



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

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>																																																																																																				
Orchestration	9122102091		T=2	P=0	ECTS=3.18	4	July 18, 2024																																																																																																				
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>			<b>Study Program Coordinator</b>																																																																																																					
	.....		.....			Agus Suwahyono, S.Sn., M.Pd.																																																																																																					
<b>Learning model</b>	Project Based Learning																																																																																																										
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																																																										
	<b>PLO-27</b>	Demonstrate a responsible attitude towards work in their field of expertise independently																																																																																																									
	<b>Program Objectives (PO)</b>																																																																																																										
	<b>PO - 1</b>	Have a high level of discipline and responsibility in understanding orchestration																																																																																																									
	<b>PO - 2</b>	Utilizing learning resources and ICT to support the design and implementation of learning. Orchestration includes literature studies to obtain data on the forms of learning models and practice techniques, browsing the internet to obtain data on the latest forms of listening practice patterns by downloading them on free or paid sites.																																																																																																									
	<b>PO - 3</b>	Designing/composing/discussing/presenting/forming the meaning and function of the orchestration.																																																																																																									
	<b>PO - 4</b>	Have knowledge of Ethnomusicology, with its various elements																																																																																																									
	<b>PLO-PO Matrix</b>																																																																																																										
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">P.O</td> <td colspan="6" style="text-align: center;">PLO-27</td> </tr> <tr> <td style="text-align: center;">PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td style="text-align: center;">PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td style="text-align: center;">PO-3</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td style="text-align: center;">PO-4</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>						P.O	PLO-27						PO-1							PO-2							PO-3							PO-4																																																																							
	P.O	PLO-27																																																																																																									
PO-1																																																																																																											
PO-2																																																																																																											
PO-3																																																																																																											
PO-4																																																																																																											
<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																																																											
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td rowspan="2" style="text-align: center;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="text-align: center;">1</td><td style="text-align: center;">2</td><td style="text-align: center;">3</td><td style="text-align: center;">4</td><td style="text-align: center;">5</td><td style="text-align: center;">6</td><td style="text-align: center;">7</td><td style="text-align: center;">8</td><td style="text-align: center;">9</td><td style="text-align: center;">10</td><td style="text-align: center;">11</td><td style="text-align: center;">12</td><td style="text-align: center;">13</td><td style="text-align: center;">14</td><td style="text-align: center;">15</td><td style="text-align: center;">16</td> </tr> <tr> <td style="text-align: center;">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 style="text-align: center;">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 style="text-align: center;">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 style="text-align: center;">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> </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																																																																																																											
<b>Short Course Description</b>	This course contains knowledge of techniques for writing orchestral scores based on the character of the instrument.																																																																																																										
<b>References</b>	<b>Main :</b>																																																																																																										
	<ol style="list-style-type: none"> <li>1. MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambrige Univercity Press</li> <li>2. Depdikbud.1987.Orkestrasi. Jakarta: Bagian Proyek Pengadaan Buku Pendidikan Menengah Kejuruan</li> <li>3. Kusumawati, Heny. 2008. Orkestrasi .Yogyakarta; PHKI</li> <li>4. Ngurah, Budi.1988. Orkestrasi. Yogyakarta: Institut Seni Indonesia press</li> </ol>																																																																																																										
	<b>Supporters:</b>																																																																																																										
<b>Supporting lecturer</b>	Moh Sarjoko, S.Sn., M.Pd. Raden Roro Maha Kalyana Mitta Anggoro, S.Pd., M.Pd. Vivi Ervina Dewi, S.Pd., M.Pd.																																																																																																										
<b>Week-</b>	<b>Final abilities of each learning stage (Sub-PO)</b>	<b>Evaluation</b>		<b>Help Learning, Learning methods, Student Assignments, [ Estimated time]</b>		<b>Learning materials [ References ]</b>	<b>Assessment Weight (%)</b>																																																																																																				
		<b>Indicator</b>	<b>Criteria &amp; Form</b>	<b>Offline ( offline )</b>	<b>Online ( online )</b>																																																																																																						
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)																																																																																																				

