



2016-2017 catalog

www.newschoolofmusic.net

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New School of Music

PROFILE

About Us

The New School of Music is a 501(c)(3) nonprofit community music school in Austin, which provides a non-competitive and challenging atmosphere where people are able to study all styles of music, on the instrument of their choice, or through vocal studies.

Students of all ages – from the beginner to the advanced student – can receive quality professional instruction and interact with other musicians on their own level. For convenience, classes are offered weekdays, evenings, and Saturdays.

Mission Statement

To serve the community by sharing the gift of music, through connecting exceptional professional musicians with students, in a lifelong study and enjoyment of music – while helping provide music instruction to underserved youth in the Austin area.

Music Scholarships to Underserved Children.

The New School of Music has committed to help underserved children (preK-12th grade) in the community by setting a scholarship goal of 50% of our total enrollment. This One for One scholarship program provides free tuition to underserved children for their music instruction in our program.

The New School funds these scholarships through paid tuition revenue proceeds and contributions. Scholarship candidates are identified by the New School and its partners, and are selected based on economic need, desire to learn, and commitment.

To donate to the **NSM Underserved Children's Scholarship Fund**, go to: www.newschoolofmusic.net/donate

Partnerships

Texas Jazz Camp, is a partnership between the New School of Music and the Litchfield Jazz Camp in Connecticut. Litchfield has a deep and rich history of providing a top tier national jazz camp for 20 years, using top NYC based jazz artists and educators. Litchfield's music director, Don Braden, will be one of NSM's featured clinicians during the July 6-8th camp in Austin. Go to: <http://texasjazzcamp.com>

Boys & Girls Clubs of the Austin Area, partners with us in offering music classes to their Club members, and values giving the gift of music to underserved children. Though BCGAA, we have been instructing guitar students at McBee elementary and Webb Middle School since summer 2015.

Cedars International Academy, shares our passion for teaching excellence, and has partnered with us by offering New School music classes and lessons as part of its afterschool program since fall 2013. Cedars Academy is an open enrollment preK-8th grade charter school in North Austin.

The Armstrong Community Music School, has partnered with us to offer early childhood music classes at our Tarrytown location. The Armstrong Community Music School, in Westlake, has a longstanding position as a center of teaching excellence for all ages in the Austin community.

The Sanctuary, has leased us teaching space at their beautiful Tarrytown facility in central Austin, and shares our passion for music excellence, and helping others within the community.

The NCF Fund, has added New School of Music to its list of sponsored charities, which includes many of the most recognized and respected nonprofits in the world. To donate to the New School of Music Fund, go to:

www.newschoolofmusic.net/donate

or scan the QR code below:



Benefits of Music Education

Music education has been proven to not only help develop brain areas involved in language and reasoning, but also develop character, teamwork skills, discipline, creativity, academics, and self-expression.

Here are some links that discuss and validate this:

Why Music Education? (Berklee President, Roger Brown)

<http://www.artistshousemusic.org/videos/why+music+education+belongs+in+public+schools>

Twelve Benefits of Music Education

<http://www.childrensmusicworkshop.com/twelve-benefits-of-music-education/>

1. Early musical training helps develop brain areas involved in language and reasoning.
2. There is also a causal link between music and spatial Intelligence.
3. Students of the arts learn to think creatively and to solve.
4. Recent studies show that students who study the arts are more successful on standardized tests.
5. A study of the arts provides children with an internal glimpse of other cultures and teaches them to be empathetic towards the people of these cultures.
6. Students of music learn craftsmanship as they study how details are put together painstakingly and what constitutes good, as opposed to mediocre, work.
7. In music, a mistake is a mistake; the instrument is in tune or not, the notes are well played or not, the entrance is made or not. It is only by much hard work that a successful performance is possible.
8. Music study enhances teamwork skills and discipline.
9. Music provides children with a means of self-expression.
10. Music study develops skills that are necessary in the workplace. It focuses on "doing," as opposed to observing, and teaches students how to perform, literally, anywhere in the world.
11. Music performance teaches young people to conquer fear and to take risks. A little anxiety is a good thing, and something that will occur often in life.
12. An arts education exposes children to the incomparable.

Music Advocacy Articles and Videos link:

<http://www.childrensmusicworkshop.com/advocacy/>



2016-2017 CATALOG

OPEN REGISTRATION:

All classes and private lessons are on a monthly basis, and have open registration.

Class waiting lists are free, and no class fees are charged until a class is formed and scheduled.

REGISTRATION HOURS:

Available online 24/7 via www.NewSchoolOfMusic.net or by phone, Mon-Fri, 12 noon- 6pm, at **512-535-0208**

SCHOOL HOURS:

As arranged, during day and evening hours Monday through Friday, and from 10am to 3pm on Saturdays.

OFFICE HOURS:

2:30 – 5:30 pm, Monday – Friday
10am - 2:00 pm, Saturday

LESSON & CLASS PLACEMENT:

Email us at register@NewSchoolOfMusic.net or call 512-535-0208, to arrange an appointment

LOCATIONS:

Tarrytown — *available for all students*

2614 Exposition Blvd Austin, TX 78703

(co-located with The Sanctuary)

North Austin — *available for students enrolled at:*

Cedars International Academy

McBee elementary

Webb Middle School

HOW TO REGISTER:

Register online at www.NewSchoolOfMusic.net

or call us at 512-535-0208.

You may also stop by our office, at
2614 Exposition Blvd from 1:30 - 5:30, Mon-Fri.

