

2017 Texas Music Educators Clinic/Convention

Transitioning from High School to College Music Major

**Presented
by**

Sam Houston State University School of Music Faculty:

**Joshua Bronfman
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Theory and Composition**

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Piano and Keyboard Studies**

**Saturday, February 11, 2017
8am, CC 303**

Transitioning from High School to College Music Major

Suggestions for Applied Music – Kathy Daniel

- AUDITIONING FOR THE UNIVERSITY-YOU ARE AUDITIONING FOR 2 THINGS
 - Acceptance into the program
 - Scholarships
 - ✓ You need to demonstrate at least 2 contrasting styles (technical-lyrical or fast-slow or Baroque-Contemporary, etc.)
 - ✓ Practice a wide range of music, not just one thing: if you play etudes well, work on your solo literature and if you play the solo literature well, work on your etudes also
 - ✓ Work on your interview skills and dress professionally
- THE FIRST 2 YEARS AS A MUSIC MAJOR
 - Core music classes
 - ✓ Learn some basic music theory (Kindred)
 - ✓ Work on your singing (Bronfman)
 - ✓ Improve your skills on the piano (Rus-Edery)
 - Related to your primary instrument
 - ✓ Performance-Become as strong as possible on your primary instrument or voice
(Translate these ideas to your own situation if not a flutist)
 - Work on your sound
 - Work on your intonation
 - Metronome work
 - ✓ Scales and arpeggios-I suggest the following order
 - Major and Chromatic Scales
 - Major Arpeggios
 - relative natural minor scales
 - relative harmonic minor scales
 - relative melodic minor scales
 - minor arpeggios
 - V7 Arpeggios
 - Augmented Arpeggios
 - diminished arpeggios
 - diminished 7th arpeggios
 - whole tone scales

C Major/a minor Scale Routine

Daniel

1. Staff 1: Key of C, dynamic **f**, tempo = 60. Labeled "Major Scale".

2. Staff 2: Measure 7. Labeled "Major Arpeggio" under the first two measures and "Dominant Seventh" under the last two measures.

3. Staff 3: Measure 14. Labeled "Augmented Arpeggio" under the first two measures and "Natural Minor" under the last two measures.

4. Staff 4: Measure 21. Labeled "Harmonic Minor" under the first two measures and "Melodic Minor" under the last two measures.

5. Staff 5: Measure 29. Labeled "Minor Arpeggio" under the first measure, "Diminished Arpeggio" under the second measure, and "Diminished Seventh" under the third measure.

6. Staff 6: Measure 36. Labeled "Whole Tone".

G Major/ e minor Scale Routine

Daniel

1 Major Scale

Major Arpeggio

7 V7

Augmented Arpeggio

12 Natural Minor

16 Harmonic Minor

20 Melodic Minor

24 Minor Arpeggio

Diminished Arpeggio

28 Diminished Seventh

31 Whole Tone

D Major/b minor Scale Routine

♩ = 60

Daniel

Major Scale

Major Arpeggio

V7

Augmented Arpeggio

Natural Minor

Harmonic Minor

Melodic Minor

Minor Arpeggio

Diminished Arpeggio

Diminished Seventh

Whole Tone

A Major/ f# minor Scale Routine

Daniel

f Major Scale

Major Arpeggio

V7

Augmented Arpeggio

Natural Minor

Harmonic Minor

Melodic Minor

Minor Arpeggio

Diminished Arpeggio

Diminished Seventh

Whole Tone

E Major/ c# minor Scale Routine

1 = 60

1 = 60

f Major Scale

Daniel

Major Arpeggio

V7

Augmented Arpeggio

Natural Minor

Harmonic Minor

Melodic Minor

Minor Arpeggio

Diminished Arpeggio

Diminished Seventh

Whole Tone

B Major/ g# minor Scale Routine

Daniel

Daniel

$\text{♩} = 60$

1 Major Scale

2 Major Arpeggio

7 V7

8 Augmented Arpeggio

12 Natural Minor

16 Harmonic Minor

20 Melodic Minor

24 Minor Arpeggio

25 Diminished Arpeggio

28 Diminished Seventh

31 Whole Tone

Cb Major/ ab minor Scale Routine

Daniel

The sheet music consists of eight staves of musical notation for a single line instrument. The key signature is Cb major (two flats). The tempo is indicated as $\bullet = 60$. The music is divided into sections labeled with specific techniques or chords:

