



**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 |
|----------------------------------|--------------|---------------|----------------------------|---------------------------------|------------------|
| Main Level Principal Instruments | 9122104132 | | T=4 P=0 ECTS=6.36 | 5 | July 18, 2024 |
| AUTHORIZATION | SP Developer | | Course Cluster Coordinator | Study Program Coordinator | |
| | | | | Agus Suwahyono, S.Sn., M.Pd. | |

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| Learning model | Project Based Learning |
|----------------|------------------------|

| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|---|------|------|------|------|------|---|---|----|----|----|----|----|----|----|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 1 | Able to be responsible for conducting evaluations, developing friction practices independently | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 2 | Able to evaluate swiping practice according to the appropriate evaluation model. Able to develop swiping practice according to the skill development model | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 3 | Able to analyze the results of swiping practice based on analysis results by utilizing various sources, science and technology-based media contextually | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 4 | Able to prepare reports on evaluation results of primary level friction practices | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin: auto;"> <tr><td>P.O</td></tr> <tr><td>PO-1</td></tr> <tr><td>PO-2</td></tr> <tr><td>PO-3</td></tr> <tr><td>PO-4</td></tr> </table> | P.O | PO-1 | PO-2 | PO-3 | PO-4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="margin: auto;"> <thead> <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> </thead> <tbody> <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> <tr><td>PO-3</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-4</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> </tbody> </table> | 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 | | | | | | | | | | | | | | | | |
| 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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| Short Course Description | Understanding knowledge of the characteristics of Gesek, as well as mastering the main skills of playing it including breathing techniques, intonation, articulation, phrasing and expression, using songs and etudes at the main level with theoretical and practical strategies |
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| References | <p>Main :</p> <ol style="list-style-type: none"> 1. Ignaz Playel.1976 Violin Method, Violin Study. New york Univercity Press. 2. Lewis, Catherine.2001. Violin Technical Work Book. Melbourne: Allars Publishing. 3. Whistler, Harvey S. (...). Beginning Method for Violin. Chicago: Rubank Inc. 4. Suzuki, Shinichi. (...).Violin Method Vol 2. Japan. 5. Wohlfart, Franz (Copyright 2004). Wohlfart Sixty Studies For Violin Op.45. NewYork : G. Schirmer,Inc. 6. Seybold, Arthur. (...). A. Seybold New Violin Study School. London, A.J .Benjamin Hamburg. 7. Mazas, F. (Copyright). F.Mazas Duet for Violins Op.38. NewYork : G. Schirmer,Inc. <p>Supporters:</p> |
|------------|--|

| Supporting lecturer | | Drs. Heri Murbiyantoro, M.Pd. Agus Suwahyono, S.Sn., M.Pd. Moh Sarjoko, S.Sn., M.Pd. Senyum Sadhana, S.Sn., M.Pd. Budi Dharmawanputra, S.Pd., M.Pd. Harpang Yudha Karyawanto, S.Pd., M.Pd. Raden Roro Maha Kalyana Mita Anggoro, S.Pd., M.Pd. Marda Putra Mahendra, 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 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | 1.Students can understand and play scale techniques, etudes, and song No. 1 In the reference book 2.Able to play, scale techniques | Criteria: Full marks are obtained if you play scales, etudes and songs correctly Form of Assessment : Participatory Activities, Practice/Performance | Lecture/ Discussion/ Question and answer/ practice 3 X 50 | | Material: Scales Library: Ignaz Playel. 1976 <i>Violin Method, Violin Study.</i> New York University Press. | 5% |
| 2 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | Students can understand and play scale techniques, etudes, and song No. 1 In the reference book | Criteria: Full marks if you play the instrument well Form of Assessment : Participatory Activities, Practice/Performance | Lecture/ Discussion/ Question and answer/ practice 3 X 50 | | Material: 3 octave scale Reference: Lewis, Catherine.2001. <i>Violin Technical Workbook.</i> Melbourne: Allars Publishing. | 5% |
| 3 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | Students can understand and play scale techniques, etudes, and song No. 1 In the reference book | Criteria: 1.Full marks if you play the instrument well 2.Playing a Primary level Etude Form of Assessment : Participatory Activities, Practice/Performance | Lecture/ Discussion/ Question and answer/ practice 3 X 50 | | Material: Etude Bibliography: Lewis, Catherine.2001. <i>Violin Technical Workbook.</i> Melbourne: Allars Publishing. | 5% |
| 4 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | Students can understand and play scale techniques, etudes, and song No. 2 In the reference book | Criteria: Full marks for playing the stringed instrument correctly Form of Assessment : Participatory Activities, Practice/Performance | Lecture / Discussion / Question and answer 3 X 50 | | Material: Etude Library: Ignaz Playel. 1976 <i>Violin Method, Violin Study.</i> New York University Press. | 5% |
| 5 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | students can understand and play scale techniques, etudes, and song No. 3 In the reference book | Criteria: Full marks if you play a stringed instrument well Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: Etude Library: Ignaz Playel. 1976 <i>Violin Method, Violin Study.</i> New York University Press. | 5% |
| 6 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | 1.Students can understand and play scale techniques, etudes, and song No. 3 In the reference book 2.Playing a Primary level Etude with bowing variations | Criteria: 1.Full marks if you play a stringed instrument well 2.Playing a Primary level Etude with bowing variations Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: bowing Library: Ignaz Playel. 1976 <i>Violin Method, Violin Study.</i> New York University Press. | 5% |

