

# Outcomes Mapping

Arts_ DIVISION							
Program:	Music AAT	# Courses:	19	Updated:	6/4/15	Submitted by:	Robert Bowen

Institutional Level Outcomes (ILOs): <i>As a result of an educational experience with any aspect of the college, students will develop the following knowledge, skills, abilities, and attitudes:</i>									
1. Communication		2. Critical Thinking		3. Information and Technology Literacy		4: Personal, Social and Civic Responsibility			
Connect Program Level Outcomes (PLOs) with an <b>I, P, or M</b> (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated following the completion of the program or educational experience.						PLO to ILO Alignment			
PLO Name	PLO Defined: <i>Upon successful completion of this program, students will be able to:</i>					1	2	3	4
1. Performance	<i>Students will demonstrate proficiency in the rehearsal, collaboration and performance of music across a wide range of compositional styles and in a variety of venues.</i>					X			X
2. Analysis and Composition	<i>Students will demonstrate proficiency in the analysis and composition of tonal music.</i>					X	X		
3. Dictation and Sight Singing	<i>Students will demonstrate proficiency in the dictation and sight singing of tonal music</i>					X			
4. Keyboard Skills	<i>Students will demonstrate proficiency in sight reading, transposition and improvisation at the keyboard</i>					X			
5. History and Literature	<i>Students will comprehend and communicate in writing the cultural and historical contexts of music, as well as stylistic differences, in the Western classical traditions.</i>					X	X	X	X

See the Outcomes Assessment website for definitions and examples of Mt. SAC's ILOs: <http://www.mtsac.edu/instruction/outcomes/ilos.html>

## Key for Level of Learning

(Use for Mapping SLOs/MOs to PLOs to ILOs)

I = Knowledge/Skill Introduced

P = Knowledge/Skill Practiced/Applied

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 2 Music Theory 3.0	Connect Outcomes with an <b>I</b> , <b>P</b> , or <b>M</b> (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Circle of Fifths: Students will know, by the number and type of accidentals, all 15 major keys and 15 minor keys.	P	P	P	P		P			
Diatonic Chord Qualities: MUS 2 students will be able to name the chord quality of all diatonic triads and seventh chords in both the major and minor modes.		P	P			P			
MO1. Identify pitches and pitch registers when notated on the staff using G, F or C clefs, or when designated on the piano keyboard.	P	P	P	P	P	P			
MO 2. Calculate the duration of notes and rests.	P	P	P	P	P	P			
MO 3. Calculate the beat value, beat division, beat type and meter for any regular time signature.						P			
MO 4. Recognize and construct major scales, minor scales and their respective key signatures.	P	P	P	P		P			
MO 5. Memorize, recall and interpret the circle of fifths.	P	P	P	P		P			
MO 6. Evaluate minor melodies for tonal problems and employ accidentals to correct these problems.		I	I	I		P	P		
MO 7. Recognize, calculate and construct intervals between pitches.		P	P			P			
MO 8. Calculate interval inversions.		P				P			

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MO Distinguish between consonant and dissonant intervals in music notation.	P	P	P	P	P	P			
MO 10. Recognize and distinguish the four types of contrapuntal motion.	I	I	I	I	I	P			
MO 11. Evaluate two-voice first species tonal counterpoint on the basis of its adherence to style rules and aesthetic guidelines		I			I	P	P		
MO 12. Identify and construct triads and seventh chords	P	P	P	P		P			
MO 13. Memorize and recall all diatonic triad and seventh chord qualities in major and minor.		P	P	P		P			
MO 14. Analyze diatonic music for harmony using Roman numerals and bass position figures when the non-chord tones have been omitted or identified for the student	I	I	I	I		P	P		
MO 15. Classify cadences by type	P	P	P	P		P			

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Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 5A Musicianship - Ear Training 1.0 and Sight Singing	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
MUS 5A students will be able to sing on sight a short diatonic melody mixing stepwise motion and occasional skips through the tonic harmony.	P	P	P			P			
MUS 5A students will be able to transcribe a diatonic melody played four times at the piano. This melody may use stepwise motion only, except for skips through the tonic triad and skips between 're' and 'ti'.			P			P	P		
Students will demonstrate, through dictation, an aural understanding of major-mode melodies making use of rhythmic divisions, stepwise motion and occasional leaps through adjacent tones of the tonic and dominant triads.			P			P	P		
MO 1. Using the moveable-do solfege system, sight sing diatonic melodies and patterns that incorporate stepwise motion and occasional leaps outlining the tonic, dominant and leading tone triads.	P	P	P			P			
MO 2. Using the moveable-do solfege system, sing from memory diatonic melodies, patterns and duets that incorporate stepwise motion and occasional leaps outlining the tonic, dominant and leading tone triads.	P	P	P			P			
MO 3. Perform at sight rhythm pieces in simple meters that incorporate divisions as small as one-quarter of a beat (e.g., sixteenths in 4/4).	P		P	P		P			
MO 4. Perform at sight rhythm pieces in compound meters that incorporate divisions as small as one-third of a beat (e.g., eighths in 6/8).	P		P	P		P			
MO 5. Demonstrate, in written and verbal response, aural recognition of major, natural minor, harmonic minor and melodic minor scales.	P		P			P			

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MO 6. Demonstrate, in written and verbal response, aural recognition of interval size for melodically played diatonic note pairs less than or equal to the octave where the first note of each pair is tonic.	P		P			P			
MO 7. Demonstrate, in written and verbal response, aural recognition of interval quality for note pairs a second, third, sixth or seventh apart when played melodically.	P		P			P			
MO 8. Demonstrate, in written and verbal response, aural recognition of interval size for note pairs a perfect fourth, perfect fifth and perfect octave apart.	P		P			P			
MO 9. Demonstrate, in written and verbal response, aural recognition of major, minor, diminished and augmented triads.	P		P			P			
MO 10. Transcribe, in correct musical notation, simple meter rhythms incorporating quarter-beat divisions and compound meter rhythms incorporating triplet divisions.			P			P			
MO 11. Transcribe, in correct musical notation, diatonic major and minor melodies consisting of stepwise motion and leaps through the tonic, dominant and leading tone triads.		P	P			P	P		

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Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 7 Fundamentals of Music 3.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Basic Music Literacy: Students will develop the ability to correctly interpret musical notation, or what is called "basic music literacy."	I					P			
Identification of Harmonic Intervals on Staff: MUS 7 students will be able to identify the size and quality of non-compound harmonic intervals when notated on the treble staff.		I				P			
Identification of Note Names on Piano Keyboard: Music 7 students will be able to identify any key on the piano keyboard using all enharmonic possibilities, including, where possible, single and double accidentals.	I	I				P			
MO 1. Designate and identify pitches and octave registers on the grand staff and piano keyboard.	I	I				P			
MO 2. Interpret rhythm notation.	I	I	I			P			
MO 3. Recognize and construct all major and minor scales and key signatures.	I	I				P			
MO 4. Calculate the size and quality of intervals and construct intervals of an indicated size using musical notation.		I				P			
MO 5. Analyze triadic harmonies for their root, quality and inversion, and construct triads using musical notation.		I				P			