- Staff 1: **f Major Scale** (fortissimo dynamic)
- Staff 2: **Major Arpeggio**
- Staff 3: **V7** (labeled at measure 7)
- Staff 4: **Augmented Arpeggio**
- Staff 5: **Natural Minor** (labeled at measure 12)
- Staff 6: **Harmonic Minor** (labeled at measure 16)
- Staff 7: **Melodic Minor** (labeled at measure 20)
- Staff 8: **Minor Arpeggio** and **Diminished Arpeggio**
- Staff 9: **Diminished Seventh** (labeled at measure 28)
- Staff 10: **Whole Tone** (labeled at measure 31)

F# Major/ d# minor Scale Routine

Daniel

1 *f* Major Scale

2 Major Arpeggio

7 V7 Augmented Arpeggio

12 Natural Minor

16 Harmonic Minor

20 Melodic Minor

24 Minor Arpeggio Diminished Arpeggio

28 Diminished Seventh

31 Whole Tone

Tempo: = 60

Gb Major/ eb minor Scale Routine

Daniel

1 *f* Major Scale Major Arpeggio

7 V7 Augmented Arpeggio

12 Natural Minor

16 Harmonic Minor

20 Melodic Minor

24 Minor Arpeggio Diminished Arpeggio

28 Diminished Seventh

31 Whole Tone

C# Major/ a# minor Scale Routine

Daniel

Major Scale

Major Arpeggio

V7 **Augmented Arpeggio**

Natural Minor

Harmonic Minor

Melodic Minor

Minor Arpeggio **Diminished Arpeggio**

Diminished Seventh

Whole Tone

Db Major/ b flat minor Scale Routine

Daniel

1 *Major Scale*

7 *V7* *Augmented Arpeggio*

12 *Natural Minor*

16 *Harmonic Minor*

20 *Melodic Minor*

24 *Minor Arpeggio* *Diminished Arpeggio*

28 *Diminished Seventh*

31 *Whole Tone*

Ab Major/ f minor Scale Routine

Daniel

1 *f* Major Scale

7 V7 Augmented Arpeggio

12 Natural Minor

16 Harmonic Minor

20 Melodic Minor

24 Minor Arpeggio Diminished Arpeggio

28 Diminished Seventh

31 Whole Tone

Eb Major/ c minor Scale Routine

Daniel

f Major Scale Major Arpeggio

7 V7 Augmented Arpeggio

12 Natural Minor Scale

18 Harmonic Minor Scale

24 Melodic Minor Scale

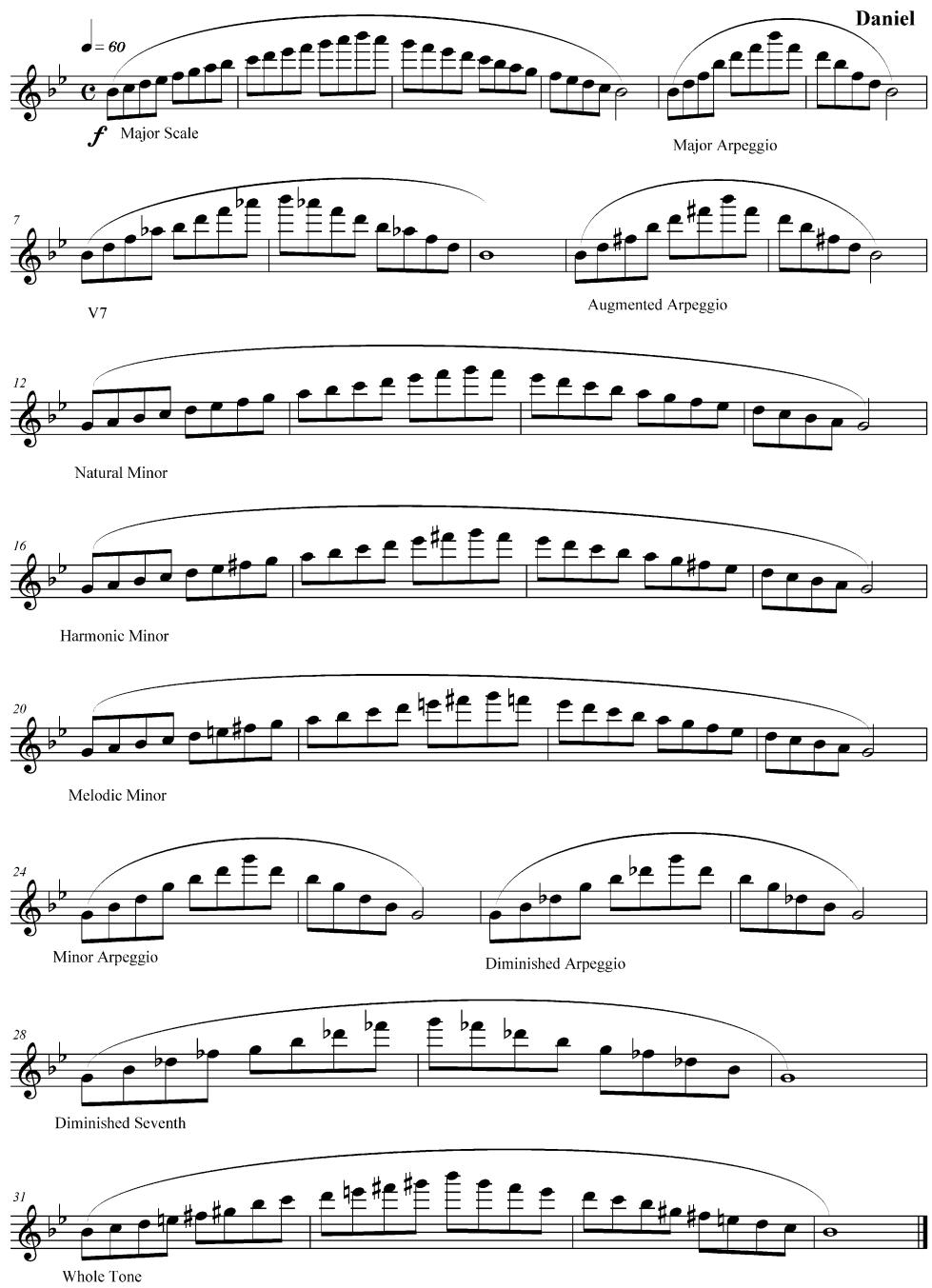