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MAP & DIRECTIONS TO THE NEW SCHOOL OF MUSIC

TARRYTOWN CO-LOCATION

2614 Exposition Blvd, Austin, Texas 78714

(use side entrance from parking lot of The Sanctuary complex)



<http://mapq.st/11gkwJV>

NEW SCHOOL OF MUSIC- CONTACT INFO

MAILING ADDRESS: PO BOX 142553, AUSTIN, TX 78714

PHONE: 512-535-0208

FAX: 512-277-5230

EMAIL: info@newschoolofmusic.net

WEBSITE: www.newschoolofmusic.net

INSTRUCTORS AT THE NEW SCHOOL_____

Directors: Richard Spencer, Paula Spencer

Associate Director: Evan Nicholson

Guitar, Guitar Classes

Deuce Bennett

Cat Clemons

Mike Harris

John Reed

Chris Spencer

Jacob Wise

Voice, Voice Classes

Erica Salinas

Crystal Smith

Paula Spencer

Nikita Storojev

Bass,

Mike Harris

Evan Nicholson

Violin, Viola

Mike Harris

Drums, Percussion

Paul Garretson

Spencer Garretson

Piano

Wendy Murphy-Harris

Peggy Stern

Mandolin

Mike Harris

Flute

Sarah Jane Hargis

Trumpet

Dave Lee

Saxophone

Scott Benner

Fiddle

Mike Harris

Children's Program

Sarah Jane Hargis

Erica Salinas

Crystal Smith

Richard Spencer

Vocal Master classes/

Vocal Studio

Nikita Storojev

Tatiana Storozheva

Theory/Improvisation/

Ensembles

Scott Benner

Dave Lee

Evan Nicholson

John Reed

Peggy Stern

Songwriting/Composition/

Arranging

Peggy Stern

PROGRAMS ---

CHILDREN'S PROGRAM

Children are born with a natural musical ability, and early childhood is the ideal time to nurture and develop this innate ability. In our early childhood music classes, children are encouraged to explore and discover at their own level in a stimulating and playful environment. The parent and child attend the classes together, and this provides a wonderful opportunity for parent and child to interact and share the joy of music in a small class setting.

Music education has been proven to not only help develop brain areas involved in language and reasoning, but also improve teamwork skills, discipline, creativity, academics, and self-expression. (Please see the videos on our website's home page for more info on the benefits of music education.)

Classes for Ages: 6 weeks - 5 years

Music Together® Classes

Offered in partnership with
Armstrong Community Music School

Picture a regularly scheduled time each week for your child to be exposed to music and challenged to use his or her own innate abilities to create it. This is the principle of Music Together®. Developed in 1987, Music Together classes allow for children ages 6 weeks -5 years to experience and create music together with their caregiver(s). Through a series of playful movement and instrument-based activities, the classes offer a research-based, developmentally appropriate music curriculum with emphasis on adult

involvement. Because the involvement of role models is central to the concept of Music Together, a parent or caregiver must accompany each child to each class.

Every week, children and caretakers sing, dance, and play instruments as a community of musicians. Students use instrumental and vocal songs to explore music and learning in a fun and playful environment. They dance together to feel how sound can affect their movement. They play drums, maracas, rhythm sticks, sand blocks, or resonator bells as they learn about the technical aspects of music.

Props like parachutes and ribbon sticks are also used to move through space while further developing the link between sound and movement. Partaking in these activities introduce children to the pleasures of making music instead of passively receiving it from CDs or TV and prove the fact that all children are musical, given that their early environment supports its learning.

Classes run for 9-10 weeks and each session lasts approximately 45 minutes. Class sizes are for up to 10 to 12 children, plus their caregiver(s).

Early Childhood Music Classes

Offered in partnership with
Armstrong Community Music School

Music is a powerful force in early childhood because young children's attention is tuned into the sounds around them. Hearing begins in utero at the fourth month, and most children hear well by the time they are born. In fact, in a recent study, infants were able to pick out minute changes in melodies at the age of only one or two months. While six-month-olds may not be ready for math, they are acutely attentive to—and responsive to—musical sounds.

During the first five years of a child's life the brain is much more active than later on. This is a crucial time for laying down the circuitry that will last a lifetime. A child's musical aptitude can fluctuate or atrophy from lack of quality stimulation. Neuroscience clearly indicates that what doesn't get used during early childhood will be pared away by our efficient body/brain mechanisms.

Children have an inherent tendency to be musical and their music aptitude develops in response to active music making, just as their ability to talk develops by absorbing language. Thus non-formal family music making—whether it happens in class, at home, in the car, or at the park—stimulates music learning. The goal is to generate, in each classroom and home, a very rich assortment of sound, sight, tonal, rhythmic, imaginative, and emotional experiences.

Each session lasts approximately 45 minutes. Class sizes are for up to 10 to 12 children, plus their caregiver(s).

**Here are a few examples of Early Childhood Music classes
that we offer in partnership with the
Armstrong Community Music School**

Rock The Sandbox

(For Ages 6 weeks to 5 years)

Come rock and roll to songs inspired by the playground lifestyle. These songs will take us through a day at the sandbox all the way to our uncle's farm. We'll play various rhythm instruments along with creatively using scarves and ribbon sticks.

Let's Go Everywhere

(For Ages 6 weeks to 5 years)

Take a funky, jazzy, far east trip with Medeski, Martin and Wood. Enjoy their eclectic style, fun game songs, and nursery rhymes...with a story or two thrown-in! This class fuses the music of "Let's Go Everywhere!" with other music from our great big world. You will enjoy this new twist on an old theme. Beware: you may love this CD as much as your children do.

Classes for Ages: 4 to 6 Years Old

MUSIC FOR LITTLE MOZARTS

(45 minute class, with maximum of 5-6 Students)

Music for Little Mozarts is an excellent introduction to piano for children

and lays a foundation for a life full of musical enjoyment. It is a fun beginning piano course designed for children 4-6 years old and includes music and movement activities that appeal to their natural need to move, sing, play, and pretend.

Students will learn basic piano skills, including rhythms, reading, dynamics, listening skills, and piano technique. The class activities will include the following, along with supplemental materials provided by the teacher:

-) Pitch Matching
-) Movement
-) Development of Singing and Listening Skills
-) Appreciation of a variety of repertoire and musical styles
-) Note reading and keyboard knowledge
-) Technique and Rhythmic Skills
-) Fundamentals of Music Theory
-) Social & Teamwork Skills

Classes for Ages: 5 and up

Suzuki and Modified Suzuki Program_____

The New School now offers Suzuki instruction for Flute, and modified Suzuki/Hybrid instruction for Guitar.

The Suzuki method is a highly successful program of study for children, ages 3 and up. Master violin teacher, Dr. Shinichi Suzuki, developed a teaching method based on the same process in which a child learns to speak their native language. The method emphasizes that just as *all* children can learn to speak, they can also learn to appreciate and perform music. Dr. Suzuki's remarkable success led to the growth of the movement, which has become known throughout the world, and has proven that children have great potential for musical expression.

