



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**Undergraduate Study Program Drama Arts, Dance and Music Education**

Document Code

## SEMESTER LEARNING PLAN

<b>Courses</b>	<b>CODE</b>	<b>Course Family</b>	<b>Credit Weight</b>	<b>SEMESTER</b>	<b>Compilation Date</b>																																																																			
Advanced Harmony	8820902097		T=2 P=0 ECTS=3.18	3	July 18, 2024																																																																			
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>		<b>Study Program Coordinator</b>																																																																			
	.....		.....		Dr. Welly Suryandoko, S.Pd., M.Pd.																																																																			
<b>Learning model</b>	<b>Case Studies</b>																																																																							
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																							
	<b>Program Objectives (PO)</b>																																																																							
	<b>PO - 1</b>	Have a disciplined, ethical, appreciative and good cooperative attitude in scientific harmony																																																																						
	<b>PO - 2</b>	Utilizing learning resources and ICT to support the design and implementation of Harmony learning including: Tonality and Scales, as well as chords, and the use of chords to provide accompaniment to a song melody.																																																																						
	<b>PLO-PO Matrix</b>																																																																							
		<table border="1" style="margin: auto;"> <tr><td>P.O</td></tr> <tr><td>PO-1</td></tr> <tr><td>PO-2</td></tr> </table>	P.O	PO-1	PO-2																																																																			
P.O																																																																								
PO-1																																																																								
PO-2																																																																								
	<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																							
	<table border="1" style="margin: auto;"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																				
P.O	Week																																																																							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																																																								
PO-1																																																																								
PO-2																																																																								
<b>Short Course Description</b>	This course contains the theory of understanding and introducing tonality and scales, as well as chords and working on four sounds in the science of harmony																																																																							
<b>References</b>	<b>Main :</b>																																																																							
	<ol style="list-style-type: none"> <li>1. Banoe, Pono.2003. Pengantar Pengetahuan Harmoni . Yogyakarta: Kaninsus</li> <li>2. Levinson, J. 1990. The Concept of Musik, Musik, Art, and Metaphysics . Ithaca, NY: Cornell University Press. Hal. 273</li> <li>3. Mack, Dieter. 2004. Ilmu Melodi. Yogyakarta: Pusat Musik Liturgi</li> <li>4. Preir. S.J. 1997. Ilmu Harmon i. Yogyakarta: Pusat Musik Liturgi</li> <li>5. Wyatt Keith and Carl Schroeder.1998 .Harmony and Theory . Minnesota :Hal.Leonard Corporation International</li> </ol>																																																																							
	<b>Supporters:</b>																																																																							
<b>Supporting lecturer</b>	Senyum Sadhana, S.Sn., M.Pd. Raden Roro Maha Kalyana Mitta Anggoro, S.Pd., M.Pd.																																																																							

Week-	Final abilities of each learning stage (Sub-PO)	Evaluation		Help Learning, Learning methods, Student Assignments, [ Estimated time]		Learning materials [ References ]	Assessment Weight (%)
		Indicator	Criteria & Form	Offline ( offline )	Online ( online )		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Understand the concept of SATB harmony science	Students can master 4-voice harmony	<b>Criteria:</b> Completeness has been achieved if students are able to explain the concept of triad chords and 4-voice harmony	Lecture. discussion and question and answer. 2 X 50			0%
2	Understand the concept of SATB harmony science	Students can master 4-voice harmony	<b>Criteria:</b> Completeness has been achieved if students can explain the concept and relationship of basic chords (triads) and 4-voice harmony (SATB)	Lectures, discussions, questions and answers. 2 X 50			0%
3	Able to make 4 sound arrangements	Students understand and can make 4-voice arrangements	<b>Criteria:</b> Completion has been achieved if students are able to sort human voices based on the tone area they have, and are able to make a 4-voice arrangement from a single melody.	Lectures, discussions, questions and answers. 2 X 50			0%
4	Able to make 4 sound arrangements	Students understand and can make 4-voice arrangements	<b>Criteria:</b> Completion has been achieved if students are able to sort human voices based on the tone area they have, and are able to make a 4-voice arrangement from a single melody.	Lectures, discussions, questions and answers. 2 X 50			0%
5	Understand the concept of 7th chords (Seventh cord)	Students understand the elements that form a 7th chord and their use	<b>Criteria:</b> Completeness has been achieved if students can determine the correct use of triad chords and 7th chords.	Lectures, discussions, questions and answers 2 X 50			0%
6	Understand the concept of 7th chords (Seventh cord)	Students understand the elements that form a 7th chord and their use	<b>Criteria:</b> Completeness has been achieved if students can determine the correct use of triad chords and 7th chords.	Lectures, discussions, questions and answers 2 X 50			0%
7	Understand the concept of various major scales. Understand the concept of using chords in various major scales	Students can determine various major scales Students can use triad chords and 7th chords in various major scales	<b>Criteria:</b> Completeness has been achieved if students can arrange various major scales and can determine the harmony used in the melody properly and correctly.	Lectures, discussions, questions and answers 2 X 50			0%
8	Understand the concept of various major scales. Understand the concept of using chords in various major scales	Students can determine various major scales Students can use triad chords and 7th chords in various major scales	<b>Criteria:</b> Completeness has been achieved if students can arrange various major scales and can determine the harmony used in the melody properly and correctly.	lecture. discussion, question and answer 2 X 50			0%

