



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

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Harmony	9122102126	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	2	July 27, 2021

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
	Vivi Ervina Dewi, S.Pd., M.Pd	Agus Suwahyono, S.Sn., M.Pd.

Learning model	Case Studies
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Program Learning Outcomes (PLO)	PLO study program that is charged to the course
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PLO-5	Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music
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PLO-8	Able to apply theoretical and practical aspects in the art of music using academic discourse presentation methods, the results of which are shown in individual paper presentations.
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Program Objectives (PO)

PO - 1	CPMK-S (Have a disciplined, ethical, appreciative and good cooperative attitude in scientific harmony)
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PO - 2	CPMK-KU (Able to study the implications of developing or implementing technological science that pays attention to and applies humanities values according to their expertise based on scientific rules, procedures and ethics in order to produce solutions, ideas, designs or art criticism)
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PO - 3	CPMK-KK (Designing/composing/discussing/presenting the results of determining the harmony/chords of a song melody)
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PO - 4	CPMK-P (Have knowledge of harmony, skills in analyzing and determining the harmony (chords) of a song melody)
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PLO-PO Matrix

	<table border="1"> <tr> <td>P.O</td> <td>PLO-5</td> <td>PLO-8</td> </tr> <tr> <td>PO-1</td> <td></td> <td>✓</td> </tr> <tr> <td>PO-2</td> <td></td> <td>✓</td> </tr> <tr> <td>PO-3</td> <td></td> <td>✓</td> </tr> <tr> <td>PO-4</td> <td>✓</td> <td></td> </tr> </table>	P.O	PLO-5	PLO-8	PO-1		✓	PO-2		✓	PO-3		✓	PO-4	✓	
P.O	PLO-5	PLO-8														
PO-1		✓														
PO-2		✓														
PO-3		✓														
PO-4	✓															

PO Matrix at the end of each learning stage (Sub-PO)

	<table border="1"> <tr> <td rowspan="2">P.O</td> <td colspan="16">Week</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td> </tr> <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> </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		✓				✓	✓	✓								
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PO-4		✓				✓	✓	✓																																																																																														

Short Course Description	This course contains the theory of understanding and recognizing tonality and scales, as well as chords and the use of chords to accompany the melody of a song.
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References	Main :
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1. Banoe, Pono.2003. Pengantar Pengetahuan Harmoni . Yogyakarta: Kaninsus
2. Levinson, J. 1990. The Concept of Musik, Musik, Art, and Metaphysics . Ithaca, NY: Cornell University Press. Hal. 273
3. Preir. S.J. 1997. Ilmu Harmon i. Yogyakarta: Pusat Musik Liturgi
4. Wyatt Keith and Carl Schroeder.1998 .Harmony and Theory . Minnesota :Hal.Leonard Corporation International
5. Ricigliano, Daniel. 1969. Populer and Jazz Harmony. USA: Donato Music Publishing Company
6. Rendra, Yulia.2008. Koleksi Lagu Nasional dan Daerah. Yogyakarta: Indonesia Cerdas
7. Mack, Dieter.2004. Ilmu Melodi. Yogyakarta: Pusat Musik Liturgi

Supporters:

Supporting lecturer
Drs. Heri Murbiantoro, M.Pd.
Raden Roro Maha Kalyana Mitta Anggoro, 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	Understand the concept of scales and understand the concept of harmony in social life	1.Students can master the concept of scales 2.Students are able to master the application of harmony in a scale	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Brainstorming discussion 100 minutes	Synchronous Discussion Brainstorming	Material: Understanding the concept of harmony Reference: <i>Banoe, Pono.2003. Introduction to Harmony Knowledge. Yogyakarta: Kaninsus</i> Material: Understanding theory References: <i>Mack, Dieter.2004. Melody Science. Yogyakarta: Liturgical Music Center</i> Material: harmony in a scale Reference:	5%
2	Understand the concept of scales and understand the concept of harmony science related to scales	1.Students can master the concept of scales 2.Students are able to master the application of harmony of 4 sounds in a scale	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Discussion Brainstorming	Synchronous Discussion Brainstorming	Material: Understanding the concept of harmony Reference: <i>Banoe, Pono.2003. Introduction to Harmony Knowledge. Yogyakarta: Kaninsus</i>	5%

