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Revisiting Old Curriculum as The Evaluation Basis of Current Classical Guitar Studies at Indonesian Undergraduate Studies in Music

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Abstract: The learning process of classical guitar at Yogyakarta Indonesian Institute of the Arts used to be a national reference. Since split into four independent programs and the last curriculum revision, classical guitar teaching across study programs requires hard work amid ambiguous and overlapping curricula. The research aims to uncover the excellence of the old curriculum as a historical foundation in evaluating current models of classical guitar learning. Using qualitative methods with a document analysis and archival approach, this seeks to overview the old curriculum. The research stages include separating primary data from secondary data. The results are then formulated based on primary data. Finally, supporting data was used to corroborate the findings. This study results in an overview of the early structure of seven guitar skill levels and their position in the learning system that prevailed to be complete in the first six semesters. The use of the level structure depended on the course package on different programs and concentrations in the Department of Music. Contributing to the findings of this research is the concept of problem-solving in the current classical guitar curriculum in the music study program as a prototype model of the ideal learning process in the future.

Keywords: classical guitar, higher education, curriculum

1. INTRODUCTION

This study discusses classical guitar course subjects in the Department of Music, the Faculty of Performing Arts (the Fakultas Seni Pertunjukan, or the FSP), at Indonesia's oldest state university specializing in arts, namely the Yogyakarta Indonesian Institute of Art (Institut Seni Indonesia, or the ISI). Let alone topics about higher education on this campus, Western music studies in the context of Indonesia, in general, still need to be explored. Indonesian music studies include local culture-based instrumental products such as wind instruments in Padang Panjang, West Sumatera (Hidayat et al., 2020). The other two studies concern with Islamic music in the context of Indonesian culture. The first is a study by Rokhani (2019) concerning a controversial Islamist repertoire of modern Gambus music sung by a female singer Nissa Shaban, and the second is Indrawan et al. (2023), who conducted a musicological analysis of the recitation of Sura Al Fatihah in the implementation of congregational prayers in Yogyakarta.

Meanwhile, Aronson (2021) discusses intercultural connectivity in the Indonesian context by analyzing song translations from English to Indonesian and vice versa. The other two music studies are concerned with Western culture in Indonesia. The first study was Martopo (2021), who conducted a descriptive-comparative study of the liturgical musical genre, *Taizé*, in Catholic

adoration and Protestant ecumenical community in Yogyakarta. The second study was Akbar (2020), who studied Martinez's Practical methods, applied in his drumset class learning process at the Department of Music, FSP ISI Yogyakarta. Thus, the latter study connects with this research due to the same study aspects, such as institutions and musical instruments' educational process.

Up to date, the topic of classical guitar in scientific research, let alone associated with higher education, is still infrequent. Most existing classical guitar studies are still limited to the physiological aspects of the instrument itself (Lee et al., 2016; Sproßmann et al., 2017; Stanciu et al., 2019; Verwulgen et al., 2020). In addition, there are also studies of classical guitars which relate to musician injuries in professional guitarists (Sánchez-Padilla et al., 2013) and the use of the classical guitar as a tool of creativity in managers and entrepreneur training (Gangi, 2018). The latest study on the guitar concern with a Japanese solo guitar arrangement on a well-known Piazzolla's melody, the Oblivion (Indrawan et al., 2021). However, the discussion in this paper focused on the taxonomy of guitar skill level as reflected in the first curriculum applied in this institution. As with classical guitar studies above, curriculum topics for both guitar and college are rare. Most research on music curriculum is principally related to school learning (Charland et al., 2021; Jonker et al., 2020; Matiisen et al., 2020).

Recently, two curriculum studies related to music higher education in Southeast Asia have been conducted. The first was a study by Chaiv and Bowman (2021), who discussed the content of the trumpet undergraduate curriculum in Thailand. Meanwhile, Pitupumnak (2018) discusses higher education music related to Lanna's music curriculum.

Discussion of the curriculum in the general context conducted by Bone et al. (2021) discusses the revision of learning outcomes for the 21st century in the science curriculum. Some music research implies that European conservatory traditions remain despite current issues (Palau et al., 2019; Royo & Bautista, 2020). Concerning the Western music offered at the Department of Music at ISI Yogyakarta, its learning culture also follows the European and American music conservatories (Buryakova & Varavina, 2021; Miksza et al., 2021; Sigel, 1968; Virkkula & Nissilä, 2017).