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| 7 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | 1.Students can understand and play scale techniques, etudes, and song No. 3 In the reference book 2.Playing a Primary level Etude with bowing variations | Criteria: 1.Full marks if you play a stringed instrument well 2.Playing a Primary level Etude with bowing variations Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: bowing Bibliography: <i>Whistler, Harvey S. (...). Beginning Method for Violin. Chicago: Rubank Inc.</i> | 5% |
| 8 | 1.Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes 2.Playing a Primary Etude - Wolfart (Selection) | 1.Students can understand and play scale techniques, etudes, and song No. 4 In the reference book 2.Playing a Primary Etude - Wolfart (Selection) | Criteria: 1.Full marks for playing the stringed instrument correctly 2.Playing a Primary Etude - Wolfart (Selection) Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: Etude Bibliography: <i>Wohlfart, Franz (Copyright 2004). Wohlfart Sixty Studies For Violin Op.45. New York : G. Schirmer, Inc.</i> | 10% |
| 9 | 1.Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes 2.Playing Concerto level repertory (Selection) | Students can understand and play concertos | Criteria: Full marks if playing a stringed instrument correctly Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: <i>Suzuki, Shinichi. (...). Violin Method Vol 8-10. Japan.</i> | 5% |
| 10 | 1.Playing string instruments violin, viola, cello, c. Bass as well as mastery of major level skills 2.Playing Concerto level repertory (Selection) | Students can understand and play scale techniques, etudes, and song No. 5 In the reference book | Criteria: Full marks if playing a stringed instrument correctly Form of Assessment : Participatory Activities, Practice/Performance | Lectures, Discussions, Questions and Answers 3 X 50 | | Material: concerto Reader: <i>Suzuki, Shinichi. (...). Violin Method Vol 8-10. Japan.</i> | 5% |
| 11 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | 1.Students can understand and play scale techniques, etudes, and song No. 5 In the reference book 2.Playing Concerto level repertory (Selection) | Criteria: 1.Full marks if playing a stringed instrument correctly 2.Playing Concerto level repertory (Selection) Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: <i>Suzuki, Shinichi. (...). Violin Method Vol 8-10. Japan.</i> | 5% |
| 12 | 1.Playing string instruments violin, viola, cello, c. Bass as well as mastery of major level skills 2.Playing Concerto level repertoire (Selections) with period interpretations | 1.Students can understand and play scale techniques, etudes, and song No. 5 In the reference book 2.Playing Concerto level repertoire (Selections) with period interpretations | Criteria: 1.Full marks if playing a stringed instrument correctly 2.Playing Concerto level repertoire (Selections) with period interpretations Form of Assessment : Participatory Activities | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: <i>Suzuki, Shinichi. (...). Violin Method Vol 8-10. Japan.</i> | 5% |

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| 13 | Playing string instruments violin, viola, cello, c. Bass as well as mastery of youth level skills using songs and etudes | 1.Students can understand and play scale techniques, etudes, and song No. 6 In the reference book 2.Playing Concerto level repertoire (Selections) with period interpretations | Criteria: 1.Full marks if playing a stringed instrument correctly 2.Playing Concerto level repertoire (Selections) with period interpretations Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: Suzuki, Shinichi. (...).Violin Method Vol 8-10. Japan. | 5% |
| 14 | Playing string instruments violin, viola, cello, c. Bass and mastery of skills in performing concerto-level repertoire with techniques and interpretations appropriate to the times | 1.Students can understand and play scale techniques, etudes, and song No. 6 In the reference book 2.Playing Concerto level repertoire (Selections) with period interpretations | Criteria: 1.Full marks if playing a stringed instrument correctly 2.Playing Concerto level repertoire (Selections) with period interpretations Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: Suzuki, Shinichi. (...).Violin Method Vol 8-10. Japan. | 5% |
| 15 | 1.Playing string instruments violin, viola, cello, c. Bass and mastery of skills in performing concerto-level repertoire with techniques and interpretations appropriate to the times 2.Playing Concerto level repertoire (Selections) with period interpretations | 1.Students can understand and play scale techniques, etudes, and song No. 6 In the reference book 2.Playing Concerto level repertoire (Selections) with period interpretations | Criteria: 1.Full marks if playing a stringed instrument correctly 2.Playing Concerto level repertoire (Selections) with period interpretations Form of Assessment : Participatory Activities, Practice/Performance | Lecture, Discussion, Question and answer, practice 3 X 50 | | Material: concerto Reader: Suzuki, Shinichi. (...).Violin Method Vol 8-10. Japan. | 5% |
| 16 | UAS | UAS | Criteria: Full marks for playing the stringed instrument correctly Form of Assessment : Participatory Activities | UAS 3 X 50 | | | 20% |

Evaluation Percentage Recap: Project Based Learning

| No | Evaluation | Percentage |
|----|--------------------------|------------|
| 1. | Participatory Activities | 62.5% |
| 2. | Practice / Performance | 37.5% |
| | | 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** 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.
- 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.