

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

Document Code

SEMESTER LEARNING PLAN

Courses			CODE		Course Family		'	Credit Weight		SEN	IESTE	ER	Compilat Date	tion						
Contrapunction				9122102136				Compulsory Study			T=2	P=0	ECTS	5=3.18		5		July 16, 2	2024	
AUTHOR	IZAT	ION		SP Developer			<u>- Pre</u>	rogram Subjects Cluster Course Cluster Coordinator				Stu	dy Pro	ogram	Coordinato	or				
												Agus Suwahyono, S.Sn., M.Pd.		.Pd.						
Learning model		Case Studies																		
Program	ı	PLO study program that is charged to the course																		
Learning Outcome (PLO)		PLO-5		o master the of music	theo	ry and	pract	tice c	of instru	ument	s/voc	als fo	r educ	ation, d	develop	oment	, pres	entatio	n, creation a	and
		PLO-8		o apply theo sults of whicl										ig acad	demic d	liscou	rse pr	esenta	tion method	ls,
		Program Objec	tives (PO)																
		PO - 1	Compo	osing melodi	es th	at dem	nonstr	rate a	an und	erstar	ding	of me	lodic r	novem	ent, inte	ervals	s, and	harmo	ny	
		PO - 2	Create	e and analyze	e vari	ous fo	rms o	of two	o-voice	(two-	part)	contra	punct	uation,	, includi	ing ca	anons	and inv	rentions	
		PLO-PO Matrix																		
				P.O PLO-5			PLO-8													
				PO-1 🗸																
				PO-2 🖌																
		PO Matrix at th	e end o	of each lea	rning	g stag	e (Sı	ub-P	0)											
				P.0						Week										
					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15 16	
			PO)-1	~	~	~	~												
			PO)-2					1	1	1	1	1	~	1	~	1	1	1 1	
						1			1											1
Short Course Descript	ion	Understanding, a species, Third sp							one s	ound	melo	dy int	o two	or thr	ee sou	nds (using	First s	pecies, Sec	cond
Reference	ces	Main :																		
	 Aldwell, Edward, dkk. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W. W. Norton & Company Inc Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd Salzer, Felix. dkk. 1969. Counterpoint In Composition. New York: Columbia University Press 																			
Supporters:																				
Supporti lecturer	ing	Drs. Heri Murbiya Dhani Kristiandri,																		
	Fin	al abilities of		E	Evalu	ation					Le Stu	earnin dent /		hods, nment	s,					
Week-	Week-															1	Learn materi <mark>efere</mark> i		Assessn Weight	

	stage (Sub-PO)	Indicator	Criteria & Form	Offline (offline)	Online (<i>online</i>)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Students are able to understand the meaning and function of counterpunctuation in creating countermelody	Students are able to understand the meaning and function of counterpunctuation in creating countermelody	Criteria: lecture and question and answer Form of Assessment : Participatory Activities	theory and practice 100		Material: meaning of contrapunctions and how to use contrapunctions Reference: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
2	Students are able to understand the character of various forms of two-tone intervals	Students are able to understand the character of various forms of two-tone intervals	Criteria: lecture and question and answer Form of Assessment : Participatory Activities	theory and practice 100		Material: Understanding tone intervals and the character of various intervals of two tones. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
3	Students are able to use ters intervals to create a countermelody for a song, with 1 note versus 1 note.	Students are able to use terst intervals to create a countermelody from a song melody	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities, Practice/Performance	offline 100		Material: use of terst intervals in making countermelodies 1 note counter 1 note. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
4	Students are able to use ters intervals to create a countermelody for a song, with 1 note versus 1 note.	Students are able to use terst intervals to create a countermelody from a song melody	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities, Practice/Performance	offline 100		Material: use of terst intervals in making countermelodies 1 note counter 1 note. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
5	Students are able to use 6 (Six) intervals to create a countermelody for a song, with 1 note versus 1 note.	Students are able to use interval 6 (six) to create a countermelody from a song melody, with 1 note counter 1 note.	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Test	offline 100		Material: use of 6 (six) intervals in making a countermelody of 1 note counter 1 note. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
6	Students are able to use interval 6 (Six) and interval 3 (terst) to create a countermelody from a song melody, with 1 note versus 1 note.	Students are able to use intervals 6 (six) and 3 (terst) to create a countermelody from a song melody, with 1 note versus 1 note.	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities, Tests	offline 100		Material: use of interval 3 (terst) and interval 6 (six) in creating countermelodies. Reference: <i>Fux's, Johann</i> <i>Joseph. 1971.</i> <i>The Study Of</i> <i>Counterpoint.</i> <i>New York: W.W.</i> <i>Norton &</i> <i>Company Inc</i>	5%

