



**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
Youth Level Basic Instrument	9122103125	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	2	July 27, 2021
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Raden Roro Maha Kalyana Mitta Anggoro, S.Pd., M.Pd; Budi Dharmawanputra, S.Pd., M.Pd.		Agus Suwahyono, 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 be responsible for conducting evaluations, developing friction practices independently																																																																																																																	
	PO - 2	Able to analyze the results of swiping practice based on analysis results by utilizing various sources, science and technology-based media contextually																																																																																																																	
	PO - 3	Able to evaluate swiping practice according to the appropriate evaluation model. Able to develop swiping practice according to the skill development model																																																																																																																	
	PO - 4	Able to prepare a report on the evaluation results of youth level string practice																																																																																																																	
	PLO-PO Matrix																																																																																																																		
		<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th>P.O</th> <th>PLO-5</th> <th>PLO-6</th> <th>PLO-9</th> <th>PLO-10</th> </tr> </thead> <tbody> <tr> <td>PO-1</td> <td>✓</td> <td></td> <td></td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>PO-3</td> <td></td> <td></td> <td></td> <td>✓</td> </tr> <tr> <td>PO-4</td> <td></td> <td></td> <td>✓</td> <td></td> </tr> </tbody> </table>														P.O	PLO-5	PLO-6	PLO-9	PLO-10	PO-1	✓				PO-2		✓			PO-3				✓	PO-4			✓																																																																												
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PO Matrix at the end of each learning stage (Sub-PO)																																																																																																																			
	<table border="1" style="width: 100%; text-align: center;"> <thead> <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> </thead> <tbody> <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> </tbody> </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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Short Course Description		Understanding knowledge of the characteristics of instruments (Guitar, Wind, Strings, Vocals, Piano and Percussion), as well as mastery of the main skills of playing them including breathing techniques, intonation, articulation, phrasing and expression, using songs (Music Fruit) and etudes at the main level with theory and practice strategies													
References		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Main :</td> <td></td> </tr> <tr> <td></td> <td> <ol style="list-style-type: none"> 1. Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO) 2. Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5 3. Allegretto: 2nd movt from Sonata No. 2 in C minor 4. Orientale: No. 9 from Kaleidoscope, Op. 50 5. Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43 6. Romance: No. 2 from Four Pieces, Op. 78 7. Joc cu bâta and Buciumeana: Nos. 1 and 4 from Romanian Folk Dances 8. Danse rustique, Op. 20 No. 5 9. PROPST, Joshua. Evolution of the Cello in Music. 2017. </td> </tr> <tr> <td>Supporters:</td> <td></td> </tr> <tr> <td></td> <td> <ol style="list-style-type: none"> 1. Technical Cello Studies (Klengel, Julius) Vol. 2 2. Etudes for Cello (Dotzauer, Friedrich) Vol. 2 </td> </tr> </table>						Main :			<ol style="list-style-type: none"> 1. Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO) 2. Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5 3. Allegretto: 2nd movt from Sonata No. 2 in C minor 4. Orientale: No. 9 from Kaleidoscope, Op. 50 5. Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43 6. Romance: No. 2 from Four Pieces, Op. 78 7. Joc cu bâta and Buciumeana: Nos. 1 and 4 from Romanian Folk Dances 8. Danse rustique, Op. 20 No. 5 9. PROPST, Joshua. Evolution of the Cello in Music. 2017. 	Supporters:			<ol style="list-style-type: none"> 1. Technical Cello Studies (Klengel, Julius) Vol. 2 2. Etudes for Cello (Dotzauer, Friedrich) Vol. 2
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Supporting lecturer		Drs. Heri Murbiyantoro, M.Pd. Agus Suwahyono, S.Sn., M.Pd. Senyum Sadhana, S.Sn., M.Pd. Budi Dharmawanputra, S.Pd., M.Pd. Harpang Yudha Karyawanto, S.Pd., M.Pd. Raden Roro Maha Kalyana Mitta Anggoro, S.Pd., M.Pd. Vivi Ervina Dewi, 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	Contract for basic string instrument lectures at junior level	Students are able to understand the basic string instrument lecture contract at junior level	Criteria: 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 Form of Assessment : Participatory Activities	Discussion 150		Material: Understanding the basic string instrument lecture contract at junior level. Reference: PROPST, Joshua. Evolution of the Cello in Music. 2017.	5%								
2	Able to play young major and minor scales and arpeggios	Plays F and B Major and Minor scales and arpeggios 2 octaves	Criteria: 1.4 plays playing F and B major and minor scales and arpeggios 2 octaves with proper fingering and pitch 2.3 plays F and B major and minor scales and arpeggios 2 octaves with correct fingering, but not quite correct pitch 3.2 plays playing F and B major and minor scales and arpeggios 2 octaves with imprecise fingering and imprecise notes 4.1 play plays F and B major and minor scales and arpeggios 2 octaves with incorrect fingering and pitch Form of Assessment : Participatory Activities	Practice, Brainstorming 150		Material: Playing F and B Major scales and arpeggios 2 octaves Library: Technical Cello Studies (Klengel, Julius) Vol. 2	5%								