3	Able to arrange basic chords (chords I - IV - I, I - V - I), understand the use of basic chords, and determine chord movements with oblique, similar, and contrary movements	1.Lecture 2.Question and answer 3. Demonstration	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Brainstorming discussion 100 minutes	Synchronous Discussion Brainstorming	Material: Concept of Music and Scales Bibliography: <i>Levinson, J. 1990. The Concept of Music, Music, Art, and Metaphysics. Ithaca, NY: Cornell University Press. Matter. 273</i> Material: Able to determine the basic chords I - IV - V in a song melody Library: <i>Bano, Pono. 2003. Introduction to Harmony Knowledge. Yogyakarta: Kaninusus</i>	5%
4	Able to determine the basic chords I - IV - V in a song melody	1.Lecture 2.Question and answer 3. Demonstration	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Discussion Brainstorming	Synchronous Discussion Brainstorming	Material: Concept of Music and Scales Bibliography: <i>Levinson, J. 1990. The Concept of Music, Music, Art, and Metaphysics. Ithaca, NY: Cornell University Press. Matter. 273</i>	5%
5	Able to determine the auxiliary chords (II - III - VI) from a song melody	1.Lecture 2.Question and answer 3. Demonstration	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Discussion Brainstorming	Synchronous Discussion Brainstorming	Material: Concept of Music and Scales Bibliography: <i>Levinson, J. 1990. The Concept of Music, Music, Art, and Metaphysics. Ithaca, NY: Cornell University Press. Matter. 273</i>	5%
6	Able to determine the basic chords of a song	Able to apply basic chords with oblique, similar and contrary chord movements in a song	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Brainstorming Discussion 100	Synchronous Discussion Brainstorming	Material: Chords and structure Library: <i>Preir. SJ 1997. Harmon Science i. Yogyakarta: Liturgical Music Center</i>	5%
7	Able to determine the basic chords of a song	Able to apply basic chords with oblique, similar and contrary chord movements in a song	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities	Direct instruction Brainstorming Discussion 100	Synchronous Discussion Brainstorming	Material: Chords and structure Library: <i>Preir. SJ 1997. Harmon Science i. Yogyakarta: Liturgical Music Center</i>	5%

8	UTS	Able to apply basic chords with oblique, similar and contrary chord movements in a song	Criteria: Theory Test Form of Assessment : Test	Applying basic chords with oblique, similar, and contrary chord movements in a song. 100		Material: Basic chords with oblique, similar and contrary chord movements in a song. References: <i>Levinson, J. 1990. The Concept of Music, Music, Art, and Metaphysics. Ithaca, NY: Cornell University Press. Matter. 273</i>	10%
9	Able to determine the basic chords of a song	Able to apply basic chords with oblique, similar and contrary chord movements in a song	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities, Portfolio Assessment	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	Material: Theory and understanding of chords. Reference: <i>Wyatt Keith and Carl Schroeder. 1998. Harmony and Theory. Minnesota : Hal. Leonard Corporation International</i>	5%
10	Able to arrange auxiliary chords (II, III, VI chords), understand the use of auxiliary chords, and determine chord movements with oblique, similar, and contrary movements	1.Students are able to compose auxiliary chords with 4-voice harmony adapted to the scale 2.Students are able to use auxiliary chords with 4-voice harmonies adapted to the scale 3.Students are able to use chord movements with oblique, similar, and contrary movements in composing auxiliary chords with 4-voice harmony adapted to the scale	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities, Portfolio Assessment	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	Material: arranging chords Reference: <i>Wyatt Keith and Carl Schroeder. 1998. Harmony and Theory. Minnesota : Hal. Leonard Corporation International</i>	5%