The mother or father attends all lessons and recitals with the child and supervises his or her practice at home. In the beginning stages of instruction, the parent learns the music along with the child in order to motivate and instruct.

Suzuki Flute for Ages 7 and up

Looking for flute lessons full of fun for your child or yourself?

Sarah Jane Hargis has experience teaching for close to 20 years with great results and excellent testimonies. Ms. Hargis has a Bachelors of Music Education and Masters in Flute Performance along with 8 years experience with training and teaching the Suzuki Music Method.

Sarah Jane is dedicated to giving each of her students an empowering and joyful experience in each of their lessons. Her Suzuki Flute Lessons are created specifically to learn flute and music through fun and games that not only stimulate joy, but also the brain

Guitar Classes for Ages 5 to 10 Years Old (Mixed Styles)

THE NEW SCHOOL GUITAR METHOD

(Mixed styles of folk, pop, jazz and classical)

Musical learning should be an enjoyable and challenging experience, and great emphasis is placed on this – while pressing forward to musical excellence. Games are used extensively throughout the learning process, and rhythmic solfege (konokol) is used as a means to learn syncopated and precise rhythmic phases. Music theory and notation is woven into the course material. The parent (or adult family member) attend the lessons, and initially learn the material along with the child in order to help coach and encourage them on a daily basis.

Daily listening and singing, with the repertoire recordings, are key to developing the ear and musical ability. Over time, the students will learn to read and write standard music notation, and will eventually move into private lessons and ensembles. The playability of the student's guitar is very important. A quality $\frac{3}{4}$ size guitar works well for very young students, and a recommended $\frac{3}{4}$ size instrument list will be provided at the parent orientation, along with additional info on the class.

The New School Guitar Method leverages the prior work of pedagogy greats: John Wooden (recipient of the Presidential Medal of Freedom, record breaking UCLA coach, and author of the Pyramid of Success), Jack Petersen (pedagogical architect for jazz guitar and jazz improvisation at Berklee, University of North Texas, and University of North Florida), and Shinichi Suzuki (classical violin & early childhood education innovator).

TEEN & ADULT

COURSE DESCRIPTIONS

PLACEMENT DESIGNATIONS

In order to assure our students of placement in a class according to their age groups and abilities, we have implemented a placement system with levels to be determined during registration. The coded levels are:

Level:	I – Beginner
Level:	II – Advanced Beginner
Level:	III – Beginning Intermediate
Level:	IV – Intermediate
Level:	V – Advanced Intermediate
Level:	VI – Advanced

ACOUSTIC GUITAR

INTRODUCTION TO THE GUITAR

LEVELS: I, II

For students who have had no experience with the instrument. Fundamentals of the guitar will be demonstrated through the use of popular, contemporary tunes. Emphasis will be placed on basic chords, various methods of strumming and finger-picking, tuning the guitar, etc. Because different faculty teach different styles, we will attempt to get certain classes to specific playing styles. Repertoire will include songs by current artists, and classic artists such as Bob Dylan, the Beatles, Neil Young, etc. The aim of the course is to allow the student to begin to play for his or her own enjoyment and as introduction to more accomplished playing.

LEVELS: III, IV

This is designed for the student who has either completed the Introduction to the Guitar course or who has equivalent experience on the guitar. The emphasis is on improvising basic guitar techniques such as strumming and basic picking, and introducing the student to playing along with others with basic two-part arrangements. Basic Travis picking will also be covered. The material is the same type of folk and rock styles listed in introduction to the Guitar.

INTERMEDIATE ACOUSTIC GUITAR

Levels: III, IV

This class is designed for students who already have basic knowledge of the instrument. The student will be introduced to open tunings, fingerstyle techniques, mixing melody and chords, basics of harmony, barre chords, fundamental scales, flatpicking, etc. The purpose is to expose the student to a variety of styles that will both increase proficiency on acoustic guitar and prepare him or her for a more advanced and/or specialized course. Repertoire will include popular, folk, rock and blues tunes.

INTRODUCTION TO FINGER STYLE GUITAR

LEVELS: III, IV

Introduces the student to both traditional and contemporary fingerstyle repertoire and techniques. Finger style guitar gives the student an opportunity to use the guitar as a solo instrument and as accompaniment for singing. Travis picking leading to voicing of full melodies supported by independent bass lines will be taught. Repertoire will be taken from traditional artists such as John Hurt, Leadbelly, etc. and contemporary performers such as Bonnie Raitt and James Taylor.

INTERMEDIATE FINGER STYLE GUITAR

LEVELS: IV, V, VI

These courses are designed for the student who wishes to treat the guitar as strictly a solo instrument. Emphasis will be placed on creating independent bass lines against melodies and exploring decorative techniques (pull-offs, hammer-ons, slides, etc.). Theoretical concepts will be discussed and related to arranging for finger style guitar. Music of artists such as Fahey, Kottke, rev. Gary Davis, Merle Travis, and Chet Atkins and various arrangements of popular and standard tunes will be explored. Also, basic folk and blues ragtime progressions will be covered.

ELECTRIC GUITAR

NOTE: Amplifiers are provided by the New School for students with electric instruments. Those students are requested to bring their guitar cords with them to class.

BLUES GUITAR

LEVELS I, II, III, IV

In addition, artists such as T-Bone Walker, B.B. King, Albert King, Freddie King, Eric Clapton, Stevie Ray Vaughan, Jimmie Vaughan, Buddy Guy, Gary Clark, Jr., Muddy Waters, etc. will be discussed. Also the impact of the blues on rock, jazz, and pop musicians will be explored. Basic theory and techniques will be examined, along with a study of the expressiveness and tastefulness found in great blues guitar playing.

BASIC ROCK SKILLS

LEVELS: II, III

The purpose of this course is to introduce the student to basic guitar technique through application to rock tunes. We will begin by covering barre chords and simple scales and work up to improvisational skills. Recordings will also be used as models for study. Examples will be drawn -from classic rock & roll through contemporary rock, using artists such as Chuck Berry, the Beatles, the Stones, etc.

CONTINUING STUDIES IN ROCK GUITAR

LEVEL: IV, V, VI

This series of courses will continue to develop materials and concepts presented in Introduction to Rock Guitar. These will include development of scales and modes and their application in improvisation. The student will also learn solo transcriptions by such artists as Clapton, Hendrix, Jeff Beck, Jimmy Page, Eric Johnson, etc. Attention will be focused on understanding theoretical concepts that underlie various artistic styles. Students will work in an intensive playing situation learning multiple guitar arrangements and improvisational skills. Performance tips and discussions of equipment and effects will be included.

