Music Program

ISLOs, PSLOs, CSLOs, Mapping, and Assessment Plan

			Year 1		Year 2		Year 3		Year 4		Year 5		Year 6	
			F 2013	S 2014	F 2014	S 2015	F 2015	S 2016	F 2016	S 2017	F 2017	S 2018	F 2018	S 2019
	INSTITUTIONAL STUDENT LEARNING OUTCOMES - ISLOs													
ISLO 1	**COMMUNICATION**													
1A	Read				X		X		X		X			
1B	Listen		X		X			X				X		X
1C	Write				X		X		X		X			
1D	Dialogue		X		X			X		X			X	
ISLO 2	**TECHNOLOGY AND INFORMATION COMPETENCY**													
2A	Demonstrate Technical Literacy													
2B	Apply Technology													
2C	Access Information				X	X		X		X		X		X
2D	Evaluate and Examine Information				X	X		X		X		X		X
ISLO 3	**CRITICAL AND CREATIVE THINKING**													
3A	Inquire				X		X		X		X		X	
3B	Analyze				X	X		X		X		X		X
3C	Problem Solve				X									
3D	Express				X		X		X		X		X	
ISLO 4	**CITIZENSHIP**													
4A	Ethics													
4B	Diversity			X		X		X	X		X		X	
4C	Sustainability/Global Awareness						X							
4D	Personal Responsibility				X		X		X		X		X	
	MUSIC PROGRAM OUTCOMES - PSLOs	**Related ISLOs**	Enter "X" in boxes as appropriate											
PSLO A	Through the study of scale construction and key signatures, play major and minor scales in flat and sharp key signatures and scales in two octaves with both hands at a steady tempo.	1B, 2C, 2D, 3B, 3C, 3D, 4D			x		x		x		x		x	
PSLO B	Apply solfege and/or counting techniques to an example of rhythmic notation in simple and compound meters in all keys and modes.	1B, 2C, 2D, 3B, 3C, 3D, 4D			x			x		x		x		x
PSLO C	Take melodic, harmonic and rhythmic dictation with diatonic melodies that have some altered notes in simple and compound meters.	1B, 2C, 2D, 3A, 3B, 4B, 4D			x		x		x		x		x	

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PSLO D	Identify various intervals for their qualities (perfect, major, minor, augmented and diminished) in all major and minor keys and modes in notational form as well as aural form.	1A,1B;2D;3B, 3C,3D;4B,4D			x			x		x		x		x
PSLO E	Compare and contrast instrumental and vocal music of the major music periods from Ancient to 21st Century describing the historical origins and developments, socio-economic influences and respresentative instruments and musical ensembles.	1A,1B,1C,1D; 3A,3B,3C,3D, 4B,4D			x		x		x		x		x	
PSLO F	Define and identify five properties of music sound: pitch, dynamics, timbre, meter and rhythm.	1B,1D;2C,2D; 3B,3C,3D;4D			x			x				x		x
PSLO G	Acquire physical, interpretive, and technical skills to perform level-appropriate repertoire.	1B,1D;2C,2D; 3B,3C,3D;4D			x		x		x	x	x		x	
MUSIC COURSE OUTCOMES - CSLOs		**Related PSLOs**	Enter "X" in boxes as appropriate											
	MUS 0002: Music Appreciation	**F**												
CSLO 1	Identify and describe 4 main properties of musical sound: pitch, dynamics, tone color and duration (rhythm).	D, E			x		x		x		x		x	
CSLO 2	Analyze style characteristics of each musical era in terms of instrumentation of the orchestra and identify at least one representative composer from each of the four eras: Baroque, Classical, Romantic, Contemporary.	E				x		x		x		x		
CSLO 3	Describe various purposes music has in society at different eras through time.	E			x		x		x		x			x
	MUS 0003A:Ear Training I													
CSLO 1	Categorize simple diatonic and chromatic intervals.	C, D					x		x		x			
CSLO 2	Translate audible compound rhythmic patterns using music notation (dictation).	C, F, G			x		x		x		x		x	
CSLO 3	Illustrate an audible melody using music notation (dictation).	C, D			x								x	
	MUS 0003B: Ear Training II													
CSLO 1	Perform by chant and count complex rhythms in simple meters and compound meters.	B,E				x		x		x		x		x
CSLO 2	Perform on sight, tonal melodies in treble and bass clef.	B,C,E				x		x		x		x		x
CSLO 3	Generate and notate eight-measure tonal melodies that apply diatonic intervals.	B,E,G				x		x		x		x		x
	MUS 0004A: Advanced Ear Training I													
CSLO 1	Construct and evaluate accurately in music notation an aural example featuring two parts heard simultaneously.	A,B,G			x		x		x		x		x	
CSLO 2	Perform a song at sight using solfege syllables, chromatic solfege syllables, and scale degree numbers.	A,B,C,E,F,G			x		x		x		x		x	
CSLO 3	Analyze and evaluate chords in a chorale through identification of typical cadence formulas, chromaticism and common harmonic function.	A,B,C,D,F			x		x		x		x		x	
	MUS 0004B: Advanced Ear Training II													
CSLO 1	Identify orchestral instrumentation upon hearing various audio recorded examples.	E												