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<b>Course:</b> MUS 3A Harmony - Diatonic 3.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Harmonic Analysis, Diatonic: MUS 3A students will be able to analyze a diatonic chorale phrase for harmony and non-chord tones.	P	P				P	P		
Figured Bass Realization, Diatonic: MUS 3A students will be able to realize a diatonic figured bass and analyze its figures for harmony (using Roman numerals). This figured bass may include figures for diatonic triads in any inversion and figures for the dominant seventh chord in any inversion.	P	P	P	P		P			
MO 1. Locate deviations from normative chord syntax in major and minor chord progressions.	P	P		P		P			
MO 2. Locate and identify contrapuntal errors, voicing errors and line errors in part writing.	P	P	P			P			
MO 3. Realize, in four-part keyboard and SATB style, diatonic figured basses employing the figures 5/3, 6/3, 6/4, 7 and their common variants.			P	P		P			
MO 4. Harmonize in four-part keyboard and SATB style a diatonic melody using diatonic triads in any acceptable inversion and the dominant seventh in root position.	P	P	P	P		P			
MO 5. Compose music in four-part keyboard and SATB style from Roman numerals, outer voices with Roman numerals, basses with Roman numerals, sopranos with Roman numerals and unfigured outer voices.	P	P	P	P		P			
MO 6. Analyze a diatonic figured bass for harmony using Roman numerals and bass position figures.		P		P		P	P		
MO 7. Analyze, using Roman numerals and bass position figures, diatonic passages from Bach-style chorales employing passing tones, neighbor tones and suspensions.	P	P				P	P		
MO 8. Embellish four-part writing with passing tones, neighbor tones and single suspensions.	P	P	P	P		P			
MO 9. Locate and classify passing tones, neighbor tones and suspensions in diatonic music employing a chorale texture.	P	P				P			

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<b>Course:</b> MUS 3B Harmony - Chromatic I 3.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Harmonic Analysis, Chromatic: MUS 3B students will be able to analyze a short passage of Classical or Romantic era piano repertoire for harmony and non-chord tones. This passage will incorporate secondary chromaticism and a common chord modulation to the dominant or mediant.	P	P		P	P	P	P		
Figured Bass Realization, Chromatic: MUS 3B students will be able to realize a chromatic figured bass and analyze its figures for harmony (using Roman numerals). This figured bass may include triadic, seventh chord and single suspension figures in any inversion; it may use diatonic and secondary function chords.		P	P	P		P			
Spelling: Students will be able to spell secondary function chords.	P	P	P	P	P	P			
MO 1. Realize in three or four parts a figured bass that employs chromatic chords with a secondary function, with or without sevenths and in any bass position; and 2-3, 4-3, 7-6 and 9-8 suspensions, single or double.		P	P	P		P			
MO 2. Harmonize in three or four parts a chorale tune using chromatic chords with a secondary function in modulating and non-modulating progressions.	P	P	P	P		P			
MO 3. Compose music in three and four parts from Roman numerals, outer voices with Roman numerals, basses with Roman numerals, sopranos with Roman numerals and unfigured outer voices using chords with a secondary function and modulation.	P	P	P	P		P			

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MO 4. Compose parallel modulating, parallel non-modulating, contrasting modulating and contrasting non-modulating periods in unembellished SAB or SATB format.		P	P	P	P	P			
MO 5. Compose a rounded binary in unembellished SAB or SATB format.		P	P	P	P	P			
MO 6. Embellish SAB or SATB reductions in a classical style.		P		P	P	P			
MO 7. Analyze a chromatic figured bass for harmony using Roman numerals and bass position symbols.		P	P	P		P	P		
MO 8. Analyze, using Roman numerals and bass position figures, keyboard music employing secondary function chords, common chord modulations, phrase modulations, sequential modulations and non-chord tones.	P	P		P	P	P	P		
MO 9. Recognize, identify and diagram period, binary and ternary forms.	P	P			P	P	P		
MO 10. Identify by ear themes and variations chosen at random from an assigned listening list.	P	P	P	P	P	P	P		
MO 11. Construct secondary function chords in music notation from Roman numerals and figures.	P	P	P	P		P			

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<b>Course:</b> MUS 3C Harmony - Chromatic II 3.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Advanced Chromatic: MUS 3C students will be able to analyze a short passage of Classical or Romantic era piano repertoire for harmony and non-chord tones. This passage may incorporate secondary chromaticism, common chord modulation, enharmonic modulation, mode mixture and chromatic "voice leading" chords such as the Neapolitan, augmented sixth and common tone diminished chord.	P	P		P	P	P	P		
Sonata Form Listening: MUS 3C students will, upon hearing 10 one-minute excerpts of pre-assigned sonata form repertoire, be able to identify the composer, composition and formal section or sections (slow introduction, exposition, development, recapitulation or coda) spanned by each excerpt.	P	P			P	P	P		
MO 1. Realize in three or four parts a figured bass that employs mode mixture, the Neapolitan, augmented sixth chords, common tone diminished chords and advanced techniques of modulation.		P		P		P			
MO 2. Harmonize in three or four parts a chorale tune using advanced chromatic techniques, including mode mixture, the Neapolitan, augmented sixth chords, the common tone diminished seventh chord, altered dominants, extended dominants and advanced techniques of modulation.	P	P	P	P		P			

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MO 3. Compose music in three or four parts from Roman numerals, outer voices with Roman numerals, basses with Roman numerals, sopranos with Roman numerals and unfigured outer voices using advanced chromatic techniques, including mode mixture, the Neapolitan, augmented sixth chords, the common tone diminished seventh chord, altered dominants, extended dominants and advanced techniques of modulation.		P	P	P		P			
MO 4. Compose phrases in unembellished SAB or SATB format that modulate to foreign keys using chromatic chords and advanced techniques of modulation.		P	P	P		P			
MO 5. Analyze for harmony, using Roman numerals and bass position figures, any chromatic figured bass.		P	P	P		P	P		
MO 6. Analyze for harmony, using Roman numerals and bass position figures, any music or musical excerpt from the common practice period, including solo music, keyboard music and ensemble music.	P	P	P	P	P	P	P		
MO 7. Identify by ear sonata form sections and subsections for pieces from an assigned listening list.	P	P	P		P	P			
MO 8. Locate and identify on a printed musical score the sections and subsections of sonata form.	P	P	P		P	P	P	P	
MO 9. Describe the location and function of each section and subsection of Darcy-Hepokoski Type 3 sonata form.	P	P			P	P			
MO 10. Construct mode mixture chords, the Neapolitan, augmented sixth chords and altered dominants in music notation from Roman numerals and bass position figures.	P	P	P	P		P			
MO 11. Construct church modes and modes of limited transposition in music notation.	P	P	P		P	P			

