



**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
Contrapunctio	9122102136	Compulsory Study Program Subjects	T=2 P=0 ECTS=3.18	5	July 16, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator		Study Program Coordinator
		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																																																																				
	PLO-5	Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music																																																																			
	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.																																																																			
	Program Objectives (PO)																																																																				
	PO - 1	Composing melodies that demonstrate an understanding of melodic movement, intervals, and harmony																																																																			
	PO - 2	Create and analyze various forms of two-voice (two-part) contrapunctation, including canons and inventions																																																																			
	PLO-PO Matrix																																																																				
		<table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <tr> <td style="padding: 5px;">P.O</td> <td style="padding: 5px;">PLO-5</td> <td style="padding: 5px;">PLO-8</td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="text-align: center; padding: 5px;">✓</td> <td style="padding: 5px;"></td> </tr> <tr> <td style="padding: 5px;">PO-2</td> <td style="padding: 5px;"></td> <td style="text-align: center; padding: 5px;">✓</td> </tr> </table>	P.O	PLO-5	PLO-8	PO-1	✓		PO-2		✓																																																										
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PO Matrix at the end of each learning stage (Sub-PO)																																																																					
	<table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <tr> <td style="padding: 5px;">P.O</td> <td colspan="16" style="text-align: center; padding: 5px;">Week</td> </tr> <tr> <td style="padding: 5px;"></td> <td style="padding: 5px;">1</td><td style="padding: 5px;">2</td><td style="padding: 5px;">3</td><td style="padding: 5px;">4</td><td style="padding: 5px;">5</td><td style="padding: 5px;">6</td><td style="padding: 5px;">7</td><td style="padding: 5px;">8</td><td style="padding: 5px;">9</td><td style="padding: 5px;">10</td><td style="padding: 5px;">11</td><td style="padding: 5px;">12</td><td style="padding: 5px;">13</td><td style="padding: 5px;">14</td><td style="padding: 5px;">15</td><td style="padding: 5px;">16</td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td> </tr> <tr> <td style="padding: 5px;">PO-2</td> <td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</td><td style="text-align: center; padding: 5px;">✓</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					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
P.O	Week																																																																				
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PO-1	✓	✓	✓	✓																																																																	
PO-2					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓																																																					

Short Course Description	Understanding, analytical skills, and practice in making one sound melody into two or three sounds using First species, Second species, Third species and Fourth species techniques
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References	Main :	
		<ol style="list-style-type: none"> 1. Aldwell, Edward, dkk. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning 2. Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W. W. Norton & Company Inc 3. Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd 4. Salzer, Felix. dkk. 1969. Counterpoint In Composition. New York: Columbia University Press
	Supporters:	

Supporting lecturer	Drs. Heri Murbiyantoro, M.Pd. Dhani Kristiandri, S.Pd., M.Sn.
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Week-	Final abilities of each learning	Evaluation	Help Learning, Learning methods, Student Assignments, [Estimated time]	Learning materials [References]	Assessment Weight (%)
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	stage (Sub-PO)	Indicator	Criteria & Form	Offline (<i>offline</i>)	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 counter melody	Students are able to understand the meaning and function of counterpunctuation in creating counter melody	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: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	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: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
3	Students are able to use ters intervals to create a counter melody for a song, with 1 note versus 1 note.	Students are able to use terst intervals to create a counter melody 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 counter melodies 1 note counter 1 note. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
4	Students are able to use ters intervals to create a counter melody for a song, with 1 note versus 1 note.	Students are able to use terst intervals to create a counter melody 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 counter melodies 1 note counter 1 note. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
5	Students are able to use 6 (Six) intervals to create a counter melody for a song, with 1 note versus 1 note.	Students are able to use interval 6 (six) to create a counter melody 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 counter melody of 1 note counter 1 note. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
6	Students are able to use interval 6 (Six) and interval 3 (terst) to create a counter melody from a song melody, with 1 note versus 1 note.	Students are able to use intervals 6 (six) and 3 (terst) to create a counter melody 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 counter melodies. Reference: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%

7	Students are able to use interval 6 (Six) and interval 3 (terst), 5 (quint) to create a counter melody 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 counter melody 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 counter melodies. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
8	Students are able to use interval 6 (Six) and interval 3 (terst), 5 (quint) to create a counter melody 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 counter melody 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 counter melodies. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	10%
9	Students are able to use intervals 6, 3 (terst), 5 (quint), 4 (quart) to create a counter melody 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 counter melody 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 counter melodies. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%
10	Students are able to use intervals 6 (quint), 3 (terst), 5 (quint), 4 (quart), 2 (second) to create a counter melody 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 counter melody 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 counter melodies. Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i>	5%

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

13	<p>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 counter 1 note.</p> <p>2. 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.</p> <p>3. 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.</p> <p>4. 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 4 notes.</p>	<p>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 counter 1 note.</p> <p>2. 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.</p> <p>3. 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.</p>	<p>Criteria: lectures, questions and answers, demonstrations</p> <p>Form of Assessment : Participatory Activities</p>	offline 100		<p>Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies.</p> <p>Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i></p> <hr/> <p>Material: harmony of a melody</p> <p>Reference: <i>Aldwell, Edward, et al. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning</i></p>	5%
14	<p>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 3 notes.</p> <p>2. 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 4 notes.</p>	<p>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.</p>	<p>Criteria: lectures, questions and answers, demonstrations</p> <p>Form of Assessment : Participatory Activities</p>	offline 100		<p>Material: use of intervals 2 (second), 3 (terst), 4 (quart), 5 (quint) and interval 6 (six) in making countermelodies.</p> <p>Bibliography: <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton & Company Inc</i></p> <hr/> <p>Material: harmony of a melody</p> <p>Reference: <i>Aldwell, Edward, et al. 2011. Harmony & Voice Leading 4th Edition. Boston: Schirmer Cengage Learning</i></p>	5%

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

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.
- 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.