7	Students are able to use interval 6 (Six) and interval 3 (terst), 5 (quint) to create a countermelody from a song melody, with 1 note counter 1 note.	Students are able to use the intervals 6 (six), 3 (terst), 5 (quint) to create a countermelody from a song melody, with 1 note versus 1 note.	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities, Tests	offline 100	Material: use of intervals 3 (terst), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
8	Students are able to use interval 6 (Six) and interval 3 (terst), 5 (quint) to create a countermelody from a song melody, with 1 note counter 1 note.	Students are able to use the intervals 6 (six), 3 (terst), 5 (quint) to create a countermelody from a song melody, with 1 note versus 1 note.	Criteria: TEST Form of Assessment : Test	offline 100	Material: use of intervals 3 (terst), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	10%
9	Students are able to use intervals 6, 3 (terst), 5 (quint), 4 (quart) to create a countermelody from a song melody, with 1 note counter 1 note.	Students are able to use intervals 6 (six), 3 (terst), 5 (quint), 4 (quart), to create a countermelody from a song melody, with 1 note counter 1 note.	Criteria: TEST Form of Assessment : Participatory Activities	offline 10,	Material: use of intervals 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
10	Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note counter 1 note.	Students are able to use intervals 6 (six), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note versus 1 note.	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities	offline 100	Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%

11	 Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 2 notes. Students are able to use intervale C 	1. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 2 notes. 2. Students are	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities	offline 100	Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc	5%
	intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note counter 1 note.	able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note counter 1 note.			Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. References: Aldwell, Edward, et al. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning	
12	 Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note counter 1 note. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 2 notes. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countering 2 notes. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 3 notes. 	 Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note counter 1 note. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 2 notes. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 2 notes. Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a countermelody from a song melody, with 1 note countering 3 notes. 	Criteria: lectures, questions and answers, demonstrations Form of Assessment : Participatory Activities	offline 100	Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc Material: harmony of a melody Reference: Aldwell, Edward, et al. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning	5%

