will be standardized, you may choose to personalize your program by creating an insert of images, acknowledgements, and the like. To ensure that you, as a young professional, as well as our community of students and professors are represented professionally, all materials, including posters and invites must cleared before distribution.

Vocalists are highly encouraged to prepare PowerPoint slides with English translations of their works. No other slide shows are allowed before, during, or after the recital in the performance venue. Slide shows may be presented in the lobby during your reception for your guests and family members.

**Senior Recitals** are required for all seniors and are one component of MUSI 490: Senior Thesis in Music. (3 credits) The repertory presented must for your major performance medium (major instrument or voice) and the works presented must be classical. Please see the Department chair and your private lesson instructor to determine the appropriateness of your proposed recital repertory.

When creating your program and program notes a standard department template will be used. Please consult the style sheet and program template which are available on D2L. While the program itself will be standardized, you may choose to personalize your program by creating an insert of images, acknowledgements, and the like. To ensure that you, as a young professional, as well as our community of students and professors are represented professionally, all materials, including posters and invites must cleared before distribution.

Vocalists are required to prepare PowerPoint slides with English translations of their works. No other slide shows are allowed before, during, or after the recital in the performance venue. Slide shows may be presented in the lobby during your reception for your guests and family members.

**Recital Hearings** help ensure that you are ready for your upcoming performance and allow you to gain feedback from faculty about your current level or preparation. Hearings must be scheduled at least two weeks before your scheduled performance and your private lesson instructor, accompanist, and at least one full-time faculty member must be present. You will not necessarily perform your entire recital, rather excerpts will be heard from each piece. This step ensures that you have the last two weeks to focus more on expression and musicality rather than continuing to “learn the notes.”

**Accompanying**

As in the professional world, performers are responsible for securing their accompanists for upcoming performances. If your proposed accompanist is not a Hartwick faculty member, please get approval before engaging that individual. It is important that you supply your accompanist with their music as soon as possible but no later than eight weeks before you scheduled performance. By allowing them time to learn and perfect your music, they can help you present a high-quality performance.

The 2016-2017 accompanying fee structure is as follows:

Convocation performance	\$15
Jury	\$15
Rehearsals	\$12.50 ½ hr. (billed in ½ hr. increments); \$25.00 hr.
Recitals	\$50 minimum- <i>to be determined by your accompanist based on the complexity of your program</i>

*Fees are billed directly your student account at the end of each semester.  
Under no circumstances should you pay an accompanist out of pocket.*

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## **Continuation in the Major**

In addition to meeting the GPA requirements for your major and for the college as a whole, all students must demonstrate that they are making continual progress as musicians, the culmination of which is the public senior recital, generally presented their senior spring. Students are evaluated each semester, whether it be through fall convocations, optional junior recitals, or spring juries. The sophomore jury acts as a gateway to continuation in the major and at this mid-point in your career, you must demonstrate that you have begun to master the necessary technical and artistic skills and dispositions needed to succeed as a musician. Each student receives written evaluative comments following fall convocations, juries, and recitals and these should be discussed seriously with your private lesson instructor. If you have concerns about your level of preparedness for your sophomore jury, it is imperative that you ask for feedback and help sooner rather than later. Students who do not pass their sophomore juries are removed from the program and may not continue in either major.

In order to reach the level of competence necessary for a bachelor's level musicians, students must practice a minimum of one-two hours per day. This includes weekends.

## **Post Graduate Opportunities**

It is important to begin thinking about life after Hartwick early, whether it be entering the teaching profession, pursuing another career path, or continuing on your studies at the graduate level. There are several resources on campus to help you in these next steps. First, your academic advisor is always a good resource and, for music education majors, the director of music education, Dr. Meghan Sheehy has important and useful advice for you as you begin your job search. Additionally, the Career Services and Internship Office can help with resume writing, building a credential file, seeking out internships and other career-related opportunities. They can also assist in determine which graduate programs best fit your aspirations and how and when to apply to them. Begin imagining the future now-it's closer than you think!