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<b>Course:</b> MUS 5B Musicianship - Diatonic 1.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Sight Singing: MUS 5B students will be able to sing on sight a short diatonic melody mixing stepwise motion and frequent skips through the tonic, subdominant and dominant harmonies.	P		P			P			
Dictation: MUS 5B students will be able to transcribe the soprano voice, bass voice and harmony (using Roman numerals and figures) of a six-chord four-part progression played four times at the piano. This progression may use only diatonic triads in root position.			P			P	P		
MO 1. Perform at sight rhythm pieces and rhythm patterns in simple meters that use a quarter note beat and include subdivisions.	P		P	P		P			
MO 2. Perform at sight rhythm pieces and patterns in compound meters that use a dotted quarter note beat and include subdivisions.	P		P	P		P			
MO 3. Sing memorized melodies, melodic patterns and duets outlining any diatonic triads and V7 using moveable-do solfege.	P	P	P			P			
MO 4. Sing at sight diatonic melodies, melodic patterns and duets outlining any diatonic triads and V7 using moveable-do solfege.	P	P	P			P			
MO 5. Aurally distinguish between the intervals of the m7, TT and M7 when played melodically.	P		P			P			
MO 6. Dictate, in correct music notation, rhythm pieces and patterns that employ a simple beat and values no smaller than the subdivision.			P			P			

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MO 7. Dictate, in correct music notation, rhythm pieces and patterns that employ a compound beat and values no smaller than the subdivision.			P			P			
MO 8. Dictate, in correct music notation, melodies and melodic patterns that outline any diatonic triads and V7.		P	P			P	P		
MO 9. Dictate, in correct music notation and Roman numerals, the chords, soprano and bass for phrase-length four-part progressions that make use of diatonic triads in any inversion and V7 in root position.		P	P			P	P		

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<b>Course:</b> MUS 6A Musicianship - Chromatic I 1.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Sight Singing: MUS 6A students will be able to sing melodies at sight that incorporate skips through diatonic triads and raised chromatic tones used in a passing or neighboring capacity.	P		P			P			
Dictation: MUS 6A students will be able to transcribe the soprano voice, bass voice and harmony (using Roman numerals and figures) of a six-chord four-part progression played four times at the piano. This progression may use diatonic triads and sevenths in any inversion. It may also use secondary dominants, with or without sevenths, in any inversion.			P			P	P		
MO 1. Perform at sight rhythm pieces and patterns in simple meters that use a half note or an eighth note beat.	P		P	P		P			
MO 2. Perform at sight rhythm pieces and patterns in compound meters that use a dotted half note or dotted eighth note beat.	P		P	P		P			
MO 3. Perform at sight rhythm pieces and patterns in simple meters that create syncopation at the beat and divisional level.	P		P	P		P			
MO 4. Perform at sight rhythm pieces and patterns in compound meters that create syncopation.	P		P	P		P			
MO 5. Sing memorized melodies, melodic patterns and duets outlining diatonic descending fifths sequences using moveable-do solfege.	P	P	P			P			

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MO 6. Sing memorized melodies, melodic patterns and duets with non-essential chromaticism, secondary function chromaticism and modulations to closely-related keys using moveable-do solfege.	P	P	P			P			
MO 7. Sing at sight melodies, melodic patterns and duets outlining diatonic descending fifths sequences using moveable-do solfege.	P	P	P			P			
MO 8. Sing at sight melodies, melodic patterns and duets with non-essential chromaticism, secondary function chromaticism and modulations to the dominant or, in minor keys, the relative major.	P	P	P			P			
MO 9. Aurally recognize the quality and bass position of major, minor and diminished triads.	P		P			P			
MO 10. Aurally recognize the bass position of major-minor seventh chords.	P		P			P			
MO 11. Dictate, in correct music notation, rhythm pieces and patterns that employ a compound beat and create syncopation.			P			P			
MO 12. Dictate, in correct music notation, rhythm pieces and patterns that employ a compound beat and create syncopation.			P			P			
MO 13. Dictate, in correct music notation, melodies and melodic patterns that make use of non-essential chromaticism, secondary function chromaticism and diatonic descending fifths sequences.		P	P			P	P		
MO 14. Dictate, in correct music notation and Roman numerals, the chords, soprano and bass for phrase-length four-part progressions that make use of secondary function chords.		P	P			P	P		

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<b>Course:</b> MUS 6B Musicianship - Chromatic II 1.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Sight Singing: MUS 6B students will be able to sing on sight a short melody that mixes stepwise motion and occasional skips to outline a tonicized half cadence.	P	P	P			P			
Dictation: MUS 6B students will be able to transcribe the soprano voice, bass voice and harmony (using Roman numerals and figures) of a six-chord four-part progression played four times at the piano. This progression may use any of the harmonic devices covered in MUS 5B and 6A with the addition of the Neapolitan sixth and the root position augmented sixth chord.		P	P			P	P		
MO 1. Perform at sight rhythm pieces and patterns in simple meters that create syncopation at the subdivisional level.	P		P	P		P			
MO 2. Perform at sight rhythm pieces and patterns with irregular meters, changing time signatures and triplets.	P		P	P		P			
MO 3. Sing memorized melodies, melodic patterns and duets outlining chord progressions that incorporate mode mixture, the Neapolitan, augmented sixth chords and modulations to foreign keys using moveable-do solfege.	P	P	P			P			
MO 4. Sing at sight melodies, melodic patterns and duets outlining chord progressions that incorporate mode mixture, the Neapolitan and augmented sixth chords using moveable-do solfege.	P	P	P			P			

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MO 5. Sing at sight melodies, melodic patterns and duets that modulate to closely-related keys.	P	P	P			P			
MO 6. Sing the chromatic scale, the whole tone scale, the octatonic scale and all church modes from a given starting pitch.	P		P			P			
MO 7. Aurally distinguish between major triads, minor triads, diminished triads, augmented triads, major seventh chords, minor seventh chords, major-minor seventh chords, half-diminished seventh chords and fully-diminished seventh chords.	P		P			P			
MO 8. Aurally recognize all simple and compound intervals.	P		P			P			
MO 9. Dictate, in correct music notation, rhythm pieces and patterns that employ a simple beat and create syncopation at the subdivisional level.			P			P			
MO 10. Dictate, in correct music notation, rhythm pieces and patterns with triplets.			P			P	P		
MO 11. Dictate, in correct music notation, melodies and melodic patterns that incorporate mode mixture, the Neapolitan, augmented sixth chords and modulations to closely-related keys.		P	P			P	P		
MO 12. Dictate, in correct music notation and Roman numerals, the chords, soprano and bass for phrase-length four-part progressions that make use of mode mixture, the Neapolitan, augmented sixth chords, common tone diminished seventh chords and modulations to closely-related keys.		P	P			P	P		