3	Able to play young major and minor scales and arpeggios	Plays F and B Major and Minor scales and arpeggios 2 octaves	<p>Criteria:</p> <p>1.4 plays playing F and B major and minor scales and arpeggios 2 octaves with proper fingering and pitch</p> <p>2.3 plays F and B major and minor scales and arpeggios 2 octaves with correct fingering, but not quite correct pitch</p> <p>3.2 plays playing F and B major and minor scales and arpeggios 2 octaves with imprecise fingering and imprecise notes</p> <p>4.1 play plays F and B major and minor scales and arpeggios 2 octaves with incorrect fingering and pitch</p> <p>Form of Assessment : Participatory Activities</p>	Practice, Brainstorming 150		<p>Material: Playing F and B Major scales and arpeggios 2 octaves</p> <p>Library: <i>Technical Cello Studies (Klengel, Julius) Vol. 2</i></p>	5%
4	Able to play young major and minor scales and arpeggios	Plays C and D majors and minor 3 octave scales and arpeggios	<p>Criteria:</p> <p>1.4 plays playing C and D major and minor scales and arpeggios 3 octaves with proper fingering and pitch</p> <p>2.3 plays playing scales and arpeggios of C and D major and minor 3 octaves with correct fingering, but the notes are not quite right</p> <p>3.2 plays playing C and D major and minor scales and arpeggios 3 octaves with imprecise fingering and inaccurate notes</p> <p>4.1 plays C and D major and minor scales and arpeggios 3 octaves with incorrect fingering and pitch</p> <p>Form of Assessment : Participatory Activities</p>	Practice, Brainstorming 150		<p>Material: Playing scales and arpeggios of C and D majors and minor 3 octaves</p> <p>Library: <i>Technical Cello Studies (Klengel, Julius) Vol. 2</i></p>	5%

5	Able to play young major and minor scales and arpeggios	Plays C and D majors and minor 3 octave scales and arpeggios	<p>Criteria:</p> <p>1.4 plays playing C and D major and minor scales and arpeggios 3 octaves with proper fingering and pitch</p> <p>2.3 plays playing scales and arpeggios of C and D major and minor 3 octaves with correct fingering, but the notes are not quite right</p> <p>3.2 plays playing C and D major and minor scales and arpeggios 3 octaves with imprecise fingering and inaccurate notes</p> <p>4.1 plays C and D major and minor scales and arpeggios 3 octaves with incorrect fingering and pitch</p> <p>Form of Assessment : Participatory Activities</p>	Practice, Brainstorming 150		<p>Material: Playing scales and arpeggios of C and D majors and minor 3 octaves</p> <p>Library: <i>Technical Cello Studies</i> (Klengel, Julius) Vol. 2</p>	5%
6	Able to play young major and minor scales and arpeggios	Playing F and B major and minor scales and arpeggios (2 octaves), C and D major and minor (3 octaves) using slurred 2	<p>Criteria:</p> <p>1.4 plays scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering and notes</p> <p>2.3 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering, but the notes are not quite right</p> <p>3.2 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with less precise fingering and less precise notes</p> <p>4.1 playing scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with incorrect fingering and notes</p> <p>Form of Assessment : Participatory Activities</p>	Practice, Brainstorming 150		<p>Material: playing scales and arpeggios F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2</p> <p>Bibliography: <i>Technical Cello Studies</i> (Klengel, Julius) Vol. 2</p>	5%