Studies on Western music programs in higher education in Indonesia focus on instrument learning. These studies are from Suwahyono (2022) and Sarjoko (2023). Guitar studies materials at the Indira level in non-art universities designed for online learning models. Meanwhile, the second study also examines music learning in the higher education curriculum in Indonesia. However, the study focused on major violin studies at the madia-level designed for standard or off-network conditions.

Studies of music education programs generally discuss music at the primary and secondary school levels. Recent music-related arts education topics include discussing the effects of music education on performance schools (Said & Abramides, 2020), and application of Kodaly child music education, and the effects of

violin learning methods (Çoban & Soykunt, 2021). At the same time, studying higher education in music is also infrequent. An example of contemporary music higher education studies is the study on the learning process of expression and emotion in music performance (Bonastre & Timmers, 2021) and studies concerning the creative pedagogy of conservatory students during the pandemic (Schiavio et al., 2021). especially those related to classical guitar studies, still need to be available.

The curriculum program requires students to specialize in the chosen instruments they have mastered since initial college enrollment. In addition, students must choose one to two other instruments as minors that are usually taken (Chaïy & Bowman, 2021; Kim, 2010; Mok, 2018). Generally, higher education in music requires the primary instrument as a prerequisite for entry. Determining the specific value of instrumental skills for the admissions test is impossible because individual variations are almost limitless. General admission requirements for new students usually include solfège or musical aural tests (Motycka, 1971; Payne & Ward, 2020; Sigel, 1968).

Classical guitar at Indonesian art colleges is the favourite student choice compared to the other instruments. Before the initial establishment of the Department of Music at the ISI Yogyakarta in 1984, classical guitar had already been widespread among the young people of Indonesia. Between 1972 and 1980, Indonesia's classical guitar education ecosystem was healthy— therefore, it was an excellent way to get a better look at it. During that time, most nonformal music education institutions offered classical guitar courses. Due to the number of new students increasing, guitar teachers experienced busy times. This conducive classical guitar environment attracted professional classical guitarists to give their recitals in major cities in Indonesia. Among them were John Mills, David Russel, Jean Pierre Jumez, and Julian Byzantine were among them (Indrawan, 2019).

Meanwhile, young guitarists always participated in the annual Indonesian Guitar Festival competition, which Yamaha Music Foundation sponsors. Since 1977 Yamaha's guitar competition has expanded its reach to Southeast Asia. The rise of public interest in classical guitar indirectly prompted the opening of guitar programs in Indonesian tertiary education institutions. Although a private institution, the Jakarta Institute of Arts Education (the Lembaga Pendidikan Kesenian Jakarta, or the LPKJ) opened a guitar program earlier, Yogyakarta Indonesian Academy of Music (the Akademi Musik Indonesia, or the AMI) was the first state university to open this program. The guitar program opened precisely in 1980, four years before the establishment of ISI Yogyakarta in 1984 (Indrawan, 2011).

Guitar studies at ISI Yogyakarta have long been a reference in developing the guitar curriculum in most art higher education institutions in Indonesia. Since 1984, the study of classical guitar in this institution has referred to the old curriculum of the Indonesian Academy of Music Yogyakarta. Although the taxonomy is unique, the AMI Yogyakarta guitar curriculum, which has 14 skill levels, is

comparable to the current international examination syllabus regarding difficulty gradations. In its long journey, the classical guitar curriculum at ISI Yogyakarta has undergone contrasting stages of change. Along with national policy development, the guitar curriculum has changed periodically since the AMI Yogyakarta period, then the initial period of ISI Yogyakarta, and continued until 2011.

In 2015 the Department of Music program evolved into four different programs with a separate curriculum. Besides the old program, the other programs are 1) Music Education, 2) Composition, and 3) performance. At that time, they changed the guitar curriculum according to the characteristic of each new program (see these changes result in the academic guidebook distributed in 2016). However, the changes only occurred in the names of the courses. At that time, each new program had a different name for the same guitar courses offered in the other programs. The goal was only to sharpen curriculum differences between the new program's curricula. The four programs still refer to the old curriculum. The duration of guitar courses in each study program also remained the same, which all completed in six semesters.