30 Minor Arpeggio Diminished Arpeggio

36 Diminished Seventh

40 Whole Tone Scale

The sheet music consists of eight staves of musical notation for a solo instrument. The first staff is in Eb major (three flats) and starts with a forte dynamic (f). It features a 'Major Scale' and a 'Major Arpeggio'. The second staff begins at measure 7 in a V7 chord and shows an 'Augmented Arpeggio'. The third staff starts at measure 12 in natural minor (one flat). The fourth staff starts at measure 18 in harmonic minor (no sharps or flats). The fifth staff starts at measure 24 in melodic minor (one sharp). The sixth staff starts at measure 30 with a 'Minor Arpeggio' and a 'Diminished Arpeggio'. The seventh staff starts at measure 36 with a 'Diminished Seventh' chord. The eighth staff starts at measure 40 with a 'Whole Tone Scale'. The tempo is marked as quarter note = 60.

Bb Major/ g minor Scale Routine


Daniel

f Major Scale
Major Arpeggio

V7
Augmented Arpeggio

Natural Minor

Harmonic Minor

Melodic Minor

Minor Arpeggio
Diminished Arpeggio

Diminished Seventh

Whole Tone

F Major/ d minor Scale Routine

Daniel

The sheet music consists of eight staves of musical notation. Staff 1: Key signature of one flat, tempo 60, dynamic f. Labeled "Major Scale". Staff 2: Key signature of one flat, labeled "V7". Staff 3: Key signature of one flat, labeled "Natural Minor". Staff 4: Key signature of one flat, labeled "Harmonic Minor". Staff 5: Key signature of one flat, labeled "Melodic Minor". Staff 6: Key signature of one flat, labeled "Minor Arpeggio". Staff 7: Key signature of one flat, labeled "Diminished Arpeggio". Staff 8: Key signature of one flat, labeled "Diminished Seventh". Staff 9: Key signature of one sharp, labeled "Whole Tone". The music features various arpeggiated patterns and eighth-note chords.

