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

SEMESTER LEARNING PLAN

Courses		CODE		Course Family		Credit Weight			SEMESTER	Compilation Date
Basic Harmony		9122102009				T=2	P=0	ECTS=3.18	3	July 19, 2024
AUTHORIZATION		**SP Developer**			**Course Cluster Coordinator**			**Study Program Coordinator**		
		....			....			Agus Suwahyono, S.Sn., M.Pd.		

Learning model	Case Studies
Program Learning Outcomes (PLO)	**PLO study program that is charged to the course**
	Program Objectives (PO)
	PLO-PO Matrix

P.O

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

Short Course Description	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
References	**Main :**

1. Banoe, Pono.2003. Pengantar Pengetahuan Harmoni. Yogyakarta: Kaninsus
2. Levinson, J. 1990. "The Concept of Musik", Musik, Art, and Metaphysics. Ithaca, NY: Cornell University Press
3. Mack, Dieter. 2004.Ilmu Melodi. Yogyakarta: Pusat Musik Liturgi
4. Wyatt Keith and Carl Schroeder.1998. Harmony and Theory. Minnesota : Hal.Leonard Corporation International

	Supporters:
Supporting lecturer	Drs. Heri Murbiyantoro, M.Pd. Harpang Yudha Karyawanto, 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 the science of scale chord harmony	Students can master the harmony of scale chords	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master the scales	Lectures, discussions and questions and answers 2 X 50			0%

			Criteria:				
2	Understand the concept of the science of scale chord harmony	Students can master the harmony of scale chords	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master the scales	Lectures, discussions and questions and answers 2 X 50			0%
3	Cultivation of Four voices	Capable of four-voice choral arrangements	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
4	Cultivation of Four voices	Capable of four-voice choral arrangements	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
5	Mastery of voice ambitus and description of the Tritone chord in four voices	Able to describe the sound ambitus and the description of the Tritone chord in four voices	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
6	The composition of the Meeting is loose in four-voice harmony and Soprano Position	Able to compose loose meetings in four-voice harmony and Soprano Position	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions, practices, and questions and answers 2 X 50			0%
7	The composition of the Meeting is loose in four-voice harmony and Soprano Position	Able to compose loose meetings in four-voice harmony and Soprano Position	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions, practices, and questions and answers 2 X 50			0%
8	MIDDLE SEMESTER EXAMINATION (UTS)	MIDDLE SEMESTER EXAMINATION (UTS)	**Criteria:** MIDDLE SEMESTER EXAMINATION (UTS)	MIDDLE SEMESTER EXAMINATION (UTS) 2 X 50			0%
9							0%

10	Understand the progression of IV, VI, and I-IV, IV-I chords with various conditions	Able to compose IV, VI, and I-IV, IV-I chord progressions with various conditions	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
11	Understand the progression of IV, VI, and I-IV, IV-I chords with various conditions	Able to compose IV, VI, and I-IV, IV-I chord progressions with various conditions	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
12	Arrangement of sexta chords and their progression leading to Basic chords and vice versa	Able to arrange sexta chords and their progressions leading to basic chords and vice versa	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 1 X 1			0%
13	Arrangement of sexta chords and their progression leading to Basic chords and vice versa	Able to arrange sexta chords and their progressions leading to basic chords and vice versa	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 1 X 1			0%
14	Preparation of Dominant Septim chords and Progressions V7-I, V7-IV etc.	Mastering the arrangement of Dominant Septim chords and V7-I, V7-IV, etc. progressions.	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2. Master scales and chords 2.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
15	Preparation of Dominant Septim chords and Progressions V7-I, V7-IV etc.	Mastering the arrangement of Dominant Septim chords and V7-I, V7-IV, etc. progressions.	**Criteria:** 1.1. Able to compose four-voice harmonies with various conditions and forms 2.2. Master scales and chords 3.3. Make arrangements	Lectures, discussions and questions and answers 2 X 50			0%
16	Arrangement of the reverse position of the Dominant Septim chord and the continuation of the progression V6/5, V4/3 etc.	Able to arrange the reverse position of the Dominant Septim chord and the continuation of the V6/5, V4/3 etc. progression.	**Criteria:** Students can master Tritone Chords and scalesPrimary Tritone Chords in Basic Position Dominant Septim Chords in Reverse Position	Lectures, discussions and questions and answers 2 X 50			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** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities 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.