## **Departmental Policies and Guidelines**

### **Departmental Spaces**

It is important that you have spaces, equipment, and instruments that support your learning. In order to make that happen we all (faculty, staff, and students) need to adhere to housekeeping rules.

### Request for Use of Departmental Spaces

Access is not guaranteed to any student. Courses, rehearsals, and concerts have priority. All affiliated student use of spaces must have departmental approval beforehand. Students are responsible for any damage caused to departmental equipment and instruments and will be billed accordingly for their repair or replacement.

If a student is affiliated with the department (major, minor, SAI, PMA, enrolled in a music performance class), they may request from the Office Manager the use of classrooms and other spaces. Please submit your request at least 48 hours in advance to Brooke Chilson. Please leave

the space in good shape, perhaps even in better shape than you found it. If you notice broken or damaged equipment, instruments, or other materials, please report it right away so that we may take care of it quickly.

Students who want access to spaces on the weekends or after 5:00 pm will need to check out a key to that space. A fee of \$500 will be placed on that account of any student who loses a departmental key.

To schedule recitals, rehearsals, recital hearings, and the like, please contact Brooke so that you are placed on the master schedule. This ensures that other college events are not booked during your preferred times and that there is no confusion.

Students not affiliated with the department (e.g., non-majors or non-minors) are not allowed to use department classrooms, the music circle (ACA 201) or Anderson theatre for their own personal use, except in the case of the sound-proof practice booths on the second floor.

### Lockers and Storage

Because of space limitations, the department cannot store student instruments, except those of majors, minors, and students enrolled in music classes. No student may use departmental space to store drum sets; the department owns three for student use. All exceptions must be cleared by the department chair before bringing your instrument(s) on campus.

Each student is assigned a locker(s) to store their instruments, equipment, and other supplies. The department supplies a lock for each student. You are highly encouraged to keep your personal belongings safely secured at all times. We are a tight-knit community and thus our spaces feel safe but please remember that the department cannot reimburse you for stolen or damaged personal property, including instruments.

Please don't leave personal items in practice booths, classrooms, rehearsal spaces, and elsewhere. It creates clutter and leaves a mess behind for others to deal with. It's hard to get access to materials when you are climbing over shoes, binders, and the like. If you need another locker for your belongings, please see the Office Manager.

### Food and Drink

In all areas of the music department except for offices and room 213, food and drink are not allowed. Faculty, students, and staff may bring water in a covered container into all spaces except the computer lab. No food or drink of any kind is allowed in that space so that we may protect the computers and other electronic equipment.

If you do use 213 to eat or drink in, please clean up after yourself and do not leave food lying out-it creates a mess for others to clean up.

## **Student services**

### Printing and Xeroxing

Printer ink and copy paper are expensive but we want you to get your work done as easily as possible. The printer in the computer lab can be used for *music department assignments* and only one copy of a document related to a *music department assignment may be printed*.

Students may request Xerox copies for items such as jury information forms, convocation information forms, and the like. The department will Xerox programs for all recitals and concerts. For those juniors and seniors who wish to create a half-page insert in their recital program, the department will copy that as well; if the student wishes to have color copies the department will print 30 copies free of charge.

### Instrument and equipment borrowing

If you wish to borrow audio equipment, instruments, or other department items, please fill out a loan form found in the main office. It is important that we keep track of our equipment so that we may ensure that concerts, recitals, classes, and the like always have the materials that they need. If the item checked out is returned damaged or is lost, you will be responsible for repairs or replacement in the amount listed on the loan agreement form.

### Dress and deportment

It is important that we (all students, faculty, and staff) represent our program positively on campus and to the broader community. Though it seems unfair, people, including potential employers judge us by the way we dress and comport ourselves. Please keep this in mind whether you be in class, in rehearsal, or on stage. We want others to always think the best of you and of our community.