- ✓ Sightreading
 - Practice reading new music regularly
 - Strive for 100% accuracy in every aspect
- ✓ Orals
 - Work on interview and speaking skills
 - Start learning the various aspects of playing your instrument including historical information (know how to describe a good embouchure, good hand position, good posture, how to learn vibrato, how to play with good intonation, etc.)

Intro and Suggestions to Prepare for Class Piano – ILonka Rus-Edery

- GET INFORMED
 - Contact prospective colleges, and ask what skills and competencies are required on the piano proficiency
 - Find out if advance placement or early proficiency is an option
 - Go to university online schedule, find class piano courses and information about their textbook
- TAKE ACTION
 - Use the senior year in high school to start preparing for your piano proficiency if not earlier
 - Find a piano teacher
- TIPS ON HOW TO PREPARE FOR THE CLASS PIANO PROFICIENCY EXAM
 - Technique (Smith, Hanon, Hilly)
 - ✓ Start with five-finger scales, hands separate
 - ✓ End with all major and harmonic minor scales, hands together, four octaves up and down
 - ✓ Practice with metronome
 - Harmonization (Hilly)
 - ✓ Start with blocked and/or broken 5ths on familiar tunes
 - ✓ Continue with triads
 - ✓ End with complex accompaniment styles
 - Two-handed strumming style
 - Extended broken chord
 - Modified and regular keyboard style
 - Two-handed accompaniment with alternating bass
 - Transposition (Bastien, Hilly, Morris)
 - ✓ Start with pieces written in C and play them a half step or a whole step higher than written
 - ✓ Continue with tritone transposition

- ✓ End with instrumental transpositions
- Reading (Bastien, Hilley, Stannard, Bach, Morris)
 - ✓ Start with one hand, five finger melodies in Bass or Treble clef
 - ✓ Continue with the different C-clefs, hands separate first
 - ✓ End with playing hands together
 - 4 - Hand Piano Duets
 - 4 - Part Hymns
 - Vocal SATB open score
 - Instrumental open score
- Improvisation (Hilley)
 - ✓ Start with call and response on black notes only
 - ✓ Improvise melodically within a major pentascale
 - ✓ Based on a given progression use only chord-tones melody in your right hand
 - ✓ End with:
 - Set progressions based on secondary dominants
 - Blues Improvisation
 - ⊕ Walking Bass
 - ⊕ Improvisation through rhythmic displacement
 - ⊕ Octave placement between Chorus 1 and Chorus 2
- Ensemble (Hilley, Stannard)
 - ✓ Start with rhythmic ensemble pieces: clap the rhythm for one part
 - ✓ Continue with piano duets and/or ensemble pieces and play only one hand
 - ✓ End with piano four-hands, hands together
- Keyboard theory (Hilley)
 - ✓ Start with intervals, then root-position triads
 - ✓ End with advanced harmonies (insert example)
 - Borrowed chords
 - Altered 7th chords
 - Augmented 6th chords
 - Extended harmonies – 9th, 11th, & 13th chords
- Repertoire (Hilley)
 - ✓ Start learning easy repertoire by Olson, Köhler, Gurlitt
 - ✓ End with advanced repertoire by Orff, Telemann, Starer

Music Theory in College: What to Expect and How to Prepare – Kyle Kindred

- MUSIC THEORY – WHAT IS IT AND WHY DO WE DO IT?
 - Music theory, in a nutshell, is the study of “how music works.”
 - Aspiring music professionals learn about the theory of music and how to connect it to the professional practices of performing, teaching, and creating music.

- In addition to music theory courses, music majors take musicianship (often referred to as aural skills or ear training) and class piano to learn to apply this theory knowledge and skill.

