



**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
Orchestration	9122102091	Compulsory Study Program Subjects	T=2 P=0 ECTS=3.18	4	April 30, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator	
	Vivi Ervina Dewi, S.Pd., 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-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 Able to understand the technical knowledge of writing orchestral scores based on the character of the instrument.																																																																		
	PO - 2 Able to understand the technical knowledge of sheet music writing																																																																		
	PLO-PO Matrix																																																																		
	<table border="1" style="margin: auto;"> <tr> <td>P.O</td> <td>PLO-5</td> <td>PLO-8</td> </tr> <tr> <td>PO-1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td style="text-align: center;">✓</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: auto;"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td> <td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 This course contains knowledge of techniques for writing orchestral scores based on the character of the instrument.

References

Main :

1. MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambrige Univercity Press
2. Depdikbud.1987.Orkestrasi. Jakarta: Bagian Proyek Pengadaan Buku Pendidikan Menengah Kejuruan
3. Kusumawati, Heny. 2008. Orkestrasi .Yogyakarta; PHKI
4. Ngurah, Budi.1988. Orkestrasi. Yogyakarta: Institut Seni Indonesia press

Supporters:

Supporting lecturer Moh Sarjoko, S.Sn., M.Pd.
Harpang Yudha Karyawanto, S.Pd., M.Pd.
Raden Roro Maha Kalyana Mitta 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	Recognize and be able to explain the instruments included in orchestral music formations and be able to explain the instruments included in orchestral music formations	Able to understand orchestration lecture contracts	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion 100		<p>Material: Able to understand the orchestration lecture contract.</p> <p>References: <i>MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambridge University Press</i></p>	5%
2	Know and be able to explain the instruments included in the formation of orchestral music	Able to write/transfer instrumentation and various musical instruments in orchestral formations according to the classification of musical instruments	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, question and answer 100		<p>Material: Able to understand the orchestration lecture contract.</p> <p>References: <i>MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambridge University Press</i></p>	5%
3	Able to understand Fullscore writing of orchestral music	Able to write/transfer instrumentation and various musical instruments in orchestral formations according to the classification of musical instruments	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, question and answer 100		<p>Material: Full score orchestral music</p> <p>Reader: <i>MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambridge University Press</i></p>	5%
4	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, question and answer 100		<p>Material: sound of stringed instruments (Violin, viola, cello and contrabass)</p> <p>Bibliography: <i>MacDonald, Hugh. 2004. Berloiz 19s Orchestration Treatise. United Kingdom: Cambridge University Press</i></p>	5%

5	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	Able to master the characteristics and sound quality of stringed instruments (Violin, viola, cello and contrabass)	<p>Criteria:</p> <p>1.4 Complete and precise explanation 2.3 Complete but inaccurate explanation 3.2 The explanation is incomplete and inaccurate 4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, question and answer 100		<p>Material: sound of stringed instruments (Violin, viola, cello and contrabass) Bibliography: MacDonald, Hugh. 2004. <i>Berloiz 19s Orchestration Treatise</i>. United Kingdom: Cambridge University Press</p>	5%
6	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	<p>Criteria:</p> <p>1.4 Complete and precise explanation 2.3 Complete but inaccurate explanation 3.2 The explanation is incomplete and inaccurate 4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: areas of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass) Bibliography: MacDonald, Hugh. 2004. <i>Berloiz 19s Orchestration Treatise</i>. United Kingdom: Cambridge University Press</p>	5%
7	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	<p>Criteria:</p> <p>1.4 Complete and precise explanation 2.3 Complete but inaccurate explanation 3.2 The explanation is incomplete and inaccurate 4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: areas of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass) Bibliography: MacDonald, Hugh. 2004. <i>Berloiz 19s Orchestration Treatise</i>. United Kingdom: Cambridge University Press</p>	5%
8	UTS	Able to master and understand the area of tone and writing for string orchestra instruments (Violin, viola, cello and contrabass)	<p>Criteria:</p> <p>1.4 Complete and precise explanation 2.3 Complete but inaccurate explanation 3.2 The explanation is incomplete and inaccurate 4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Discussion, Brainstorming 100		<p>Material: UTS test regarding range, pitch area and writing for string orchestra instruments (Violin, viola, cello and contrabass) References: MacDonald, Hugh. 2004. <i>Berloiz 19s Orchestration Treatise</i>. United Kingdom: Cambridge University Press</p>	10%