## Key for Level of Learning

(Use for Mapping SLOs/MOs to PLOs to ILOs)

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 16 - Individual Instruction 0.5	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Students who complete MUS 16 will be able to demonstrate proficiency at playing technical exercises as assigned by the private teacher.	P	P	P			p	P		
SLO 2. Playing technical exercises. Students who complete MUS 16 will be able to demonstrate proficiency at playing technical exercises as assigned by the private teacher.	P	P	p			P	p		
SLO 3 Major Scales and Minor Scales. Music 16 students will be able to perform the 12 major scales on their instrument. We ran this test for two years, starting with the major scales and then added the minor scales in the second year, patterning the requirements of majors set by CSU, Fullerton	p	p							
MO1. Use appropriate playing or singing techniques.	P	P				p	P		
MO2. Demonstrate interpretative skills.	P	P				P	p		
MO3. Demonstrate regular practice habits.	i	i				p	P		
MO4. Memorize music for performance	p	p				P	p		
MO5. Perform representative repertoire using good stage presence.	p	P				p	p		

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# Outcomes Mapping

## Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)

**Course:** MUS 27 Chamber Music 1.5

Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.

SLOs, MOs, AUOs

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO #1 - Elements of Music. Students will gain experience recognizing common musical elements, including pitch identification, dynamics, and varied articulation, through music preparation	p	p			p	p	p		p
SLO #2 Rhythmic Reading. Students will gain experience in recognizing common classical rhythmic patterns through music preparation.	p	p			p	p	p		p
MO 1 Play wind repertory in various styles.	P	P			P	P	P		P
MO 2 Develop growth in musical and technical skills as instrumentalists	P	P			P	P	P		p
MO 3 Apply sight-reading skills	P	P			P	P	P		
MO 4 Identify stylistic characteristics related to historical compositional styles by each piece.	P	P			P	p	p		

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# Outcomes Mapping

## Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)

<b>Course:</b> MUS 31 Concert Choir 1.5	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Solfege Demonstration: Students will be able to identify the correct solfege syllable for example notes in any major key.	p	p	p			p	p		
Note Name and Key: Students will be able to identify all major key signatures and names of notes in the treble and bass clefs.	p	p	p			p	p		
MO 1. Practice and apply elements of vocalizing.	P					P			
MO 2. Utilize vocalizing skills to blend effectively with each voice in the section.	P					P			
MO 3. Utilize vocalizing skills to harmonize with other sections of the choir	P					P			
MO 4. Apply proper breath support to singing	P					P			
MO 5. Contrast tone colors to express correct meaning of text.	P				p	P			
MO 6. Demonstrate skill in effective group singing and following the conductor at all times.	P					p			

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# Outcomes Mapping

## Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)

<b>Course:</b> MUS 34 Women's Vocal Ensemble 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Note Name and Key: Students will be able to identify all major key signatures and names of notes in the treble and bass clefs.	P	P	P			P	P		
Solfege Demo: Students will be able to identify the correct solfege syllable for example notes in any major key.	P	P	P			P	P		
MO 1. Demonstrate skill in sight reading music.	P		P			P	P		
MO 2. Sing music of different styles effectively.	P				p	P	P		
MO 3. Blend voices to achieve a well balanced sound.	P					P	P		
MO 4. Perform for the college and the community.	P								
MO 5. Demonstrate professional musicianship skills.	P		P						

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 39 Laboratory Band 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1 Elements of Music. Students will gain experience recognizing common musical elements (pitch identification, dynamics, and articulation) through music preparation	p	p	p			p	p		P
SLO 2 Rhythm Reading. Students will gain experience in recognizing common jazz and commercial music rhythmic patterns through music preparation.	p	p	p			p	p		P
MO 1 Play jazz repertory in various styles.	p	p				p	p		
MO 2 Develop growth in musical and technical skills as instrumentalists.	p	p				p	p		
MO 3 Improvise stylistically in the jazz medium.	i	p				i	i		
MO 4 Apply sight-reading skills.	i	i				i	i		
MO 5 Identify stylistic characteristics related to historical accuracy of arrangements.	p	i				p	p		

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 45 Chamber Singers 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Solfege Demo: Students will be able to identify the correct solfege syllable for example notes in any major key.		P	P				P		
Note Name and Key: Students will be able to identify all major key signatures and names of notes in the treble and bass clefs.		P	P				P		
Travel: The students will be asked to come up with differences and similarities between performing music in a small ensemble as opposed to a large ensemble. Also, to compare performing a cappella as opposed to singing with a full orchestra. The students will also have the opportunity to hear and work with other collegiate choirs and to evaluate each groups' performance.	P	P			P	P	P		P
M.O. Sight read musical pieces.	P	P	P			P	P		
M.O. Develop vocalizing skills.	P					P			
M.O. Blend with each voice in groups.	P	P				P			
M.O. Harmonize with each voice in groups.	P	P				P			
M.O. Differentiate tone colors needed for effective interpretation of the music.	P	P				P	P		
M.O. Memorize music and present public performances as a member of an ensemble.	P	P			P	P			P

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 47 Jazz Ensemble 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1 Elements of Music. Students will gain experience recognizing common musical elements, including pitch identification, dynamics, and varied articulation, through music preparation	p	p	p			p	p		p
SLO 2 Rhythmic Reading. Students will gain experience in recognizing common jazz and commercial rhythmic patterns through music preparation	p	p	p			p	p		p
SLO 3 Travel SLO. To measure the benefits of travel with performing ensembles. The Mt SAC Jazz Ensemble will travel to compete at the Reno Jazz Festival. Competition is important in measuring student success as well as gaining recognition for the college as a whole	p								p
MO 1 Play jazz repertory in various styles.	p	p				p	p		
MO 2 Develop growth in musical and technical skills as instrumentalists.	p	p				p	p		
MO 3 Improvise stylistically in the jazz medium.	i	p				i	i		
MO 4 Apply sight-reading skills.	i	i				i	i		
MO 5 Identify stylistic characteristics related to historical accuracy of arrangements.	p	i				p	p		

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 48 Men's Vocal Ensemble 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Solfege Demo: Students will be able to identify the correct solfege syllable for example notes in any major key.	P	P	P			P	P		
Chromatic Intervals: Students will be able to identify all chromatic intervals within an octave or chromatic scale.	P	P	P			P	P		
MO 1. Demonstrate skill in sight reading music.	P		P			P			
MO 2. Sing music of different styles effectively.	P				P	P	P		
MO 3. Blend voices and achieve a well balanced sound.	P					P			
MO 4. Perform for the college and community.	P					P			
MO 5. Demonstrate professional musicianship skills	P					P			

