



**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
The Science of Musical Form	9122102127	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	3	May 29, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Drs. Heri Murbiantoro, M.Pd.		Drs. Heri Murbiantoro, M.Pd.			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-6	Able to apply music theory and practice in social life																																																																																																																			
	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.																																																																																																																			
	PLO-11	Able to make the right decisions in the fields of creation, presentation, education and study of music based on accurate information and data analysis, and able to provide alternative solutions to various problems in the field of music in society.																																																																																																																			
	Program Objectives (PO)																																																																																																																				
	PO - 1	Students are able to explain basic concepts and terminology related to the analysis of musical form.																																																																																																																			
	PO - 2	Students can develop effective learning strategies based on their understanding of the analysis of musical forms in social life																																																																																																																			
	PO - 3	Students are able to integrate knowledge of musical form analysis in the context of music teaching and academic research.																																																																																																																			
	PO - 4	Students are able to provide alternative solutions to various problems in the fields of creation, presentation, and study of music in terms of musical form																																																																																																																			
	PLO-PO Matrix																																																																																																																				
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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 and studying the science of forms of musical analysis including: musical structure with poetry, melodic style and harmony, as well as types of songs according to their nature and application with theoretical and practical strategies						
References	Main :						
		<ol style="list-style-type: none"> 1. Prier, Karl. Edmund SJ. 1991. Ilmu Bentuk Musik . Yogyakarta: Pusat Musik Liturgi 2. Prier, Karl. Edmund SJ. 2009. Ilmu Harmoni . Yogyakarta: Pusat Musik Liturgi 3. Siegmester, Elise. 1965. A Workbook For Harmony and Melody Vol 1 . WadsworthPublishing Company 4. Stein, Leon. Structure & Style Expanded Edition The Study And Analysis Of Musical Form. : Summy-Birchard Music 5. Rangkuti, R.E. Dkk. 1981. Kumpulan lagu-lagu Daerah. Jakarta: CV Titik Terang 6. A.T. Mahmud. 2008. Pustaka Nada, Kumpulan lagu anak. Jakarta: PT Garasindo 					
	Supporters:						
Supporting lecturer	Drs. Heri Murbiyantoro, M.Pd. Dhani Kristiandri, S.Pd., M.Sn.						
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 the meaning of the Science of Musical Forms and the elements that make up music (songs)	Students are able to explain the meaning of the Science of Musical Forms and the elements that make up music (songs)	Criteria: discussion, question and answer. Form of Assessment : Participatory Activities	offline 100		Material: Understanding the science of musical form and the elements that make up music. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i>	4%
2	Able to understand the meaning of the elements that make up music (motifs)	Students are able to explain the meaning of the elements that make up music (motifs).	Criteria: discussion, question and answer. Form of Assessment : Participatory Activities	offline 100		Material: understanding motifs References: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i>	5%
3	Able to understand the meaning of the elements that make up music (motives and their development).	Students are able to explain the meaning of the elements that make up music (motives and their development).	Criteria: discussion, question and answer. Form of Assessment : Participatory Activities	offline 100		Material: Understanding motifs and their development. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i>	5%

4	Able to create motifs and their development.	Students are able to create motifs and develop them.	Criteria: discussion, demonstration. Form of Assessment : Participatory Activities, Practice/Performance	offline 100		Material: Understanding motifs and their development. Reference: Prier, Karl. Edmund SJ. 1991. <i>The Science of Musical Form</i> . Yogyakarta: Liturgical Music Center	5%
5	Understanding interrogative sentences from a song melody.	1. 2. Students understand the meaning of interrogative sentences from a song melody.	Criteria: discussion, question and answer. Form of Assessment : Participatory Activities	offline 2 x 50		Material: understanding interrogative sentences in the melody of a song. Reference: Prier, Karl. Edmund SJ. 1991. <i>The Science of Musical Form</i> . Yogyakarta: Liturgical Music Center Material: harmony to the melody of a song. Reference: Prier, Karl. Edmund SJ. 2009. <i>The Science of Harmony</i> . Yogyakarta: Liturgical Music Center	5%
6	Able to make interrogative sentences from a song melody.	Students are able to make question sentences from a song melody.	Criteria: discussion, question and answer, demonstration. Form of Assessment : Participatory Activities, Practice/Performance	offline 2 x 50		Material: understanding interrogative sentences in the melody of a song. Reference: Prier, Karl. Edmund SJ. 1991. <i>The Science of Musical Form</i> . Yogyakarta: Liturgical Music Center Material: harmony to the melody of a song. Reference: Prier, Karl. Edmund SJ. 2009. <i>The Science of Harmony</i> . Yogyakarta: Liturgical Music Center	5%

