

**2017 Texas Music Educators
Clinic/Convention**

**Transitioning from High School to
College Music Major**

Presented
by

Sam Houston State University School of Music Faculty:

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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

$\text{♩} = 60$
f Major Scale

7 Major Arpeggio Dominant Seventh

14 Augmented Arpeggio Natural Minor

21 Harmonic Minor Melodic Minor

29 Minor Arpeggio Diminished Arpeggio Diminished Seventh

36 Whole Tone

G Major/ e minor Scale Routine

Daniel

$\text{♩} = 60$

f Major Scale Major Arpeggio

This block contains the first two staves of the routine. The first staff shows the G Major scale (G-A-B-A-G-F-E-D) and the Major Arpeggio (G-B-D-G). The tempo is marked as quarter note = 60. The dynamic is *f* (forte).

7

V7 Augmented Arpeggio

This block contains the second and third staves. The second staff shows the V7 chord (F#7) and the Augmented Arpeggio (F#-A-C#-F#).

12

Natural Minor

This block contains the fourth and fifth staves, showing the Natural Minor scale (G-A-B-C-D-E-F-G).

16

Harmonic Minor

This block contains the sixth and seventh staves, showing the Harmonic Minor scale (G-A-B-C-D-E-F#-G).

20

Melodic Minor

This block contains the eighth and ninth staves, showing the Melodic Minor scale (G-A-B-C-D-E-F#-G#).

24

Minor Arpeggio Diminished Arpeggio

This block contains the tenth and eleventh staves. The tenth staff shows the Minor Arpeggio (G-Bb-D-G) and the Diminished Arpeggio (G-Bb-Db-G).

28

Diminished Seventh

This block contains the twelfth and thirteenth staves, showing the Diminished Seventh chord (G-Bb-Db-F).

31

Whole Tone

This block contains the fourteenth and fifteenth staves, showing the Whole Tone scale (G-A-B-C#-D-E-F#).

D Major/b minor Scale Routine

Daniel

$\text{♩} = 60$
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

A Major/ f# minor Scale Routine

Daniel

$\text{♩} = 60$
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

E Major/ c# minor Scale Routine

Daniel

$\text{♩} = 60$
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

B Major/ g# minor Scale Routine

Daniel

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

Cb Major/ ab minor Scale Routine

Daniel

$\bullet = 60$

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

The musical score is written in treble clef with a key signature of three flats (Cb Major/ ab minor) and a common time signature. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 60 and a dynamic marking of *f*. The exercises are: Major Scale (measures 1-6), Major Arpeggio (measures 1-6), V7 (measures 7-11), Augmented Arpeggio (measures 7-11), Natural Minor (measures 12-15), Harmonic Minor (measures 16-19), Melodic Minor (measures 20-23), Minor Arpeggio (measures 24-27), Diminished Arpeggio (measures 24-27), Diminished Seventh (measures 28-30), and Whole Tone (measures 31-34). Each exercise is marked with a slur and a fermata.

F# Major/ d# minor Scale Routine

Daniel

♩ = 60

f Major Scale Major Arpeggio

This block contains the first two staves of the routine. The first staff shows the F# Major Scale (F#-G-A-B-C-D-E-F#) and the Major Arpeggio (F#-A-C-E). The tempo is marked as quarter note = 60. The second staff shows the Major Arpeggio again, with some notes marked with an 'x' to indicate a specific fingering or articulation.

7

V7 Augmented Arpeggio

This block contains the third and fourth staves. The third staff shows the V7 chord (C#-E-G-A) and the Augmented Arpeggio (C#-E-G#-A). The fourth staff shows the Augmented Arpeggio again, with some notes marked with an 'x'.

12

Natural Minor

This block contains the fifth and sixth staves. The fifth staff shows the Natural Minor scale (F#-G-A-B-C-D-E-F). The sixth staff shows the Natural Minor scale again, with some notes marked with an 'x'.

16

Harmonic Minor

This block contains the seventh and eighth staves. The seventh staff shows the Harmonic Minor scale (F#-G-A-B-C-D-E-F#). The eighth staff shows the Harmonic Minor scale again, with some notes marked with an 'x'.

20

Melodic Minor

This block contains the ninth and tenth staves. The ninth staff shows the Melodic Minor scale (F#-G-A-B-C-D-E-F#). The tenth staff shows the Melodic Minor scale again, with some notes marked with an 'x'.

24

Minor Arpeggio Diminished Arpeggio

This block contains the eleventh and twelfth staves. The eleventh staff shows the Minor Arpeggio (F#-A-C) and the Diminished Arpeggio (F#-A-C-B). The twelfth staff shows the Minor Arpeggio and Diminished Arpeggio again, with some notes marked with an 'x'.

28

Diminished Seventh

This block contains the thirteenth and fourteenth staves. The thirteenth staff shows the Diminished Seventh chord (F#-A-C-B) and the Diminished Seventh scale (F#-A-C-B). The fourteenth staff shows the Diminished Seventh scale again, with some notes marked with an 'x'.