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 49 Wind Ensemble 2.0	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Elements of Music. Students will gain experience recognizing common musical elements, including pitch identification, dynamics, and varied articulation, through music preparation.	P	P	P		P	P	P		P
Rhythmic Reading. Students will gain experience in recognizing common classical rhythmic patterns through music preparation.	P	P	P		P	P	P		P
MO 1 Play wind repertory in various styles.	P	P	P		P	P	P		P
MO 2 Develop growth in musical and technical skills as instrumentalists	P	P	P		P	P	P		P
MO 3 Apply sight-reading skills	P	P	P			P	P		P
MO 4 Identify stylistic characteristics related to historical compositional styles by each piece.	P	P			P	P	P		P

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 50 Jazz Improvisation 2.0 and Performance Choir	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Jazz Part Singing: Students will be able to perform a bass line, melody line, and scat solos to an assigned jazz chart.	P	P	P		P	P	P		
Scat Solo: Students will perform an assigned transcribed scat solo with appropriate scat syllables using correct rhythms and pitches. They will perform these solos with at least 80% accuracy.	P	P	P			P	P		
Travel: The Mt SAC Jazz Improv and Performance Choir will travel to compete at the Next Generation Jazz Festival in Monterey. Competition is important in measuring student success as well as gaining recognition for the college as a whole.	P					P	P		P
M.O. Discuss and define the qualities of good vocal jazz solo singing.	P	P			P	P	P		
M.O. Determine keys and modes for various vocal jazz charts.		P		P	P	P	P		
M.O. Write out transcriptions of vocal and instrumental improvisation solos.		P	P	P		P	P	P	
M.O. Demonstrate appropriate vocal-jazz articulations (pure vowels, clipped consonants, etc.) while performing.	P	P	P			P	P		
M.O. Prepare small group song interpretations of vocal jazz charts	P	P	P	P		P	P		
M.O. Perform scat solos and critique them in rehearsal.	P	P				P	P		P

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 22 Conducting	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Conducting patterns. Students will be able to conduct multiple patterns in varied styles.	P	P			P	P	P		
Mixed meter patterns. Students will be able to conduct simple selections utilizing mixed meters.	P	P			P	P	P		
M.O. Show use of effective beat patterns.	P	P				P	P		
M.O. Read music from a full score.	P	P	P			P	P		
M.O. Conduct singers and/or instrumentalists in a rehearsal.	P	P				P	P		
M.O. Demonstrate effective rehearsal techniques.	P					P	P		
M.O. Use music terminology commonly found in musical scores.		P			P	P	P		
M.O. Apply effective interpretation skills.	P	P			P	P	P		
M.O. Demonstrate effective leadership qualities and physical carriage.	P					P			

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 44	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Chromatic Intervals. Students will be able to identify all chromatic intervals within an octave or chromatic scale.	P	P				P	P		
Song-form Structures. Students will be able to recognize and differentiate between various song forms, including 12-bar blues, AABA, and 'other.'		P			P	P	P		
M.O. Perform in different vocal jazz styles.	P				P	P	P		
M.O. Demonstrate effective techniques for using a microphone in live performance	P							P	
M.O. Memorize music and perform in public as a group and as a soloist.	P		P			P			
M.O. Demonstrate an attitude of professionalism and responsible work ethic in rehearsals.	P					P			P
M.O. Perform concerts for the college and the local community.	P					P			P

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 29	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Note name and key signature identification.. Students will be able to identify the names of the notes on both treble and bass clefs, and to identify all of the major key signatures.		P	P				P		
Solfege Demonstration. Students will be able to identify the correct solfege syllable for example notes in any major key.		P	P				P		
M.O. Develop and practice skills in basic elements of vocalizing, i.e. proper breath support and exhalation.	P					P			
M.O. Blend with other voices in section.	P	P				P			
M.O. Harmonize with other voices in section.	P	P				P			
M.O. Differentiate tone colors to express correct meaning of words in text.	P	P				P	P		
M.O. Exercise skill in watching and following the conductor.	P					P	P		
M.O. Memorize selected works to be performed by the choir.	P		P			P			
M.O. Define musical terms.		P			P	P	P		
M.O. Prepare selections for in class or public performance.	P					P			P

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 10A – Keyboard Skills	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Figured bass: students will be able to realize a figured bass-line at the piano	I	I		P		P	I		
MO 1. Read grand staff notation, Roman numeral notation and lead sheet symbols	I	I		P			I		
MO 2. Play scales up to two octaves, hands separately and together, as well as scale patterns for the keys of B, E, A, D, G, and C major.				P			I		
MO 3. Play primary triads and the dominant seventh chord in the keys of C major, F major, G major, A minor and D minor.				P			I		
MO 4. Harmonize at sight diatonic melodies using do-fa-sol bass lines, block primary triads and the dominant seventh.				P			I		
MO 5. Transpose at sight melodies and harmonic patterns between the major keys of C, F and G and the minor keys of A and D.				P			I		
MO 6. Perform at sight beginning to early intermediate solo piano repertoire.	P			P		P	I		
MO 7. Perform within an ensemble and demonstrate playing techniques (fingerings, pedaling, phrasing).	P			p		P	I		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 10B – Keyboard Skills	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Two-octaves scales—major and harmonic minor. Students will be able to play any and all major and harmonic minor scales, ascending and descending, two octaves				P		P			
MO 1. Read grand staff notation, Roman numeral notation, lead-sheet symbols and bass figures.				P			P		
MO 2. Play scales up to two octaves, hands separately and together, as well as scale patterns for the major keys of B, E, A, D, G, C, F and B-flat.				P		P			
MO 3. Play natural, harmonic and melodic scales up to two octaves, with hands separately and together, as well as scale patterns for the minor keys of A, E, B, D, G, C and F.				P		P			
MO 4. Harmonize with one and two hands at sight diatonic melodies using diatonic triads and the dominant seventh.				P			P		
MO 5. Transpose at sight melodies and their accompanying harmonies up or down a minor and major second.				I			P		
MO 6. Perform at sight intermediate solo piano repertoire.	P			I		P			
MO 7. Perform at sight two simultaneous parts of vocal and C score instrumental music from open score format.	P			I		P			
MO 8. Perform within an ensemble and demonstrate playing techniques (fingerings, pedaling, phrasing).	P			P		P			