INTRODUCTION TO JAZZ GUITAR

LEVELS: III, IV

This course will develop basic skills in the jazz idiom. Emphasis will be placed on a thorough understanding of the guitar through application-oriented studies of chords, scales, harmony and their relationships. The student will also learn methods for developing technical expertise and establishing a productive practice routine. Studies will include artists such as Kenny Burrell, Pat Martino, Pat Metheny, Wes Montgomery, Tal Farlow Les Paul,

CONTINUING STUDIES IN JAZZ GUITAR

LEVELS: IV, V

This course will deal with more complex scales and their related chords, chord-melody techniques, and melodic pattern while utilizing standard jazz tunes and music from contemporary jazz guitarist. The student will also learn and analyze solo transcriptions of the jazz greats. Additional attention will be given to the further development of technique and ear training.

VOICE & VOCAL COACHING

INTRODUCTION TO VOICE

LEVELS: I, II

Students will cover the fundamentals of vocal technique: breathing, posture, support, articulation, and placement as well as physiological information that explains why the technique works. Different registers and colors of the voice will be explored. Students will choose repertoire with the instructor for the most beneficial application of the technique.

SECONDARY STUDIES IN VOICE

LEVELS: III, IV

(Prerequisite for this course is Introduction to Voice or equivalent studies.) This course will continue to develop principles of good vocal technique. Students will expand their repertoire of vocalize and continue to work with the instructor on a more expanded basis, while covering a greater body of literature. Class discussion and an interchange of ideas will be encouraged.

NIKITA STOROJEV —

PRIVATE VOCAL STUDIES & VOCAL COACHING

LEVELS: II - VI

(Prerequisite for this course is Introduction to Voice or equivalent studies.)

Nikita Storojev is a Russian bass vocalist who has performed in the world's major opera houses, concert halls and appeared in international festivals in Vienna, Paris, London, Milan, New York, San Francisco, Florence, Munich, Berlin, etc. In addition to his professorship at UT, Nikita has opened his Austin teaching studio to the community for students who desire to perform at their highest vocal level possible. Benefits of singing include: positive effects on people's health, increased lung capacity, improved mood, stress reduction, and improved social & spiritual well-being.

Nikita has twenty-five commercial CDs and five DVDs, performed and recorded under the direction of conductors such as Mstislav Rostropovich, Vladimir Ashkenazy, Sir John Pritchard, Claudio Abbado, Neeme Jarvi, John Nelson, Marius Jansons, Gennady Rozhdestvenski etc., and with singers such as Placido Domingo, Luciano Pavarotti, etc. His vast repertoire today consists of over 50 operatic roles and more than 300 classical songs.

Note: Nikita Storojev's vocal instruction includes his world-class accompanist, Tatiana Storozheva.

Nikita and Tatiana provide their students accompaniment recordings to practice with during the week.

THEORY

NOTE: Theory classes are limited to sixteen students per class, unless otherwise noted.

THEORY FUNDAMENTALS (for all instruments)

LEVELS: I, II, III

Fundamentals of music explained including notation and basic principles of harmony and rhythm. Compositional exploration of melodic and chordal materials, and practical application of scales to chords. Emphasis is placed on developing the music vocabulary and skills to enhance your performing abilities, as well as ear training.

APPLIED GUITAR THEORY

LEVELS: I, II, III, IV, V

Guitar presents two challenges that are unique to the instrument – most pitches occur multiple places, and chords/scales change shape across the guitar neck. Applied Guitar Theory explains and illustrates these points, and builds a foundation for the student to obtain a greater understanding and mastery of the instrument. Chord building, scale building, notation, and ear training will be studied and applied directly to the guitar. All students are required to bring a guitar to class, and class size is limited to eight.

ENSEMBLES & IMPROVISATION CLASSES__

For the most impact on your musical development, it is best to play in a teacher-led ensemble, and also to study privately on your instrument.

Song materials in the ensembles are generally in a lead sheet format (similar to The Real Book) and the teacher supplements with materials as needed (e.g., chord/scale relationships, improv patterns, licks etc.) (Arranged and scored material, is used by larger jazz band, and classical ensembles).

Ensembles are an ideal way to directly apply your musical studies, while interacting with other local musicians, of similar ages & interests

The group focuses on a particular style, and typically includes a 3-4 piece rhythm section and meets weekly for an hour, with players of similar levels. The teacher leads, while playing with the group.

The main objective is to execute the songs in a professional way, using intros, dynamics, space, and endings. The ensemble is essentially like a rehearsal for a gig where everyone shows up ready to play, rehearses the tunes, and has the common goal of being able to run through the tunes as a group, at the highest level possible. Recitals &/or gigs are held each spring for ensembles to perform for a live audience.

ENSEMBLES offered are:

BLUES/ ROCK ENSEMBLE

JAZZ / ROCK ENSEMBLE

JAZZ SMALL GROUP

JAZZ BIG BAND

BLUEGRASS ENSEMBLE

GIG PREP (ages 13 and up)

(All Styles & Instruments — taught in ensemble format)

LEVELS: II - VI

The objective of this course is to prepare freelance musicians for auditions and performance opportunities via a proven methodology. Developed by Evan Nicholson, this course takes oral training and extends it into a professional situation. Outside of the practice room, the musician needs to assess how he/she approaches an artist's material. It is common to receive material on short notice with little to no instruction. Focus is given to the 3 main parts of gig preparations: Listening; Charting; & Execution. Successful participants will minimize the sense of embarrassment experienced when learning new material within a rehearsal setting, eliminate the need for a chart during performance, and project the status of a professional image.

Beginner level students will be partnered up with fellow peers to learn the fundamentals of Rock, Pop, and many other genres of music. Working together they will learn to listen, chart, and perform selections – allowing them a real band experience & preparing them for a future in live music.

IMPROVISATION CLASSES

All improv students are required to bring their instruments to class, and are encouraged to take private lessons as well. Class size is limited to eight students per class.

Improv classes are an excellent means to apply music theory directly to playing music – regardless of the style of music involved. Here, you build the harmonic, scale, and patterns knowledge & skills needed to expand and develop your ability to create excellent solos.