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CSLO 2	Notate selected melodic examples from audio recordings.	B, C, D, E												
CSLO 3	Sing at sight songs that may also feature examples of modulation, modality and atonality.	B, C, D												
CSLO 4	Perform melodic examples that feature atonal pods.	B, C, D												
CSLO 5	Sing one melodic line of music while playing another melodic line on the piano at the same time.	B, C, D												
	MUS 0006A : Music Theory I													
CSLO 1	Distinguish major, minor, diminished and augmented simple intervals and their inversions.	D			x		x		x		x		x	
CSLO 2	Revise rhythmic notation to conform to standard rules of music notation.	C, D			x				x					
CSLO 3	Illustrate the Dorian, Phrygian, Lydian and Mixolydian modes on manuscript paper and by playing them on the piano.	A, D					x				x			
	MUS 0006B : Music Theory II													
CSLO 1	Identify stylistic voice leading practices of the Baroque era.	D								x				
CSLO 2	Illustrate the four resolutions of a fully diminished seventh chord.	C						x				x		
CSLO 3	List keys which are closely related to a given tonality.	A				x								x
CSLO 4	Diagram phrase structure.													
CSLO 5	Write and resolve secondary-dominants to Dominant in the Basic Phrase.													
	MUS 0007: Composition with Electronic Media													
CSLO 1	Demonstrate a basic understanding of the capture and manipulation of various audio sources.													
CSLO 2	Create, edit, and save a software based electronic music composition featuring the insertion of sound patches.													
CSLO 3	Transcribe and edit a notation based piece of music onto an appropriate music editing software program.													
	MUS 0009A : Music Theory III													
CSLO 1	Compare and contrast the three types of augmented sixth chords and the Neapolitan 6th chord.	C			x				x					
CSLO 2	Analyze the use and development of motives in Bach inventions and fugues.	C, E			x						x			
CSLO 3	Identify characteristic Classical harmonic structures in binary and ternary forms.	C, D, E					x						x	
CSLO 4	Identify Modulation using common tones and sequences.													
CSLO 5	Discern large form pieces' structure through harmonic organization.													
	MUS 0009B:Music Theory IV													
CSLO 1	Identify pitch-class sets with pitch integers.	C, D								x				
CSLO 2	Identify pitch-class set transposition and the use of mod12 Arithmetic.	C, D						x						x