7	Able to play young major and minor scales and arpeggios	Playing F and B major and minor scales and arpeggios (2 octaves), C and D major and minor (3 octaves) using slurred 2	<p>Criteria:</p> <p>1.4 plays scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering and notes</p> <p>2.3 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering, but the notes are not quite right</p> <p>3.2 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with less precise fingering and less precise notes</p> <p>4.1 playing scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with incorrect fingering and notes</p> <p>Form of Assessment : Participatory Activities</p>	Practice, Brainstorming 150		<p>Material: playing scales and arpeggios F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2</p> <p>Bibliography: <i>Technical Cello Studies</i> (Klengel, Julius) Vol. 2</p>	5%
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8	UTS	Playing F and B major and minor scales and arpeggios (2 octaves), C and D major and minor (3 octaves) using slurred 2	<p>Criteria:</p> <p>1.4 plays scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering and notes</p> <p>2.3 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with correct fingering, but the notes are not quite right</p> <p>3.2 plays the scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with less precise fingering and less precise notes</p> <p>4.1 playing scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2 with incorrect fingering and notes</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Practice Test 150		<p>Material: playing scales and arpeggios F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2</p> <p>Bibliography: <i>Technical Cello Studies</i> (Klengel, Julius) Vol. 2</p> <hr/> <p>Material: playing scales and arpeggios of F and B major and minor (2 octaves), C and D major and minor (3 octaves) using slurred 2</p> <p>References: <i>PROPST, Joshua. Evolution of the Cello in Music. 2017.</i></p>	10%
9	Able to phrase main string repertoire at the level of a 3-part Sonata	Framing major string repertoire at the level of a 3-part Sonata	<p>Criteria:</p> <p>1.4 Phrases the repertoire completely and correctly</p> <p>2.3 Phrases the repertoire completely but not quite correctly</p> <p>3.2 Phrasing repertoire is incomplete and inaccurate</p> <p>4.1 Phrasing repertoire is incomplete and imprecise</p> <p>Form of Assessment : Participatory Activities</p>	Practice, discussion 150		<p>Material: rasing main level string repertoire at Sonata level 3 parts</p> <p>Bibliography: <i>PROPST, Joshua. Evolution of the Cello in Music. 2017.</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of Sonata 3 parts</p> <p>Bibliography: <i>Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <hr/> <p>Material: phrasing the main string</p>	5%

						<p>repertoire at the level of Sonata 3 parts</p> <p>Bibliography: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Orientale: No. 9 from Kaleidoscope, Op. 50</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Joc cu bâta and Buciumeana: Nos. 1 and 4 from Romanian Folk Dances</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Library: <i>Danse rustique, Op. 20 No. 5</i></p>	
10	Able to phrase main string repertoire at the level of a 3-part Sonata	Framing major string repertoire at the level of a 3-part Sonata	<p>Criteria:</p> <p>1.4 Phrases the repertoire completely and correctly</p> <p>2.3 Phrases the repertoire completely but not quite correctly</p> <p>3.2 Phrasing repertoire is incomplete and inaccurate</p> <p>4.1 Phrasing repertoire is incomplete and imprecise</p> <p>Form of Assessment : Participatory Activities</p>	Practice, discussion 150		<p>Material: rasering main level string repertoire at Sonata level 3 parts</p> <p>Bibliography: <i>PROPST, Joshua. Evolution of the Cello in Music. 2017.</i></p> <hr/> <p>Material: phrasing the main string repertoire at the level of Sonata 3 parts</p> <p>Bibliography: <i>Menuet 1 and</i></p>	5%

					<p><i>Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <p>Material: phrasing the main string repertoire at the level of Sonata 3 parts</p> <p>Bibliography: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Orientele: No. 9 from Kaleidoscope, Op. 50</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Bibliography: <i>Joc cu bâta and Buciumeana: Nos. 1 and 4 from Romanian Folk Dances</i></p> <p>Material: phrasing the main string repertoire at the level of a 3-part Sonata</p> <p>Library: <i>Danse rustique, Op. 20 No. 5</i></p>	
11	Able to play	Plays	Criteria:	practice,	Material:	5%

