

Diploma Programme subject outline—Group 6: the arts

School name	Thomas Jefferson High School	School code	52227
Name of the DP subject <i>(indicate language)</i>	Music		
Level <i>(indicate with X)</i>	Higher <input type="checkbox"/>	Standard completed in two years <input checked="" type="checkbox"/>	Standard completed in one year* <input type="checkbox"/>
	<i>(indicate option(s) in visual arts)</i> <input type="text"/>	<i>(indicate option(s) in music)</i> <input type="text"/>	<i>(indicate option(s) in music)</i> <input type="text"/>
Name of the teacher who completed this outline	Jonathan Mireles	Date of IB training	June 2017
Date when outline was completed	October 2017	Name of workshop <i>(indicate name of subject and workshop category)</i>	Music Category 1

* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

1. Course outline

The purpose of the IB Music Course is to provide a strong foundation for the further study of music at the university level or in music career pathways as well as an enriching course of study leading to lifelong participation in the world of music for all students, regardless of their eventual career choice.

Students will develop knowledge and awareness of the history and evolution of music from both Western Art Music and non-Western cultures and will be able to identify, evaluate, and reflect upon the similarities and differences of any two musical works. To do this, they will need knowledge of the musical fundamentals of melody, medium, harmony, meter, form, style, context, and technique, together with appropriate musical vocabulary. They will also apply this knowledge to the development of their individual musicianship skills as both performers and creators, with numerous opportunities to perform, compose, and arrange music. In all components, students will engage in a combination of teacher directed studies, independent research, and group research projects.

In addition to these musical applications, students will also explore broader issues of musical context, the role of music in the history of humankind, artistic standards, and the relationship of music to other disciplines. (Theory of Knowledge)

	<p>Topic/unit/assessment component</p> <p>(as identified in the IB subject guide)</p> <p><i>State the topics/units/assessment components in the order you are planning to teach them.</i></p>	<p>Contents</p>	<p>Allocated time</p> <p>One class is 1.5 hrs minutes.</p> <p>In one week there are 2.5 classes.</p>	<p>Assessment instruments to be used</p>	<p>Resources</p> <p><i>List the main resources to be used, including information technology if applicable.</i></p>
<p>Year 1</p>	<p>Intro to IB Music</p> <p>(Year 1 is identical for HL & SL; difference is in year 2)</p>	<p>Classroom management and procedures, course requirements, evaluative pretests</p>	<p>2.5 hrs</p>	<p>Teacher evaluation</p> <p>Self evaluation IB Music rubrics</p> <p>Portfolio (compositions/arrangements/stylistic techniques)</p>	<p>Textbook:</p> <p><i>The Enjoyment of Music</i> by Forney, Dell'Antonio, & Machlis, pub. Norton</p>
	<p>Music Theory Fundamentals</p> <p>TOK: What is Art? What is Music?</p> <p>Musical Perception Fundamentals</p>	<p>Basic Notation: Pitch, rhythm, time & key signatures</p> <p>Melody, Medium, Harmony, Meter, Form, Style, Context</p>	<p>5 hrs</p>	<p>Group projects</p> <p>Individual research projects</p> <p>Aural & Written tests & quizzes</p> <p>Reflective statements</p>	<p>www.musictheory.net</p> <p>Instructor development materials ismnp.org (public domain scores)</p> <p>Audio recordings: teacher library, www.norton.com (textbook correlated), www.youtube.com</p> <p>Student owned audio playback device with</p>

	<p>Music Theory: Form and Structure</p> <p>Musical Perception</p> <p>TOK: Why are the arts important?</p>	<p>Binary/Ternary and Rondo Forms; major, minor, aug., dim. chords; cadences</p> <p>Sample application of Me- Me-Ha-Me-Fo-Sty-Co to a variety of musical works.</p> <p>Assessment: Formative evaluations, sample listening paper</p>	<p>5 hrs</p>		<p>headphones (CD capable)</p> <p>Solo, Small Ensemble, and Large Ensemble Literature</p> <p>Either blank manuscript paper or music notation software.</p>
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	<p>Music Theory: Melodic & Metrical elements</p> <p>Music History: Ancient & Medieval Music</p> <p>World Music: Africa and the Middle East</p> <p>Musical Perception:</p> <p>TOK: What do the subjects that make up the arts have in common?</p>	<p>Melodic Shape & Phrasing, Duple/Triple Meter, Simple/Compound Meter</p> <p>Sacred/Secular Music</p> <p>Musicians in Medieval Society</p> <p>Plainchant</p> <p>Music of Ghana, Tibet, Northern Africa</p> <p><i>African Sanctus</i> – David Fanshaw</p>	<p>5 hrs</p> <p>Assessment: Formative evaluations, sample listening paper, mini-links investigation.</p>		
	<p>Performance: Soloing</p>	<p>Solo performance literature selection.</p>	<p>2.5 hrs</p>		