The drastic changes in the guitar studies curriculum occurred since the Academic Year 2021 when the FSP formed a study programs evaluation team to adjust the institution's curriculum to meet the new national policy, namely the 'Merdeka Belajar Kampus Merdeka.' The team needs to understand the regulation of the Minister of National Education No. 3 of 2020, Article 41, paragraph 2, that the Study Program Management Unit, in this case, the FSP, takes an active role in preparing the new curricula and their learning plans for each course of the programs. Unfortunately, the team did not involve experts representing each program. The result was the reduction and addition of the course credits for instrumental practical studies, including the classical guitar. Guitar major studies in the undergraduate study program of Music were reduced from six to three semesters with a weight of six credits. Meanwhile, in other programs, the duration varies, namely four semesters in the music education program with 12 credits, four semesters in the composition program with a weight of 10 credits, and seven semesters in the Performance program with 33 credits.

This change contributed to a cross-program of classical guitar teachers dealing with an ambiguous and overlapping new curriculum among the four programs. We assume that the overlapping curriculum of the same instrument in the four programs in the Department of Music could meet the compromise through the formulation of a new shared curriculum. The formulation of the new curriculum should refer to best practices that had occurred before the music study program expanded into four. This reference is necessary because all new current programs used to run the same successful system developed from the same old curriculum from the legacy of the department's predecessor, the Yogyakarta Indonesian Academy of Music.

Although there is yet to be comprehensive information about the process of music learning at AMI Yogyakarta, we could learn it from the implementation of education in the first period of The Department of Music at ISI Yogyakarta. When AMI Yogyakarta, as the former institution of the current music department, integrated with the other two art academies into ISI Yogyakarta in 1984, of course, they needed more time to prepare a new curriculum other than adopting the previous curriculum as it was.

The problem background mentioned above shows that the classical guitar curriculum at the current Indonesian arts colleges has yet to have a clear direction. The current condition of the curriculum is evident from the variety of names, credits, and course durations, which overlap each other among the department's four study programs. The institutional management of Western music study programs at the current Yogyakarta Indonesian Institute of the Arts has similarities with the institutional conditions of the Indonesian Music Academy Yogyakarta in the past or during the early period of the Department of Music. Formerly the variety of programs was under the Department of Music, while nowadays, together with other non-music programs, they are the independent departments under The Faculty of Performing Arts. There was only one guitar curriculum for the four music study programs in the past, but now each program has a different curriculum. Due to these similarities, the old curriculum model and its application for an instrumental course would be applicable in today's condition with various adjustments. By revealing the characteristics of the old curriculum and its application, the results of this study will contribute to solving the problem of the current overlapped curriculums.

The information from this research will convince teachers to utilise the findings points in the old curriculum as a basic model for improving the direction of guitar studies for now and beyond. Therefore, this study questions three problems: 1) How and why do the guitar curricula in current undergraduate music programs overlap? 2) What are the characteristics of the old classical guitar curriculum at ISI Yogyakarta and its application to the early Music Department curricula? 3) Why is the old classical guitar curriculum system still relevant to the current conditions of guitar studies at ISI Yogyakarta?

2. METHODS

This research uses the document analysis method. Document analysis reviews the function of documents as data sources in qualitative research. The grounded theory study could apply this research (Bowen, 2009). Several studies conducted document analysis where its topic includes studies on well-being's shifting focus in education (Higgins & Goodall, 2021), exploration of teacher leadership concepts (Kahler-Viene et al., 2021), analysis of public policy (Jalam et al., 2021), and disaster control and risk (Safari et al., 2019).

This research analyzes the old curriculum documents to get a taxonomic picture of the classical guitar skill level application during

the early time of ISI Yogyakarta. Furthermore, the taxonomy of guitar skills will receive clarification through a triangulation process involving three data types. The data were collected through participant observation techniques, interviews with several historical actors who are still active now, and supporting documents as evidence of learning process activities during that time (Coco et al., 2019; Harvey, 2018; Kawulich, 2005).

