		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
Youth Level Vocal Basic Instrument		9122103060			T=3	P=0	ECTS=4.77	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	Understanding and application of vocal techniques including breathing techniques, intonation, articulation, delivery (interpretation and expression) using youth level etudes, Indonesian classical Seriosa songs, and international classical songs.

References	**Main :**
	1. Aning Katamsi. 2008. Klasik Indonesia Komposisi untuk Vokal dan Piano Binsar Sitompul, F.X. Sutopo, Mochtar Embut. Jakarta: PT. Grasindo. 2. Drs. Slamet Raharjo. 1990. Teori Seni Vokal. Semarang: Media Wiyata. 3. Gabriel Paulet. 1928.E. Panofka Vocalises 24 Vocalises Progressives pour toutes les Voix (Basse exceptee)Op.85.Paris: J. Jobert. 4. Pra Budidharma. 2001. Seri Pustaka Musik Farabi Metode Vokal Profesional. Jakarta: PT. Elex Media Komputindo. 5. Karl Edmund Prier. 1983. Menjadi Dirigen Jilid II: Membentuk Suara. Yogyakarta: Pusat Musik Liturgi. 6. Estelle Liebling. 1941. Mathilde Marchesi Op.32 Thirty Vocalises For High or Medium Voice. New York: G. Schirmer, Inc.
	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 in the semester learning plan. Understand the lecture contract	1. State an outline of the lecture material 2. Agree on a study contract	**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	Scientific approach: Lecture, discussion, question and answer method 3 X 50			0%

2	Know and understand breathing techniques. Understand intonation/tone aiming techniques. Understand voice register resonance techniques.	1.Mention and perform vocal breathing techniques 2.Aiming notes in various intervals with the right pitch intonation. 3.Resonate sound to parts of the body that function as resonators according to the sound register.	**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	Live 3 X 50 Drill Demonstration Lecture			0%
3	Know and understand breathing techniques. Understand intonation/tone aiming techniques. Understand voice register resonance techniques.	1.Mention and perform vocal breathing techniques 2.Aiming notes in various intervals with the right pitch intonation. 3.Resonate sound to parts of the body that function as resonators according to the sound register.	**Criteria:** 1.Diaphragmatic Breathing Technique 2.Score 3.Rubric 4.4 5.Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure. 6.3 7.Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure. 8.2 9.Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with less stable pressure. 10.1 11.Inhale air by gathering it in only one body cavity (chest/stomach). 12.Intonation/Tone Aiming 13.Score 14.Rubric 15.4 16.Aim for notes with a precise and stable pitch 17.3 18.Aim for a note with the right pitch at the start but lacks stability at the end 19.2 20.Aiming at notes with an unstable pitch 21.1 22.Aiming at notes with incorrect pitch	Live 3 X 50 Drill Demonstration Lecture			0%

| 4 | Know the various vocalizations and articulations. Understand vocalization and articulation techniques. | 1.Mention various vocalizations and articulations. 2.Practicing vocalization and articulation techniques in syllabics and melisma. | **Criteria:** 1.Articulation 2.Score 3.Rubric 4.4 5.Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7.Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9.Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11.Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors | Live 3 X 50 Drill Demonstration Lecture | | | 0% |

5	Understand phrasering techniques. Understand tempo and dynamics interpretation techniques	1. Apply phrasering techniques through practice material/etude. 2. Brings tempo and dynamics according to instructions and meaning.	**Criteria:** 1. Frasering 2. Score 3. Rubric 4. 4 5. Bring song phrases/sentences with the right intonation, articulation and breathing techniques according to the phrasing instructions/signs 6. 3 7. Brings song phrases/sentences with good intonation and articulation, but the breathing technique does not match the phrasing instructions/marks 8. 2 9. Bringing song phrases/sentences with intonation, articulation and breathing techniques that do not match the phrasing instructions/signs 10. 1 11. Bringing song phrases/sentences with inappropriate intonation, articulation and breathing techniques 12. Interpretation 13. Score 14. Rubric 15. 4 16. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 17. 3 18. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 19. 2 20. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 21. 1 22. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.	Live 3 X 50 Drill Demonstration Lecture			0%
5	Understand phrasering techniques. Understand tempo and dynamics interpretation techniques	1. Apply phrasering techniques through practice material/etude. 2. Brings tempo and dynamics according to instructions and meaning.	**Criteria:** 1. Frasering 2. Score 3. Rubric 4. 4	Live 3 X 50 Drill Demonstration Lecture			

| 6 | Understand the various intonations of notes in a series of major diatonic scales. Understand intonation techniques in a series of major diatonic scales. | 1. Name various scales of the major diatonic scale.
2. Singing major diatonic scales. | **Criteria:**
1. ASSESSMENT RUBRIC
2. SCORE
3. CRITERIA
4. 4
5. Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette.
6. 3
7. Stable vocal technique, less supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette.
8. 2
9. The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette.
10. 1
11. Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette. | Live 3 X 50 Drill Demonstration Lecture | | | 0% |

| 7 | Understand the various intonations of notes in a series of major diatonic scale scales. Understand the intonation technique of notes in a series of major diatonic scale scales. | 1. Name various scales of the major diatonic scale.
2. Singing major diatonic scales | **Criteria:**
1. ASSESSMENT RUBRIC
2. SCORE
3. CRITERIA
4. 4
5. Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette.
6. 3
7. Stable vocal technique, less supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette.
8. 2
9. The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette.
10. 1
11. Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette. | Live 3 X 50 Drill Demonstration Lecture | | | 0% |
| 8 | Mastering the lecture study materials that have been given from the 2nd meeting to the 7th meeting | Doing USS questions | **Criteria:**
1. ASSESSMENT ASPECTS RUBRIC
2. Diaphragmatic Breathing Technique
3. Score
4. Rubric
5. 4
6. Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure.
7. 3
8. Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure.
9. 2
10. Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with less stable pressure.
11. 1
12. Inhale air by gathering it in only one body cavity (chest/stomach).
13. Intonation/Tone Aiming
14. Score
15. Rubric
16. 4
17. Aim for notes with a precise and stable pitch | Live Learning
3 X 50 | | | 0% |