	<p>Music Theory: Harmony & Arranging</p> <p>Music History: The Renaissance</p> <p>World Music: Expanding the borders</p> <p>Musical Perception:</p> <p>TOK: To what extent do other IB Diploma subjects have “artistic” qualities?</p>	<p>Chord Voicing & Progressions</p> <p>Counterpoint/Quartal v. Triadic Harmony</p> <p>The Madrigal/The Motet Josquin/Palestrina</p> <p>World Music Research Project</p> <p>Begin Holiday Arranging Project</p>	<p>5 hrs</p> <p>Assessment: Formative evaluations, group research project, draft of Holiday arrangement</p>		
	<p>Performance: Group and Solo</p>	<p>Performance: Begin preparing group performance literature, continue solo preparation. FOA solo & ensemble MPA for string players.</p>	<p>2.5 hrs</p>		

	<p>Music Theory: Triadic Harmony (more in depth)</p> <p>Music History: The Baroque</p> <p>World Music: Music of Asia</p> <p>Musical Perception: Western/Non-Western</p> <p>TOK: How do we judge art?</p>	<p>Figured Bass and the Bach Chorale (rules for voice-leading) – Stylistic technique Project.</p> <p>Music of Bach, Purcell, Handel, Vivaldi, Monteverdi</p> <p>Development of Modern Instruments and the tempered scale.</p> <p>Traditional Music of China and Japan</p> <p>Mini-links investigation: traditional Asian music and the Baroque.</p> <p>CAS: Holiday performance for Nursing Home</p>	<p>5 hrs</p>	<p>Assessment: Bach Chorale project, Holiday Arrangement, Performances</p>	
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	<p>Creation/Performance: Holiday Music</p>	<p>Creation project: Holiday arrangement.</p> <p>Performance project: Holiday arrangements, Band/Orchestra Winter Concert.</p>	<p>10 hrs</p>		
	<p>Music Theory: Complex formal structures</p> <p>Music History: The Classical Era</p> <p>World Music: Music of Indonesia</p> <p>TOK: Do Artists have moral responsibilities?</p>	<p>Theme & Variations/Sonata Allegro Form</p> <p>Music of Haydn, Mozart, early Beethoven</p> <p>Balinese & Javanese Gamelons</p>	<p>5 hrs</p>	<p>Assessment: Formative evaluations</p>	

	Performance: Solo & Ensemble	Solo & Small ensemble preparation.	5 hrs		
	REVIEW & 1st SEMESTER EXAM Musical Perception Review of all materials. Exam will be in Listening Paper Format (sample practice exam).	Review	5 hrs		

	<p>Music Theory: Deeper Understandings</p> <p>Music History: The Romantic Era, part 1 (may also involve continuation of the Classical Era if the calendar is delayed).</p> <p>World Music: Music of South America and Latin America</p> <p>TOK: What is the function of music in society?</p>	<p>Music Theory topics based on individual student needs determined during 1st semester.</p> <p>Music of Schubert, Chopin, Brahms, later Beethoven</p> <p>Composition: Stylistic techniques – the 18th century string quartet</p> <p>Music of Peru, Brazil, Cuba</p>	7.5 hrs	<p>Assessment: Composition technique project, Formative evaluations, summative theory assessments.</p>	
	<p>Creation: Composition</p>	<p>Begin original composition 1.</p>	5 hrs		