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CSLO 3	Create a 12-tone row and assemble a complete matrix for that row; label transpositions of the row plus inversions, retrograde and retrograde inversions.	C, D				x						x		
	MUS 0010 : Music Fundamentals													
CSLO 1	Sight-sing various melodies with solfege syllables.	B			x				x					
CSLO 2	Create and/or identify major, minor augmented and diminished intervals in major and minor keys.	C, D			x						x			
CSLO 3	Analyze a musical example for the chord tones and non-chord tones in the melody.	A					x						x	
	MUS 0011 Introduction and History of Jazz													
CSLO 1	Evaluate the socio-economic factors that helped contribute to the creation and development of jazz in the United States in the 19th and 20th centuries.	E,F								x				
CSLO 2	Analyze the influence of social, political, and ethnic issues on Jazz, and conversely, discuss the influences of Jazz artists on these issues.	E,F						x						x
CSLO 3	Distinguish and analyze the influences of various world cultures including Afro-Caribbean, South American, Middle Eastern, African, and European on Jazz and discuss how Jazz influenced music in these cultures.	E,F			x	x						x		
	MUS 0012A Survey of Music History and Literature to 1750													
CSLO 1	Analyze the Doctrine of Ethos as it relates to music in the culture of ancient Greece.	D, E					x		x					
CSLO 2	Compare and contrast examples of musical instrumentation used in A) ancient Greece; B) the middle ages; C) the Renaissance; D) the Baroque era.	D, E			x									
CSLO 3	Critique and evaluate a recitative with an aria in Baroque opera, cantata and/or oratio.	D, E									x		x	
CSLO 4	Describe the evolution of musical notation in vocal and instrumental music from the middle ages to the Baroque era.													
	MUS 0012B Survey of Music History and Literature from 1750 to Present													
CSLO 1	Identify, analyze and critique musical forms used by composers during the Classical Era, c. 1740s-1820s.	D, E						x		x				
CSLO 2	Compare and contrast the operas of Mozart with the Music Dramas of Wagner and the grand operas of Verdi.	D, E				x								
CSLO 3	Compare and contrast the early 20th century music of Copland, Elgar, and Satie with their contemporary Modernist composers Stravinsky, Berg and Schoenberg.	D, E										x		x
	MUS 0013 Introduction to Music: History of Rock and Roll													
CSLO 1	Evaluate the socio-economic factors and music history that contributed to the creation and development of Rock and Roll in the United States in the 20th century.	E				x								
CSLO 2	Analyze the influences of social, political, ethnic, and gender issues on Rock and Roll and Rock and Roll's influence on those issues.	E						x		x				

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CSLO 3	Recognize and distinguish the influence of the world cultures (i.e., Britain, Africa, Middle East, the Caribbean, and Central and South America) on Rock and Roll and how Rock and Roll influence music in those cultures.	E										x		x
	MUS 0014 Introduction to Commercial Music Production													
CSLO 1	Discern between types of interference.	F								x				
CSLO 2	Manipulate signal.	E						x						x
CSLO 3	Demonstrate the ability to determine and correctly use microphone types based on different recording scenarios.	D				x						x		
	MUS 0015 Audio Recording													
CSLO 1	Demonstrate the ability to implement appropriate audio capture devices (DI interface, microphones, etc.) for different input sources.	F			x									
CSLO 2	Demonstrate the ability to capture, route, and combine audio signals on a multi-input recording system.	E					x		x					
CSLO 3	Formulate a plan addressing the needs of a musical act to be implemented in a multi-track recording session.	E									x		x	
	MUS 0016. Media Content and Public Event Technology													
CSLO 1	Assess the basic acoustic properties of varied production and performance environments.													
CSLO 2	Discern between types of electrical interference in audio signal paths.													
CSLO 3	Demonstrate ability to determine and correctly use varied microphone types in different recording in sound reinforcement scenarios.													
	MUS 0018. Live Sound													
CSLO 1	Evaluate a venue/event and determine production needs addressing: A. Venue size, configuration, anticipated attendance, etc. B. Nature of event (musical/theatrical performance)													
CSLO 2	Produce a two-part Equipment Rental Agreement / Event Staff Service Contract addressing the needs of one of four hypothetical public event scenarios.													
CSLO 3	Demonstrate proper and efficient PA system configuration, transport, setup, tuning, operation, tear down, and maintenance for various size events.													
	MUS 0025. Introduction to Entertainment Industry													
CSLO 1	Perform critical analysis of a sample music publishing contract.	E						x		x				
CSLO 2	Create a hypothetical music publishing contract.	E										x		x
CSLO 3	Develop a hypothetical public event technical support service schedule and contract.	E				x								
CSLO 4	Demonstrate awareness of the fundamental concepts of copyright and media use licensing law.													
	MUS 0039A. Beginning Voice													
CSLO 1	Demonstrate free, coordinated tone supported by efficient diaphragmatic-costal breath management.	F, G									x		x	
CSLO 2	Demonstrate a coordinated tone, pure vowels and accurate intonation by singing a slow scale.	F, G			x									