BLUES AND ROCK IMPROVISATION (FOR ALL INSTRUMENTS)

LEVELS: III, IV

Discussion and application of the theory of improvisation as applied to blues and rock. Studies cover blue notes, pentatonic scales, mixolydian and dorian modes. An emphasis is placed on developing the ear and the ability to sing, play, and modify licks and phrases.

Includes analysis and development of melodic and rhythmic patterns through the study of transcriptions. Music of artists such as B.B. King, Jimmie Vaughn, Eric Clapton, Johnny Winter and current groups will be incorporated.

JAZZ AND JAZZ/ROCK IMPROVISATION (FOR ALL INSTRUMENTS)

LEVELS: IV, V, VI

Discussion and application of various approaches to improvisation. Includes explanation of chord/scale relationships for major and minor scales, modes, melodic embellishments and their application in improvisation. Emphasis on the development of playing skills and jazz melodic patterns. Repertoire and transcription studies will draw from artists such as Charlie Parker, John Coltrane, Duke Ellington, Herbie Hancock, Pat Metheny, and Oz Noy.

PRIVATE INSTRUCTION

Private lesson instruction provides students with individual guidance in developing technique, learning repertoire, and acquiring a sense of musical direction. The content of private lesson material is established by each instructor. Phrasing, control and technical flexibility are examined in detail for the purpose of developing the skills necessary for competent performance. Private lessons are given in half hour or one hour durations and are available on:

ARRANGING

BASS

DRUMS/PERCUSSION

FIDDLE

FLUTE

GUITAR

HARP

MANDOLIN

PIANO

SAXOPHONE

SONGWRITING/COMPOSITION

TRUMPET

VIOLIN

VOICE

VOCAL STUDIES & COACHING (with Nikita Storojev)

REGISTRATION PROCEDURE_____

PRIVATE STUDIES:

All classes and private lessons are on a monthly basis, and have open registration. They may begin at any time. Class waiting lists are free, and no class fees are charged until a class is formed and scheduled.

CLASS STUDIES:

NEW STUDENTS:

Please email us at register@NewSchoolOfMusic.net, or call 512-535-0208, to arrange an appointment. Since each prospective student's registration takes approximately 15 minutes, an appointment will prevent you from unnecessary waiting. This appointment is for determining the student's level of playing ability, area of interest, schedule preferences, and appropriate instructor, and is provided free of charge.

CONTINUING STUDENTS:

You may register for your classes online, by phone or email. Please state all your scheduling information, name, phone, class, desired instructor, available class times and email. Your deposit or payment may be paid online or paid in person at the school, at your convenience.

COST OF INSTRUCTION_____

All Tuition Fees are monthly, unless noted otherwise,

and are priced per class, or private study.

Weekly adult classes are 55 minutes, and weekly children's classes are 45 minutes. Discounts are given for additional family members.

Note: Within any given season, there are occasional holidays, and 5-week months. These are built into our pricing, and therefore the monthly price remains the same. There will be an average of 4 lessons/classes per month.

Registration fee\$30

(Applies to private and class instruction, and is charged once per family.)

PAYMENT PROCEDURE

Payments are due in advance by the 1st of every month.

Paypal or credit cards are preferred.

DISCOUNTS AVAILABLE

A 5% discount is given for Monthly Auto Draft payments. via PayPal.

A 10% sibling discount is available.

CLASS INSTRUCTION:**cost****Class Tuition**

Combos & Ensembles.....	\$119
Theory & Improvisation Classes.....	\$119
Instrumental and Voice Classes.....	\$119

Children's Program Tuition (for ages 4 & up)

Music for Little Mozarts (45 minute classes, for ages 4-6 years)	\$119
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New School Guitar Method (Acoustic or Electric)	\$149
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Includes a 45 – 60 minute semi-private group lesson (3-4 children maximum), & a 45 – 60 minute group lesson (12 students maximum)

Suzuki & Modified Suzuki Instrumental Studies	\$149
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Includes a 45 - 60 minute semi-private group lesson (3-4 children maximum) & a 45 – 60 minute group lesson (12 students maximum)

Early Childhood Music**(45 minute classes, for ages 6 weeks to 5 years)*****Note: Additional siblings under 1 year old are free.*

Music Together® (6 Wks to 5 Yrs).....	
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12 week session -- 1st child fee	\$275
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12 week session -- additional child fee	\$199
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Rock The Sandbox (6 Wks to 5 Yrs).....	\$275
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12 week session -- additional child fee	\$199
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Woody's 20 Grow Big Songs (6 Wks to 5 Yrs).....	\$275
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12 week session -- additional child fee	\$199
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PRIVATE INSTRUCTION:

cost

Tuition Fees below are monthly
& may start anytime.

Please note that there are 4 tiers of tuition fees for our instructors. Most instructors charge tier 1 or tier 2 rates, but several charge tier 3 or tier 4 rates.

Tier 1 - \$57 per hour / \$29 per ½ hour

Fee for <u>weekly 30 minute lesson</u>	\$114
Fee for <u>weekly 60 minute lesson</u>	\$228

Tier 2 - \$72 per hour / \$36 per ½ hour

Fee for <u>weekly 30 minute lesson</u>	\$144
Fee for <u>weekly 60 minute lesson</u>	\$288

Tier 3 - \$97 per hour / \$49 per ½ hour

Fee for <u>weekly 60 minute lesson</u>	\$388
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Tier 4 - \$127 per hour

Fee for <u>weekly 60 minute lesson</u>	\$508
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Note: Nikita Storojev's VOCAL STUDIES & VOCAL COACHING includes his accompanist, Tatiana Storozheva. Nikita and Tatiana provide their students accompaniment recordings to practice with during the week.

GENERAL INFORMATION AND POLICIES__

SIZE AND LENGTH OF CLASSES

Lessons & Classes will be held as arranged, during day and evening hours Monday through Friday, and from 10am to 3pm on Saturdays -- assuring placement for all students.

Classes - A maximum of 12 students, with instruments, will meet for weekly one hour sessions, unless indicated otherwise in the course description.

Occasionally, classes may meet at an alternate and convenient location, to accommodate a special event that our co-location partners may have. Should this need arise, ample advance notice will be given.