	Performance: group & individual	Group performance: Preparation of district MPA music. Solo performance: FBA district solo & ensemble MPA for wind & percussion players.	5 hrs		
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	<p>Music Theory & Perception: Synthesizing knowledge</p> <p>Music History: The Romantic Era part 2</p> <p>World Music: Western non-art music</p> <p>Creation: Original Composition 1</p> <p>Performance: Group</p> <p>TOK: Is the composer's intention important to the listener?</p>	<p>Music Theory & Perception: Introductory study of Prescribed work #1 (varies by year)</p> <p>Music of Smetana, Berlioz, Verdi, Wagner, R. Strauss, Debussy</p> <p>Research project: assigned from non-art music traditions of North America & Europe.</p> <p>Completion & presentation of Original Composition 1</p> <p>FBA & FOA district MPA performances.</p>	<p>7.5 hrs</p> <p>10 hrs performance</p>	<p>Assessment: Research project, completed composition, performance.</p>	
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	<p>Music Theory and Perception: Preparing for the Listening Paper</p> <p>Music History: the early Modern Period</p> <p>World Music: Jazz part 1</p> <p>TOK: What makes a musical work “great”?</p>	<p>Introductory study of Prescribed work #2, links with work #1 – this will occupy the majority of the time in this unit.</p> <p>Music of Stravinsky, Berg, Schoenberg</p> <p>Development of Jazz in the US from origins through the swing era.</p>	<p>7.5 hrs</p>	<p>Assessment: formative evaluations.</p>	
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	<p>Musical Perception: The Listening Paper</p> <p>Music History: The Modern era</p> <p>World Music: Jazz part 2</p> <p>TOK: To what extent does the knowledge gained in a musical performance differ from other types of knowledge?</p>	<p>Practice for Musical Listening Paper as applied to both the prescribed works and other pieces.</p> <p>Music of Gershwin, Copland, Cage, Adams, Corigliano, Reich</p> <p>Jazz after the swing era</p>	<p>7.5 hrs</p>	<p>Assessment: Sample listening paper; mini-links paper #2</p>	
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	<p>Musical Perception: The Musical Links investigation</p> <p>World Music: Review</p> <p>TOK: Why has some music been feared by the political establishment?</p>	<p>Musical Links Investigation: Choosing and developing your investigation (will be due in the fall for both HL and SL).</p> <p>SL students review the requirements for SLC, SLG, SLS...will focus on ONE of these next year.</p> <p>HL students review requirements for all areas, develop individual plan for completion (some portfolio items are already complete).</p> <p>Review all world music topics, practice music listening paper format.</p>	7.5 hrs	Assessment: "Drop the Laser" World Music edition	
	<p>Creation: Composition/Arranging</p>		5 hrs		

Year 2	Introduction to Year 2	<p>1st and 2nd year students will be mixed; refer back to year 1 for sequence of specific topics. Year 2 students will re-examine the topics that were introduced in year 1 in greater depth/detail, while assisting year 1 students who are being introduced to these topics. This outline for year 2 only refers to the specific requirements and greater depth they will have.</p>	2.5 hrs		
	Performance: group & individual	<p>Group performance: Preparation of district MPA music.</p> <p>Solo performance: FBA district solo & ensemble MPA for wind & percussion players.</p>	5 hrs		

	<p>Musical Perception: Topics for the Musical Links Investigation</p>	<p>Discussion of progress on the Musical Links investigation</p> <p>SL students make final selection of focus (SLC, SLG, SLS).</p> <p>HL students plan composition and performance schedule</p>	7.5 hrs	<p>Assessment: Topic for investigation is finalized.</p> <p>SL students have decided area of focus and plan for completing</p> <p>HS students have plan for completion of creation and solo requirements.</p>	
	<p>Musical Creating</p>		5 hrs		
	<p>Performance: group & individual</p>	<p>Group performance: Preparation of district MPA music.</p> <p>Solo performance: FBA district solo & ensemble MPA for wind & percussion players.</p>	10 hrs		