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CSLO 3	Perform a set of vocalizations demonstrating relaxed articulation of pure Italian vowels and selected consonants.	F, G					x		x					
	MUS 0039B Intermediate Voice													
CSLO 1	Demonstrate a free, coordinated tone and dynamic range supported by efficient costal breath management.	F, G										x		x
CSLO 2	Demonstrate a coordinated tone and legato vocal technique utilizing proper attack and release of pure tones, correct intonation, changing pitch, volume, and timbre by singing a simple song.	F, G						x		x				
CSLO 3	Perform a simple melody demonstrating relaxed articulation and modification of Italian and English vowels and selected consonants.	F, G				x								
	MUS 0039C Advanced Voice I													
CSLO 1	Demonstrate progress in development of a free, coordinated tone, dynamic and vocal range and increased resonance supported by efficient diaphragmatic-costal breath management.	F, G			x		x							
CSLO 2	Demonstrate continued progress in the elements of legato vocal technique utilizing proper attack and release of pure tones, correct intonation, changing pitch, volume, and timbre by performing an art song.	F, G							x		x			
CSLO 3	Perform a solo classical or Broadway song demonstrating relaxed articulation and modification of Italian and/or English vowels and consonants.	F, G											x	
	MUS 0039D Advanced Voice II													
CSLO 1	Demonstrate proficiency in the development of a free, coordinated tone, dynamic and vocal range, resonance and phrasing supported by efficient diaphragmatic-costal breath management.	F, G										x		x
CSLO 2	Demonstrate continued progress in the elements of legato vocal technique utilizing proper attack and release of pure tones, correct intonation, changing pitch, volume, and timbre and flexibility and agility by performing varied styles of music.	F, G				x								
CSLO 3	Apply the use of the International Phonetic Alphabet (IPA) to translate and correctly pronounce lyrics of an Italian art song in solo performance.	F, G						x		x				
	MUS 0040A Beginning Piano I													
CSLO 1	Accurately read musical notation at the beginning level and perform simple pieces with correct notes and rhythms.	A			x									
CSLO 2	Apply thumb-underscales: C, G, F majors and harmonic minors spanning one octave using both hands with proper hand position.	A					x			x				
CSLO 3	Demonstrate critical thinking skills through reflection on progress in practicing scales and analysis of repertoire.	A										x		x
	MUS 0040B Beginning Piano II													
CSLO 1	Select appropriate primary chords to harmonize a diatonic melody.	A				x								
CSLO 2	Perform C, G, D, A, E, B, F, Bb, Eb, Ab scales with appropriate fingerings, spanning two octaves with both hands.	A										x		x
CSLO 3	Analyze the inversions of primary triads in a given piece.	C				x		x		x				

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	MUS 0040C Intermediate Piano I													
CSLO 1	Play major, minor, augmented and diminished triads and a variety of chord progressions.	A						x		x				
CSLO 2	Perform C, G, D, A, E, B, F, Bb, Eb, Ab major and relative harmonic minor scales with appropriate fingerings, spanning two octaves with both hands.	A				x								
CSLO 3	Create a harmonization of simple melodies from a lead sheet with chord symbols.	C										x		x
	MUS 0040D Intermediate Piano II													
CSLO 1	Play major and minor scales in all keys hands together for spanning three octaves at a steady tempo; perform primary chords in these keys.											x		x
CSLO 2	Identify meters and demonstrate rhythm patterns including syncopation, double-dotted notes, sixteenths, and dotted eighth-sixteenth pattern.					x		x						
CSLO 3	Sight-reading two-part and four-part texture.									x		x		
	MUS 0042 Chamber Singers													
CSLO 1	Evaluate various musical styles in order to interpret a specific part while blending with other singers.	D,E,F, G			x									
CSLO 2	Demonstrate the issue of vocal projection as it relates to the differences between solo singing and ensemble singing, emphasizing the variables of tone production and holding pitch at various tempi as the music requires.	D,E,F,G					x		x					
CSLO 3	Research and analyze one of the songs or composers being studied and share findings with the class.	D,E,F,G									x		x	
	MUS 0046 Jazz Ensemble													
CSLO 1	Identify, assess and distinguish various rhythmic and melodic figures associated with the jazz idiom and perform them correctly on chosen instrument.	A,D,E, F, G				x								
CSLO 2	Apply knowledge of appropriate stylistic performance practices as it relates to jazz ensemble literature.	E, F, G										x		x
CSLO 3	Perform at sight in an appropriate jazz style.	E, F, G						x		x				
	MUS 0047 Vocal Jazz Ensemble													
CSLO 1	Demonstrate and evaluate theoretical and conceptual understanding of vocal jazz literature through rehearsal and performance.	E, F, G			x									
CSLO 2	Differentiate and demonstrate a basic understanding of dynamic shading, accidentals, tempos, note names and values, key and time signatures, intervallic relationships, and expressive markings through rehearsal and performance.	C,E,F, G					x		x					
CSLO 3	Demonstrate and support appropriate stylistic approach in the performance of time keeping, interpretation of rhythmic figures, phrasing, and articulation in swing and various Afro-Caribbean vocal jazz idioms.	D,E,F, G									x		x	
	MUS 0048 Concert Choir													

