



**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
Keroncong	9122102067	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	3	July 16, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Moh Sarjoko, S.Sn., M.Pd				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-5	Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music
PLO-6	Able to apply music theory and practice in social life
PLO-9	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).
PLO-10	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.

Program Objectives (PO)

PO - 1	Able to master the concepts, principles and theories regarding techniques for playing keroncong music from the original keroncong form, style, stambul, Javanese style
PO - 2	Able to prepare reports on the results of the practice process and presentation of keroncong music
PO - 3	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).
PO - 4	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.

PLO-PO Matrix

	P.O	PLO-5	PLO-6	PLO-9	PLO-10
PO-1			✓		
PO-2	✓	✓			
PO-3				✓	
PO-4					✓

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
PO-1				✓	✓	✓	✓										
PO-2	✓	✓	✓									✓	✓	✓	✓		
PO-3								✓								✓	
PO-4																	

Short Course Description This course contains the theory and practice of playing keroncong music with the correct technique, as well as being able to understand the nature of keroncong music

References **Main :**

1. Ganap, Viktor. (2000).Pengaruh Portugis Pada Musik Keroncong. SENI. Jurnal Pengetahuan Pencipta Seni. Badan Penerbit ISI Jogjakarta
2. Sanjaya, Singgih. (2009).Keroncong Masuk Kurikulum Sekolah. Makalah: Tidak Diterbitkan
3. Turino A. Budiyanto. (2021). Teknik Bermain Musik Melayu

Supporters:

Supporting lecturer Moh Sarjoko, S.Sn., 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	1.Knowledge, understanding, and application of keroncong music practices in a group. 2.ukulele playing technique 3.technique of playing the banjo 4.technique for playing the plucked cello	1.1. Explain the outline of the lecture material contained in the semester learning plan 2.2. Agree on a study contract	Criteria: 1.ASSESSMENT RUBRIC 2.CRITERIA SCORES 3.4 complete and precise explanations 4.3 complete but inaccurate explanations 5.2 explanations are incomplete and inaccurate 6.1 explanation is incomplete and incorrect Form of Assessment : Participatory Activities	lecture, discussion, question and answer 2 X 5 0		Material: Insights and scope of Keroncong science. Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i>	5%
2	1.Knowledge, understanding, and application of keroncong music practices in a group. 2.ukulele playing technique 3.technique of playing the banjo 4.technique for playing the plucked cello	1.1. Explain and introduce the scope of keroncong music 2.2. Explain the history and development of keroncong music 3.3. Explain the basic techniques for playing the ukulele, banjo, cello instruments	Criteria: 1.ASSESSMENT RUBRIC 2.CRITERIA SCORES 3.4 complete and precise explanations 4.3 complete but inaccurate explanations 5.2 explanations are incomplete and inaccurate 6.1 explanation is incomplete and incorrect Form of Assessment : Participatory Activities	lecture, discussion, question and answer 2 X 5 0		Material: Insights and scope of Keroncong science. Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i>	5%
3	1.Knowledge, understanding, and application of keroncong music practices in a group. 2.ukulele playing technique 3.technique of playing the banjo 4.technique for playing the plucked cello	1.1. Explain and introduce the scope of keroncong music 2.2. Explain the types of keroncong song forms (Langgam, Stambul, Asli, Javanese Style) 3.3. Explain the basic techniques for playing the ukulele, banjo, cello, bass, guitar	Criteria: 1.ASSESSMENT RUBRIC 2.CRITERIA SCORES 3.4 complete and precise explanations 4.3 complete but inaccurate explanations 5.2 explanations are incomplete and inaccurate 6.1 explanation is incomplete and incorrect Form of Assessment : Participatory Activities	lecture, discussion, question and answer 2 X 5 0		Material: Insights and scope of Keroncong science. Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i>	5%

4	<p>1.Mention various techniques for playing the ukulele instrument</p> <p>2.Mention various techniques for playing the banjo instrument</p> <p>3.Mention various techniques for playing the cello instrument</p> <p>4.Mention various techniques for playing the guitar instrument</p> <p>5.Mention various techniques for playing bass</p>	<p>1.Mention various techniques for playing the keroncong musical instrument</p> <p>2.Playing various keroncong instrument techniques on ukulele, banjo, cello, guitar, bass</p>	<p>Criteria:</p> <p>1.Assessment is determined from the suitability of the material and instruments played</p> <p>2.Form of practice and performance assessment</p> <p>Form of Assessment : Participatory Activities</p>	<p>Direct practical learning, lectures, discussions, questions and answers 2x50</p>		<p>Material: Basic techniques for playing the keroncong musical instrument.</p> <p>Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i></p>	5%
5	<p>1.Mention various techniques for playing the ukulele instrument</p> <p>2.Mention various techniques for playing the banjo instrument</p> <p>3.Mention various techniques for playing the cello instrument</p> <p>4.Mention various techniques for playing the guitar instrument</p> <p>5.Mention various techniques for playing bass instruments</p> <p>6.Mention various techniques for playing the Violin instrument</p> <p>7.Mention various techniques for playing the Flute instrument</p>	<p>1.Mention various techniques for playing the keroncong musical instrument</p> <p>2.Playing various keroncong instrument techniques on ukulele, banjo, cello, guitar, bass</p>	<p>Criteria:</p> <p>1.Assessment is determined from the suitability of the material and instruments played</p> <p>2.Form of practice and performance assessment</p> <p>Form of Assessment : Participatory Activities</p>	<p>Direct practical learning, lectures, discussions, questions and answers 2x50</p>		<p>Material: Basic techniques for playing the keroncong musical instrument.</p> <p>Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i></p>	5%

