



**Universitas Negeri Surabaya
Faculty of Languages and Arts
Bachelor of Music Arts Study Program**

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Pre-Youth Level Guitar Basic Instrument	9122103038		T=3	P=0	ECTS=4.77	2	July 19, 2024
AUTHORIZATION		SP Developer		Course Cluster Coordinator		Study Program Coordinator	
			Agus Suwahyono, S.Sn., M.Pd.	
Learning model	Project Based Learning						
Program Learning Outcomes (PLO)	PLO study program that is charged to the course						
	Program Objectives (PO)						
	PLO-PO Matrix						
		P.O					
Short Course Description	Understanding knowledge of the characteristics of advanced acoustic classical guitar instruments and mastering the basic skills of playing them using pre-Young level songs and etudes with theoretical and practical strategies						
References	Main :						
	1. Lynch, Peter. 1994 . Guitar : Technical Work Book, For The Public Examinations in Music Conducted by the office of the ministry of Education, Youth and Woman 19s Affairs, Neh South Wales. The Departemen of Education Queensland and the Universities of Melbourne, Adelaide, Western Australia and Tasmania, 2. Leavitt, G. William. 1966. A Modern Method For Guitar Vol 1. Boston, Mass USA: Berklee Press Publications. 3. Koizumi, T 1974. Fundamental Classic Guitar Course Dasar ke Intermediate (Classic, Pop, Folk Guitar) . Japan: Yamaha Music Foundation 4. Yasmi . Guitar Course Book 3 Dasar ke Intermediate (Classic, Pop, Folk Guitar). Surabaya: Yasmi Music School						
	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)

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 chromatic scale E, F, F#, G, G#, A three octaves up and down	After studying the chromatic scale, students are able to know the location of the notes in the 3 octaves and can play with the appropriate finger positions	Criteria: 1.Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) 2.Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) 3.Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) 4.Score 1 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running)	Lectures, discussions, exercises 9 X 50			0%
3	Able to play the chromatic scale E, F, F#, G, G#, A three octaves up and down	After studying the chromatic scale, students are able to know the location of the notes in the 3 octaves and can play with the appropriate finger positions	Criteria: 1.Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) 2.Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) 3.Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) 4.Score 1 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running)	Lectures, discussions, exercises 9 X 50			0%

4	Able to play the chromatic scale E, F, F#, G, G#, A three octaves up and down	After studying the chromatic scale, students are able to know the location of the notes in the 3 octaves and can play with the appropriate finger positions	Criteria: 1.Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) 2.Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) 3.Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) 4.Score 1 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running)	Lectures, discussions, exercises 9 X 50			0%
5	Able to play Major scales; C, G, D, E Able to play melodic and harmonic minor scales: E, F #, C #, D, G Able to play major arpeggios: G, E Minor arpeggios: E, C # MM.=120 Able to play Etude and Song Repertoire: Andantino, D. Auado: Lagrima, F. Tarrega, and other works of the same level	After studying the techniques, etudes and songs, students are able to master the appropriate finger positions, song style, sound color (loud, soft, round and broken).	Criteria: 1.Score 4 if the finger position is appropriate, the song style is appropriate and the sound color is round and loud 2.Score 3 if the finger position is appropriate, the style of the song is appropriate and the sound color is not round and loud 3.Score 2 if the finger position is appropriate, the style of the song is not appropriate and the sound color is not round and loud enough 4.Score 1 if the finger position is not appropriate, the style of the song is not appropriate and the sound color is not round and loud enough	Lectures, discussions, questions and answers, exercises and assignments 3 X 50			0%