31

Whole Tone

This block contains the fifteenth and sixteenth staves. The fifteenth staff shows the Whole Tone scale (F#-G-A-B-C-D) and the Whole Tone scale (F#-G-A-B-C-D). The sixteenth staff shows the Whole Tone scale again, with some notes marked with an 'x'.

Gb Major/ eb minor Scale Routine

Daniel

$\text{♩} = 60$

f Major Scale Major Arpeggio

This block contains the first two measures of the routine. The first measure is a Major Scale starting on Gb, and the second measure is a Major Arpeggio starting on Gb. The tempo is marked as quarter note = 60.

7

V7 Augmented Arpeggio

This block contains measures 3 and 4. Measure 3 is a V7 chord (F7) and measure 4 is an Augmented Arpeggio starting on Gb.

12

Natural Minor

This block contains measures 5 and 6, which form the Natural Minor scale starting on Gb.

16

Harmonic Minor

This block contains measures 7 and 8, which form the Harmonic Minor scale starting on Gb.

20

Melodic Minor

This block contains measures 9 and 10, which form the Melodic Minor scale starting on Gb.

24

Minor Arpeggio Diminished Arpeggio

This block contains measures 11 and 12. Measure 11 is a Minor Arpeggio starting on Gb, and measure 12 is a Diminished Arpeggio starting on Gb.

28

Diminished Seventh

This block contains measures 13 and 14, which form a Diminished Seventh chord starting on Gb.

31

Whole Tone

This block contains measures 15 and 16, which form a Whole Tone scale starting on Gb.

C# Major/ a# minor Scale Routine

Daniel

The musical score is written on a single treble clef staff in 4/4 time. It begins with a tempo marking of quarter note = 60 and a dynamic marking of *f*. The key signature has two sharps (F# and C#). The score is divided into eight measures, each with a specific scale or arpeggio pattern:

- Measure 1: Major Scale (C# to C#)
- Measure 2: Major Arpeggio (C#-E-G-A-C#)
- Measure 3: V7 (C#-E-G-A-C#)
- Measure 4: Augmented Arpeggio (C#-E-G-A-C#)
- Measure 5: Natural Minor (C# to C#)
- Measure 6: Harmonic Minor (C# to C#)
- Measure 7: Melodic Minor (C# to C#)
- Measure 8: Minor Arpeggio (C#-E-G-A-C#) and Diminished Arpeggio (C#-E-G-A-C#)
- Measure 9: Diminished Seventh (C#-E-G-A-C#)
- Measure 10: Whole Tone (C# to C#)

Db Major/ b flat minor Scale Routine

Daniel

$\text{♩} = 60$
f Major Scale
Major Arpeggio

7
V7
Augmented Arpeggio

12
Natural Minor

16
Harmonic Minor

20
Melodie Minor

24
Minor Arpeggio
Diminished Arpeggio

28
Diminished Seventh

31
Whole Tone

Ab Major/ f minor Scale Routine

Daniel

$\bullet = 60$

f Major Scale Major Arpeggio

This block contains the first two measures of the routine. The first measure shows the Ab Major scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A) in a treble clef with a common time signature. The second measure shows the Major Arpeggio (A-flat, C, E-flat, A) in a treble clef with a common time signature. A tempo marking of quarter note = 60 is present at the beginning.

7

V7 Augmented Arpeggio

This block contains measures 3 and 4. Measure 3 shows the V7 chord (F7) in a treble clef with a common time signature. Measure 4 shows the Augmented Arpeggio (F, A, C, E-flat, G) in a treble clef with a common time signature.

12

Natural Minor

This block contains measures 5 and 6. Measure 5 shows the Natural Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A) in a treble clef with a common time signature. Measure 6 shows the Natural Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A) in a treble clef with a common time signature.

16

Harmonic Minor

This block contains measures 7 and 8. Measure 7 shows the Harmonic Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat) in a treble clef with a common time signature. Measure 8 shows the Harmonic Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat) in a treble clef with a common time signature.

20

Melodic Minor

This block contains measures 9 and 10. Measure 9 shows the Melodic Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat) in a treble clef with a common time signature. Measure 10 shows the Melodic Minor scale (A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat) in a treble clef with a common time signature.

24

Minor Arpeggio Diminished Arpeggio

This block contains measures 11 and 12. Measure 11 shows the Minor Arpeggio (A-flat, C, E-flat, A) in a treble clef with a common time signature. Measure 12 shows the Diminished Arpeggio (A-flat, C, E-flat, G) in a treble clef with a common time signature.

28

Diminished Seventh

This block contains measures 13 and 14. Measure 13 shows the Diminished Seventh chord (A-flat, C, E-flat, G) in a treble clef with a common time signature. Measure 14 shows the Diminished Seventh chord (A-flat, C, E-flat, G) in a treble clef with a common time signature.

31

Whole Tone

This block contains measures 15 and 16. Measure 15 shows the Whole Tone scale (A-flat, B-flat, C, D-flat, E-flat, F) in a treble clef with a common time signature. Measure 16 shows the Whole Tone scale (A-flat, B-flat, C, D-flat, E-flat, F) in a treble clef with a common time signature.