	<p>main level string repertoire at the level of a 3-part Sonata with the right tempo</p>	<p>major string repertoire at the level of a 3-part Sonata with correct and precise tempo</p>	<p>1.4 Able to play the repertoire with the correct and precise tempo 2.3 Able to play the repertoire with the correct tempo but not quite right 3.2 Able to play repertoire with incorrect and inappropriate tempo 4.1 Able to play repertoire with incorrect and imprecise tempo</p> <p>Form of Assessment : Participatory Activities</p>	<p>discussion 150</p>		<p>playing main string repertoire at the level of a 3-part Sonata at the correct tempo. Library: <i>Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata at the correct tempo. Reader: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata at the correct tempo. Library: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <hr/> <p>Material: playing main level string repertoire at the level of a 3-part Sonata at the correct tempo Reader: <i>Oriente: No. 9 from Kaleidoscope, Op. 50</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata at the correct tempo Reader: <i>Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43</i></p> <hr/> <p>Material: playing main level string repertoire at the level of a 3-part Sonata at the right tempo Reader: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata at the correct tempo. Reader: <i>Joc cu bâta and Bucimeana: Nos. 1 and 4</i></p>
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						<p>from Romanian Folk Dances</p> <p>Material: playing main string repertoire at the level of a 3-part Sonata at the correct tempo. Reference: <i>Danse rustique, Op. 20 No. 5</i></p> <p>Material: playing major string repertoire at the level of a 3-part Sonata at the correct tempo. Reference: <i>Etudes for Cello (Dotzauer, Friedrich) Vol. 2</i></p>	
12	Able to play main level string repertoire at the level of a 3-part Sonata with the right tempo	Plays major string repertoire at the level of a 3-part Sonata with correct and precise tempo	<p>Criteria:</p> <p>1.4 Able to play the repertoire with the correct and precise tempo</p> <p>2.3 Able to play the repertoire with the correct tempo but not quite right</p> <p>3.2 Able to play repertoire with incorrect and inappropriate tempo</p> <p>4.1 Able to play repertoire with incorrect and imprecise tempo</p> <p>Form of Assessment : Participatory Activities</p>	Practice, discussion 150		<p>Material: Able to play main string repertoire at the level of a 3-part Sonata with the right tempo. Library: <i>Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <p>Material: Able to play main level string repertoire at the level of a 3-part Sonata with the right tempo Reader: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <p>Material: Able to play main string repertoire at the level of a 3-part Sonata with the right tempo. Reference: <i>Allegretto: 2nd mov from Sonata No. 2 in C minor</i></p> <p>Material: Able to play main level string repertoire at the level of a 3-part Sonata with the right tempo Reader: <i>Orientele: No. 9 from Kaleidoscope, Op. 50</i></p> <p>Material: Able to play main string repertoire at the level of a 3-part Sonata with the right tempo Reader: <i>Notturmo: No. 3 from Quatre morceaux</i></p>	5%

						<p><i>caractéristiques, Op. 43</i></p> <p>Material: Able to play main level string repertoire at the level of a 3-part Sonata with the right tempo</p> <p>Library: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <p>Material: Able to play main level string repertoire at the level of a 3-part Sonata with the right tempo</p> <p>Reader: <i>Joc cu bâta and Bucimeana: Nos. 1 and 4 from Romanian Folk Dances</i></p> <p>Material: Able to play main string repertoire at the level of a 3-part Sonata with the right tempo.</p> <p>Reference: <i>Danse rustique, Op. 20 No. 5</i></p>	
13	Able to play major string repertoire at the level of a 3-part Sonata with proper dynamics	Playing 3-part Sonata-level major string repertoire with correct and precise dynamics	<p>Criteria:</p> <p>1.4 Able to play repertoire with correct and precise dynamics</p> <p>2.3 Able to play repertoire with the correct dynamics but not quite right</p> <p>3.2 Able to play repertoire with incorrect and inappropriate dynamics</p> <p>4.1 Able to play repertoire with incorrect and inappropriate dynamics</p> <p>Form of Assessment : Participatory Activities</p>	Practice, discussion 150		<p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Orientele: No. 9</i></p>	5%

						<p>from <i>Kaleidoscope</i>, <i>Op. 50</i></p> <hr/> <p>Material: playing a 3-part Sonata-level main string repertoire with the right dynamics Reader: <i>Notturmo: No. 3</i> <i>from Quatre</i> <i>morceaux</i> <i>caractéristiques</i>, <i>Op. 43</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Romance: No. 2</i> <i>from Four</i> <i>Pieces, Op. 78</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Joc cu</i> <i>bâta and</i> <i>Bucimeana:</i> <i>Nos. 1 and 4</i> <i>from Romanian</i> <i>Folk Dances</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Danse</i> <i>rustique, Op. 20</i> <i>No. 5</i></p>	
14	Able to play major string repertoire at the level of a 3-part Sonata with proper dynamics	Playing 3-part Sonata-level major string repertoire with correct and precise dynamics	<p>Criteria:</p> <p>1.4 Able to play repertoire with correct and precise dynamics</p> <p>2.3 Able to play repertoire with the correct dynamics but not quite right</p> <p>3.2 Able to play repertoire with incorrect and inappropriate dynamics</p> <p>4.1 Able to play repertoire with incorrect and inappropriate dynamics</p> <p>Form of Assessment : Participatory Activities</p>	Practice, discussion 150		<p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Menuet</i> <i>1 and Menuet 2:</i> <i>from Suite No. 1</i> <i>in G, BWV 1007</i> <i>(SOLO)</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Allemanda: 1st</i> <i>movt from</i> <i>Sonata in G</i> <i>minor, Op. 26</i> <i>No. 5</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p>	5%