This research sample is an old curriculum script of classical guitar subjects in the ISI Yogyakarta library collection. The source of the collected documents consists of primary data and supporting data. The primary data are bundles of guitar curriculum compiled by the first classical guitar lecture in learning modules. Supporting documents in this research are three types. The first is the college academic manual containing the study program's curriculum; the second is a course guide containing a detailed description of the implementation of lectures at the time. The third is a theory learning module related to guitar studies. In addition, to strengthen findings from the document, this research analyzes qualitative data from interview results and field experiences.

The research instruments in data collection include archival research, interviews, and the author's experience. The first instrument of this study is archival research. Some researchers suggest that archival research is helpful as an instrument for various topics. For example, historical research analyzes the steps to produce new integrated documentation on the European Holocaust survivor infrastructure project through document analysis (Anderson & Blanke, 2015). Archival research is also common to uncovering the origins and relationships between three core archive collections: The Noel Butlin Archive Centre, the ANU University Archives, and the Pacific Research Archive. The research reveals the university's early role in Pacific studies, the creation of the Pacific Research Archive in 2007, and today's collaborative and digital methods of operation (Bryan, 2016). Although archival research is generally not a direct interaction with the subject of life in the study of political crimes, it usually questions matter related to, for example, life, death, and murder. Subotić (2021), in this case, discusses ethics in archival research that uses this topic. The use of archives research in this paper examines the primary sources of the old curriculum in the form of archives, special collections, repositories, and archive sources, including documents, recordings, objects, or other materials.

The other two instruments are interviews and observations. We interviewed lecturer partners who had experienced the study period in the early ISI Yogyakarta. The separate interview uses online communication media to obtain information concerning materials, including the learning process they experienced as students and lecturers. The third research instrument is the author's self in field research and several other lecturers who studied guitar during the AMI Yogyakarta time. Thus, the third instrument used in this study is the participating observational approach.

In order to strengthen the reason why this research is necessary, we first need to review the characteristics of classical guitar lectures in the Department of Music. With the review, we will understand the problem root of this research. Furthermore, old documents are analyzed to obtain an overview of the fundamental guitar skills structure. The curriculum structure will inform the findings of guitar skill levels of The Department of Music at the time. This confirmation is to understand the position of guitar courses in undergraduate study at ISI Yogyakarta. The taxonomic depiction of the guitar skill level will be visible through this confirmation.

Document analysis is conducted with archival research, namely finding and collecting archive documents linked to the curriculum of classical guitar lectures in the ISI Yogyakarta library. The documents found were then classified into two categories, namely primary documents and secondary supporting documents. In the next stage, primary data was analyzed based on the theory of the music curriculum resulting in a reconstruction of the approximate structure of the current guitar skill level. Henceforth, reforming primary data findings with supporting documents and qualitative data from the interviews and self-lounging is necessary to clarify the study's results further. Finally, use the triangulation results from library data, interviews, and experiences to uncover the analysis so that the position and function of guitar skill level in the curriculum undergraduate at that time is clear.

3. RESULTS AND DISCUSSION

3.1 Results

Guitar courses in the Faculty of Performing Arts of the ISI Yogyakarta currently use different names. Except for composition programs, the other three programs are a maximum of six semesters long. Here is the conversion of the original designations of program names and the names of courses, along with the short symbol in English material for easy analysis.

Table 1. Guitar courses with different subject naming in the four study programs

Study program	Original subject name	English Translation	Abbreviation
• Music/ Music	Gitar Menengah	Intermediate Guitar	IG
	Gitar Lanjut	Advance Guitar	AG
• Pendidikan Musik/ Music Education	Instrumen Menengah: Gitar	Intermediate Instrument: Guitar	IIG
	Instrumen Lanjut: Gitar	Advance Instrument: Guitar	AIG
• Penciptaan Musik/ Composition	Instrumenn Mayor Dasar	Basic Major Instrument	BMI
	Instrumen Mayor Menengah	Intermediate Major Instrument	IMI
• Penyajian Musik/ Performance	Solois Dasar	Basic Soloist	BS
	Solois Menengah	Intermediate Soloist	IS
	Solois Lanjut	Advance Soloist	AS

Up to the Academic Year 2020-2021, the course subject names for classical guitar under the FSP ISI Yogyakarta varied from one program to the others. However, the other three programs applied only two names except for a performance program with

three names, Basic Soloist, Intermediate Soloist, and Advance Soloist. The two programs, Music and Music Education, classified their levels by Intermediate and Advanced. However, the difference was that Music programs directly use instruments, e.g., Intermediate Guitar II, while Music Education used generic names, e.g., Intermediate Instrument II. The composition program uses the term Major Instruments, starting from the lowest level to the Intermediate, e.g., Basic Major Instruments.

