



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**Undergraduate Study Program Drama Arts, Dance and Music**  
**Education**

Document  
Code

**SEMESTER LEARNING PLAN**

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Contrapunctio	8820902196		T=2	P=0	ECTS=3.18	4	July 17, 2024

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
	.....	.....	Dr. Welly Suryandoko, S.Pd., M.Pd.

<b>Learning model</b>	<b>Case Studies</b>
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**Program Learning Outcomes (PLO)** PLO study program that is charged to the course

<b>PLO-7</b>	Applying areas of expertise and utilizing science and technology, in solving problems and being able to adapt to the situations faced.
<b>PLO-9</b>	Able to create, innovate, study and present the cultural performing arts of East Java and Eastern Indonesia
<b>PLO-11</b>	Analyze and develop learning tools that contain; objectives, content, learning experiences, and assessments in the curriculum in each educational unit.

**Program Objectives (PO)**

<b>PO - 1</b>	Utilizing learning resources and ICT to support the design and implementation of Contrapung lectures including literature studies to obtain data on model shapes and instrument techniques, browsing the internet to obtain data on the latest Contrapung training patterns by downloading them on free or paid sites.
<b>PO - 2</b>	Have knowledge about Contrapung, skills in making Contrapung using various Contrapung techniques, and be able to present Contrapung in front of the class.
<b>PO - 3</b>	Design/compile/discuss/present/form new patterns in Contrapung

**PLO-PO Matrix**

P.O	PLO-7	PLO-9	PLO-11
PO-1	✓		
PO-2		✓	
PO-3			✓

**PO Matrix at the end of each learning stage (Sub-PO)**

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				✓	✓	✓	✓			✓					✓	

**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

**References** **Main :**

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		Senyum Sadhana, S.Sn., 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 identify types of contrapuntal forms	Students are able to name the forms of counterpunctuation	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to identify types of contrapuntal forms. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	0%
2	Able to identify types of contrapuntal forms	Students are able to name forms, contrapuntals	<p><b>Criteria:</b> Students are declared excellent if they are able to answer 4 questions. Students are declared good if they are able to answer 3 questions. Students are declared adequate if they are able to answer 2 questions. Students are declared poor if they are able to answer 1 question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to identify types of contrapuntal forms <b>References:</b> <i>Aldwell, Edward, et al. 2011. Harmony &amp; Voice Leading 4th Edition. Boston: Schirmer Cengage Learning</i></p>	5%
3	Able to identify types of contrapuntal forms	Students are able to name the forms of counterpunctuation	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to identify types of contrapuntal forms <b>. Literature:</b> <b>Material:</b> Able to identify types of contrapuntal shapes. <b>Reference:</b> <i>Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd</i></p>	5%

4	Able to identify types of contrapuntal forms	Students are able to name the forms of counterpunctuation	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to identify types of contrapuntal shapes. <b>Reference:</b> <i>Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd</i></p>	0%
5	Able to master the working concept of making melodies with counterpunctuation	Students are able to create melodies with various directions of melodic movement	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to master the working concept of making melodies with counterpunctuation. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
6	Able to master the working concept of making melodies with counterpunctuation	Students are able to create melodies with various directions of melodic movement	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to master the working concept of making melodies with counterpoint <b>Reference:</b> <i>Salzer, Felix. et al. 1969. Counterpoint in Composition. New York: Columbia University Press</i></p>	5%

7	Able to master the working concept of making melodies with counterpunctuation	Students are able to create melodies with various directions of melodic movement	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to master the working concept of making melodies with contrapuntation. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
8	Sub Summative Exam (USS)	Students are able to present the contrapuntal form of a song in front of the class	<p><b>Criteria:</b> Students are declared very good if they are able to present the complete contrapuntal form of a song from the intro to the ending. Students are declared good if they are able to present the contrapuntal form to the ending without an intro. Contrapuntal without intro without ending.</p> <p><b>Form of Assessment :</b> Participatory Activities, Tests</p>	Lectures and Discussions 2 X 50		<p><b>Material:</b> Midterm Examination (UTS) <b>References:</b> <i>Aldwell, Edward, et al. 2011. Harmony &amp; Voice Leading 4th Edition. Boston: Schirmer Cengage Learning</i></p>	20%
9	Able to develop the main melody (one voice) into the form of two melodies (two voices)	Students are able to create a second melody from the main melody using the counterpoint technique	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody (one voice) into the form of two melodies (two voices) <b>Literature:</b> <i>Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd</i></p>	5%

10	Able to develop the main melody (one voice) into the form of two melodies (two voices)	Students are able to create a second melody from the main melody using the counterpoint technique	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody (one voice) into the form of two melodies (two voices)</p> <p><b>References:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
11	Able to develop the main melody (one voice) into the form of two melodies (two voices)	Students are able to create a second melody from the main melody using the counterpoint technique	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody (one voice) into the form of two melodies (two voices)</p> <p><b>References:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
12	Able to develop the main melody of a regional song into two or more voices	<p>1.Students are able to create choir or vocal group scores accompanied by pitched musical instruments.</p> <p>2.Students are able to play regional songs that have been counterpunched.</p>	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody of a regional song into the form of two or more voices</p> <p><b>References:</b> <i>Aldwell, Edward, et al. 2011. Harmony &amp; Voice Leading 4th Edition. Boston: Schirmer Cengage Learning</i></p>	5%

13	Able to develop the main melody of a regional song into two or more voices	<ol style="list-style-type: none"> <li>1.Students are able to create choir or vocal group scores accompanied by pitched musical instruments.</li> <li>2.Students are able to play regional songs that have been counterpunched.</li> </ol>	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody of a folk song into the form of two or more voices. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
14	Able to develop the main melody of a regional song into two or more voices	<ol style="list-style-type: none"> <li>1.Students are able to create choir or vocal group scores accompanied by pitched musical instruments.</li> <li>2.Students are able to play regional songs that have been counterpunched.</li> </ol>	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody of a folk song into the form of two or more voices. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	5%
15	Able to develop the main melody of a regional song into two or more voices	<ol style="list-style-type: none"> <li>1.Students are able to create choir or vocal group scores accompanied by pitched musical instruments.</li> <li>2.Students are able to play regional songs that have been counterpunched.</li> </ol>	<p><b>Criteria:</b> Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Cooperative Learning Model 2 X 50		<p><b>Material:</b> Able to develop the main melody of a folk song into the form of two or more voices. <b>Reference:</b> <i>Fux's, Johann Joseph. 1971. The Study Of Counterpoint. New York: W.W. Norton &amp; Company Inc</i></p>	10%

16	Summative Exam (US)	Students are able to present in front of the class the arrangement of regional song counterpoint techniques in a choir or ensemble format.	<p><b>Criteria:</b> Students are declared very good if they are able to present the complete contrapuntal form of a song from the intro to the ending. Students are declared good if they are able to present the contrapuntal form to the ending without an intro. Contrapun without intro without ending.</p> <p><b>Form of Assessment :</b> Portfolio Assessment, Test</p>	2 X 50 Demonstration		<p><b>Material:</b> Final Semester Examination (UAS) <b>References:</b> <i>Piston, Walter. 1970. Counterpoint. London: Victor Gollancz Ltd</i></p> <hr/> <p><b>Material:</b> Final Semester Examination (UAS) <b>Literature:</b></p>	20%
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#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	65%
2.	Portfolio Assessment	15%
3.	Test	20%
		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** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities 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.