

Short Course Description	This course contains practical listening exercises which include melody, rhythm and intervals						
References	Main :						
	<ol style="list-style-type: none"> 1. Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publisher. 2. Jamalus. (1988). Pengajaran Musik Melalui Pengalaman Musik, Jakarta Depdikbud.. 3. Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London : Oxford University Press. 						
	Supporters:						
Supporting lecturer	Moh Sarjoko, S.Sn., M.Pd. Vivi Ervina Dewi, 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	Able to understand musical tone registers.	Students are able to understand musical tone registers.	Criteria: Full marks are obtained if you are able to understand the register of musical notes. Form of Assessment : Participatory Activities	Offline		Material: musical tone registers. Bibliography: <i>Bernward. Burt (1989).Work Book in Ear Training. New York : Brown Company Publishers.</i>	5%
2	Able to understand the characteristics of musical talent at elementary level listening exercises.	Students can understand the characteristics of musical talent at elementary level listening exercises.	Criteria: Full marks are obtained if you can understand the characteristics of musical talent in elementary level listening training. Form of Assessment : Participatory Activities	Offline		Material: characteristics of musical talent at elementary level auditory training. Reference: <i>Jamalus. (1988). Teaching Music Through Music Experience, Jakarta Depdikbud..</i>	5%
3	Able to understand the stages in teaching solfegio, as well as understanding the preparation stages for listening exercises.	Students are able to understand the stages in teaching solfegio, as well as understand the preparation stages for listening exercises.	Criteria: Full marks are obtained if you are able to understand the stages in teaching solfegio, as well as understanding the preparation stages for listening exercises. Form of Assessment : Participatory Activities	Offline		Material: stages in teaching solfegio, as well as understanding the preparation stages for listening exercises. Reference: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i>	5%

4	Able to identify types of rhythm patterns, intervals, melodies.	Students are able to identify types of rhythm patterns, intervals, melodies.	<p>Criteria: Full marks are obtained if you are able to identify types of rhythm patterns, intervals, melodies.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: types of rhythm patterns, intervals, melodies. Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
5	Be able to explain several terms used in listening training.	Students can explain several terms used in listening exercises.	<p>Criteria: Full marks are obtained if you are able to explain several terms used in listening training.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: terms used in listening exercises. Bibliography: <i>Jamalus. (1988). Teaching Music Through Music Experience, Jakarta Depdikbud..</i></p>	5%
6	Able to understand the concept of solfegio using rhythm, interval and melody methods.	Students are able to understand the concept of solfegio using rhythm, interval and melody methods.	<p>Criteria: Full marks are obtained if you are able to understand the concept of solfegio using the rhythm, interval and melody method.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: solfegio concept with rhythm, interval, melody methods. Reference: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	5%
7	Able to understand the concept of teaching solfegio using the Drill method and Hearing method	Students can understand the concept of teaching solfegio using the Drill method and Hearing method	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching solfegio using the Drill method and Hearing method</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: the concept of teaching solfegio using the Drill method and the Hearing method. Reader: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
8	Midterm exam	Midterm exam	<p>Criteria: Midterm exam</p> <p>Form of Assessment : Test</p>	Offline		<p>Material: Midterm Exam Reader: <i>Jamalus. (1988). Teaching Music Through Music Experience, Jakarta Depdikbud..</i></p>	15%

9	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with Full tone value (1)	Students can understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with Full note values	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with Full tone score (1)</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with note values Full Library: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	5%
10	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with Half (1/2) tone values	Students can understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with Half (1/2) note values	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a half tone value (1/2)</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with Half (1/2) note value. Reference: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	5%
11	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/4.	Students can understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/4.	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/4.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with a note value of 1/4. Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
12	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.	Students are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with a note value of 1/8. Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
13	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.	Students are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.	<p>Criteria: Full marks are obtained if you are able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/8.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with a note value of 1/8. Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%

14	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.	Students can understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.	<p>Criteria: Full marks are obtained if you understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with note value 1/16.</p> <p>Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
15	Able to understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.	Students can understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.	<p>Criteria: Full marks are obtained if you understand the concept of teaching Solfegio using the Rhythm, Interval, Melody method with a note value of 1/16.</p> <p>Form of Assessment : Practice / Performance</p>	Offline		<p>Material: Rhythm, Interval, Melody method with note value 1/16.</p> <p>Bibliography: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p>	5%
16	FINAL EXAMS	FINAL EXAMS	<p>Criteria: FINAL EXAMS</p> <p>Form of Assessment : Test</p>	Offline		<p>Material: FINAL SEMESTER EXAM</p> <p>Reader: <i>Bernward. Burt (1989). Work Book in Ear Training. New York : Brown Company Publishers.</i></p> <hr/> <p>Material: FINAL SEMESTER EXAM</p> <p>Reader: <i>Kennedy. M. (1980). The Concise Oxford Dictionary of Music. London: Oxford University Press.</i></p>	15%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	15%
2.	Practice / Performance	55%
3.	Test	30%
		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.

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.