	<p>Music Listening Paper: The Prescribed Works</p> <p>Musical Perception: Links Investigation</p> <p>Portfolio: Preparation</p>	<p>Group Analysis of the two prescribed works</p> <p>Individual student research and preparation of Links Investigation and Portfolio materials.</p>	<p>5 hrs</p>	<p>Assessment: Students must demonstrate progress in each area.</p> <p>2.5hrs to complete</p> <p>30% of final grade</p>	
	<p>Assessment: Students must demonstrate progress in each area.</p>	<p>Practice in the listening paper format for non-prescribed works</p> <p>Musical Links Investigation Draft Due at end of unit</p> <p>Portfolio materials ongoing</p>	<p>7.5 hrs</p>	<p>Assessment: Formative assessments of listening paper format.</p> <p>Rough Draft of Musical Links Investigation due to Instructor for review/comments</p> <p>Demonstrate progress on Creation & Performance Items</p>	

	<p>Musical Links Investigation: Complete</p> <p>Portfolio Preparation</p>	<p>Considerable independent time to complete Musical Links Investigation; work on performance & creation items.</p>	<p>7.5 hrs</p>	<p>Assessment: Musical Links Final draft complete and submitted.</p>	
	<p>Performance: group & individual</p>	<p>Group performance: Preparation of district MPA music.</p> <p>Solo performance: FBA district solo & ensemble MPA for wind & percussion players.</p>	<p>10 hrs</p>		

	<p>World Music Project Portfolio Presentations</p>	<p>Group research on additional World Music Cultures to expand breadth of knowledge.</p> <p>Presentation of Solo & Group Performance, Compositions, and Arrangements as part of portfolio development.</p>	<p>7.5hrs</p>	<p>Assessment: Research project, presentation of portfolio materials</p>	
	<p>Musical Perception: Listening Paper practice</p> <p>Portfolio preparation</p>	<p>More in-depth study of prescribed works</p> <p>Development of further materials for portfolio</p>	<p>5 hrs</p>	<p>Assessment: continuing progress on portfolio shown.</p>	

	<p>REVIEW & 1st SEMESTER EXAM</p> <p>Review of all materials.</p> <p>Exam will be in Listening Paper Format (sample practice exam).</p>	<p>Review</p>	<p>2.5 hrs</p>		
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	<p>Musical Perception & Deeper Understandings</p> <p>Portfolio Development</p>	<p>Individual work based on demonstrated areas needing further study/development.</p> <p>Preparation of final portfolio items</p>	<p>15 hrs</p>	<p>Assessment: This unit is highly individualized based on student needs; portfolios need to be nearly complete.</p>	
	<p>Preparation for IB exam Portfolio Completion</p>	<p>“Hot Seat” review</p> <p>Sample IB Exam (Listening paper)</p> <p>Portfolios completed</p>	<p>7.5 hrs</p>	<p>Assessment: Teacher graded Listening paper; all portfolio items complete and turned in for teacher grading (which will take a while!)</p>	

	<p>Review and Grading of IB exam</p> <p>Group composition project</p> <p>Review of World Music</p>	<p>How do musically literate people actually listen to, think about, and discuss music? This is the essence of success on the Listening Paper!</p> <p>Preparation of Cage's "Sonata for Prepared Piano"</p>	<p>7.5 hrs</p>	<p>Assessment: This unit is highly individualized based on student needs; portfolios need to be nearly complete.</p> <p>Assessment: Teacher graded Listening paper; all portfolio items complete and turned in for teacher grading.</p>	
	<p>Final Review and Preparation for the REAL exam</p>	<p>Review ALL aspects of exam.</p>	<p>1st part of final 6 weeks (until exam)</p> <p>2.5 hrs</p>		

	Wrap up and reflection	Final performances, review of course, reflection on learning, evaluation of areas course could be improved, effectiveness of preparation, turn in texts.	2 nd part of final 6 weeks (after exam)		

2. Diploma Programme external and internal assessment components to be completed during the course

Briefly explain how and when you will work on them. Include the date when you will first introduce the assessment components to your students. Explain the different stages and timeline and how students will be prepared to undertake both.

The Diploma Programme assessment components will be introduced to the students during the first week of the course. Students will be internally assessed to determine their prior knowledge, after which preparatory work will be done for each component to familiarize the students with the format, vocabulary, assessment rubrics, etc.