11	Able to arrange auxiliary chords (II, III, VI chords), understand the use of auxiliary chords, and determine chord movements with oblique, similar, and contrary movements	<ol style="list-style-type: none"> Students are able to compose auxiliary chords with 4-voice harmony adapted to the scale Students are able to use auxiliary chords with 4-voice harmonies adapted to the scale Students are able to use chord movements with oblique, similar, and contrary movements in composing auxiliary chords with 4-voice harmony adapted to the scale 	<p>Criteria:</p> <ol style="list-style-type: none"> Lecture Question and answer Demonstration <p>Form of Assessment :</p> Participatory Activities	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	<p>Material: chord arrangements 1, 2, 4, and others.</p> <p>Reference: Wyatt Keith and Carl Schroeder. 1998. <i>Harmony and Theory.</i> Minnesota : Hal. Leonard Corporation International</p>	5%
12	Able to arrange auxiliary chords (II, III, VI chords), understand the use of auxiliary chords, and determine chord movements with oblique, similar, and contrary movements	<ol style="list-style-type: none"> Students are able to compose auxiliary chords with 4-voice harmony adapted to the scale Students are able to use auxiliary chords with 4-voice harmonies adapted to the scale Students are able to use chord movements with oblique, similar, and contrary movements in composing auxiliary chords with 4-voice harmony adapted to the scale 	<p>Criteria:</p> <ol style="list-style-type: none"> Lecture Question and answer Demonstration <p>Form of Assessment :</p> Participatory Activities	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	<p>Material: Use of chords that have been arranged.</p> <p>Reference: Ricigliano, Daniel. 1969. <i>Popular and Jazz Harmony.</i> USA: Donato Music Publishing Company</p>	5%
13	Able to determine the chords of a song melody with additional auxiliary chords	Able to apply auxiliary chords with oblique, similar and contrary chord movements in a song	<p>Criteria:</p> <ol style="list-style-type: none"> Lecture Question and answer Demonstration <p>Form of Assessment :</p> Participatory Activities	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	<p>Material: Determining chords from melody compositions</p> <p>Reference: Ricigliano, Daniel. 1969. <i>Popular and Jazz Harmony.</i> USA: Donato Music Publishing Company</p>	5%

14	Able to determine the chords of a song melody with additional auxiliary chords	Able to apply auxiliary chords with oblique, similar and contrary chord movements in a song	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities, Portfolio Assessment	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	Material: Determining chords from melody compositions Reference: <i>Ricigliano, Daniel. 1969. Popular and Jazz Harmony. USA: Donato Music Publishing Company</i>	5%
15	Able to determine the chords of a song melody with additional auxiliary chords	Able to apply auxiliary chords with oblique, similar and contrary chord movements in a song	Criteria: 1.Lecture 2.Question and answer 3.Demonstration Form of Assessment : Participatory Activities, Portfolio Assessment	Direct instruction Brainstorming Discussion 2 x 50'	Synchronous Discussion Brainstorming	Material: Playing songs Reader: <i>Rendra, Yulia. 2008. Collection of National and Regional Songs. Yogyakarta: Smart Indonesia</i>	5%
16	Able to determine the chords of a song melody with additional auxiliary chords	Able to apply auxiliary chords with oblique, similar and contrary chord movements in a song.	Criteria: Theory Test Form of Assessment : Portfolio Assessment, Test	Applying auxiliary chords with oblique, similar, and contrary chord movements in a song. 2 x 50'		Material: Helping chords with oblique, similar and contrary chord movements in a song. Bibliography: <i>Mack, Dieter. 2004. Melody Science. Yogyakarta: Liturgical Music Center</i>	20%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	60%
2.	Portfolio Assessment	20%
3.	Test	20%
		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.

