



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

Document Code

SEMESTER LEARNING PLAN

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|--|---|---|-----------------------------------|--|---------------------------------------|--|------------------------------|---|---|----|----|----|----|----|----|----|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Courses | CODE | Course Family | Credit Weight | SEMESTER | Compilation Date | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Guitar IV Major | 8820902091 | | T=2 P=0 ECTS=3.18 | 8 | July 18, 2024 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| AUTHORIZATION | SP Developer | | Course Cluster Coordinator | | Study Program Coordinator | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | Dr. Welly Suryandoko, S.Pd., M.Pd. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Learning model | Case Studies | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin: auto;"> <tr> <td style="width: 100px; height: 30px;">P.O</td> </tr> </table> | | | | | P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="margin: auto;"> <tr> <td rowspan="2" style="width: 30px; height: 30px;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 20px;">1</td> <td style="width: 20px;">2</td> <td style="width: 20px;">3</td> <td style="width: 20px;">4</td> <td style="width: 20px;">5</td> <td style="width: 20px;">6</td> <td style="width: 20px;">7</td> <td style="width: 20px;">8</td> <td style="width: 20px;">9</td> <td style="width: 20px;">10</td> <td style="width: 20px;">11</td> <td style="width: 20px;">12</td> <td style="width: 20px;">13</td> <td style="width: 20px;">14</td> <td style="width: 20px;">15</td> <td style="width: 20px;">16</td> </tr> </table> | | | | | P.O | Week | | | | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| P.O | Week | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | | | | | | | | | | | | | | | | | | | | | | |
| Short Course Description | Understanding knowledge of the characteristics of advanced acoustic classical guitar instruments and mastering the basic skills of playing them using level IV songs and etudes | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| References | Main : | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1. [1]. -- Lynch, Peter: Guitar : Technical Work Book, For The Public Examinations in Music Conducted by the office of the ministry of Education, Youth and Woman's Affairs, Neh South Wales, the Departmen of Education Queensland and the Universities of Melbourne, Adelaide, Western Australia and Tasmania,1994 [2]. Leavitt, G. William. 1966. <i>A. Modern Method For Guitar Vo. 1.</i> Boston, Mass, USA: Berklee Press Publications. [3]. Koizumi, T 1974. Fundamental Classic Guitar Course Book 3, Dasar ke Intermediate (Classic, Pop, Folk Guitar) Yasmi MusiC School. Japan: Yamaha Music Foundation (4). Yasmi Music School. <i>Yasmi Guitar Course Book 3-6...</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Supporters: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Supporting lecturer | Agus Suwahyono, 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) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| 1 | Able to explain the parts of the guitar instrument | After studying the parts of the guitar instrument, students are able to name and explain the function of the parts of the classical guitar instrument | Criteria: Can name and explain the function of the parts of the classical guitar instrument correctly and precisely 4 Can name and explain the function of the parts of the classical guitar instrument correctly and somewhat precisely 3 Can mention and explain the function of the parts of the classical guitar instrument correctly but not quite precisely 2 Can name and explain the function of the parts of the classical guitar instrument correctly but not precisely 1 | Lectures, discussions and questions and answers 3 X 50 | | | 0% |
| 2 | Able to play the three-octave G chromatic scale with the correct technique | After studying the G chromatic scale, students are able to know and name the notes in the three-octave G guitar region | Criteria: Know and name chromatic notes starting from G, three octaves correctly and be able to play with the correct technique. 4 Know and name chromatic notes starting from G, three octaves correctly and be able to play with somewhat correct technique 3 Know and name chromatic notes Starting G three octaves correctly and can play with incorrect technique 2 knows and names chromatic notes Starting G three octaves incorrectly and can play with incorrect technique 1 | Lectures, discussions, exercises 9 X 50 | | | 0% |
| 3 | Able to play the three-octave G# chromatic scale with the correct technique | After studying the G# chromatic scale, students are able to recognize and name the notes in the three-octave E guitar region | Criteria: Know and name chromatic notes starting from G# three octaves correctly and be able to play with the correct technique 4 Know and name chromatic notes Starting from G# three octaves correctly and be able to play with somewhat correct technique 3 Know and name chromatic notes Starting G# three octaves correctly and can play with incorrect technique 2 knows and names chromatic notes Starting from G# three octaves incorrectly and can play with incorrect technique 1 | Lectures, discussions, exercises 9 X 50 | | | 0% |