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 11A – Music Literature	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Describe stylistic characteristics. MUS 11A students will, upon hearing a one-minute excerpt of pre-assigned music repertoire along with the excerpted score between the Medieval and late Classical periods, be able to describe the stylistic characteristics unique to the genre and period.					P	P			
SLO 2. Identify stylistic traits. MUS 11A students will, upon hearing a one-minute excerpt of pre-assigned music repertoire along with the excerpted score between the Medieval and late Classical periods, be able to identify the compositional techniques and stylistic characteristics unique					P	P			
MO 1. Define technical musical terms and make use of those terms in written reports.					P	P			
MO 2. Analyze basic elements of musical sound such as rhythms, melody, tonality, harmony, and counterpoint as those elements apply to a variety of examples both western and non- western.		I			I		I		
MO 3. Distinguish different instrumental timbres.					P	P			
MO 4. Analyze and evaluate the development of structure and form in the music of the time periods being studied.		I			I		I		
MO 5. Synthesize the contributions of important composers, their works, and formal structures.					I		I		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 11B – Music Literature Survey	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. analysis and application of concept(s). to accurately describe developments in music history by relating them to cultural, social, scientific, and/or economic circumstances of the period				I		I	I		I
SLO 2. Identify solo or featured musical instrument. MUS 11B students will be able to identify the solo or featured musical instrument when one minute of each of two recordings including those instruments are played in class.				P		P			
SLO 3. Identify style period. MUS 11B students will be able to identify the style period (classical, romantic, and 20th/21st centuries) during which each of three pieces of music was composed when one minute from each piece is played in class.				P		P			
SLO 4. music/text analysis. describe the use of text painting in a song by relating specific musical elements to textual ones.		I		I			I		
MO 1. Define technical musical terms and make use of those terms in written reports.				P		P			
MO 2. Analyze basic elements of musical sound such as rhythms, melody, tonality, and harmony as those elements apply to Western music in the 19th and 20th centuries as well as non-western music that influenced that music.		I		I			I		
MO 3. Distinguish different instrumental timbres.				P					
MO 4. Analyze and evaluate the structure and form of the music being studied.		I		I			I		
MO 5. Synthesize the contributions of important composers and assess ways in which their context affected their music.		I		I			I		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 13 – Introduction to Music Appreciation</b>	Connect Outcomes with an <b>I, P, or M</b> (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
<b>SLO 1. Analysis of program music: to accurately relate the musical elements of a programmatic work to its narrative</b>					I	I	I		
<b>GEO. Identify instrument: students who have completed MUS 13 will be able to identify the solo or featured musical instrument when one minute of each of the two recordings including featured instruments are played in class during the final exam</b>					I	I	I		
<b>SLO 2. Identify style periods</b>					I	I	I		
<b>SLO 3. Identify stylistic trends within a period: name the specific trends (i.e. reception, repertoire) within a style or period)</b>					I	I	I		
<b>MO 1. Recognize musical elements such as rhythms, melody, tonality, and harmony and identify them in musical examples.</b>					I	I	I		
<b>MO 2. Define and apply technical musical terms.</b>					I	I	I		
<b>MO 3. Recognize major composers of each style period, including the Classical and Baroque eras, and identify aspects of their lives that affected their music.</b>					I	I	I		
<b>MO 4. Critically analyze live concerts.</b>					I	I	I		
<b>MO 5. Identify musical compositions or performances.</b>					I	I	I		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: 13H – Music Appreciations, Honors</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Analysis of program music: to accurately relate the musical elements of a programmatic work to its narrative					I	I	I	I	I
SLO 2. Critical analysis and application of concept(s): compare and contrast the reception of a musician (or a group of musicians) in different ethnic and nationalistic cultures within a historical period					I	I	I	I	I
SLO 3. Identify style period: be able to identify the style period (Medieval, Renaissance, Baroque, Classical, Romantic, 20 <sup>th</sup> century, or 21 <sup>st</sup> century) during which each of three pieces of music was composed when one minute from each piece is played					I	I	I		
SLO 4. Identify stylistic trends within a period: identify trends (i.e. reception, repertoire) within a period					I	I	I		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 12 History of Jazz	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1 Identify the jazz style. Students who complete MUS 12 will be able to identify the jazz style of a piece of music when one minute from each piece is played in class during the final exam.					p	p	p		
SLO 2 Identify the solo instrument. Students who complete MUS 12 will be able to identify the solo or featured musical instrument when one minute of each of two recordings including featured instruments are played in class during the final exam.					p	p	p		
MO 1 Differentiate between musical styles and performers.					p	p	p		
MO 2 Compare and contrast soloists associated within the same historical style period.					p	p	p		
MO 3 Explain general musical concepts including pitch, rhythm, melody, harmony, form and syncopation.					p	p	p		
MO 4 Discuss the origins of jazz and the cultural and sociological significance of the music.					p	p	p		
MO 5 Explain musical characteristics and identify musical instruments common to various styles of jazz.					p	p	p		
MO 6 Evaluate and assess the artistic and musical skills of various live performers.					p	p	p		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 14B – American Folk Music</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Genres. Students will be able to recognize the genre and subgenres of the various American folk musical styles discussed in class.					P	P			
MO 1. Describe and identify, using appropriate terminology, some of the many folk music styles of the United States.					P	P			
MO 2. Examine these folk music styles in the broader context of American political, social, and cultural history.					I		I		I
MO 3. Aurally identify the musical characteristics of these various folk music styles.					P	P			
MO 4. Review and analyze the social context of American folk music.					I		I		I
MO 5. Describe the role of religion in the development of American song forms.					I		I		I

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 15 – History of Rock Music	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1. Folk. Students will be able to analyze whether folk music is a medium that is at its best when being expressed through challenging periods (like the '60s) or whether it is music for all time.					I		I		I
SLO 2. Identify the musical instrument. Students who complete MUS 15 will be able to identify the solo or featured musical instrument when one minute of each of two recordings including those instruments are played in class during the final exam.					P	P			
SLO 3. Identify the rock style. Students who complete MUS15 will be able to identify the rock style of each of three pieces of music when one minute from each piece is played in class during the final exam.					P				
SLO 4. Influences. Understand and identify the African and European influences that came together to establish Rockabilly.					I		I		I
MO 1. Identify important writers and producers of rock music.					P	P			
MO 2. Define the musical characteristics such as form and instrumentation of various different rock styles.					P	P			
MO 3. Identify various people important in the creation of rock music and the musical instruments they play(ed).					P	P			
MO 4. Synthesize the different musical genres that came together to create rock music, including blues and country, and discuss the continuing influences of those styles on current music.					I		I		
MO 5. Evaluate the sociological trends as reflected in musical styles and song lyrics.					I		I		I