The Musical Perception Component is 50% of their final assessment and is externally assessed. It consists of the Listening Paper (IB Exam), which is 30%, and the Musical Links Investigation, which is 20%. During the first year of the course, students will be introduced to the format and procedures for these. The semester exams (internally assessed) will be in the same format as the Listening Paper (although shorter), and they will also take a full-length practice version in the early spring of their 2nd year. The actual Listening Paper exam will be given in the late spring of the 2nd year. For the Musical Links Investigation, students will be introduced to the concepts early in the first year and will complete two shorter “Mini-links” investigations during the first year that will be internally assessed to determine how well they grasp the concepts and principles involved. The final Musical Links Investigation will be due internally in the first semester of the 2nd year; although any that are being sent for external assessment are not due until the spring, we do not want the students overloaded with multiple major things due in the spring. These two components are nearly identical for HL and SL, but the Listening Paper exam is only 2 hours 15 minutes for SL (5 questions) while it is 3 hours (7 questions) for HL. Other than that, the requirements are identical.

For the other 50% of their final assessment, they must complete a portfolio that is internally assessed and represents musical achievement in creating and performing music. ALL students, both HL and SL, will study the principles involved in ALL areas during the first year. Portfolio items may include works created or performed at any time during the course. Portfolios are a selection of specific items, not necessarily everything the student has done, but rather a representative selection from their body of work. This is the area that has the most significant difference between HL and SL. In the 2nd year, HL students will need to complete their portfolios with specific items so that when they are submitted in the spring they consist of three pieces of creative coursework (a variety of options including original composition, arranging, improvisation, stylistic technique examples, etc. with recordings, scores, reflective statements as appropriate) and 20 minutes of recordings selected from live public performances of solo literature. SL students, who were instructed in the same multiple areas as the HL students during the first year, will select a focus at the beginning of the second year. SLC students will complete portfolios with two pieces of creative coursework. SLS students will complete portfolios with 15 minutes of recordings from live public performances of solo literature. SLG students will complete their portfolios with 20-30 minutes of recordings from two or more live public performances of ensemble literature, which must all be with the same ensemble (most typically, the concert band or orchestra). For HL students, the expectation is 90 teaching hours for the external assessments and 150 hours for the portfolio, a total of 240 hours. For SL students, regardless of their option, the expectation is 75 teaching hours for the external assessments and 75 hours for the portfolio, a total of 150 hours. In reality, SL students will get the same degree of instruction

3. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lessons.

Topic	Link with TOK (including description of lesson plan)
What is Music?	<p>As listed in the course outline, conceptual and philosophical questions relating the art of Music to the Theory of Knowledge will be interwoven throughout the course.</p> <p>For one lesson, students will hear a live performance of John Cage's 4'33", performed by the instructor. This is a three movement work for piano, in which the start and end of each movement is marked by opening and closing the lid of the piano...the performer makes no other sounds. Cage's stated intent was that the inherent sounds of the performance space create a new version of the composition each time it is performed (i.e., there is no such thing as true silence). Group discussion: Is this actually music? Is it music just because the composer says that it is? Is an aleatoric composition actually meet the definition of a composition. Individual assignment: create a brief composition for your instrument/voice in response to Cage's work.</p>

4. Approaches to learning

Every IB course should contribute to the development of students' approaches to learning skills. As an example of how you would do this, choose one topic from your outline that would allow your students to specifically develop one or more of these skill categories (thinking, communication, social, self-management or research).

Topic	Contribution to the development of students' approaches to learning skills (including one or more skill category)
Musical Links Investigation	<p>Students should choose one (or more) musical piece(s) from each of two identifiable and distinct musical cultures. These examples must also share two or more significant musical links that can be investigated in detail.</p> <p>Students will display ability to analyze, examine, compare and contrast musical elements (such as duration, pitch, timbre / tone colour, texture, dynamics, form and structure) and their significance in the chosen examples.</p> <p>The musical links investigation requires the student to engage in a sustained investigation that is self-directed. It is designed to allow the student the opportunity to investigate the musical connections between pieces from two distinct musical cultures by exploring one (or more) musical piece(s) from each musical culture.</p>

5. International mindedness

Every IB course should contribute to the development of international-mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

