



**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																																																																																																				
Solfegio	9122102117		T=2	P=0	ECTS=3.18	1	July 18, 2024																																																																																																				
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator																																																																																																					
			Agus Suwahyono, S.Sn., M.Pd.																																																																																																					
Learning model	Project Based Learning																																																																																																										
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																																																																										
	PLO-27	Demonstrate a responsible attitude towards work in their field of expertise independently																																																																																																									
	Program Objectives (PO)																																																																																																										
	PO - 1	Have a high level of discipline and responsibility in understanding solfegio																																																																																																									
	PO - 2	Utilizing learning resources and ICT to support the design and implementation of solfegio learning includes literature studies to obtain data on the form 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.																																																																																																									
	PO - 3	Design/ compose/ discuss/ present/ form new patterns in listening training.																																																																																																									
	PO - 4	Have knowledge of orchestration, skills in playing piano instruments with various techniques and can present songs for listening practice in front of the class																																																																																																									
	PLO-PO Matrix																																																																																																										
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="padding: 5px;">P.O</td> <td colspan="6" style="padding: 5px;">PLO-27</td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> </tr> <tr> <td style="padding: 5px;">PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td style="padding: 5px;">PO-3</td> <td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td style="padding: 5px;">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																																																																							
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PO Matrix at the end of each learning stage (Sub-PO)																																																																																																											
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Short Course Description	This course contains practical listening exercises which include melody, rhythm and intervals																																																																																																										
References	Main :																																																																																																										

1. Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publisher.
2. Jamalus. (1988). Pengajaran Musik Melalui Pengalaman Musik, Jakarta Depdikbud..
3. Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London : Oxford University Press.

Supporters:

Supporting lecturer
Moh Sarjoko, S.Sn., M.Pd.
Budi Dharmawanputra, S.Pd., M.Pd.
Vivi Ervina Dewi, 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	Listening and being able to transcribe the resulting rhythms, intervals, melodies that sound	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Participatory Activities</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: rhythm, intervals. and melody Reader: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
2	Listening and being able to transcribe the resulting rhythms, intervals, melodies that sound	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: rhythm, intervals. and melody Library: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%
3	Listening and being able to transcribe the resulting rhythms, intervals, melodies that sound	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: rhythm, intervals. and melody Library: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%

4	Able to read and master each variety of rhythm, melody and interval patterns	Students can understand rhythm, melody and interval patterns	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm, intervals. and melody Reader: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
5	Able to read and master each variety of rhythm, melody and interval patterns	Students can understand rhythm, melody and interval patterns	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Participatory Activities, Tests</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: various rhythmic patterns, melodies and intervals Reader: <i>Jamalus. (1988). Teaching Music Through Music Experience, Jakarta Depdikbud..</i></p>	3%
6	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, melodies and intervals Reader: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%

7	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Library: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
8	Sub Summative Exam	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Library: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	20%
9	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Participatory Activities</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Reader: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%

10	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: rhythm patterns, intervals, melody Library: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
11	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: rhythm patterns, intervals, melody Reader: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%
12	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Library: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
13	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Reader: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%

14	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and play scale techniques, etudes and songs as a whole	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Library: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	3%
15	Able to distinguish and master rhythmic patterns, intervals, melodies	Students can understand and play scale techniques, etudes and songs as a whole	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lecture, question and answer, and practice 2 X 50		<p>Material: rhythm patterns, intervals, melody Reader: <i>Kennedy, M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	3%
16	Summative Exam	Students can understand and detect rhythm, intervals. and melody	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Full marks are obtained if you write the rhythm pattern correctly 2.Full marks are obtained if you write the interval correctly 3.Full marks are obtained if you write the melody correctly <p>Form of Assessment : Test</p>	Lectures, discussions, demonstrations and questions and answers 2 X 50		<p>Material: transcribe the resulting rhythm, interval, melody. Reader: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	30%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	7.5%
2.	Test	84.5%
		92%

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.