9	Understand the concept of various major scales. Understand the concept of using chords in various major scales	Students can determine various major scales Students can use triad chords and 7th chords in various major scales	<b>Criteria:</b> 1.Score 2.4 3.Students can create 4 major scales and determine the harmony (triad chords and 7th chords) in the melody properly and correctly. 4.3 5.Students can make 4 major scales but cannot determine the harmony (triad chords and 7th chords) in the melody properly and correctly. 6.2 7.Students can make 2 major scales and cannot determine the harmony (triad chords and 7th chords) in the melody properly and correctly. 8.1 9.Students can make major scales and cannot determine the harmony (triad chords and 7th chords) in the melody properly and correctly.	2 X 50 Bills			0%
10	Composing 4 voice harmonies (SATB) using triad chords.	Students can compose 4-voice harmonies (SATB) using triad chords.	<b>Criteria:</b> Completion has been achieved if students can use closed triad chords in melodies with the basic tone of C major by paying attention to the SATB tone area (soprano, alto, tenor, bass) properly and correctly.	lecture, discussion, question and answer 2 X 50			0%
11	Composing a 4-voice harmony (SATB) using triad chords openly on a melody with a basic tone of C major	Students can compose a 4-voice harmony (SATB) using open triad chords on a melody with a basic tone of C major	<b>Criteria:</b> Completion has been achieved if students can use triad chords openly in melodies with the basic tone of C major by paying attention to the SATB tone area (soprano, alto, tenor, bass) properly and correctly.	lecture, discussion, question and answer 2 X 50			0%
12	Composing a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of G major	Students can compose a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of G major	<b>Criteria:</b> Completion has been achieved if students can compose a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of G major	Lecture, Question and answer 2 X 50			0%

13	Composing a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of F major	Students can compose a 4-voice harmony (SATB) using open and closed triad chords on a melody in the basic tone of G major	<b>Criteria:</b> Completion has been achieved if students can compose a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of F major	Lectures, discussions, questions and answers 2 X 50			0%
14	Composing a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of F major	Students can compose a 4 voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of F major	<b>Criteria:</b> Completion has been achieved if students can compose a 4-voice harmony (SATB) using open and closed triad chords on a melody with the basic tone of F major	lectures, discussions, questions and answers. 2 X 50			0%
15	Composing a 4-voice harmony (SATB) using triad chords and 7th chords in an open and closed manner on a melody with the basic tone of D major	Students can compose 4-voice harmonies (SATB) using triad chords. and open and closed 7 chords in the melody in the basic tone of D major	<b>Criteria:</b> Completion has been achieved if students can compose a 4-voice harmony (SATB) using triad chords and 7 chords in an open and closed manner on a melody with the basic tone of D major	Lecture, Question and answer 2 X 50			0%

16	Composing a 4-voice harmony (SATB) using triad chords and 7th chords in an open and closed manner on a melody with the basic tone of D major	Students can compose 4-voice harmonies (SATB) using triad chords and open and closed 7 chords in the melody in the basic tone of D major	<b>Criteria:</b> 1.Score 2.4 Students can determine harmony (triad chords and 7th chords) in melodies with the basic tone of D major, arranging them in SATB harmony form, in open and closed positions, with good and correct chord progressions. 3.3 Students can determine the harmony (triad chords and 7th chords) in a melody with the basic tone of D major, arranging it in SATB harmony form, with open and closed positions, but the chord progression is not yet good and correct. 4.2 Students can determine the harmony (triad chords and 7th chords) in a melody with the basic tone of D major, but cannot arrange it in SATB harmony form, with open and closed positions, and the chord progression is not yet good and correct. 5.1 Students are not yet able to determine harmony (triad chords and 7th chords) in melodies with the basic tone of D Major, and cannot arrange in SATB harmony, both open and closed positions, and the chord progression is also not good.	2 X 50 Bills			0%
----	--	--	---	--------------	--	--	----

**Evaluation Percentage Recap: Case Study**

No	Evaluation	Percentage
		0%

**Notes**

1. **Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the

- level of their study program obtained through the learning process.
2. **The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
  3. **Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
  4. **Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
  5. **Indicators for assessing** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
  6. **Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
  7. **Forms of assessment:** test and non-test.
  8. **Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
  9. **Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
  10. **Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
  11. **The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
  12. TM=Face to face, PT=Structured assignments, BM=Independent study.