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 15H – Rock Music History Honors	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
MO 1. Identify important writers and producers of rock music.					P	P			
MO 2. Define the musical characteristics such as form and instrumentation of various different rock styles.					P	P			
MO 3. Identify various people important in the creation of rock music and the musical instruments they play(ed).					P	P			
MO 4. Synthesize the different musical genres that came together to create rock music, including blues and country, and discuss the continuing influences of those styles on current music.					I		I		I
MO 5. Evaluate the sociological trends as reflected in musical styles and song lyrics.					I		I		I
MO 6. Critically analyze live concerts or a live video recording of a performance.					I		I		I
MO 7. Compare and contrast historical, cultural, and socio-political contexts of different musical genres.					I		I		I

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 99 Special Projects</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	P L O 1	P L O 2	P L O 3	P L O 4	P L O 5	I L O 1	I L O 2	I L O 3	I L O 4
SLO 1 Musical projects. Student will fulfill the requirements of class that are mutually agreed upon between the student and the professor.	P	P	P	P	P	P	P	P	P
SLO 2 Performance. The students will be able to perform 3 choral or instrumental works, singing one on a part in quartets. They will be graded on their pitch, rhythm, dynamics, text pronunciation and phrasing.	P	P	P	P	P	P	P		P
MO 1 Play wind repertory in various styles.	P	P	P		P	P	P		P
MO 2 Develop growth in musical and technical skills as instrumentalists	P	P	P		P	P	P		P
MO 3 Apply sight-reading skills	P	P	P			P	P		
MO 4 Identify stylistic characteristics related to historical compositional styles by each piece.	P	P			P	P	P		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 25 A Jazz Improvisation</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1 Blues form. Students will be asked to identify the chord changes to a standard 12-bar blues progression.	i	i				i	i		
SLO 2 Scale identification. Students will be able to identify major, mixolydian, and dorian scales as related to jazz chord symbols	i	i				i	i		
MO 1 Improvise using major, dominant and minor scales in all twelve keys.	i	i				i	i		
MO 2 Improvise stylistically correct solos over a blues chord progression.	i	i				i	i		
MO 3 Apply jazz theory into performance and written exercises.	i	i				i	i		
MO 4 Develop melodic ideas.	i	i				i	i		
MO 5 Demonstrate aural development by imitating short melodic phrases.	i	i				i	i		
MO 6 Perform coherent improvised solos on a simple jazz song.	i	i				i	i		
MO 7 Classify major, dominant, and minor scales related to chord symbols.	i	i				i	i		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 25 B Jazz Improvisation</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO 1 ii-V7-I progression. Students will be able to correctly identify the chords in a standard ii-V7-I progression in multiple keys.	p	p				p	p		
SLO 2 Scale/Chord identification. Students will be able to identify scales as related to advanced chord symbols, including the most common (melodic minor, diminished and whole-tone scale).	p	p				p	p		
MO 1 Improvise melodic minor, diminished and Lydian dominant scales in all twelve keys.	p	p				p	p		
MO 2 Improvise stylistically correct solos over a rhythm change chord progression.	p	p				p	p		
MO 3 Integrate jazz theory through exercises and performances.	p	p				p	p		
MO 4 Develop melodic ideas over extended phrase and song lengths.	p	p				p	p		
MO 5 Perform a coherent improvised solo in an extended song form, based on non-traditional harmonies, including Lydian dominant and altered chords.	p	p				p	p		
Identify altered dominant, half diminished, and full diminished scales related to advanced chord symbols.	p	p				p	p		

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 31 Concert Choir 1.5	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Solfege Demonstration: Students will be able to identify the correct solfege syllable for example notes in any major key.	P	P	P			P	P		
Note Name and Key: Students will be able to identify all major key signatures and names of notes in the treble and bass clefs.	P	P	P			P	P		
MO 1. Practice and apply elements of vocalizing.	P					P			
MO 2. Utilize vocalizing skills to blend effectively with each voice in the section.	P					P			
MO 3. Utilize vocalizing skills to harmonize with other sections of the choir	P					P			
MO 4. Apply proper breath support to singing	P					P			
MO 5. Contrast tone colors to express correct meaning of text.	P				P	P			
MO 6. Demonstrate skill in effective group singing and following the conductor at all times.	P					P			

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# Outcomes Mapping

Student Learning Objectives (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course:</b> MUS 30 COLLEGIATE CHORALE	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
Rhythm Reading: Students will gain experience in recognizing common jazz and commercial music rhythmic patterns through music preparation.	I	I	I			I	I		
Elements: Students will gain experience recognizing common musical elements (pitch identification, dynamics, and articulation) through music preparation.	I	I	I			I			
<b>MO 1. Demonstrate skills in basic elements of vocalizing, including blend, balance and solfeggio.</b>	I					i			
<b>MO 2. Demonstrate skills in effectively blending with other voices in section.</b>	i					i			
<b>MO 3. Demonstrate skill in harmonizing with other voices in the ensemble.</b>	i								
<b>MO 4. Differentiate tone colors to express correct meaning of words in text.</b>	i				i	i			
<b>MO 5. Exercise skill in watching and following the conductor.</b>	i								
<b>MO 6. Memorize selected works to be performed by the choir.</b>	i								
<b>MO 7. Prepare and perform a selected solo.</b>	i								
<b>MO 8. Define key musical terms.</b>	i					i	i		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 9 Music Technology	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO1: Digital Music. Students who complete MUS 9 will be able to manipulate digital audio and MIDI using music production software.		I						I	
SLO2: Using a Microphone and Mixer. Students who complete MUS 9 will be able to hook up a condenser microphone to a small road mixer (such as the Mackie 1202), trim the signal to an optimal level and route that signal to the main output.								I	
MO1. Explain the history of music technologies from the advent of sound recording to the present.						I		I	
MO2. Recognize, use and explain basic audio terms and concepts.						I	I		
MO3. Apply knowledge of the physics of sound to generate a variety of musical timbres using software synthesizers.							I	I	I
MO4. Use a multitrack digital audio editor to modify and combine sound samples.		I					P	I	I
MO5. Use a MIDI controller and sequencing software to create and modify MIDI song files.		I					P	I	
IMO6. Use music notation software to generate printed music from MIDI data.						I		I	I
MO7. Apply knowledge of digital audio file formats, storage media and modes of digital transmission to transport and disseminate sound.							P	I	

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 20A – Beginning Voice</b>	Connect Outcomes with an <b>I, P, or M</b> (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
<b>SLO 1. Diaphragmatic breathing. Students who complete MUS 20A will be able to explain and demonstrate diaphragmatic breathing.</b>	P		P			P	P		P
<b>SLO 2. Perform song. Students who complete MUS 20A be able to demonstrate their ability to perform one (1) song from memory as assigned from the class curriculum.</b>	P		P		P	P	P	P	P
<b>MO 1. Use breathing (breath control), posture, resonance, flexibility, and enunciation.</b>	P		P			P	P		P
<b>MO 2. Perform songs from memory.</b>	P		P			P	P	P	P
<b>MO 3. Describe the background of songs.</b>	P		P		P	P	P	P	P
<b>MO 4. Use effective practice habits.</b>	P		P				P		
<b>MO 5. Define musical terms and follow them in the music.</b>	P		P			P	P	P	