➤ WHAT KINDS OF THINGS ARE TAUGHT IN BEGINNING COLLEGE-LEVEL THEORY AND MUSICIANSHIP COURSES?*

- Theory:
 - ✓ Fundamentals (clef-reading, scales, key signatures, intervals, triads, and seventh chords)
 - ✓ Basic approaches to rhythm and meter
 - ✓ Roman numeral analysis
 - ✓ Chorale writing (composition in classical styles)
- Musicianship (putting theory concepts into practice):
 - ✓ Dictation (writing down music that you hear)
 - ✓ Sight-singing (singing music at sight)
 - ✓ Rhythm reading (performing rhythms at sight)

*For more specific information, including suggestions for high school music teachers, visit: <https://apstudent.collegeboard.org/apcourse/ap-music-theory>

➤ HOW CAN I PREPARE FOR THESE COLLEGE-LEVEL THEORY AND MUSICIANSHIP COURSES?

- Take any theory courses offered at your high school
- Learn and improve speed and accuracy with regard to the following skills:
 - ✓ Theory fundamentals – learn to identify and spell on a staff
 - Notes using different clefs – treble, bass, and C clefs
 - Scales – major, natural minor, melodic minor, and harmonic minor
 - Key signatures – major and minor
 - Intervals – major, minor, perfect, diminished, and augmented up to an octave
 - Triads – major, minor, diminished, and augmented
 - Seventh chords – fully diminished 7ths, half-diminished 7ths, minor 7ths, dominant 7ths, and major 7ths
 - ✓ Musicianship skills
 - Dictation – melodic, harmonic, and rhythmic
 - Sight-singing – using a system of solfege syllables such as “do-re-mi” or scale degree numbers such as “1-2-3”
 - Rhythm reading – conducting the meter while counting rhythms out loud. There are many systems for this, e.g. “1-e-&-a” for simple meters and “1-ta-la-ta-li-ta” for compound meters.
 - ✓ Not sure where to begin? There are plenty of great free or inexpensive websites/apps with tutorials and exercises for both theory and musicianship training, such as:
 - ***Teoria.com***
 - ***Musictheory.net***

- Familiarize yourself with the piano keyboard:
 - ✓ Learn note names for piano keys and the corresponding notes to each piano key on a grand staff
 - ✓ Practice creating different scales, intervals, triads, and seventh chords at the piano
- Learn to perform all forms of scales, intervals, and arpeggios on your instrument (singers – try performing these at the piano)
- Familiarize yourself with the college music programs to which you are applying:
 - ✓ Do they offer “pre-theory” fundamentals or introduction courses for music majors?
 - ✓ What music theory, ear training, and/or sight-singing texts are used?
 - ✓ Do they accept specific AP exam scores for any kind of credit or advanced placement?
- Prepare to be a dedicated student:
 - Consider time management approaches
 - <http://www.lifehack.org/articles/featured/20-quick-tips-for-better-time-management.html>
 - Develop study skills
 - <http://www.shsu.edu/dept/counseling/study-skills.html>
 - Prepare for test anxiety
 - <http://www.shsu.edu/dept/counseling/test-anxiety.html>

Voice – Joshua Bronfman

- **VOCAL PRINCIPLES**
 - Now is the time to focus on audition skills.
 - ✓ Practice your procedure for auditions as many times as you can prior to coming to school.
 - ✓ Be prepared to sight read with and without using solfege.
 - ✓ Smile, greet, and introduce yourself to the music faculty. They are on your side and are rooting for you to do well.
 - ✓ Dress professionally for your audition.
 - Choral Music Education: Piano is arguably the most important thing you can put your time into prior to coming to school. Get a teacher, get a keyboard or piano, and start practicing *now*. Or just follow Dr. Rus-Edery’s guidelines for piano skills.

NON-VOCAL PRINCIPLES

There are three things everyone who studies music must do: play their own instrument, play piano and sing.

- Get used to it. Percussion, oboe, guitar, it doesn’t matter, *you will sing*.
- If you are comfortable singing, then keep at it. You will be fine.
- If you are uncomfortable singing

- ✓ Join school choir. Join church choir.
- ✓ Take voice lessons. You could trade voice lessons with a voice person and you could teach them your instrument. Win-win.
- ✓ Sing loudly in the car. Seriously.
- ✓ Any activity to help you be more comfortable with singing will help you immensely when you arrive.
- ✓ Practice sight singing basic melodies. You can also find basic sight singing activities on the TMEA website, and use them to practice sight singing.

➤ **EVERYONE**

Right now you receive a lot of support, guidance, and assistance in learning music, preparing for auditions, etc. This changes in college so start becoming practicing being *independent* as soon as you can.

