



**Universitas Negeri Surabaya  
Faculty of Languages and Arts  
Bachelor of Music 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>																																																																																																														
Basic Instruments at the Sensory Level	9122103119	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	1	July 16, 2024																																																																																																														
<b>AUTHORIZATION</b>		<b>SP Developer</b>	<b>Course Cluster Coordinator</b>			<b>Study Program Coordinator</b>																																																																																																															
		Raden Roro Maha Kalyana Mitta Anggoro, S.Pd., M.Pd; Budi Dharmawanputra, S.Pd., M.Pd.	Agus Suwahyono, S.Sn., M.Pd			Agus Suwahyono, S.Sn., M.Pd.																																																																																																															
<b>Learning model</b>	<b>Project Based Learning</b>																																																																																																																				
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																																																																				
	<b>PLO-5</b>	Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music																																																																																																																			
	<b>PLO-6</b>	Able to apply music theory and practice in social life																																																																																																																			
	<b>PLO-9</b>	Able to apply theoretical and practical aspects in the field of music, the results of which are displayed in the form of lecture-recital presentations and instrumental/vocal presentations (recitals).																																																																																																																			
	<b>PLO-10</b>	Able to work together in a musical ensemble/collaboration/orchestra, both as a leader and member, to apply musical knowledge and skills through a training process and artistic production managerial approach to produce a collaborative presentation of musical works.																																																																																																																			
	<b>PLO-13</b>	Able to design teaching methods for classical and individual music learning in the world of education.																																																																																																																			
	<b>Program Objectives (PO)</b>																																																																																																																				
	<b>PO - 1</b>	CPMK-S: Have a high level of discipline and responsibility in playing the piano instrument.																																																																																																																			
	<b>PO - 2</b>	CPMK-KU: Utilizing learning resources and ICT to support the design and implementation of Basic Instrumentation courses at the Sensory Level (piano area of expertise) including literature study to obtain data on the shape of piano models and piano playing techniques, browsing the internet to obtain data on the shape of piano instrument practice patterns the latest by downloading on free or paid sites.																																																																																																																			
	<b>PO - 3</b>	CPMK-KK: Design/ compose/ discuss/ present/ form new patterns on the piano instrument.																																																																																																																			
	<b>PO - 4</b>	CPMK-P: Have knowledge of the piano instrument, skills in playing the piano instrument with various techniques at the sensory level, and can present songs for practicing the piano instrument in front of the class.																																																																																																																			
	<b>PLO-PO Matrix</b>																																																																																																																				
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<b>Short Course Description</b>	Understanding the characteristics of the piano, as well as mastering the basic skills of playing it including phrasing techniques, intonation, articulation and expression, using songs and etudes at the Indra level with practical strategies.																																																																																																																				
<b>References</b>	<b>Main :</b>																																																																																																																				

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Supporters:							
<b>Supporting lecturer</b> Drs. Heri Murbiyantoro, M.Pd. Agus Suwahyono, S.Sn., M.Pd. Moh Sarjoko, S.Sn., M.Pd. Dhani Kristiandri, S.Pd., M.Sn. 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	Able to play the scales C, G, D, A, E major, and able to identify block notes in a piano repertoire correctly.	<ol style="list-style-type: none"> <li>Able to identify notation members in the scales C, G, D, A, E major.</li> <li>Able to play piano repertoire with notation that matches sheet music.</li> <li>Able to apply the C, G, D, A, E major scale playing with the correct finger numbering.</li> </ol>	<b>Criteria:</b> Students are declared very good if they are able to answer 2 description questions and 1 practical question; Students are declared good if they are able to answer 1 description question and 1 practical question; Students are declared sufficient if they are not able to answer the description questions but can answer 1 practical question; Students are declared inadequate if they have not been able to answer all the description questions and all the practical questions.  <b>Form of Assessment :</b> Practice / Performance	Direct instruction; Discussion; Brainstorming. 3 X 50	Synchronous; Discussion; Brainstorm 3 x 50	<b>Material:</b> Playing the C, G, D, A, E major scales, and being able to identify block notes in a piano repertoire correctly. <b>References:</b> Burgmuller, Friedrich. 1903. <i>Twenty Five Easy and Progressive Studies for The Piano: Expressly Composed for Small Hands (opus 100)</i> . New York/London: G. Schirmer	4%
2	Able to play the scales C, G, D, A, E major, and able to identify block notes in a piano repertoire correctly.	<ol style="list-style-type: none"> <li>Able to identify notation members in the scales C, G, D, A, E major.</li> <li>Able to play piano repertoire with notation that matches sheet music.</li> <li>Able to apply the C, G, D, A, E major scale playing with the correct finger numbering.</li> </ol>	<b>Criteria:</b> Students are declared very good if they are able to answer 2 description questions and 1 practical question; Students are declared good if they are able to answer 1 description question and 1 practical question; Students are declared sufficient if they are not able to answer the description questions but can answer 1 practical question; Students are declared inadequate if they have not been able to answer all the description questions and all the practical questions.  <b>Form of Assessment :</b> Practice / Performance	Direct instruction; Discussion; Brainstorming. 3 X 50	Synchronous; Discussion; Brainstorm 3 x 50	<b>Material:</b> playing the scales C, G, D, A, E major, and being able to identify block notes in a piano repertoire correctly. <b>Reference:</b> Czerny, Carl. 1893. <i>Practical Method for Beginners on The Pianoforte (opus. 599)</i> . New York/London: G. Schirmer	4%