						<p>Reader: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Orientale: No. 9 from Kaleidoscope, Op. 50</i></p> <hr/> <p>Material: playing a 3-part Sonata-level main string repertoire with the right dynamics</p> <p>Reader: <i>Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Joc cu bâta and Bucimeana: Nos. 1 and 4 from Romanian Folk Dances</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Danse rustique, Op. 20 No. 5</i></p>	
15	Able to play major string repertoire at the level of a 3-part Sonata with proper dynamics	Plays 3-part Sonata-level major string repertoire with proper phrasing, tempo and dynamics	<p>Criteria:</p> <p>1.4 Able to play the repertoire with correct and appropriate phrasing, tempo and dynamics</p> <p>2.3 Able to play repertoire with correct but not precise phrasing, tempo and dynamics</p> <p>3.2 Able to play repertoire with incorrect and inaccurate phrasing, tempo and dynamics</p>	Practice, discussion 150		<p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p>	5%

			<p>4.1 Able to play repertoire with incorrect and inaccurate phrasing, tempo and dynamics</p> <p>Form of Assessment : Participatory Activities</p>		<p>Reader: <i>Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Allegretto: 2nd movt from Sonata No. 2 in C minor</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Orientele: No. 9 from Kaleidoscope, Op. 50</i></p> <hr/> <p>Material: playing a 3-part Sonata-level main string repertoire with the right dynamics</p> <p>Reader: <i>Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Romance: No. 2 from Four Pieces, Op. 78</i></p> <hr/> <p>Material: playing main string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Joc cu bâta and Bucimeana: Nos. 1 and 4 from Romanian Folk Dances</i></p> <hr/> <p>Material: playing major string repertoire at the level of a 3-part Sonata with the right dynamics</p> <p>Reader: <i>Danse rustique, Op. 20 No. 5</i></p>	
16	UAS	Plays 3-part Sonata-level major string repertoire	<p>Criteria: 1.4 Able to play the repertoire with correct and appropriate</p>	Practice Test 150	<p>Material: playing main string repertoire at the level of a 3-part Sonata</p>	20%

with proper phrasing, tempo and dynamics

phrasing, tempo and dynamics

2.3 Able to play repertoire with correct but not precise phrasing, tempo and dynamics

3.2 Able to play repertoire with incorrect and inaccurate phrasing, tempo and dynamics

4.1 Able to play repertoire with incorrect and inaccurate phrasing, tempo and dynamics

Form of Assessment :
Participatory Activities,
Practice/Performance

with the right dynamics

Reader: *Menuet 1 and Menuet 2: from Suite No. 1 in G, BWV 1007 (SOLO)*

Material:
playing major string repertoire at the level of a 3-part Sonata with the right dynamics

Reader:
Allemanda: 1st movt from Sonata in G minor, Op. 26 No. 5

Material:
playing main string repertoire at the level of a 3-part Sonata with the right dynamics

Reader:
Allegretto: 2nd movt from Sonata No. 2 in C minor

Material:
playing major string repertoire at the level of a 3-part Sonata with the right dynamics

Reader:
Orientele: No. 9 from Kaleidoscope, Op. 50

Material:
playing a 3-part Sonata-level main string repertoire with the right dynamics

Reader:
Notturmo: No. 3 from Quatre morceaux caractéristiques, Op. 43

Material:
playing main string repertoire at the level of a 3-part Sonata with the right dynamics

Reader:
Romance: No. 2 from Four Pieces, Op. 78

Material:
playing main string repertoire at the level of a 3-part Sonata with the right dynamics

Reader: *Joc cu bâta and Bucimeana: Nos. 1 and 4 from Romanian Folk Dances*

Material:

						playing major string repertoire at the level of a 3-part Sonata with the right dynamics Reader: <i>Danse rustique, Op. 20 No. 5</i>	
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Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	85%
2.	Practice / Performance	15%
		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.**