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| 4 | Able to play the chromatic scale E, F, F#, G, G# three octaves with the correct technique | After studying the chromatic scales E, F, F#, G, G#, students are able to know and name the notes in the three octave E guitar region. | Criteria: Know and name chromatic notes starting from E, F, F#, G, G# three octaves correctly and be able to play with the correct technique value 4 Know and say chromatic notes starting from E, F, F#, G, G# three octaves correctly and can play with somewhat correct technique 3 knows and names chromatic notes starting from E, F, F#, G, G# three octaves correctly and can play with less correct technique 2 knows and says chromatic notes starting with E, F, F#, G, G# are three octaves less precise and can be played with less correct technique 1 | Lectures, discussions, exercises 9 X 50 | | | 0% |
| 5 | Able to play the chromatic scale E, F, F#, G, G#, A three octaves up and down the Major scales; G,A,B melodic and harmonic minor scales:E,F#,G# major arpeggios: Diminish seventh on C,C#,D,-two octaves strings | After learning the chromatic scales E, F, F#, G, G#, A three octaves up and down the Major scales; G,A,B melodic and harmonic minor scales:E,F#,G# major arpeggios: Diminish seventh on C,C#,D,-two octaves students are able to play with correct technique and fingering | Criteria: Correct playing technique and correct fingering score 4 Correct playing technique and somewhat accurate fingering score 3 Correct playing technique and less precise fingering score 2 Incorrect playing technique and less precise fingering 1 score | Lectures, discussions, questions and answers, exercises and assignments 9 X 50 | | | 0% |
| 6 | Able to play Estudio Inconcluso (AB Mangore), Two Etudes, OP 48 (M. Giuliani) or equivalent | After studying Estudio Inconcluso (AB Mangore), Two Etudes, OP 48 (M. Giuliani) or at student level you can play with correct technique and fingering. | Criteria: Correct playing technique and correct fingering score 4 Correct playing technique and somewhat accurate fingering score 3 Correct playing technique and less precise fingering score 2 Incorrect playing technique and less precise fingering 1 score | Lectures, discussions, questions and answers, exercises and assignments 9 X 50 | | | 0% |
| 7 | Able to perform Song Repertoire: 1CAlegro 1D Domenico Scarlatti (1685-1757) 1CCaprichio Arabe 1C F. Tarrega and other works of the same level Able to play notes on the strings (open strings), accord C and G7, Rhythm Strum1 | After studying the Song Repertoire: 1CAlegro 1D Domenico Scarlatti (1685-1757) 1CCaprichio Arabe 1C F. Tarrega and other works at student level you can play with good technique and appropriate fingering | Criteria: Correct playing technique and correct fingering score 4 Correct playing technique and somewhat accurate fingering score 3 Correct playing technique and less precise fingering score 2 Incorrect playing technique and less precise fingering 1 score | Lectures, discussions, questions and answers, exercises and assignments 9 X 50 | | | 0% |
| 8 | Able to play techniques, etudes and songs | <ul style="list-style-type: none"> After studying techniques, etudes and songs, students are able to perform them with good technique and appropriate fingering | Criteria: Good playing technique and fingering according to the score 4 Good playing technique and poor fingering according to the score 3 Poor playing technique and fingering not according to the score i 2 Not so good playing technique and incorrect fingering 1 | Lectures, discussions, questions and answers, exercises and assignments 3 X 50 | | | 0% |

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| 9 | Able to play Major scales in thirds above: C, F Major scales in sixths below: C, F Melodic Minor Scales in thirds above: A, D Melodic Minor Scales in sixths below: A, D | After studying Major scales in thirds above: C, F Major scales in sixths below: C, F Melodic Minor Scales in thirds above: A, D Melodic Minor Scales in sixths below: A, D students can know and be able to play the C scale, F, fingering position, intervals of sixths, thirds correctly | Criteria: 1. Score 4 if the fingering position is appropriate and the interval notes 6 and 3 are correct 2. Score 3 if the fingering position is appropriate and the note intervals 6 and 3 are not correct 3. Score 4 if the fingering position is not appropriate and the tone intervals 6 and 3 are not correct 4. Score 4 if the fingering position is not appropriate and the tone intervals 6 and 3 are not correct | Lectures, discussions, questions and answers, and 6 X 50 exercises | | | 0% |
| 10 | Able to play Major scales in thirds above: C, F Major scales in sixths below: C, F Melodic Minor Scales in thirds above: A, D Melodic Minor Scales in sixths below: A, D | After studying Major scales in thirds above: C, F Major scales in sixths below: C, F Melodic Minor Scales in thirds above: A, D Melodic Minor Scales in sixths below: A, D students can know and be able to play the C scale, F, fingering position, intervals of sixths, thirds correctly | Criteria: 1. Score 4 if the fingering position is appropriate and the interval notes 6 and 3 are correct 2. Score 3 if the fingering position is appropriate and the note intervals 6 and 3 are not correct 3. Score 4 if the fingering position is not appropriate and the tone intervals 6 and 3 are not correct 4. Score 4 if the fingering position is not appropriate and the tone intervals 6 and 3 are not correct | Lectures, discussions, questions and answers, and 6 X 50 exercises | | | 0% |