REFUNDS

If a student is obliged to discontinue classes or private lessons because of illness or other unavoidable circumstances, the school will retain 20% of the remaining lessons for the month. The refunded portion is available as a credit, PayPal payment, or check – according to the student's refund preference.

TRANSFERS

If a student transfers from one class to another in less than 8 weeks, a \$10 fee will be incurred.

STUDENT ABSENCE/MAKE-UPS

If for any reason the student cannot attend his or her scheduled CLASS, the instructor will furnish him/her with the material covered during the lesson. The student may opt to attend another section of the course being taught by the instructor, if available, at a different time during the week at no additional cost to the student.

Also, the student may opt to schedule a private make-up lesson with the instructor, and will be charged the instructor's standard private lesson rate.

PRIVATE LESSON STUDENTS are required to give 24 hours' notice DIRECTLY TO THEIR INSTRUCTOR of their inability to attend their lesson. Full credit will be given in such cases but are limited to one excused absence per quarter. If notice is not given to their instructor within this time frame, the -student will forfeit the cost of the lesson. Credits are not refundable for cash and the credit must be used within the current quarter. THIS POLICY HAS BEEN INSTITUTED FOR THE PROTECTION OF OUR TEACHERS' VALUABLE TIME.

CANCELLATION OF CLASSES

The New School reserves the right to cancel any class with insufficient enrollment.

INSTRUCTOR BIOGRAPHIES _____

PAULA SPENCER, DIRECTOR VOICE

B.M.E. in voice and clarinet from Arkansas State University, 1975, M.M. in vocal performance from University of North Texas, 1977, and Ph.D. course work in higher education administration from UNT. Master classes with: John Wustman, Phyllis Curtin, Jurgen Jurgens, Robert Shaw. Participated in seminars on Heinrich Schutz, Schlucltern, Germany. Performing experience includes: numerous opera roles, soloist with the ASU male chorus and the UNT madrigals; soloist for various churches; Tupelo Symphony; Boston Pops. Additional performing and recording experience with jazz and show bands in Texas and New England area. Accompanying vocalist with Ray Kent and Andrew Culverwell. Faculty positions have included University of North Texas, Denton, TX, Southwestern University, Georgetown, TX, Christ for the Nations Institute, Dallas, TX and Austin Community College, Austin, TX.

RICHARD SPENCER, DIRECTOR GUITAR, JAZZ STUDIES, CHILDREN'S PROGRAM, ENSEMBLES

Undergraduate studies at Berklee College of Music and the University of Texas. B.M. in jazz performance from University of North Texas, 1977; M.M.E. in jazz performance from UNT, 1979; M.B.A from University of Texas, Austin, 1996. Major guitar teachers include: Jack Petersen, John Abercrombie, John X. Reed, Larry Coryell, Mick Goodrick, and Pat Martino. Recipient of jazz study fellowship from the National Endowment for the Arts. Performing experience includes gigs with Bob Berg, Wallace Roney, Ralph Moore, Tiger Okoshi, and others. Toured and recorded with Chico Hamilton. Former faculty positions at Southwestern University, Georgetown, TX, Eastfield and Cedar Valley Colleges in Dallas, TX and Concordia University Texas in Austin, TX.

EVAN NICHOLSON, ASSOCIATE DIRECTOR
ACOUSTIC & ELECTRIC BASS, ENSEMBLES

B.M in Performance at the University of Memphis (TN), 2010; M.A. in Jazz Studies at the University of Memphis (TN), 2012. Private studies with Tim Goodwin, Chip Henderson, John Chiego. Recipient of full educational scholarship for undergraduate and graduate studies at University of Memphis. Notable jazz collaborations with Mundell Lowe, Slide Hampton, Antonio Hart, and Kye Palmer. Currently an active Austin bassist, with engagements at The Continental Club, Stubbs, Lamberts, White Horse, and others. Extensive experience as an orchestra member for numerous off-Broadway musicals and studio recordings. Extensive teaching experience includes: jazz combos as a graduate assistant at University of Memphis; jazz camp instructor, and private instructor.

SCOTT BENNER

SAXOPHONE, JAZZ STUDIES, THEORY, ENSEMBLES

B.M. in jazz performance from University of North Texas, 1983; M.M. in composition from Texas State University, 2008. Professional musician, arranger, composer, teacher and clinician, in LA, NY, Las Vegas, Dallas, & Austin. Performing experience includes engagements with: UNT One O'Clock Lab Band (lead alto sax), European jazz festivals, Village Vanguard (NYC), Natalie Cole, Marvin Stamm, Count Basie Orchestra, Dizzy Gillespie, Austin Symphony Orchestra, Al Hirt, Billy Eckstein, Sarah Vaughn, Slide Hampton, B.B King, James Brown, Steve Gadd, Butch Miles, Huey Lewis, Michael Bolton, Fats Domino, The Temptations, Tito Puente, Bill Withers, Steve Gadd, Martha Reeves and the Vandelas, The Platters, Frankie Avalon, Fabian, Joe Walsh, and others. Over twenty five years of professional teaching experience, and former music faculty at Texas A&M, Kingsville, TX, and Cedar Valley College, Lancaster, TX.

DUECE BENNETT

GUITAR, ENSEMBLES, IMPROVISATION

B.M. in guitar from Berklee College of Music, Magna Cum Laude, 2012. Early music studies on piano began at age 4, and began guitar study at age 11. Received piano and vocal awards in Ohio's Solo and Ensemble Competition. Expert transcription and performance work in Joe Pass's solo guitar arrangements. Extensive performing experience in Ohio, Boston, and Austin, including SXSW 2012, in a variety of funk, rock, blues, and jazz styles. A highly experienced teacher who is able to provide teaching insight to all levels of students, while drawing on guitar, piano, and vocal applications.

CAT CLEMONS

GUITAR, ENSEMBLES

B.M. from Texas State, 2015. He played in their top Jazz Big Band Ensemble along with Jazz Combo One. Currently playing as a sideman around Austin with various artist such as: Hot Texas Swing Band, Elsa Cross, Rosie and the Ramblers, Bob Appel, and Morris Nelms. Currently teaching group guitar and private lessons ranging from beginners to advanced studies.

