



**Universitas Negeri Surabaya
Faculty of Languages and Arts
Bachelor of Music Arts Study Program**

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date
Directors	9122102007		T=2 P=0 ECTS=3.18	4	July 19, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator		Study Program Coordinator
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Learning model | Project Based Learning

Program Learning Outcomes (PLO) | PLO study program that is charged to the course

PLO-5	Able to apply musical principles and theories through designing and implementing musical activities
PLO-12	Master the principles and theory of music through designing and implementing musical activities
PLO-27	Demonstrate a responsible attitude towards work in their field of expertise independently
PLO-29	Able to apply logical, critical, systematic and innovative thinking in the context of developing or implementing science and technology that pays attention to and applies humanities values in accordance with their field of expertise

Program Objectives (PO)

PO - 1	Able to be responsible for applying an understanding of directing techniques including body posture, gestures, and various meter patterns (time/measure) independently.
PO - 2	Able to master concepts, principles and theories regarding directing techniques through designing and implementing musical activities.
PO - 3	Able to present the results of the training process and conducting presentations based on analysis by utilizing various sources, science and technology-based media contextually.
PO - 4	Able to prepare reports on the results of the training process and presentations to the board of directors.

PLO-PO Matrix

P.O	PLO-5	PLO-12	PLO-27	PLO-29
PO-1				
PO-2				
PO-3				
PO-4				

PO Matrix at the end of each learning stage (Sub-PO)

P.O	Week															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
PO-1																
PO-2																
PO-3																
PO-4																

Short Course Description | Knowledge, understanding, and application of conducting/directing in leading a choir group and/or ensemble/orchestra.

References

Main :

1. Agastya Rama Listya. 2007. A-Z Direksi Paduan Suara. Jakarta: Yayasan Musik Gereja di Indonesia.
2. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid I: Teknik Memberi Aba-Aba. Yogyakarta: Pusat Musik Liturgi.
3. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid II: Membentuk Suara. Yogyakarta: Pusat Musik Liturgi.
4. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid III: Membina Paduan Suara. Yogyakarta: Pusat Musik Liturgi.
5. Gunther A. Schuller . 1997. The Complete Conductor . London: Oxford University Press.
6. Max Rudolph, with Michael Stern. 1995. The Grammar of Conducting . New York: Schirmer Books.

Supporters:

Supporting lecturer | Budi Dharmawanputra, 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	Know the outline of lecture material. Understand the lecture contract	1.Explain the outline of the lecture material contained in the Semester Learning Plan 2.Agree on a study contract	Criteria: 1.ASSESSMENT RUBRIC 2.CRITERIA SCORES 3.4 Complete and precise explanation 4.3 Complete but inaccurate explanation 5.2 The explanation is incomplete and inaccurate 6.1 Explanation is incomplete and inaccurate Form of Assessment : Participatory Activities	Lecture Discussion Questions and answers 2 X 50		Material: Insights and Scientific Scope of Directors/Conducting Library: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	5%
2	Know the scientific scope of the Board of Directors. Know the criteria for becoming a conductor. Understand the characteristics and main duties of a conductor/conductor.	1.Explain the meaning and scope of the Board of Directors' knowledge 2.Explain the criteria for becoming a conductor 3.Explain the characteristics and main duties of the Conductor.	Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate Form of Assessment : Participatory Activities	ScientificLectureDiscussionQuestions and answers 2 X 50		Material: Insights and Scientific Scope of Directors/Conducting Library: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	5%
3	Know various directional/directing techniques. Understand directional techniques including body language, standing posture, arm and hand positions, various inseting, attacks and releases.	1.Mention various techniques for directing/directing. 2.Demonstrate a variety of basic bowing techniques including body language, standing posture, arm and hand positions, various inseting, attacks and releases.	Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate Form of Assessment : Participatory Activities, Practice/Performance	Scientific Lecture Question and answer Demonstration Inquiry 2 X 50		Material: Basic Techniques for Giving Commands Reference: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center. Material: Editing Techniques Library: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	6%
4	Knowing the 2/4 meter path pattern. Understanding the technique of changing the 2/4 meter path pattern.	1.Describe the trajectory scheme of the 2/4 meter pattern. 2.Demonstrate the technique of composing a song with a simple 2 meter/measure (2/4 meter).	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique Form of Assessment : Participatory Activities, Practice/Performance	Direct learningLectureDemonstrationQuestions and answersInquiry 2 X 50		Material: Simple Time Conducting Dimension 2 Reference: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center. Material: Simple Time Metrum 2 Reference: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	6%
5	Know the trajectory pattern of the 3/4 meter. Understand the technique of changing the 3/4 meter.	1.Describe the trajectory scheme of the 3/4 meter pattern. 2.Demonstrate the technique of composing a simple 3 chord song (3/4 chord).	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique Form of Assessment : Participatory Activities, Practice/Performance	Lecture Discussion Questions and Answers Demonstration Giving assignments 2 X 50		Material: Techniques for Changing Birama Dimension 3 Library: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	6%
6	Know the trajectory pattern of the 4/4 meter. Understand the technique of changing the 4/4 meter pattern.	1.Describes the trajectory scheme of the 4/4 meter pattern. 2.Demonstrate the technique of composing a simple 4 chord song (4/4 chord).	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique. Form of Assessment : Participatory Activities, Practice/Performance	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		Material: Techniques for Changing Simple Rhythms in Dimension 4 Library: Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.	6%