To that end, the chamber orchestra, choir, chamber choir, wind ensemble, and jazz ensemble all have a standard concert dress. Students are billed directly for the purchase of these gowns, shirts, and tuxes. It is common practice among college music programs for ensembles to look uniform; after all, an ensemble concert is not about the individual but about the whole. Headliners can stand out, others must blend. When you arrive for concerts, be sure to be in concert dress. Please plan ahead so that you have located your shirt/gown/tux and that it is in good shape well before the day of the concert.

### Channels of communication

The main means to send announcements and other department information is via email. Please be sure to empty your inbox regularly so that you may receive department communications. Your physical mailbox, located outside of room 212, is a useful means to exchange music and other items. Every student and faculty member is assigned a mailbox; please check it regularly.

### Student grievances

As per college policy, issues of concern should be directed to the appropriate campus office. Please see your college Student Handbook (located on the college's website) for college policies regarding grievances. Students should discuss their concerns with the instructor and, if they feel they cannot do so, grievances should be brought to the chair who will take appropriate action as per college policies. You might not know the specific outcome of your grievance, in fact, it is policy to not share disciplinary or corrective actions with others. Please be assured that your concerns are taken seriously, and are dealt with appropriately, even if the community is not made aware of the specific outcome.

### Your health and safety

Each year, the department makes a formal presentation on issues regarded to musician's health. Additionally, there is literature posted and available in room 213. Be sure to talk to your ensemble, private lesson professors, and others regarding any concerns you have about your vocal, hearing, or physical well-being. We strive to ensure that you have a safe and healthy environment in which to work, practice, and perform.

For more information, see the following resources available from the National Association of Schools of Music.

*Protecting your Vocal Health: An NASM-PAMA Student Information Sheet*  
& *Protecting your Neuromusculoskeletal Health: An NASM-PAMA Student Information Sheet*  
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>

*Protect Your Hearing Every Day: Information and Recommendations for Student Musicians (NASM-PAMA)*  
[http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

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## **Our Community**

### **Student Organizations**

We encourage you to get involved with any of the organizations that will enrich your Hartwick education experience, including the following affiliated student organizations.

#### National Association for Music Education (NAfME)

Sponsors music education related events such as March Musical Madness, excursions to music performances, hosting guest speakers, attending state conferences, among activities. Membership is required of all music education majors but everyone is encouraged to join. (Faculty Advisor: Dr. Meghan Sheehy)

*National Association for Music Education (NAfME), among the world's largest arts education organizations, is the only association that addresses all aspects of music education. NAfME advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers. The Association orchestrates success for millions of students nationwide and has supported music educators at all teaching levels for more than a century.*

*Since 1907, NAfME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. NAfME's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.*

Source: <http://www.nafme.org/>

### Sigma Alpha Iota

An international women's fraternity founded in 1903 open to all women musicians.  
(Faculty Advisor: Dr. Ana Laura González)

Sigma Alpha Iota aspires to:

*To form chapters of women college students and alumnae who have a sincere interest in music.*

*To uphold the highest standards of music.*

*To further the development of music in America and throughout the world.*

*To give inspiration and encouragement to members.*

*To organize the cultural life of Sigma Alpha Iota members as a contributing factor to their educational growth.*

*To support the ideals and goals of the member's Alma Mater.*

*To adhere to the highest standards of citizenship in school, community and fraternity life.*

Source: <http://www.sai-national.org/home/>

### Phi Mu Alpha Sinfonia

(Faculty Advisor: Professor M.W. Degan)

*Phi Mu Alpha Sinfonia is the world's oldest and largest secret national fraternal society in music. Sinfonia was born on October 6, 1898, at the New England Conservatory in Boston, when a group of thirteen young men under the guidance of Ossian Everett Mills "to consider the social life of the young men students of that institution [and] to devise ways and means by which it might be improved." Sinfonia became a national fraternity on October 6, 1900, with the admission of a group of men at the Broad Street Conservatory in Philadelphia. For over a century, Sinfonians in nearly every field of study and professional endeavor have transformed music in America. The opportunity of becoming a Sinfonian is offered to as many men as possible who, through a love for music, can assist in the fulfillment of the Fraternity's Object and ideals either by adopting music as a profession, or by working to advance the cause of music in America.*

Source: <http://www.sinfonia.org/>

### Not So Sharp

Student directed, Not So Sharp is a select a cappella group. While it is not officially affiliated with the music department this ensemble includes many music majors and minors among its members and often participates in department sponsored events.