Tonic	Contribution to the development of international mindedness (including resources you will use)
World Music Project	<p>Music as a subject is inherently international and multi-cultural. It would be extremely difficult for students to successfully complete the Music Listening Paper without an understanding of a variety of musical cultures, as some of the questions on this exam are always drawn from the Western Art Music tradition while others are specifically from non-Western traditions.</p> <p>There is such a great depth of variety in musical cultures around the world that a truly comprehensive study would be beyond the scope of this course, but over the course of each year a variety of musical cultures will be studied.</p> <p>Late in the first semester, students will have a research project in which they will need to investigate and prepare a presentation together with supporting documents for the class. Each student will pick from an extensive list of cultures we have not studied up to that point (each student will select a different culture). Through independent research, they will prepare materials on that culture for the benefit of the other students. Each student will then have materials on a significant number of musical cultures and be able to learn from the research of other students as well as their own. Students will also be assigned follow-up research based on questions raised during their presentations.</p> <p>Resources will vary by culture; all students will be expected to find a variety of research resources, beyond what is readily available by a quick internet search. The project will also serve to expand their ideas of ways in which we learn about music, which will also help in preparation for the Musical Links Investigation.</p>

6. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

Topic	Contribution to the development of the attribute(s) of the IB learner profile
<p>World Music Project</p>	<p>Throughout the course, students will develop in all areas of the IB learning profile. In the World Music Project just described above, students would clearly develop in these areas:</p> <ul style="list-style-type: none"> •Inquirers: Students will be able to select which culture to examine in depth, and encouraged and supported in finding new pathways for research into the culture. •Knowledgeable: Not only will they gain in-depth knowledge themselves, but they share responsibility for the expansion of knowledge for everyone in the class, so that the whole group benefits from the work that they have done. •Communicators: They need to be able to communicate their knowledge both in presenting their research and in the supporting materials that everyone will retain a copy of; development of the project will work on both of these areas. •Reflective: In the process of learning about musical cultures other than our own, students will need to reflect on their own cultural background and biases; what does this study teach them about themselves, and what implications does that new knowledge have for how they approach the learning process in the future? <p>Attention will be given to each of the areas in the profile and referred to as a regular part of the reflective process throughout the course.</p>

7. Facilities and equipment

The teaching of this subject requires facilities and equipment to ensure a successful teaching and learning process. Describe the facilities and equipment that you have in your school to support the development of the course. Include any plans to further develop them and indicate the timeline.

The music room has the following equipment to ensure successful teaching and learning:

- Piano and synthesizer
- Yamaha Harmony Director keyboard (can play in multiple temperaments, including custom tuning)
- A variety of school owned musical instruments for instrumental students who do not have their own
- LCD projector and screen
- Laser printer
- Sound system that can play audio cassette tapes, CDs, and electronic formats
- Music stands
- Various tuners and metronomes
- VCR and DVD player.

Students will need to have access to personal music players (CD and electronic capable) and personal headphones. This will be necessary in any case for the Music Listening Paper, as students are able to listen to the sample pieces as much as they like, and our exams will be in this format. This should not be an issue for most students (a laptop computer with a CD/DVD drive is fine), but may be an issue for some students financially. Once individual needs are determined, we should be able to buy a few sets of headphones if necessary.

8. Other resources

Describe other resources that you and your students may use at school, whether there are plans to improve them and by when. Include any resources from the outside community that may contribute to a successful implementation of your subject.

Textbook:

The Enjoyment of Music by Forney, Dell'Antonio, & Machlis, pub. Norton

An extensive collection of musical CDs, including major Symphony Orchestras, Military Bands, College Bands, and a variety of world music.

An extensive selection of literature for concert band jazz ensemble, choir, full and string orchestra, and solo and small ensemble literature.

In addition, there are numerous musical resources available on the internet, particularly of music that is now in the public domain. The International Music Score Library Project makes a large and varied selection of public domain music available to everyone; it is a tremendous resource.

For remedial music theory work, we have sufficient copies of the Kjos *Master Theory* workbook series.

www.musictheory.net is also an excellent resource for the study of music theory.

The San Antonio area is home to a number of outstanding performing arts organizations. Students may attend performances at the Tobin Center, the Majestic Theater, the Institute of Texan Cultures, The Aztec Theater, the University of Texas San Antonio, St Mary's University, and San Antonio College. UTSA and StMU both have an excellent music school that produces a number of excellent performances each year, and the area is also home to the San Antonio Symphony and other community bands, orchestras, and jazz ensembles.