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4	Able to play C, G, D, A, E major scales fluently, and able to play etudes and piano repertoire with proper articulation.	<ol style="list-style-type: none"> <li>1. Able to apply the C, G, D, A, E major scale playing with the correct finger numbering.</li> <li>2. Able to play piano repertoire with proper articulation and finger numbering.</li> </ol>	<p><b>Criteria:</b> 1. Able to apply the C, G, D, A, E major scale playing with the correct finger numbering. 2. Able to play piano repertoire with proper articulation and finger numbering.</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> Able to apply the C, G, D, A, E major scale playing with the correct finger numbering.</p> <p><b>Reference:</b> <i>Czerny, Carl. 1893. Practical Method for Beginners on The Pianoforte (opus. 599) . New York/London: G. Schirmer</i></p>	4%
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6	Mastering the playing of C, G, D, A, E major scales in a variety of forms, and being able to skillfully apply the articulation of etude playing and piano repertoire.	<p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering.</p>	<p><b>Criteria:</b></p> <p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering.</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> playing the C, G, D, A, E major scales in various forms, and being able to skillfully apply the articulation of etude playing and piano repertoire.</p> <p><b>Bibliography:</b> <i>Hanon, CL 1928. The Virtuoso Pianist in Sixty Exercises for The Piano . New York/London: G. Schirmer</i></p> <hr/> <p><b>Material:</b> playing the piano repertoire with proper articulation and finger numbering.</p> <p><b>Reference:</b> <i>Czerny, Carl. 1893. Practical Method for Beginners on The Pianoforte (opus. 599) . New York/London: G. Schirmer</i></p>	5%
7	Mastering the playing of C, G, D, A, E major scales in a variety of forms, and being able to skillfully apply the articulation of etude playing and piano repertoire.	<p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering.</p>	<p><b>Criteria:</b></p> <p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering.</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> apply the playing of the C, G, D, A, E major scales in the form of unidirectional, opposing, short trivocalic, and chequervoicing with the appropriate tempo.</p> <p><b>Reference:</b> <i>Czerny, Carl. 1893. Practical Method for Beginners on The Pianoforte (opus. 599) . New York/London: G. Schirmer</i></p> <hr/> <p><b>Material:</b> playing the piano repertoire with proper articulation and finger numbering.</p> <p><b>Bibliography:</b> <i>Hanon, CL 1928. The Virtuoso Pianist in Sixty Exercises for The Piano . New York/London: G. Schirmer</i></p>	6%