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CSLO 1	Evaluate the basic notational elements of choral music.	B,F, G			x									
CSLO 2	Analyze and assess choral literature from at least two periods of music history per semester, increasing in ability to differentiate stylistic characteristics of these periods with each successive repetition of the course.	C,D,E,F									x		x	
CSLO 3	Create and perform the basic notational elements of choral music.	F					x		x					
	MUS 0049. Jazz Improvisation Performance Ensemble													
CSLO 1	Identify and define a basic vocabulary for the study and understanding of jazz improvisation.	A,F						x		x				
CSLO 2	Demonstrate a basic knowledge of typical harmonic forms in standard jazz literature.	F				x								
CSLO 3	Identify, distinguish and perform various rhythmic and melodic figures associated with the jazz idiom and perform them correctly on chosen instrument.	E,F										x		x
	MUS 0050 Wind Ensemble													
CSLO 1	Demonstrate basic performance skills in a small ensemble setting, including matched tone and style, intonation, balance, and blend.	E			x									x
CSLO 2	Demonstrate on a band instrument the ability to perform grade three literature at sight.	E								x		x		
CSLO 3	Analyze and distinguish technique appropriate to the style of selected wind ensemble literature.	E,F				x		x						
	MUS 0051. Applied Music													
CSLO 1	Demonstrate level appropriate technical mastery of scale and arpeggio playing in all major and minor keys.													
CSLO 2	Perform level appropriate compositions in a variety of historical style periods with attention to intonation, articulation, phrasing and expression.													
CSLO 3	Perform a variety of pieces in different languages with attention to diction, intonation and expression.													
	MUS 0054 Symphonic Band													
CSLO 1	Demonstrate a basic level of competence in skills required to perform in a large ensemble setting, including matched tone and style, intonation, balance and blend.	E						x		x				
CSLO 2	Demonstrate the ability to respond to non-verbal performance instruction from the conductor.	E				x								
CSLO 3	Analyze and distinguish technique appropriate to selected symphonic band literature.	E,F										x		x
	MUS 0057A Beginning Guitar													
CSLO 1	Demonstrate critical thinking skills through reflection on progress in practicing note reading from standard notation vs guitar tablature.	E			x						x		x	
CSLO 2	Prepare and perform various strumming and finger picking styles.	F					x		x					
CSLO 3	Critique student performances.	F												

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	MUS 0057B Beginning Guitar													
CSLO 1	Successfully demonstrate the ability to play music with others.	A			x									
CSLO 2	Perform successfully in front of an audience.	A,C					x		x					
CSLO 3	Identify and understand various numeric chords in reading lead sheets.	A,C									x		x	
	MUS 0058A Intermediate Guitar													
CSLO 1	Demonstrate left hand techniques (vibrato, portamento, slide in different styles)	F				x								
CSLO 2	Identify various chord extensions (9th, 11th, 13th) in reading lead sheets.	A,E										x		x
CSLO 3	Play standard chord progressions in all major and minor keys.	A,G						x		x				
	MUS 0058B Intermediate Guitar													
CSLO 1	Demonstrate left hand techniques (vibrato, portamento, slide) in different styles	F								x		x		
CSLO 2	Identify various chord extensions (9th, 11th, 14th) and chord substitutions in reading lead sheets	C,E,F				x		x						
CSLO 3	Distinguish aurally and describe the difference between portamento, slide and vibrato in performance.	F												x