1	Know and be able to explain the instruments included in the formation of orchestral music	Able to write/transfer instrumentation and various musical instruments in orchestral formations according to the classification of musical instruments	<b>Criteria:</b> 1.Full marks are obtained if work is done on time and meets the orchestration criteria 2.20 <b>Form of Assessment</b> : Participatory Activities	Lectures, discussions and questions and answers 2 X 50		<b>Material:</b> Instruments in an Orchestra <b>Reader:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	0%
2	Able to understand Fullscore writing of orchestral music	Able to write/transfer instrumentation and various musical instruments in orchestral formations according to the classification of musical instruments	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria <b>Form of Assessment</b> : Participatory Activities	Lectures, discussions and questions and answers, 2 X 50 demonstrations		<b>Material:</b> Fullscore in Orchestra <b>Reader:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	0%
3	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, and demonstration 2 X 50		<b>Material:</b> characteristics, sound quality of string instruments (Violin, viola, cello and contrabass) <b>References:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
4	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, and demonstration 2 X 50		<b>Material:</b> characteristics, sound quality of string instruments (Violin, viola, cello and contrabass) <b>References:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
5	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus <b>Form of Assessment</b> : Participatory Activities, Project Results Assessment / Product Assessment	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass) <b>Bibliography:</b> Kusumawati, Heny. 2008. <i>Orchestration</i> . Yogyakarta, PHKI	3%
6	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus <b>Form of Assessment</b> : Participatory Activities, Project Results Assessment / Product Assessment	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass) <b>Library:</b> Depdikbud.1987. <i>Orchestration. Jakarta: Vocational Secondary Education Book Procurement Project Section</i>	3%
7	Able to identify the differences between orchestras of their time, as well as recognizing the character of additional wind instruments: Aboes, Fagot and Corno	Able to identify the differences between orchestras of their time, as well as recognizing the character of the Gesek, Aboes, Fagot and Corno instruments	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, and demonstration 2 X 50		<b>Material:</b> differences between orchestras of their time, as well as getting to know the character of additional wind instruments: Aboes, Fagot and Corno <b>Readers:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
8	MIDDLE SEMESTER EXAMINATION (UTS)	MIDDLE SEMESTER EXAMINATION (UTS)	<b>Criteria:</b> Full marks are obtained if the work is done on time, and the orchestration is written according to the placement of the instrument sound ambitus	Lecture, question and answer, and demonstration 2 X 50			20%

9	Able to identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn	Able to identify and understand the characteristics of woodwind instruments	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> woodwind instrument characters, as well as additional wind instruments: Horn <b>Library:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
10	Able to identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn	Able to identify and understand the characteristics of woodwind instruments	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> woodwind instrument characters, as well as additional wind instruments: Horn <b>Library:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
11	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Participatory Activities, Project Results Assessment / Product Assessment	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> writing complete orchestra composition instruments, and mastering instrument ambitus; Woodwind, metalwind, percussion, strings <b>Reader:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
12	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Project Results Assessment / Product Assessment	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> writing complete orchestra composition instruments, and mastering instrument ambitus; Woodwind, metal wind, percussion, strings <b>Reference:</b> Ngurah, Budi. 1988. <i>Orchestration. Yogyakarta: Indonesian Institute of the Arts press</i>	0%
13	Able to understand the instrumentation of musical instruments that are rarely used by orchestras and understand their discussion	Able to understand the instrumentation of musical instruments that are rarely used by orchestras	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> instrumentation of musical instruments that are rarely used by orchestras. <b>Reader:</b> MacDonald, Hugh. 2004. Berloiz 19s <i>Orchestration Treatise. United Kingdom: Cambridge University Press</i>	3%
14	Able to understand the instrumentation of musical instruments that are rarely used by orchestras and understand their discussion	Able to understand the instrumentation of musical instruments that are rarely used by orchestras	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Participatory Activities	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> musical instrument instrumentation that is rarely used by orchestras. <b>Reader:</b> Kusumawati, Heny. 2008. <i>Orchestration . Yogyakarta; PHKI</i>	3%
15	Able to orchestrate kunserto music and other solo games	Able to orchestrate for Concertos and other solo plays	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria  <b>Form of Assessment</b> : Project Results Assessment / Product Assessment	Lecture, question and answer, practice, and demonstration 2 X 50		<b>Material:</b> orchestrating for kunserto music and other solo plays. <b>Reference:</b> Ngurah, Budi. 1988. <i>Orchestration. Yogyakarta: Indonesian Institute of the Arts press</i>	3%
16	Able to orchestrate kunserto music and other solo games	Able to orchestrate for Concertos and other solo plays	<b>Criteria:</b> Full marks are obtained if work is done on time and meets the orchestration criteria	Lecture, question and answer, practice, and demonstration 2 X 50			30%

#### Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	25,5%
2.	Project Results Assessment / Product Assessment	7,5%
		33%

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.