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9	Able to play scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) as well as playing Etudes and piano repertoire by applying dynamics.	<p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions.</p> <p>3. Able to apply playing the a, e, d Minor scales (harmonious and melodic) with the correct finger numbering.</p> <p>4. Able to identify notation members in the a, e, d Minor scales (harmonious and melodic).</p>	<p><b>Criteria:</b></p> <p>1. Able to apply playing the C, G, D, A, E major scales in the form of unidirectional, counter-voicing, short trivocalic, and chorionic sounds with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions.</p> <p>3. Able to apply playing the a, e, d Minor scales (harmonious and melodic) with the correct finger numbering.</p> <p>4. Able to identify notation members in the a, e, d Minor scales (harmonious and melodic).</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> playing scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) as well as playing Etudes and piano repertoire by applying dynamics.</p> <p><b>Bibliography:</b> <i>Duvernoy, JB 1895. Ecole Primaire: Twenty Five Elementary Studies for The Piano (opus 176). New York/London: G. Schirmer</i></p>	6%
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11	Able to play scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in a variety of forms as well as playing etudes and piano repertoire by applying dynamics.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> playing the scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing Etude and piano repertoire by applying dynamics.</p> <p><b>Library:</b> <i>Publisher Team. Everybody's Favorite Piano Pieces for Children Volume. 3</i></p>	6%
12	Able to play scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in a variety of forms as well as playing etudes and piano repertoire by applying dynamics.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play piano repertoire with proper articulation and finger numbering, as well as applying dynamic instructions</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> playing the scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing Etude and piano repertoire by applying dynamics.</p> <p><b>Bibliography:</b> <i>Hanon, CL 1928. The Virtuoso Pianist in Sixty Exercises for The Piano . New York/London: G. Schirmer</i></p>	6%
13	Able to play scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing etudes and piano repertoire by applying articulation, correct tempo and dynamics and appropriate spirit.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by showing expression/spirituality in his playing.</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by showing expression/spirituality in his playing.</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> apply the playing of the C, G, D, A, E major and a, e, d Minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced at the appropriate tempo.</p> <p><b>Bibliography:</b> <i>Hanon, CL 1928. The Virtuoso Pianist in Sixty Exercises for The Piano . New York/London: G. Schirmer</i></p>	6%

14	Able to play scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing etudes and piano repertoire by applying articulation, correct tempo and dynamics and appropriate spirit.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by showing expression/spirituality in his playing.</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by showing expression/spirituality in his playing.</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> apply the playing of the C, G, D, A, E major and a, e, d Minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced at the appropriate tempo.</p> <p><b>Bibliography:</b> <i>Duvernoy, JB 1895. Ecole Primaire: Twenty Five Elementary Studies for The Piano (opus 176). New York/London: G. Schirmer</i></p>	6%
15	Able to master playing scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing etudes and piano repertoire by applying articulation, correct tempo, and appropriate dynamics and spirit.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by paying attention to all elements of piano playing (fingering, articulation, tempo, and emotional character).</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by paying attention to all elements of piano playing (fingering, articulation, tempo, and emotional character).</p> <p><b>Form of Assessment :</b> Assessment of Project Results / Product Assessment, Practices / Performance</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> apply the playing of the C, G, D, A, E major and a, e, d Minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced at the appropriate tempo.</p> <p><b>Bibliography:</b> <i>Sonatina and Sonata Book. New York/London: G. Schirmer</i></p> <hr/> <p><b>Material:</b> playing the piano repertoire by paying attention to all the elements in playing the piano (fingering, articulation, tempo, and emotional character).</p> <p><b>Bibliography:</b> <i>Sonatina and Sonata Book. New York/London: G. Schirmer</i></p>	6%

16	Able to master playing scales C, G, D, A, E Major (2 Octaves) and a, e, d Minor (harmonious and melodic) in various forms as well as playing etudes and piano repertoire by applying articulation, correct tempo, and appropriate dynamics and spirit.	<p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by paying attention to all elements of piano playing (fingering, articulation, tempo, and emotional character).</p>	<p><b>Criteria:</b></p> <p>1. Able to apply the playing of C, G, D, A, E major and a, e, d minor scales (harmonious and melodic) in the form of unidirectional, opposing, short trivoiced, and chequervoiced with the appropriate tempo.</p> <p>2. Able to play the piano repertoire by paying attention to all elements of piano playing (fingering, articulation, tempo, and emotional character).</p> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Direct instruction; Discussion; Brainstorming; Practice 3 X 50	Synchronous; Discussion; Brainstorming; Practice 3 x 50	<p><b>Material:</b> playing the piano repertoire by paying attention to all the elements in playing the piano (fingering, articulation, tempo, and emotional character).</p> <p><b>References:</b> Burgmuller, Friedrich. 1903. <i>Twenty Five Easy and Progressive Studies for The Piano: Expressly Composed for Small Hands (opus 100)</i>. New York/London: G. Schirmer</p> <p><b>Material:</b> playing the piano repertoire by paying attention to all the elements in playing the piano (fingering, articulation, tempo, and emotional character).</p> <p><b>Bibliography:</b> <i>Sonatina and Sonata Book</i>. New York/London: G. Schirmer</p>	15%
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#### Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Project Results Assessment / Product Assessment	46.5%
2.	Practice / Performance	53.5%
		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** 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.
- 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.
- Forms of assessment:** test and non-test.
- 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.
- 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.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- 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%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.