6	Able to play Major scales; C, G, D, E Able to play melodic and harmonic minor scales: E, F #, C #, D, G Able to play major arpeggios: G, E Minor arpeggios: E, C # MM.=120 Able to play Etude and Song Repertoire: Andantino, D. Auado: Lagrima, F. Tarrega, and other works of the same level	After studying the techniques, etudes and songs, students are able to master the appropriate finger positions, song style, sound color (loud, soft, round and broken).	Criteria: 1.Score 4 if the finger position is appropriate, the song style is appropriate and the sound color is round and loud 2.Score 3 if the finger position is appropriate, the style of the song is appropriate and the sound color is not round and loud 3.Score 2 if the finger position is appropriate, the style of the song is not appropriate and the sound color is not round and loud enough 4.Score 1 if the finger position is not appropriate, the style of the song is not appropriate and the sound color is not round and loud enough	Lectures, discussions, questions and answers, exercises and assignments 3 X 50			0%
7	Able to play Major scales; C, G, D, E Able to play melodic and harmonic minor scales: E, F #, C #, D, G Able to play major arpeggios: G, E Minor arpeggios: E, C # MM.=120 Able to play Etude and Song Repertoire: Andantino, D. Auado: Lagrima, F. Tarrega, and other works of the same level	After studying the techniques, etudes and songs, students are able to master the appropriate finger positions, song style, sound color (loud, soft, round and broken).	Criteria: 1.Score 4 if the finger position is appropriate, the song style is appropriate and the sound color is round and loud 2.Score 3 if the finger position is appropriate, the style of the song is appropriate and the sound color is not round and loud 3.Score 2 if the finger position is appropriate, the style of the song is not appropriate and the sound color is not round and loud enough 4.Score 1 if the finger position is not appropriate, the style of the song is not appropriate and the sound color is not round and loud enough	Lectures, discussions, questions and answers, exercises and assignments 3 X 50			0%

8	<p>Name and explain the function of the parts of the guitar. Able to play the chromatic scale E, F, F#, G, G#, A three octaves up and down. Able to play the Major scales; C, G, D, E Able to play melodic and harmonic minor scales: E, F #, C #, D, G Able to play major arpeggios: G, E Minor arpeggios: E, C # MM..=120 Able to play Etudes and Song Repertoire: Andantino, D. Auado: Lagrima, F. Tarrega, and other works of the same level</p>	<p>After studying the techniques, etudes and songs, students are able to master the appropriate finger positions, song style, sound color (loud, soft, round and broken).</p>	<p>Criteria:</p> <ol style="list-style-type: none"> Score 4 if the finger position is appropriate, the song style is appropriate and the sound color is round and loud Score 3 if the finger position is appropriate, the style of the song is appropriate and the sound color is not round and loud Score 2 if the finger position is appropriate, the style of the song is not appropriate and the sound color is not round and loud enough Score 1 if the finger position is not appropriate, the style of the song is not appropriate and the sound color is not round and loud enough 	<p>Lectures, discussions, questions and answers, exercises and assignments 3 X 50</p>		0%
9	<p>Able to play Major scales: A, F#, F Three octaves, Eb two octaves Able to play arpeggios: Tonic and dominant Sevenths MM..=96 Exercises: No 14 from slur, ornament and reach Development Exercises, Shearer Giuliani Op. 1a arpeggio studies, nos.83,84,87,88 Giuliani Op.1a Left hand studies, Nos 9 or 14 Minor scales: A, F#, F Three octaves, Eb-two octaves</p>	<p>After learning the technique, the student is able to master the appropriate finger position and sound color (hard, soft, round, broken), as well as the appropriate tempo (stable).</p>	<p>Criteria:</p> <ol style="list-style-type: none"> Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) Score 4 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running) 	<p>Lectures, discussions, questions and answers, and 9 X 50 exercises</p>		0%

10	<p>Able to play Major scales: A,F#, F Three octaves, Eb two octaves Able to play arpeggios: Tonic and dominant Sevenths MM.=96Exercises: No 14 from slur, ornament and reach Development Exercises, Shearer Giuliani Op. 1a arpeggio studies, nos.83,84,87,88Giuliani Op.1a Left hand studies, Nos 9 or 14Minor scales:A,F#,F Three octaves, Eb-two octaves</p>	<p>After learning the technique, the student is able to master the appropriate finger position and sound color (hard, soft, round, broken), as well as the appropriate tempo (stable).</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) 2.Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) 3.Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) 4.Score 4 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running) 	<p>Lectures, discussions, questions and answers, and 9 X 50 exercises</p>			0%
11	<p>Able to play Major scales: A,F#, F Three octaves, Eb two octaves Able to play arpeggios: Tonic and dominant Sevenths MM.=96Exercises: No 14 from slur, ornament and reach Development Exercises, Shearer Giuliani Op. 1a arpeggio studies, nos.83,84,87,88Giuliani Op.1a Left hand studies, Nos 9 or 14Minor scales:A,F#,F Three octaves, Eb-two octaves</p>	<p>After learning the technique, the student is able to master the appropriate finger position and sound color (hard, soft, round, broken), as well as the appropriate tempo (stable).</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Score 4 if the tone is correct, the fingering is appropriate and the tempo is stable (not running away) 2.Score 3 if the tone is correct, the fingering is appropriate and the tempo is not stable (running) 3.Score 2 if the tone is correct, the fingering is not appropriate and the tempo is less stable (running) 4.Score 4 if the tone is not correct, the fingering is not appropriate and the tempo is not stable (not running) 	<p>Lectures, discussions, questions and answers, and 9 X 50 exercises</p>			0%