### **Federal Work Study Program**

For music majors who qualify for the Federal Work Study program, there are departmental positions that may be of interest. All work study candidates, regardless of major, must fill out an application form (each year) to be considered for departmental positions. Current positions include ensemble assistants, librarians, recording technicians, and office assistants. Please see Brooke Chilson for more information. As is the case across campus, status as a major does not guarantee you a departmental position.

## Your Faculty and Staff

In this department you have the opportunity to work with faculty who have studied and trained in some of the finest conservatories and graduate programs in Europe, Oceania, and North and South America. Our resident artists, who serve as private lesson instructors, are professional musicians with decades of experience performing in prestigious concert halls, opera houses, and the like.

### 2016-2017 Faculty/Staff Roster

Name	PT/FT	Title	Area(s) of responsibility
Chilson, Brooke	FT	Office Manager	Assistant to the department chair; program support
Aldridge, Ben	PT	Resident Artist Adjunct Instructor	Trumpet Chamber Orchestra
Arnold, Johana	PT	Resident Artist	Voice
Blake, Paul	PT	Resident Artist	Low Brass
Campbell, Fideliz	PT	Resident Artist Adjunct Instructor	Piano Keyboard Methods I-IV, Introduction to Piano
Degan, MW	PT	Adjunct Instructor Resident Artist	Jazz Combo Jazz Bass
Donaldson, Cynthia	PT	Resident Artist	Voice
González, Ana Laura	PT	Resident Artist Adjunct Instructor	Flute Music Theory I-IV, Flute Choir
Hane, Daniel	PT	Resident Artist	Bassoon
Horne, Tim	PT	Staff Accompanist	College Choir, Chamber Choir
Kellett, Jeremy	PT	Adjunct Instructor	Aural Skills I-IV, Rock Ensemble, History of Jazz
Licata, Julie	PT	Resident Artist	Percussion
Lipari, Rob	PT	Resident Artist	Percussion (rock)
Markuson, Steve	PT	Adjunct Instructor	History of Rock, Country, Broadway, and Radio

Mazarak, Eric	PT	Technician	Piano Tuning and Maintenance
Nanni, Steven	PT	Resident Artist	Voice
		Adjunct Instructor	Vocal Methods, Opera/Musical Theater Scenes
Norris, Gregg	PT	Adjunct Instructor	Jazz Ensemble
Odell, Andy	PT	Adjunct Instructor	Percussion Methods
Paige, Diane	FT	Professor	Music History, World Music
		Chair	
Paterson, Kim	PT	Resident Artist	Piano
Pease, Andrew	FT	Assistant Professor	Wind Ensemble, Brass Ensemble, Orchestration, Instrumental Conducting
		Resident Artist	Conducting
Pomares, William	PT	Adjunct Instructor	Woodwind Methods
Phillips, Spencer	PT	Resident Artist	Double Bass
Rubin, Allison	PT	Resident Artist	Oboe
Schneider, Charles	PT	Resident Artist	Orchestral Conducting
Seletsky, Robin	PT	Resident Artist	Clarinet
Sheehy, Meghan	FT	Assistant Professor	Music Education
Speth, Uli	PT	Resident Artist	Violin, Viola
		Adjunct Instructor	String Methods, Chamber Orchestra
Thompson, Joshua	PT	Resident Artist	French horn
Turecek, Dennis	PT	Resident Artist	Classical Guitar
		Adjunct Instructor	Introduction to Guitar
Vatalaro, Charlie	PT	Resident Artist	Saxophone
Whittenburg, Ben	PT	Resident Artist	Cello
Wright, Lee	FT	Assistant Professor	College Choir, Chamber Choir, Diction, Choral Conducting
		Resident Artist	Accompanying, Organ, Choral Conducting