7	Know the meaning of hanging time signature. Understand attack techniques in performing songs with hanging time signatures in 2/4, 3/4, and 4/4.	<ol style="list-style-type: none"> 1. Distinguish between songs with perfect rhythm and songs with hanging rhythm. 2. Demonstrating attack in performing a song with a hanging rhythm in 2/4, 3/4, and 4/4. 	<p>Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Hanging Time Attack Technique in 2/4, 3/4, and 4/4 Time Bars.</p> <p>Bibliography: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center.</p>	6%
8	Sub Summative Exam	Mastery of material in meetings 1 to 7	<p>Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique.</p> <p>Forms of Assessment : Participatory Activities, Practice/Performance, Tests</p>	Doing 2 X 50 problems			8%
9	Know the pattern of the 2nd compound syllable (6/8 bar). Understand the technique of composing a 2nd compound song (6/8 bar).	<ol style="list-style-type: none"> 1. Explains the pattern of the meter track for compound 2 (6/8 bars). 2. Demonstrate the technique of composing a song with 2 compositions (bar 6/8). 	<p>Criteria: Appropriateness of the weight or level of difficulty of songs/repertoire with the application of techniques for changing songs/repertoire with compound rhythm</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Song composing techniques with 2 compound signs (6/8 bars)</p> <p>Reference: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center.</p>	6%
10	Know the pattern of the 3 and 4 compound 3 and 4 (9/8 and 12/8 bars). Understand the technique of composing 3 and 4 compound songs (9/8 and 12/8 bars).	<ol style="list-style-type: none"> 1. Explain the pattern of the 3 and 4 compound meter (9/8 and 12/8 bars). 2. Demonstrate the technique of composing songs in 3 and 4 compound (9/8 and 12/8 bars). 	<p>Criteria: Appropriateness of the weight or level of difficulty of songs/repertoire with the application of techniques for changing songs/repertoire with compound rhythm</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Techniques for changing songs/repertoire in 3 and 4 compounds (9/8 and 12/8 dimensions)</p> <p>Reference: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center.</p>	6%
11	Know the pattern of the 3 and 4 compound 3 and 4 (9/8 and 12/8 bars). Understand the technique of composing 3 and 4 compound songs (9/8 and 12/8 bars).	<ol style="list-style-type: none"> 1. Explain the pattern of the 3 and 4 compound meter (9/8 and 12/8 bars). 2. Demonstrate the technique of composing songs in 3 and 4 compound (9/8 and 12/8 bars). 	<p>Criteria: Appropriateness of the weight or level of difficulty of songs/repertoire with the application of techniques for changing songs/repertoire with compound rhythm</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Techniques for changing songs/repertoire in 3 and 4 compounds (9/8 and 12/8 dimensions)</p> <p>Reference: Karl Edmund Prier, S.J. 1983. <i>Becoming a Conductor Volume I: Techniques for Giving Cues.</i> Yogyakarta: Liturgical Music Center.</p>	6%
12	Knowing the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques. Understanding the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques using the left hand.	<ol style="list-style-type: none"> 1. Mentioning techniques provides special signs in changes in dynamics, changes in tempo, articulation of techniques. 2. Explaining the technique of giving special signs in changing dynamics, changing tempo, articulating techniques using the left hand 	<p>Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Special signs, dynamics, tempo changes, technical articulation, and use of the left hand.</p> <p>Reader: Agastya Rama Listya. 2007. <i>AZ Choir Directors.</i> Jakarta: Church Music Foundation in Indonesia.</p>	6%
13	Knowing the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques. Understanding the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques using the left hand.	<ol style="list-style-type: none"> 1. Mentioning techniques provides special signs in changes in dynamics, changes in tempo, articulation of techniques. 2. Explaining the technique of giving special signs in changing dynamics, changing tempo, articulating techniques using the left hand 	<p>Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		<p>Material: Special signs, dynamics, tempo changes, technical articulation, and use of the left hand.</p> <p>Reader: Agastya Rama Listya. 2007. <i>AZ Choir Directors.</i> Jakarta: Church Music Foundation in Indonesia.</p>	6%

14	Knowing the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques. Understanding the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques using the left hand.	1.Mentioning techniques provides special signs in changes in dynamics, changes in tempo, articulation of techniques. 2.Explaining the technique of giving special signs in changing dynamics, changing tempo, articulating techniques using the left hand	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique. Form of Assessment : Participatory Activities, Practice/Performance	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		Material: Special signs, dynamics, tempo changes, technical articulation, and use of the left hand. Reader: Agastya Rama Listya. 2007. <i>AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i>	6%
15	Knowing the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques. Understanding the technique provides special signs in changes in dynamics, changes in tempo, articulation of techniques using the left hand.	1.Mentioning techniques provides special signs in changes in dynamics, changes in tempo, articulation of techniques. 2.Explaining the technique of giving special signs in changing dynamics, changing tempo, articulating techniques using the left hand	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique. Form of Assessment : Participatory Activities, Practice/Performance	Lecture Discussion Questions and Answers Demonstration Giving 2 X 50 Assignments		Material: Special signs, dynamics, tempo changes, technical articulation, and use of the left hand. Reader: Agastya Rama Listya. 2007. <i>AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i>	6%
16	Summative Exam	1.Mentioning techniques provides special signs in changes in dynamics, changes in tempo, articulation of techniques. 2.Explaining the technique of giving special signs in changing dynamics, changing tempo, articulating techniques using the left hand	Criteria: The assessment is based on the suitability of the choice of song/repertoire material with the application/implementation of the singing technique. Forms of Assessment : Participatory Activities, Practice/Performance, Tests	Doing 2 X 50 problems		Material: Special signs, dynamics, tempo changes, technical articulation, and use of the left hand. Reader: Agastya Rama Listya. 2007. <i>AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i>	10%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	52%
2.	Practice / Performance	42%
3.	Test	6%
		100%

Notes

- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- Forms of assessment:** test and non-test.
- 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.
- 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.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- 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%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.