12	Able to play guitar ensemble. Able to play Etude. Able to play both Indonesian and western music	After studying guitar ensembles (duets, trios, quarts), etudes, and songs, students are able to work together in finger position, tempo, timbre, and musical style.	Criteria: 1.Score 4 if the finger position is appropriate, the tempo is stable, the sound color is round, the musical style is appropriate 2.Score 3 if the finger position is appropriate, the tempo is stable, the sound color is not round enough, the musical style is appropriate 3.Score 4 if the finger position is appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate 4.Score 4 if the finger position is not appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate	Discussion, consultation and presentation 9 X 50			0%
13	Able to play guitar ensemble. Able to play Etude. Able to play both Indonesian and western music	After studying guitar ensembles (duets, trios, quarts), etudes, and songs, students are able to work together in finger position, tempo, timbre, and musical style.	Criteria: 1.Score 4 if the finger position is appropriate, the tempo is stable, the sound color is round, the musical style is appropriate 2.Score 3 if the finger position is appropriate, the tempo is stable, the sound color is not round enough, the musical style is appropriate 3.Score 4 if the finger position is appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate 4.Score 4 if the finger position is not appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate	Discussion, consultation and presentation 9 X 50			0%

14	Able to play guitar ensemble. Able to play Etude. Able to play both Indonesian and western music	After studying guitar ensembles (duets, trios, quarts), etudes, and songs, students are able to work together in finger position, tempo, timbre, and musical style.	Criteria: 1.Score 4 if the finger position is appropriate, the tempo is stable, the sound color is round, the musical style is appropriate 2.Score 3 if the finger position is appropriate, the tempo is stable, the sound color is not round enough, the musical style is appropriate 3.Score 4 if the finger position is appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate 4.Score 4 if the finger position is not appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate	Discussion, consultation and presentation 9 X 50			0%
15	Able to play guitar ensemble. Able to play Etude. Able to play both Indonesian and western music	After studying guitar ensembles (duets, trios, quarts), etudes, and songs, students are able to work together in finger position, tempo, timbre, and musical style.	Criteria: 1.Score 4 if the finger position is appropriate, the tempo is stable, the sound color is round, the musical style is appropriate 2.Score 3 if the finger position is appropriate, the tempo is stable, the sound color is not round enough, the musical style is appropriate 3.Score 4 if the finger position is appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate 4.Score 4 if the finger position is not appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate	Discussion, consultation and presentation 3 X 50			0%

16	Able to play: Major scales: A, F#, F Three octaves, Eb two octaves Able to play arpeggios: Tonic and dominant Sevenths MM.=96 Exercises: No 14 from slur, ornament and reach Development Exercises, Shearer Giuliani Op. 1a arpeggio studies, nos.83,84,87,88 Giuliani Op.1a Left hand studies, Nos 9 or 14 Minor scales: A, F#, F Three octaves, Eb-two octaves Short repertoire of guitar ensembles (Duet, trio, quarted) Etude no .7 13M. Adelita-F-level Carcasi Etude. Tarrega Pavane-F. Tarrega Rosita and other songs of the same level	After studying guitar ensembles (duets, trios, quarts), techniques, etudes, and songs, students are able to work together in finger position, tempo, timbre, and musical style.	Criteria: 1.Score 4 if the finger position is appropriate, the tempo is stable, the sound color is round, the musical style is appropriate 2.Score 3 if the finger position is appropriate, the tempo is stable, the sound color is not round enough, the musical style is appropriate 3.Score 4 if the finger position is appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate 4.Score 4 if the finger position is not appropriate, the tempo is less stable, the sound color is less round, the music style is appropriate	Discussion, consultation and presentation 3 X 50			0%
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Evaluation Percentage Recap: Project Based Learning

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** 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.
- 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.**