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 20B – Intermediate Voice	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
<b>SLO 1. Demonstrate appropriate technique. Students who complete MUS 20B will be able to demonstrate appropriate phrasing, dynamics, diction, and expression within their song presentation.</b>	P		P		P	P	P		P
<b>SLO 2. Perform two songs of differing styles. Students who complete MUS 20B Will be able to demonstrate their ability to perform two (2) songs of differing styles from memory as assigned from the class curriculum.</b>	P		P		P	P	P	P	P
<b>MO 1. Demonstrate breathing (breath control), posture, resonance, flexibility, and enunciation.</b>	P		P			P	P		P
<b>MO 2. Sight read musical compositions.</b>	P		P			P	P	P	
<b>MO 3. Correctly pronounce foreign text while singing.</b>	P		P		P	P	P	P	P
<b>MO 4. Perform songs in a foreign language from memory.</b>	P		P		P	P	P	P	
<b>MO 5. Interpret songs from different style periods.</b>	P		P		P	P	P	P	P
<b>MO 6. Correctly identify musical terms utilized on songs.</b>	P		P		P	P	P	P	
<b>MO 7. Perform selections at varying tempi, including adagio, moderato, and allegro.</b>	P		P		P	P	P	P	

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 21 Advanced Voice</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
<b>SLO 1. Demonstrate appropriate technique. Students who complete MUS 21 will be able to demonstrate appropriate phrasing, dynamics, diction, and expression within song presentations.</b>	P		P			P	P		P
<b>SLO 2. Perform three songs of varying styles. Students who complete MUS 21 will be able to demonstrate ability to perform three (3) songs of varying styles from memory as assigned from the class curriculum.</b>	P		P		P	P	P	P	P
<b>MO 1. Demonstrate principles of good vocal technique.</b>	P		P			P	P	P	
<b>MO 2. Perform songs by memory.</b>	P		P		P	P	P	P	
<b>MO 3. Develop a repertoire.</b>	P		P		P	P	P	P	P
<b>MO 4. Demonstrate skill in singing Italian, German, and French.</b>	P		P		P	P	P	P	P
<b>MO 5. Demonstrate good vocal practice habits.</b>	P		P				P		
<b>MO 6. Interpret songs from operas and musicals.</b>	P		P		P	P	P	P	P
<b>MO 7. Sing using correct diction and pronunciation.</b>	P				P	P	P	P	P

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# Outcomes Mapping

P									
Course: MUS 23a – Elementary Guitar	Connect Outcomes with an <b>I</b> , <b>P</b> , or <b>M</b> (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
MO #1: Proper posture, hand positions, and strumming technique	I					P	P		
MO #2: Notes, rhythms, and clefs	I					P	P		
MO #3: Music fundamentals, practice notes on the first and second strings	I					P	P		
MO #4: Note reading chords G, G7, F, and C	I					P	P		
MO #5: Scales, chords, strumming patterns, songs in groups	I					P	P		
MO #6: Notes on the third string, ensemble practice	I					P	P		
MO #7: Ties, rests, eighth and dotted notes	I					P	P		
MO #8: Notes on the fourth string	I					P	P		
MO #9: New strumming patterns	I					P	P		
MO #10: Sight reading on the first four strings, work on duets	I					P	P		
MO #11: Notes on the fifth string, key signatures	I					P	P		
MO #12: Notes on the sixth string	I					P	P		
MO #13: Ensemble and chords E, A, and D	I					P	P		

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# Outcomes Mapping

MO #14: Composition of sight reading	I					P	P		
MO #15: Sight reading on all six strings	I					P	P		
SLO#1: Play two pieces of music. Students who complete MUS 23A will demonstrate their ability to play two assigned pieces of music from their textbook used in the course using appropriate technique.	I	I				P	P		P
SLO#2: Tuning. Students who complete MUS 23A will be able to demonstrate their ability to tune the guitar with or without the help of a tuner.	I					P	P		

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# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
Course: MUS 23B – Intermediate Guitar	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO #1: Identify notes on staff. Students who complete MUS 23B will be able to identify any note on the treble clef, including those on ledger lines, within the guitar pitch range in two enharmonically equivalent ways.	P	P				P	P		P
SLO # 2: Play two pieces of music. Students who complete MUS 23B will demonstrate their ability to play two assigned pieces of music from the textbook used in the course using appropriate technique.	P	P				P	P		P
MO#1: Demonstrate skillful dominant hand techniques in playing polyphonic music using both rest and free strokes.	P	P				P	P		
MO#2: Demonstrate skillfull subordinate hand technique in playing polyphonic music.	I	I				P	P		P
MO#3: Sight read musical pieces.	P	P				P	P		P
MO#4: Interpret pieces performed based on stylistic period.	I	I				P	P		P
MO#5: Perform pieces from memory.	I	I				P	P		P
MO#6: Play guitar duets.	P	P				P	P		P

Key for Level of Learning  
 (Use for Mapping SLOs/MOs to PLOs to ILOs)  
 I = Knowledge/Skill Introduced  
 P = Knowledge/Skill Practiced/Applied  
 M = Knowledge/Skill Mastered

# Outcomes Mapping

Student Learning Outcomes (SLOs), Measureable Objectives (MOs), Administrative Unit Objectives (AUOs)									
<b>Course: MUS 24 – Advanced Guitar</b>	Connect Outcomes with an I, P, or M (see Key in Footer) identifying the level to which knowledge or a skill can be demonstrated in that portion of the course or service.								
SLOs, MOs, AUOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	ILO 1	ILO 2	ILO 3	ILO 4
SLO #1: Play technical exercises. Students who complete MUS 24 will demonstrate their ability to play assigned technical exercises using appropriate technique.	P	P				P	P		P
SLO #2: Play two pieces of music. Students who have completed MUS 24 will demonstrate their ability to play two assigned pieces of music from the textbook used in the course.	P	P				P	P		P
MO #1: Demonstrate skill in performing a variety of musical compositions.	P	P				P	P		P
MO #2: Analyze the background of the pieces performed.	I	I				P	P		P
MO #3: Utilize appropriate interpretation in performing compositions from a variety of historical style periods.	P	P				P	P		P
MO #4: Demonstrate skill in sight reading new music in several positions on the guitar.	P	P				P	P		P
MO #5: Demonstrate skill in playing technical exercises such as scales, arpeggios, slurs, and other playing techniques.	P	P				P	P		P
MO #6: Demonstrate skill in performing solo or in ensembles	P	P				P	P		P

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