Eb Major/ c minor Scale Routine

$\bullet = 60$ Daniel

f Major Scale Major Arpeggio

This block contains the first two measures of the routine. It starts with a treble clef, a key signature of three flats (Eb major), and a common time signature. The first measure is marked with a forte *f* dynamic and contains the first six notes of the Eb major scale. The second measure contains the first six notes of the Eb major arpeggio. A tempo marking of a quarter note equals 60 beats per minute is shown at the top left. The name 'Daniel' is written at the top right.

7 V7 Augmented Arpeggio

This block contains measures 7 and 8. Measure 7 starts with the seventh note of the Eb major scale and continues with the eighth and ninth notes. Measure 8 contains the first six notes of the Eb augmented arpeggio. The label 'V7' is placed below measure 7, and 'Augmented Arpeggio' is placed below measure 8.

12 Natural Minor Scale

This block contains measures 12 through 15, which form the first four measures of the Eb natural minor scale. The label 'Natural Minor Scale' is placed below the first measure.

18 Harmonic Minor Scale

This block contains measures 18 through 21, which form the first four measures of the Eb harmonic minor scale. The label 'Harmonic Minor Scale' is placed below the first measure.

24 Melodic Minor Scale

This block contains measures 24 through 27, which form the first four measures of the Eb melodic minor scale. The label 'Melodic Minor Scale' is placed below the first measure.

30 Minor Arpeggio Diminished Arpeggio

This block contains measures 30 and 31. Measure 30 contains the first six notes of the Eb minor arpeggio. Measure 31 contains the first six notes of the Eb diminished arpeggio. The labels 'Minor Arpeggio' and 'Diminished Arpeggio' are placed below their respective measures.

36 Diminished Seventh

This block contains measures 36 through 39, which form the first four measures of the Eb diminished seventh arpeggio. The label 'Diminished Seventh' is placed below the first measure.

40 Whole Tone Scale

This block contains measures 40 through 43, which form the first four measures of the Eb whole tone scale. The label 'Whole Tone Scale' is placed below the first measure.

Bb Major/ g minor Scale Routine

Daniel

$\text{♩} = 60$
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

F Major/ d minor Scale Routine

Daniel

$\text{♩} = 60$



f Major Scale Major Arpeggio

This block contains the first two measures of the routine. The first measure shows the F Major scale starting on F4, moving up stepwise. The second measure shows the F Major arpeggio (F4, A4, C5, F5) moving up and then down stepwise.

7



V7 Augmented Arpeggio

This block contains measures 3 and 4. Measure 3 shows the F7b9 scale starting on F4, moving up stepwise. Measure 4 shows the F7b9 augmented arpeggio (F4, A4, C5, F5, Ab5) moving up and then down stepwise.

12



Natural Minor

This block contains measures 5 and 6. Measure 5 shows the F Natural Minor scale starting on F4, moving up stepwise. Measure 6 shows the F Natural Minor scale starting on F4, moving down stepwise.

16



Harmonic Minor

This block contains measures 7 and 8. Measure 7 shows the F Harmonic Minor scale starting on F4, moving up stepwise. Measure 8 shows the F Harmonic Minor scale starting on F4, moving down stepwise.

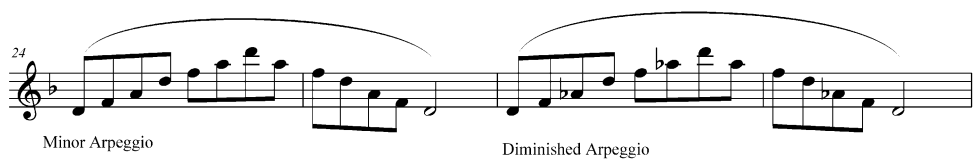
20



Melodic Minor

This block contains measures 9 and 10. Measure 9 shows the F Melodic Minor scale starting on F4, moving up stepwise. Measure 10 shows the F Melodic Minor scale starting on F4, moving down stepwise.

24



Minor Arpeggio Diminished Arpeggio

This block contains measures 11 and 12. Measure 11 shows the F Minor arpeggio (F4, Ab4, C5, F5) moving up and then down stepwise. Measure 12 shows the F Diminished arpeggio (F4, Ab4, Bb4, F5) moving up and then down stepwise.

28



Diminished Seventh

This block contains measures 13 and 14. Measure 13 shows the F Diminished Seventh scale starting on F4, moving up stepwise. Measure 14 shows the F Diminished Seventh scale starting on F4, moving down stepwise.

31



Whole Tone

This block contains measures 15 and 16. Measure 15 shows the F Whole Tone scale starting on F4, moving up stepwise. Measure 16 shows the F Whole Tone scale starting on F4, moving down stepwise.

- ✓ 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 – I Lonka 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, Hilley)
 - ✓ 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 (Hilley)
 - ✓ 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, Hilley, 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 Hilley 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 kdaniel@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 Internacional de Musica Bellas Artes Festival* (International Festival of the *Bellas Artes* University, eleventh edition), in Medellin, Colombia, in 2016.

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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.

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