Recommended Reading:

Kathy Daniel, *Advanced Flute Pedagogy*. 2007
www.shsu.edu/~music/faculty/daniel_k.php

Johann Sebastian Bach and Albert Riemenschneider, *371 Harmonized Chorales and 69 Chorale Melodies with figured bass*. 1986: Schirmer/Hal Leonard Corporation.
 ISBN-13: 978-0793525744.

James Bastien, *Sight Reading, Level 1*, 1976: Neil A. Kjos Music Company. ISBN 849750156.

R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading*. 1968: Oxford University Press. ISBN-13: 9780193214750.

Charles-Louis Hanon, *Virtuoso Pianist in 60 Exercises – Complete*, 1993: Schirmer/Hal Leonard Corporation. ISBN-13: 9780793525447.

Martha Hillyer and Lynn Freeman Olson, *Piano for the Developing Musician*, 6th edition. 2010: Schirmer/Thompson Learning. ISBN-13: 978-0-495-79229-1, or <http://www.pdmpiano.org> - Free link

Gail Smith, *Piano Scales Made Easy*. 2007: Mel Bay Publishing.
 ISBN-13: 9780786674909 at www.MELBAY.com , or <http://www.amazon.com/>

Neil Stannard, *Guided Sight-Reading Practice at the Piano*. 2014: Neil Stannard.
 ISBN-13: 978-1499349405

The College Board, *AP Music Theory*. 2017: collegeboard.org.
<https://apstudent.collegeboard.org/apcourse/ap-music-theory>

Celestine Chua, *20 Quick Tips for Better Time Management*. 2016: lifehack.org.
<http://www.lifehack.org/articles/featured/20-quick-tips-for-better-time-management.html>

Sam Houston State University Counseling Center, *Self-Help Resources*. 2017: shsu.edu.
<http://www.shsu.edu/dept/counseling/self-help-resources.html>

Dr. Joshua Bronfman is Associate Professor and newly appointed Director of Choral Activities at Sam Houston State University, where he directs the SHSU Chorale and teaches graduate and undergraduate courses in choral conducting and choral literature. He is also creator and host of [Choral History](#), a podcast dedicated to conversations with choral conductors from around the world. Prior to his appointment at SHSU, Joshua spent a decade as Director of Choral Activities at the University of North Dakota, Artistic Director of the Grand Forks Chorales, and conductor of the Grand Forks Master Chorale.

In 2015 Joshua was a Fellow in the ACDA International Conductor Exchange Program, culminating in conducting and study opportunities in Sweden. Previously, Joshua was a Conducting Fellow for the Eric Ericson Masterclass in the Netherlands, where he directed the Netherlands Chamber Choir and Netherlands Radio Choir. In 2014 his UND Concert Choir won the American Prize in Choral Performance. His ensembles have performed at state and regional ACDA conventions five times in the last six years, including two performances at North Central ACDA conventions. He is an active clinician nationally, directing honor choir festivals at the middle, high school and collegiate levels. His published articles and presentations on choral music and choral music education have reached state, regional, and national audiences.

Joshua studied conducting under noted conductors such as Anton Armstrong, Bruce Brown, Rodney Eichenberger, Simon Halsey, and André Thomas. Joshua received his Ph.D. in Choral Music Education and Choral Conducting at Florida State University, his Master's degree from Oregon State University, and his Bachelor's degree from Florida State University. Prior to pursuing his graduate degrees, Joshua was a music specialist in Oregon where he taught at the elementary and middle levels.

Kathy Daniel, Professor of Flute at Sam Houston State University, served as principal flutist, section leader, and soloist with the United States Navy Band, Washington, DC, performing in and around Washington as well as on national concert tours. She was a soloist with the Boston Pops Orchestra in Symphony Hall and has performed in New York City at Carnegie Hall. Daniel has performed with numerous professional ensembles in the Washington area, including the Mid-Atlantic Chamber Orchestra, the Maryland Festival Orchestra, the Annapolis Chamber Orchestra, the Kennedy Center

Opera House Orchestra, the Fairfax Symphony, National Women's Symphony, the Prince George's Philharmonic, and on concert tours with the United States Air Force Band. Since joining the faculty at SHSU, Daniel has performed with the SHSU Faculty Chamber Players and conducted the SHSU Flute Choir at National Flute Association Conventions and has remained active as a clinician at Texas Bandmasters Association, the Midwest International Band and Orchestra Clinic, the International Clarinet Association, Texas Music Educators Association and Texas Flute Society Conventions. She has been named to *Who's Who Among America's Teachers and Who's Who in America*. She has performed in Scotland, England, Romania, the Philippines, Colombia, the Czech Republic, Austria and Hungary.