7	Able to make question sentences and answer sentences from a song melody.	Students are able to make question sentences and answer sentences from a song melody.	<p>Criteria: discussion, question and answer, demonstration.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%
8	Able to create a 1 part song.	Students are able to create a 1-part song form.	<p>Criteria: Test</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Tests</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	10%
9	Able to create song motifs based on harmony IV.	Students are able to create song motifs based on harmony IV.	<p>Criteria: discussion, demonstration</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%

10	Able to make interrogative sentences from a song with V - I or IV - I harmony cadences.	Able to make interrogative sentences from a song with V - I or IV - I harmony cadences.	<p>Criteria: discussion, demonstration</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Tests</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%
11	Able to make interrogative sentences from a song with V - I or IV - I harmony cadences.	Able to make interrogative sentences from a song with V - I or IV - I harmony cadences.	<p>Criteria: discussion, demonstration.</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%
12	Able to make answer sentences from a song with harmony cadences I - V or IV - V.	Students are able to make answer sentences from a song with harmony cadences I - V or IV - V.	<p>Criteria: discussion, demonstration.</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%

13	Able to make answer sentences from a song with harmony cadences I - V or IV - V.	Students are able to make answer sentences from a song with harmony cadences I - V or IV - V.	<p>Criteria: discussion, demonstration.</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	offline 2 x 50		<p>Material: understanding interrogative sentences in the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: harmony to the melody of a song. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%
14	<ol style="list-style-type: none"> 1. Able to understand the meaning and creation of a 3-part song form 2. Able to create motifs and question sentences for song form part 3. 	<ol style="list-style-type: none"> 1. Students are able to understand the meaning and creation of a 3-part song form. 2. Students are able to create motifs and question sentences for part 3. 	<p>Criteria: discussion, demonstration.</p> <p>Form of Assessment : Participatory Activities</p>	offline 2 x 50		<p>Material: Understanding motifs, and interrogative sentences in part 3. References: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: Harmony in song part 3. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%
15	<ol style="list-style-type: none"> 1. Able to understand the meaning and creation of a 3-part song form. 2. Able to create motifs and answer sentences for part 3. 	<ol style="list-style-type: none"> 1. Students are able to understand the meaning and creation of a 3-part song form. 2. Students are able to create motifs and answer sentences for part 3. 	<p>Criteria: discussion, demonstration.</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	offline 100		<p>Material: Understanding motifs, and interrogative sentences in part 3. References: <i>Prier, Karl. Edmund SJ. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i></p> <hr/> <p>Material: Harmony in song part 3. Reference: <i>Prier, Karl. Edmund SJ. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i></p>	5%

16	Able to compose a 3-part song.	Students are able to create a 3-part song form.	Criteria: discussion, demonstration. Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Tests	offline 2 x 50		Material: Understanding motifs, and interrogative sentences in part 3. References: <i>Prier, Karl. Edmund S.J. 1991. The Science of Musical Form. Yogyakarta: Liturgical Music Center</i> Material: Harmony in song part 3. Reference: <i>Prier, Karl. Edmund S.J. 2009. The Science of Harmony. Yogyakarta: Liturgical Music Center</i>	20%
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Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	55.67%
2.	Project Results Assessment / Product Assessment	24.17%
3.	Practice / Performance	7.5%
4.	Test	11.67%
		99.01%

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.