SARAH JANE HARGIS

FLUTE, SUZUKI FLUTE

Sarah Jane Hargis creates lessons that are full of fun, loving encouragement, games, group performance & having playful discovery while learning the joys of music. Sarah Jane is a passionate & inspired flutist, teacher & Suzuki method educator in Austin, TX. She has been teaching as a university professor/lecturer, a private instructor and a guest lecturer in public schools across the U.S. for over 17 years, and is currently a flute professor at St. Edward's University. Ms. Hargis has a Masters of Music in Flute Performance from the University of New Mexico, a

Bachelor's of Music Education from Eastern Kentucky University and 7 years training in Suzuki Method teaching from around the world. Her teachers include Adam Kunzel, Alexa Still, Valerie Potter, George Pope, Toshio Takahashi and many more.

MIKE HARRIS

GUITAR, BASS, VIOLIN, VIOLA, MANDOLIN

B.M. in theory from University of North Texas, 1978, Magna Cum Laude; M.M. in guitar performance from UNT, 1983; Master classes with Oscar Ghiglia, Eliot Fisk, Paul O'dette, Robert Guthrie and others. Multi-instrumentalist (guitar, bass, violin, viola, mandolin) with extensive performing experience in diverse styles, including classical, rock, country, and jazz, and has worked extensively with Arthur Brown, Jimmy Carl Black, and Kim Fowley. Over twenty years of teaching experience, including five years at University of North Texas as a teaching fellow and adjunct faculty member. Instructor positions at St. Stephen's, Childbloom, Austin Guitar School, Three Muses School, and Austin Piano & Strings.

DAVE LEE

TRUMPET, JAZZ STUDIES, ENSEMBLES

B.S. in ministries & music from Howard Payne University. Graduate studies at Episcopal Theological Seminary. Ensemble director of the NAJO, Mainstream Jazz Quintet, Rhythm Congress Band, and the Ken Ragsdale Orchestra. Worship leader and choir director for the Sanctuary, and additional music ministry directing experience in the Seattle and Austin areas. Extensive private trumpet teaching experience and ensemble directing, ranging from small groups to large jazz orchestras, in a diverse range of musical styles.

WENDY MURPHY-HARRIS

PIANO

B.M. in Piano Pedagogy, Magna Cum Laude, University of North Texas; M.A. in Piano Performance, 1991, Texas Women's University;

additional studies in Music Therapy, Texas Women's University. Performing experience includes — Classical: Solo piano recitals, master classes, weddings, receptions, private parties from 1979 to present time; Blues, Folk, Pop: Piano, acoustic guitar and vocals in various bands and duos from 1979 to 1993; Singer/Songwriter: solo performances at private parties and clubs, self-accompanied on either piano or guitar; Accompanying: Student recitals, University theater, and for The Kids Acting Camp in Austin. Instructor positions at, University of Wyoming, Texas Women's University, Briarcliff Music School, Austin Piano & Strings Studio, and private studio since 1992.

EVAN NICHOLSON, ASSOCIATE DIRECTOR

(see directors' biographies at the beginning of this section)

JOHN REED (aka JOHN X. REED)
GUITAR, ENSEMBLES

Early music studies on guitar and fiddle at age 8 with his father and grandfather on a farm in eastern New Mexico. Attended Texas Tech University, where he embarked on what would become long term musical associations with Jimmie Dale Gilmore, Joe Ely, Butch Hancock, Jesse "Guitar" Taylor and Ponty Bone. Extensive performing experience throughout the United States and Europe. Recorded and toured with many artists, including: Freda And The Firedogs, Doug Sahm, Roky Erickson, Marcia Ball, Lucinda Williams, James Polk, Kimmie Rhodes, Alvin Crow, Kenneth Threadgill, The Lucky Tomblin Band, the Texana Dames, and Denny Freeman, Carnegie Hall performance with Doug Sahm. Over 30 years teaching experience, and has been a major teacher and influence on a number of excellent guitarists.

ERICA SALINAS

VOICE, PIANO, CHILDREN'S PROGRAM

B.M. from Texas A&M International University, 2012. TAMIU Study Abroad Program studies in Austria. Extensive performing experience in both choral and theatrical settings, including Laredo Philharmonic Choral, TAMIU Chamber Singers, and TAMIU Opera Workshop. Staff member of Laredo Youth Choir and Soto Music Academy (Laredo, TX). Elementary music teacher for Mary Help of Christians in Laredo, TX. Highly experienced Early Childhood Music instructor utilizing Little Mozarts, Mommy & Me, and Music Discovery teaching methods, as well as intermediate and advanced Youth Choir instructor, musical theatre, and adult vocal instructor.

PAULA SPENCER

(see directors' biographies at the beginning of this section)

RICHARD SPENCER

(see directors' biographies at the beginning of this section)

PEGGY STERN

PIANO, ENSEMBLES, JAZZ STUDIES

Undergraduate studies at Eastman School of Music. B.M. in Performance; M.M. from New England Conservatory. World-renowned solo artist along with in the early 1980s, playing in an octet with Julian Priester and Richie Cole; she also worked in R&B groups and Latin music ensembles during this decade. In the early 1990s she worked often with Lee Konitz and played with Vic Juris among others, in addition to leading her own band, with whom she recorded several albums. founder and Artistic Director of the Wall Street Jazz Festival, ("...where all the leaders are women"), held each August in Kingston, NY, River Jazz Chorus, and The BlueBelles Youth Choir. In summers past, she has taught at Stanford Jazz Workshop, and Jazz Camp West as well as Homer, Alaska Jazz Choir.

NIKITA STOROJEV

PRIVATE VOCAL STUDIES & COACHING

Nikita Storojev is a Russian bass vocalist, who after receiving his degree in philosophy, entered the Tchaikovsky Conservatory in Moscow. Upon winning the prestigious Tchaikovsky Competition, he became a principal soloist at the Bolshoi Theater and the Moscow Philharmonic Society. He speaks Russian, French, English, German, Spanish, and Italian. Mr. Storojev has performed in the world's major opera houses, concert halls and appeared in international festivals in Vienna, Paris, London, Milan, New York, San Francisco, Florence, Munich, Berlin, etc. His vast repertoire today consists of over 50 operatic roles and more than 300 classical songs. He has twenty-five commercial CDs and five DVDs, performed and recorded under the direction of conductors such as Mstislav Rostropovich, Vladimir Ashkenazy, Sir John Pritchard, Claudio Abbado, Neeme Jarvi, John Nelson, Marius Jansons, Gennady Rozhdestvenski etc., and with singers such as Placido Domingo and Luciano Pavarotti.