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| 11 | Knowing arpeggios: Diminished Seventh Knowing guitar ensemble playing (similar ensembles) | <p>1. After studying the Diminished Seventh arpeggio, students are able to know and play the chord arrangement</p> <p>2. After studying guitar ensemble playing, students are able to work together with each other to determine the similarities in finger position, playing technique, and sound color (round, broken, loud, weak).</p> | <p>Criteria:</p> <p>1. Score 4 if the tone is correct, the fingering is appropriate, and the sound color is round and loud</p> <p>2. Score 3 if the tone is correct, the fingering is appropriate, and the sound color is not round and loud enough</p> <p>3. Score 2 if the tone is correct, the fingering is not appropriate, and the sound color is not round and loud enough</p> <p>4. Score 1 if the tone is not correct, the fingering is not appropriate, and the sound color is not round and loud enough</p> | Lectures, discussions, questions and answers, and 6 X 50 exercises | | | 0% |
| 12 | Knowing arpeggios: Diminished Seventh Knowing guitar ensemble playing (similar ensembles) | <p>1. After studying the Diminished Seventh arpeggio, students are able to know and play the chord arrangement</p> <p>2. After studying guitar ensemble playing, students are able to work together with each other to determine the similarities in finger position, playing technique, and sound color (round, broken, loud, weak).</p> | <p>Criteria:</p> <p>1. Score 4 if the tone is correct, the fingering is appropriate, and the sound color is round and loud</p> <p>2. Score 3 if the tone is correct, the fingering is appropriate, and the sound color is not round and loud enough</p> <p>3. Score 2 if the tone is correct, the fingering is not appropriate, and the sound color is not round and loud enough</p> <p>4. Score 1 if the tone is not correct, the fingering is not appropriate, and the sound color is not round and loud enough</p> | Lectures, discussions, questions and answers, and 6 X 50 exercises | | | 0% |

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| 13 | <p>Able to know and play etudes: Estudio Inconcluso (AB Mangore), Two Etudes, OP 48 (M. Giuliani) or equivalent Able to play Song Repertoire: 1CAlegro 1D Domenico Scarlatti (1685-1757) 1CCaprichio Arabe 1C F. Tarrega and other works the same level</p> | <p>After studying the etude and song, students are able to play according to the style of their time, playing technique and appropriate fingering positions and sound color (round, loud, soft, broken)</p> | <p>Criteria:</p> <ol style="list-style-type: none"> 1.Score 4 if the style is correct, the fingering is appropriate, and the sound color is round and loud 2.Score 3 if the style is correct, the fingering is appropriate, and the sound color is not round and loud 3.Score 2 if the style is correct, the fingering is not appropriate, and the sound color is not round and loud enough 4.Score 1 if the style is not correct, the fingering is not appropriate, and the sound color is not round and loud enough | <p>Discussion, consultation and presentation 9 X 50</p> | | 0% |
| 14 | <p>Able to know and play etudes: Estudio Inconcluso (AB Mangore), Two Etudes, OP 48 (M. Giuliani) or equivalent Able to play Song Repertoire: 1CAlegro 1D Domenico Scarlatti (1685-1757) 1CCaprichio Arabe 1C F. Tarrega and other works the same level</p> | <p>After studying the etude and song, students are able to play according to the style of their time, playing technique and appropriate fingering positions and sound color (round, loud, soft, broken)</p> | <p>Criteria:</p> <ol style="list-style-type: none"> 1.Score 4 if the style is correct, the fingering is appropriate, and the sound color is round and loud 2.Score 3 if the style is correct, the fingering is appropriate, and the sound color is not round and loud 3.Score 2 if the style is correct, the fingering is not appropriate, and the sound color is not round and loud enough 4.Score 1 if the style is not correct, the fingering is not appropriate, and the sound color is not round and loud enough | <p>Discussion, consultation and presentation 9 X 50</p> | | 0% |

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| 15 | Able to know and play etudes: Estudio Inconcluso (AB Mangore), Two Etudes, OP 48 (M. Giuliani) or equivalent Able to play Song Repertoire: 1CAlegro 1D Domenico Scarlatti (1685-1757) 1CCaprichio Arabe 1C F. Tarrega and other works the same level | After studying the etude and song, students are able to play according to the style of their time, playing technique and appropriate fingering positions and sound color (round, loud, soft, broken) | Criteria: 1.Score 4 if the style is correct, the fingering is appropriate, and the sound color is round and loud 2.Score 3 if the style is correct, the fingering is appropriate, and the sound color is not round and loud 3.Score 2 if the style is correct, the fingering is not appropriate, and the sound color is not round and loud enough 4.Score 1 if the style is not correct, the fingering is not appropriate, and the sound color is not round and loud enough | Discussion, consultation and presentation 9 X 50 | | 0% |
| 16 | Able to play scales, etudes and songs | After studying the technique of scales, etudes and songs, students are able to perform according to style, fingering position, pitch accuracy, and round and loud sound color. | Criteria: 1.Score 4 if the style is correct, the fingering is appropriate, and the sound color is round and loud 2.Score 3 if the style is correct, the fingering is appropriate, and the sound color is not round and loud 3.Score 2 if the style is correct, the fingering is not appropriate, and the sound color is not round and loud enough 4.Score 1 if the style is not correct, the fingering is not appropriate, and the sound color is not round and loud enough | Discussion, consultation and presentation, 3 X 50 exercises | | 0% |

Evaluation Percentage Recap: Case Study

| No | Evaluation | Percentage |
|----|------------|------------|
| | | 0% |

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.