9	Able to identify the differences between orchestras of their time, as well as recognizing the character of additional wind instruments: Aboes, Fagot and Corno	Able to identify the differences between orchestras of their time, as well as recognizing the character of the Gesek, Aboes, Fagot and Corno instruments	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: identifying the differences between orchestras of their time, as well as getting to know the character of additional wind instruments: Aboes, Fagot and Corno</p> <p>Library: <i>Kusumawati, Heny. 2008. Orchestration . Yogyakarta; PHKI</i></p>	5%
10	Able to identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn	Able to identify and understand the characteristics of woodwind instruments	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: identifying and understanding the characteristics of woodwind instruments, as well as additional wind instruments: Horn</p> <p>Library: <i>Depdikbud.1987.Orchestration. Jakarta: Vocational Secondary Education Book Procurement Project Section</i></p> <p>Material: identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn</p> <p>Library: <i>Kusumawati, Heny. 2008. Orchestration . Yogyakarta; PHKI</i></p>	5%
11	Able to identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn	Able to identify and understand the characteristics of woodwind instruments	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: identifying and understanding the characteristics of woodwind instruments, as well as additional wind instruments: Horn</p> <p>Library: <i>Depdikbud.1987.Orchestration. Jakarta: Vocational Secondary Education Book Procurement Project Section</i></p> <p>Material: identify and understand the characteristics of woodwind instruments, as well as additional wind instruments: Horn</p> <p>Library: <i>Kusumawati, Heny. 2008. Orchestration . Yogyakarta; PHKI</i></p>	5%
12	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: methods for writing complete orchestral composition instruments, and mastering instrument ambitus; Woodwind, metalwind, percussion, strings</p> <p>Reader: <i>Kusumawati, Heny. 2008. Orchestration . Yogyakarta; PHKI</i></p> <p>Material: methods for writing complete orchestral composition instruments, and mastering instrument ambitus; Woodwind, metal wind, percussion, strings</p> <p>Reference: <i>Ngurah, Budi.1988. Orchestration. Yogyakarta: Indonesian Institute of the Arts press</i></p>	5%

13	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	Able to master the method of writing complete orchestra composition instruments, and master the instrument ambitus; Woodwind, metalwind, percussion, string	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: methods for writing complete orchestral composition instruments, and mastering instrument ambitus; Woodwind, metalwind, percussion, strings</p> <p>Reader: Kusumawati, Heny. 2008. <i>Orchestration</i>. Yogyakarta; PHKI</p> <hr/> <p>Material: methods for writing complete orchestral composition instruments, and mastering instrument ambitus; Woodwind, metal wind, percussion, strings</p> <p>Reference: Ngurah, Budi. 1988. <i>Orchestration</i>. Yogyakarta: Indonesian Institute of the Arts press</p>	5%
14	Able to understand the instrumentation of musical instruments that are rarely used by orchestras and understand their discussion	Able to understand the instrumentation of musical instruments that are rarely used by orchestras	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: understanding the instrumentation of musical instruments that are rarely used by orchestras and understanding the discussion.</p> <p>References: Kusumawati, Heny. 2008. <i>Orchestration</i>. Yogyakarta; PHKI</p> <hr/> <p>Material: understanding the instrumentation of musical instruments that are rarely used by orchestras and understanding the discussion.</p> <p>Reference: Ngurah, Budi. 1988. <i>Orchestration</i>. Yogyakarta: Indonesian Institute of the Arts press</p>	5%
15	Able to understand the instrumentation of musical instruments that are rarely used by orchestras and understand their discussion	Able to understand the instrumentation of musical instruments that are rarely used by orchestras	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Form of Assessment : Participatory Activities</p>	Discussion, Brainstorming 100		<p>Material: understanding the instrumentation of musical instruments that are rarely used by orchestras and understanding the discussion.</p> <p>References: Kusumawati, Heny. 2008. <i>Orchestration</i>. Yogyakarta; PHKI</p> <hr/> <p>Material: understanding the instrumentation of musical instruments that are rarely used by orchestras and understanding the discussion.</p> <p>Reference: Ngurah, Budi. 1988. <i>Orchestration</i>. Yogyakarta: Indonesian Institute of the Arts press</p>	5%
16	UAS	Able to orchestrate kunserto music and other solo games	<p>Criteria:</p> <p>1.4 Complete and precise explanation</p> <p>2.3 Complete but inaccurate explanation</p> <p>3.2 The explanation is incomplete and inaccurate</p> <p>4.1 Explanation is incomplete and inaccurate</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	Discussion, Brainstorming 100		<p>Material: orchestrating for a concerto and other solo plays</p> <p>Reader: MacDonald, Hugh. 2004. <i>Berloiz 19s Orchestration Treatise</i>. United Kingdom: Cambridge University Press</p> <hr/> <p>Material: orchestrating a concerto and other solo plays.</p> <p>Reference: Depdikbud. 1987. <i>Orchestration</i>. Jakarta: Vocational Secondary Education Book Procurement Project Section</p> <hr/> <p>Material: orchestrating a concerto and other solo plays.</p> <p>Reference: Kusumawati, Heny. 2008. <i>Orchestration</i>. Yogyakarta; PHKI</p> <hr/> <p>Material: orchestrating for a concerto and other solo plays.</p> <p>Reference: Ngurah, Budi. 1988. <i>Orchestration</i>. Yogyakarta: Indonesian Institute of the Arts press</p>	20%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	85%
2.	Project Results Assessment / Product Assessment	10%
3.	Test	5%
		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.