6	<p>1.Mention various techniques for playing the ukulele instrument</p> <p>2.Mention various techniques for playing the banjo instrument</p> <p>3.Mention various techniques for playing the cello instrument</p> <p>4.Mention various techniques for playing the guitar instrument</p> <p>5.Mention various techniques for playing bass instruments</p> <p>6.Mention various techniques for playing the Violin instrument</p> <p>7.Mention various techniques for playing the Flute instrument</p>	<p>1.Mention various techniques for playing the keroncong musical instrument</p> <p>2.Playing various keroncong instrument techniques on ukulele, banjo, cello, guitar, bass</p>	<p>Criteria:</p> <p>1.Assessment is determined from the suitability of the material and instruments played</p> <p>2.Form of practice and performance assessment</p> <p>Form of Assessment : Participatory Activities</p>	<p>Direct practical learning, lectures, discussions, questions and answers 2x50</p>		<p>Material: Basic techniques for playing the keroncong musical instrument.</p> <p>Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i></p>	5%
7	<p>1.Mention various techniques for playing the ukulele instrument</p> <p>2.Mention various techniques for playing the banjo instrument</p> <p>3.Mention various techniques for playing the cello instrument</p> <p>4.Mention various techniques for playing the guitar instrument</p> <p>5.Mention various techniques for playing bass instruments</p> <p>6.Mention various techniques for playing the Violin instrument</p> <p>7.Mention various techniques for playing the Flute instrument</p>	<p>1.Mention various techniques for playing the keroncong musical instrument</p> <p>2.Playing various keroncong instrument techniques on ukulele, banjo, cello, guitar, bass</p>	<p>Criteria:</p> <p>1.Assessment is determined from the suitability of the material and instruments played</p> <p>2.Form of practice and performance assessment</p> <p>Form of Assessment : Participatory Activities</p>	<p>Direct practical learning, lectures, discussions, questions and answers 2x50</p>		<p>Material: Basic techniques for playing the keroncong musical instrument.</p> <p>Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i></p>	5%
8	<p>1.Sub Summative Exam</p> <p>2.Able to play all keroncong instruments with good technique, articulation and delivery</p>	<p>Mastery of material from meetings 1 to 7</p>	<p>Criteria:</p> <p>1.Assessment is based on the results of the process that has been passed</p> <p>2.Form of assessment of project results/product assessment</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	<p>Doing 2x50 problems</p>		<p>Material: Performance of Playing keroncong music</p> <p>Reader: <i>Harmunah. (1996). Keroncong Music. Yogyakarta: Center for Liturgical Music</i></p>	10%

9	Know the types and forms of keroncong music songs	The skill level of playing various keroncong instruments is moderate	<p>Criteria: Suitability of skills in playing various keroncong instruments at a medium level</p> <p>Form of Assessment : Practice / Performance</p>	Explains techniques for playing ukulele, banjo, cello medium level 2x50 instruments		<p>Material: Understanding Keroncong music at the level of aesthetic expression. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i></p>	5%
10	Know the types and forms of keroncong music songs	The skill level of playing various keroncong instruments is moderate	<p>Criteria: Suitability of skills in playing various keroncong instruments at a medium level</p> <p>Form of Assessment : Practice / Performance</p>	Explains techniques for playing ukulele, banjo, cello medium level 2x50 instruments		<p>Material: Understanding Keroncong music at the level of aesthetic expression. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i></p>	5%
11	Know the types and forms of keroncong music songs	The skill level of playing various keroncong instruments is moderate	<p>Criteria: Suitability of skills in playing various keroncong instruments at a medium level</p> <p>Form of Assessment : Practice / Performance</p>	Explains techniques for playing ukulele, banjo, cello medium level 2x50 instruments		<p>Material: Understanding Keroncong music at the level of aesthetic expression. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i></p>	5%
12	Know and be able to play the playing techniques of all keroncong musical instruments	Master the keroncong instrument technique thoroughly at an advanced level	<p>Criteria: Play the keroncong instrument technique smoothly and correctly</p> <p>Form of Assessment : Practice / Performance</p>	Lectures, discussions, questions and answers 2x50		<p>Material: Exploring the expression of playing Keroncong music. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i></p>	5%

13	Know and be able to play the playing techniques of all keroncong musical instruments	Master the keroncong instrument technique thoroughly at an advanced level	Criteria: Play the keroncong instrument technique smoothly and correctly Form of Assessment : Practice / Performance	Lectures, discussions, questions and answers 2x50		Material: Exploring the expression of playing Keroncong music. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i>	5%
14	Know and be able to play the playing techniques of all keroncong musical instruments	Master the keroncong instrument technique thoroughly at an advanced level	Criteria: Play the keroncong instrument technique smoothly and correctly Form of Assessment : Practice / Performance	Lectures, discussions, questions and answers 2x50		Material: Exploring the expression of playing Keroncong music. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i>	5%
15	Know and be able to play the playing techniques of all keroncong musical instruments	Master the keroncong instrument technique thoroughly at an advanced level	Criteria: Play the keroncong instrument technique smoothly and correctly Form of Assessment : Practice / Performance	Lectures, discussions, questions and answers 2x50		Material: Exploring the expression of playing Keroncong music. Reference: <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i>	5%
16	Know and be able to play the playing techniques of all keroncong musical instruments	Mastering Keroncong Music Games	Criteria: Able to play keroncong music with skill and good scientific understanding Form of Assessment : Project Results Assessment / Product Assessment	Doing 2x50 Problems		Material: Literature Test : <i>Budiman, BJ (1979). Getting to know Keroncong up close. Jakarta; Music Academy Library, Arts Educational Institution.</i>	20%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	35%
2.	Project Results Assessment / Product Assessment	25%
3.	Practice / Performance	40%
		100%

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.