Contact her at kdk001@shsu.edu.

Kyle Kindred (b.1978) is Associate Professor and Director of Composition Studies at Sam Houston State University in Huntsville, Texas. Kindred's work for wind ensemble, Variations on a Tango was awarded second place in the Professional Band/Wind Ensemble Division of the American Prize in 2014. His witty, lyrical, and occasionally theatrical works for winds and percussion have been performed by ensembles throughout the US and Japan.

Kindred's ensemble and chamber works have been featured at venues including the College Band Directors National Association Southwest Region Conference, the Oregon Bach Festival, the International Double Reed Society Conference, the Florida State University Festival of New Music, the World Saxophone Congress, the Los Angeles Film Festival, the Live Earth Concerts for a Climate in Crisis, the North American Saxophone Alliance National Conference and the Society of Composers Incorporated regional and national conferences. Kindred is a featured composer in the GIA Teaching Music Through Performance in Band series as well as a contributing author for GIA Publications' Composers on Composing for Band, Volume 4, edited by Mark Camphouse. His teachers were Walter Mays, Dean Roush, Donald Grantham, and 2012 Pulitzer Prize-winner Kevin Puts.

Contact e-mail: kdk001@shsu.edu

Dr. ILonka Rus-Edery, is Associate Professor and Director of Keyboard Studies at Sam Houston State University in Huntsville, Texas. She appeared as a recitalist and concert artist with numerous orchestras and chamber music ensembles throughout Romania, Italy, Spain, Germany, Holland, Mexico, Colombia and the United States.

As a teacher and clinician Dr. Rus-Edery continues to teach piano solo and chamber music master classes in Romania, Mexico, Colombia and United States. Dr. Rus-Edery

has presented, and adjudicated at numerous conferences such as Texas Music Teachers Association and Music Teachers National Association. Dr. Rus-Edery, was a finalist for Excellence in Service Award at Sam Houston State University in 2013 and a third time finalist for the Collegiate Teacher of the Year Award at TMTA Conference in Dallas, TX, in 2016. She received the *Bellas Artes Fundacion* Excellence in Service and Teaching Award, at the *XI Encuentro International de Musica Bellas Artes Festival* (International Festival of the *Bellas Artes* University, eleventh edition), in Medellin, Colombia, in 2016.

Contact e-mail: ilonkarus@yahoo.com

THE PURSUIT OF EXCELLENCE...

The School of Music is part of the College of Fine Arts and Mass Communication. The college brings together a faculty of artists and educators in a collaboratively creative environment to enrich the lives of students and the community. Pre-professional programs are offered in many areas as preparatory courses for entrance into graduate schools and the professions.

The School of Music is accredited by the National Association of Schools of Music. There are currently more than 500 music majors pursuing degrees in performance, composition, music therapy, and music education with teacher certification. Students have excellent performing opportunities in outstanding choral and instrumental ensembles, as well as jazz, opera, and chamber groups.

The Music faculty includes a community of internationally recognized performers, scholars and educators. With an outstanding student-to-teacher ratio of approximately six to one, students receive close, personal attention and many opportunities to interact with dedicated professionals.

The James and Nancy Gaertner Performing Arts Center, which opened in 2010, comprises an 800-seat concert hall, 180-seat recital hall, 150-seat dance theatre, scene shop, dance and theatre rehearsal rooms. The building is graced with multiple areas to display the Center's expanding art collection. The School of Music Building, which opened in 1986, features large rehearsal halls, classrooms, a piano lab, a music computer lab, an electronic music studio, practice rooms and faculty and administrative offices. The School of Music has excellent facilities to accomplish its artistic and educational mission.

www.shsu.edu/music.