18. 3
19. Aim for a note with the right pitch at the start but lacks stability at the end
20. 2
21. Aiming at notes with an unstable pitch
22. 1
23. Aiming at notes with incorrect pitch
24. Articulation
25. Score
26. Rubric
27. 4
28. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors
29. 3
30. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors
31. 2
32. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors
33. 1
34. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors
35. Resonance
36. Score
37. Rubric
38. 4
39. The sound resonance sounds stable and focused according to the sound register
40. 3
41. The sound resonance sounds stable but the focus does not match the sound register
42. 2
43. The sound resonance sounds less stable and the focus does not match the sound register
44. 1
45. The sound resonance sounds unstable and the focus does not match the sound register
46. Frasering
47. Score
48. Rubric
49. 4
50. Bring song phrases/sentences with the right intonation, articulation and breathing techniques according to the phrasing instructions/signs
51. 3
52. Brings song phrases/sentences with good intonation and articulation, but the breathing technique does not match the phrasing instructions/marks
53. 2
54. Bringing song

phrases/sentences with intonation, articulation and breathing techniques that do not match the phrasing instructions/signs

55. 1

56. Bringing song phrases/sentences with inappropriate intonation, articulation and breathing techniques

57. Interpretation

58. Score

59. Rubric

60. 4

61. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song.

62. 3

63. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song.

64. 2

65. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song.

66. 1

67. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.

68. FINAL ASSESSMENT CRITERIA

69. NO

70. EVALUATION

71. SCORE (GIVE A TICK)

72. TOTAL SCORES FOR EACH QUESTION

73. 1

74. 2

75. 3

76. 4

77. 1

78. ETUDE NO. 1

79. Breathing

80. Intonation

81. Resonance

82. Articulation

83. Frasering

84. Interpretation

85. 2

86. ETUDE NO. 3

87. Breathing

88. Intonation

89. Resonance

90. Articulation

91. Frasering

92. Interpretation

93. 3

94. ETUDE NO. 8

95. Breathing

96. Intonation

97. Resonance

98. Articulation

99. Frasering

100. Interpretation

101. 4

102. ETUDE NO. 4

103. Breathing

104. Intonation

			105.Resonance 106.Articulation 107.Frasering 108.Interpretation 109.5 110.ETUDE NO. 5 111.Breathing 112.Intonation 113.Resonance 114.Articulation 115.Frasering 116.Interpretation 117.Total Score for All Questions 118.Final Value (Total Score for All Questions: 120) x 100				
9	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	**Criteria:** 1.Intonation/Tone Aiming 2.Score 3.Rubric 4.4 5.Aim for notes with a precise and stable pitch 6.3 7.Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9.Aiming at notes with an unstable pitch 10.1 11.Aiming at notes with incorrect pitch	Hands-on learningDemonstrationDrillInquiry 3 X 50			0%
10	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	**Criteria:** 1.Intonation/Tone Aiming 2.Score 3.Rubric 4.4 5.Aim for notes with a precise and stable pitch 6.3 7.Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9.Aiming at notes with an unstable pitch 10.1 11.Aiming at notes with incorrect pitch	3 X 50 Drill Demonstration Inquiry			0%
11	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	**Criteria:** 1.Intonation/Tone Aiming 2.Score 3.Rubric 4.4 5.Aim for notes with a precise and stable pitch 6.3 7.Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9.Aiming at notes with an unstable pitch 10.1 11.Aiming at notes with incorrect pitch	3 X 50 Drill Demonstration Inquiry			0%

| 12 | Understand song articulation material | Sing songs/repertoire by applying good articulation techniques | **Criteria:**
1. Articulation
2. Score
3. Rubric
4. 4
5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors
6. 3
7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors
8. 2
9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors
10. 1
11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors | 3 X 50 Drill Demonstration Inquiry | | | 0% |
| 13 | Understand song articulation material | Sing songs/repertoire by applying good articulation techniques | **Criteria:**
1. Articulation
2. Score
3. Rubric
4. 4
5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors
6. 3
7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors
8. 2
9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors
10. 1
11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors | 3 X 50 Drill Demonstration Inquiry | | | 0% |

14	Mastering song dynamics. Interpreting the soul of the song.	1. Sing songs with the right dynamic delivery 2. Sing songs with the right interpretation according to the message contained in them	**Criteria:** 1. Interpretation 2. Score 3. Rubric 4. 4 5. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6. 3 7. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8. 2 9. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10. 1 11. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.	3 X 50 Drill Demonstration Inquiry			0%
15	Mastering song dynamics. Interpreting the soul of the song	1. Sing songs with the right dynamic delivery 2. Sing songs with the right interpretation according to the message contained in them	**Criteria:** 1. Interpretation 2. Score 3. Rubric 4. 4 5. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6. 3 7. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8. 2 9. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10. 1 11. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.	3 X 50 Drill Demonstration Inquiry			0%
16							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.