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13	1.Students are	1.Students are	Criteria:	offline	Material: use of	5%
	able to use	able to use	lectures, questions	100	intervals 2	
	intervals 6	intervals 6	and answers,		(second), 3	
			demonstrations		(terst), 4 (quart),	
	(quint), 3 (terst),	(quint), 3			5 (quint) and	
	5 (quint), 4	(terst), 5	Form of Assessment :		interval 6 (six) in	
	(quart), 2	(quint), 4	Participatory Activities		making	
	(second) to	(quart), 2			countermelodies.	
	create a	(second) to			Bibliography:	
	countermelody	create a			Fux's, Johann	
	from a song	countermelody			Joseph. 1971.	
	melody, with 1	from a song			The Study Of	
	note counter 1	melody, with 1				
					Counterpoint.	
	note.	note counter 1			New York: W.W.	
	2.Students are	note.			Norton &	
	able to use	2.Students are			Company Inc	
	intervals 6	able to use				
	(quint), 3 (terst),	intervals 6			Material:	
	5 (quint), 4	(quint), 3			harmony of a	
	(quart), 2	(terst), 5			melody	
					Reference:	
	(second) to	(quint), 4			Aldwell, Edward,	
	create a	(quart), 2			et al. 2011.	
	countermelody	(second) to				
	from a song	create a			Harmony &	
	melody, with 1	countermelody			Voice Leading	
	note countering	from a song			4th Edition.	
	2 notes.	melody, with 1			Boston:	
	3.Students are	note countering			Schirmer	
		•			Cengage	
	able to use	2 notes.			Learning	
	intervals 6	3.Students are				
	(quint), 3 (terst),	able to use				
	5 (quint), 4	intervals 6				
	(quart), 2	(quint), 3				
	(second) to	(terst), 5				
	· · ·					
	create a	(quint), 4				
	countermelody	(quart), 2				
	from a song	(second) to				
	melody, with 1	create a				
	note countering	countermelody				
	3 notes.	from a song				
	4.Students are	melody, with 1				
	able to use	-				
		note countering				
	intervals 6	3 notes.				
	(quint), 3 (terst),					
	5 (quint), 4					
	(quart), 2					
	(second) to					
	```					
	create a					
	countermelody					
	from a song					
	melody, with 1					
	note countering					
	4 notes.					
	4 10105.					
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14	1.Students are	Students are able	Criteria:	offline	Material: use of	5%
	able to use	to use intervals 6	lectures, questions	100	intervals 2	
	intervals 6	(quint), 3 (terst), 5	and answers,		(second), 3	
		(quint), 4 (quart), 2	demonstrations		(terst), 4 (quart),	
	(quint), 3 (terst),	(second) to create a countermelody			5 (quint) and	
	5 (quint), 4	from a song	Form of Assessment :		interval 6 (six) in	
	(quart), 2	melody, with 1	Participatory Activities		making	
	(second) to	note countering 3			countermelodies.	
	create a	notes.			Bibliography:	
	countermelody				Fux's, Johann	
	from a song					
	melody, with 1				Joseph. 1971.	
					The Study Of	
	note countering				Counterpoint.	
	3 notes.				New York: W.W.	
	2.Students are				Norton &	
	able to use				Company Inc	
	intervals 6					
	(quint), 3 (terst),				Material:	
	5 (quint), 4				harmony of a	
	(quart), 2				melody	
	(second) to				Reference:	
	· · · ·				Aldwell, Edward,	
	create a				et al. 2011.	
			1		Harmony &	
	countermelody				i iui iiui iiu u	
	from a song				Voice Loading	
	-				Voice Leading	
	from a song				4th Edition.	
	from a song melody, with 1				4th Edition. Boston:	
	from a song melody, with 1 note countering				4th Edition. Boston: Schirmer	
	from a song melody, with 1 note countering				4th Edition. Boston:	

			[	[ [		
15	1.practice making	1.Students are	Criteria:	offline	Material: use of	5%
	counter	able to use	lectures, questions	100	intervals 2	
	melodies in	intervals 6	and answers,		(second), 3	
	Canon form	(quint), 3	demonstrations		(terst), 4 (quart),	
	2.Students are	(terst), 5	Form of Assessment :		5 (quint) and	
	able to use	(quint), 4			interval 6 (six) in	
	intervals 6		Participatory Activities		making	
		(quart), 2			countermelodies.	
	(quint), 3 (terst),	(second) to			Bibliography:	
	5 (quint), 4	create a			Fux's, Johann	
	(quart), 2	countermelody			Joseph. 1971.	
	(second) to	from a song			The Study Of	
	create a	melody, with 1			Counterpoint.	
	countermelody	note counter 1			New York: W.W.	
	from a song	note.			Norton &	
	melody, with 1	2.Students are			Company Inc	
	note counter 1	able to use			Company me	
					Matarial	
	note.	intervals 6			Material:	
	3.Students are	(quint), 3	1		harmony of a	
	able to use	(terst), 5			melody	
	intervals 6	(quint), 4			Reference:	
	(quint), 3 (terst),	(quart), 2			Aldwell, Edward,	
	5 (quint), 4	(second) to			et al. 2011.	
	(quart), 2	create a			Harmony &	
	(second) to	countermelody			Voice Leading	
	create a	from a song			4th Edition.	
	countermelody	melody, with 1			Boston:	
					Schirmer	
	from a song	note countering			Cengage	
	melody, with 1	2 notes.			Learning	
	note countering	<ol><li>Students are</li></ol>				
	2 notes.	able to use				
	<ol><li>Students are</li></ol>	intervals 6				
	able to use	(quint), 3				
	intervals 6	(terst), 5				
	(quint), 3 (terst),	(quint), 4				
	5 (quint), 4	(quart), 2				
	(quart), 2	(second) to				
		create a				
	(second) to					
	create a	countermelody				
	countermelody	from a song				
	from a song	melody, with 1				
	melody, with 1	note countering				
	note countering	3 notes.				
	3 notes.	<ol><li>Students are</li></ol>				
	5.Students are	able to use	1			
	able to use	intervals 6				
	intervals 6	(quint), 3	1			
	(quint), 3 (terst),	(terst), 5				
	5 (quint), 4	(quint), 4				
	(quart), 2	(quart), 2	1			
	(second) to	(second) to	1			
	create a	create a				
	countermelody	countermelody				
	from a song	from a song	1			
	melody, with 1	melody, with 1				
	note countering	note countering				
	4 notes.	4 notes.	1			
		5.create a	1			
		countermelody				
		,				
		from a song				
		melody, in				
		canon form.				
			1			
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16	Students are able to create a countermelody from a song melody, in canon form.	create a countermelody from a song melody, in canon form.	Criteria: Test Form of Assessment : Test	offline 100	Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies. Bibliography: Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc Material: harmony of a melody Reference: Aldwell, Edward,	20%
					Aldwein, Edward, et al. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning	

## **Evaluation Percentage Recap: Case Study**

Eraldalon i oroontage neoapi oabo ola								
No	Evaluation	Percentage						
1.	Participatory Activities	55%						
2.	Practice / Performance	5%						
3.	Test	40%						
		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.
- 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.