Mr. Storojev has taught many students in several countries, and is currently is an Associate Professor of Voice and Opera at the University of Texas Butler School of Music. Eighteen of his students have won international singing competitions in Europe. In the last four years, while teaching at The University of Texas, his students have won national competitions, participated in young artist programs, and begun professional careers. As a teacher, Mr. Storojev has also presented master classes around the world in Japan, Taiwan, Russia, Germany, France, Italy, and Mexico, as well as in the United States. In addition to his professorship at UT, Mr. Storojev has opened his Austin vocal teaching studio to the community for students who desire to perform at their highest vocal level possible.

Recent engagements for Mr. Storojev include the roles of the Police-Sergeant and the Old Prisoner in *Lady Macbeth of Mtsensk* with Christian Badea and the Baltimore Opera; a program of excerpts from *Boris Godunov* and *Prince Igor* with Peter Bay and

the Austin Symphony Orchestra; more performances of Lady Macbeth of Mtsensk, conducted by Donald Runnicles at the San Francisco Opera; a performance of the role of King Dodon in Le Coq d'Or with the Mariinsky Theatre in St. Petersburg, Russia. An extensive list of additional recent engagements for Mr. Storojev, and additional information, can be found at the following link, <http://www.music.utexas.edu/directory/details.aspx?id=10>

TATIANA STOROZHEVA

PIANO, ACCOMPANIST AND VOCAL COACH

Tatiana Storozheva is a professional pianist, accompanist and vocal coach. She was born and raised in Yekaterinburg, Russia and attended a special music school for gifted children. She received her Master's Degree from the Mussorgsky Conservatory in Yekaterinburg in Piano Performance, Opera Coach, Piano Teacher and Collaborative Piano. Mrs. Storozheva served as Head Coach at the Yekaterinburg Opera for 22 years. She also accompanied soloists in recital, served as soloist of the Yekaterinburg Philharmonia Society, and was the Artistic Director, Conductor and Pianist for Musical Theater, Yekaterinburg. For her work in opera, Mrs. Storozheva was named an Honored Artist of Russia. She also received the Best Accompanist award at the Mussorgsky competition. Her repertoire consists of numerous operas and over 300 hundred songs in Russian, Italian, German, French and English.

Mrs. Storozheva has also made several recordings with internationally recognized Russian singers such Nikita Storojev and Valentin Zacharov. During the course of her career she has prepared and accompanied singers in national and international vocal competitions such as the Glinka Competition and the Rimsky-Korsakov Competition in Russia and the Belvedere in Vienna. She has participated in many festivals in Germany, France, Belgium and Hungary and served as coach, assisting Mstislav Rostropovich, in a production of Shostakovich's Lady Macbeth of Mtsensk at the Teatro Real in Madrid, Spain.

Additional collaborative engagements include Baltimore Opera, Austin Lyric Opera, Moscow, Bard Festival in New York, Houston, San Antonio, Austin, Warsaw Philharmonic Concert Hall, Poland, and Washington, D.C. Tatiana is a vocal coach and accompanist for University of Texas Butler School of Music students.

Jacob Wise

Guitar, Jazz Studies

Undergraduate studies at the University of Texas' Plan II Honors Program receiving a B.A in jazz performance in 2009; M.F.A. degree in Jazz Studies at the University of North Texas 2011. At UNT, he was a Teaching Fellow, directing the Super 400 guitar ensemble and teaching private lessons. As a member of the renowned One O'Clock Lab Band, he performed with Lyle Mays and John Mosca, the leader of the Village Vanguard Orchestra. In 2011, he earned his master's degree, and released his debut album, "Jacob Wise Trio", which features 9 original compositions, and has received positive notices at Allaboutjazz.com and Vintage Guitar Magazine.

From 2011 to 2015, Jacob was a guitarist in the show band for Princess Cruises, traveling the world and playing a wide variety of music ranging from jazz, rock, Motown, to oldies and Broadway. Teaching guitar ensembles, Classes, and private instruction at New School since Fall 2015.

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Early Childhood Music:

INSTRUCTOR BIOGRAPHIES

In partnership with Armstrong Community Music School

KERRI ATWOOD

EARLY CHILDHOOD MUSIC

Kerri Atwood received her BFA in Theater from Southern Methodist University and then promptly moved to Austin to be part of the Live Music Capital of the World! In the past seventeen years, while being a public school teacher and also a nanny, Kerri has started a pop punk band that traveled the world, performed in the highly acclaimed musical by Austin's Rude Mechs "I've Never Been So Happy", sung 1930's music in a cabaret that toured throughout Texas, voiced the singing wildflower for the City of Austin's "Grow Green" water conservation commercial, and currently sings and writes music with Austin's space dance band, Pong.

MARILYN ERMAN

EARLY CHILDHOOD MUSIC

Marilyn Erman recently completed her Bachelor's of Music in Music Therapy at the University of Iowa. Originally from St. Louis, Missouri, she began her music studies at the age of four with Suzuki, classical piano, and later guitar. In high school, she moved to Austin with her family where her interest in music continued. She even interned at the Armstrong Community Music School where she assisted the Little Drummers, Big Voices class. After high school, she decided to study voice at The University of Iowa, where she became interested in music therapy. But the cold winters drove her back to sunny Austin for her internship and now she is a practicing music therapist. She also teaches Music Together and Guitar for Grownups at the Armstrong School and is

happy to be able to bring the joy of music to young minds.

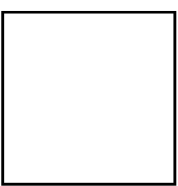
PAUL SCHLICHTING

EARLY CHILDHOOD MUSIC

Paul Schlichting holds a Bachelor's Degree from Texas State University where he majored in music education and trombone performance. Prior to that, he studied music composition at West Texas A&M University. He performed as a trombonist with Hill Country Brass and as a drummer with Joe West and the Sinners, Asylum Street Spankers, Giant City, The Jazz Pharaohs, The Hollywood Review, and others. He directed middle school band in Dripping Springs and spent nine years teaching elementary school music in Austin ISD.



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austin, tx 78714



address correction requested