Table 2. The mapping of classical guitar course subjects up to 2020

Music		Music Education		Composition		Performance	
Subject	Credit	Subject	Credit	Subject	Credit	Subject	Credit
IG-1	2	II(G)-1	2	BMI	2	BS-1	3
IG-2	2	II(G)-2	2	BMI	2	BS-2	3
IG-3	2	II(G)-3	2	IMI	2	IS-1	3
AG-1	2	AI(G)-1	2	IMI	2	IS-2	3
AG-2	2	AI(G)-2	2	-	-	AS-1	4
AG-3	2	AI(G)-3	2	-	-	AS-2	4
Total:	12	Total:	12	Total:	4	Total:	20

The two programs, Music and Music Education have applied three sub-levels for each primary level name, while the Composition and the performance programs have only two names. Each course's weight in all sub-levels, except the Performance, was two credits per semester. However, the weight for the first four semesters in the Performance program was three credits each, while for the last two levels, the credit weight was four each.

Table 3. The variety of classical guitar subject names since 2021

Music		Music Education		Composition		Performance	
Subject	Credit	Subject	Credit	Subject	Credit	Subject	Credit
ISt-1	2	ISt-1	3	BII-1	2	BS-1	3
ISt-2	2	ISt-2	3	BII-2	2	BS-2	4
ISt-3	2	ISt-3	3	III-1	2	IS-1	4
-	-	ISt-4	3	III-2	2	IS-2	4
-	-	-	-	-	-	AS-I	5
-	-	-	-	-	-	AS-II	5
-	-	-	-	-	-	AS-III	5
Total:	6	Total:	12	Total:	8	Total:	34

Since 2021, guitar courses in the Music study program and the Music Education study program have used the name *Studi Instrumen* (or instrumental Studies, which in the table above is abbreviated as ISt.). Meanwhile, the course subject naming in the Composition study program uses the term "individual" to emphasize the one-on-one face-to-face learning model between a teacher and a student. Meanwhile, the Performance program named the guitar subject course with the term Soloist.

The duration of guitar studies in the four study programs differs in contrast between the Music study program and the Performance study program. The evaluation team assumed that the focus of the Music study program was not on the performance but on the research so there was no need to linger in the instrumental study

practice. Although the Composition program, as well as the Music Education program, are also not focused on instrumental training, both are given a longer instrumental learning duration and heavier credit weight than the music study program.

From the aspect of weight, only the Music study program has its credits cut in half. Meanwhile, Music Education credits for guitar courses remain as formerly even though the semester duration has been reduced. Surprisingly instrumental course credits in the Composition program have doubled increase. Thus from the aspect of credit weight, the Music study program is the most disadvantaged whereas previously this study program has proven the success of using the old curriculum. The alumni of the Music program include the senior national classical guitarist, Rahmat Raharjo, and the finger-picking professional guitarist, Steven Dwi Hansen. Almost all of the guitar teachers at ISI Yogyakarta are the products of the old curriculum. In addition, senior lecturers at other universities who have formerly studied guitar with the old curriculum at ISI Yogyakarta, such as Ayu Niza Maxhfauzia and Herwin Yogo Wicaksono at the Yogyakarta State University (the UNY) and Ketut Sumerjana at Denpasar Indonesian Institute of the Arts, are the other examples.

The determination of the duration and weight of credits in guitar courses in the current curriculum is not based on learning resource material. In connection with that, each study program is expected to compile its own curriculum. The team also did not set the generally accepted instrumental skill standards so there is no fixed syllabus or curriculum to refer to. In order to get a solution to the right curriculum, Music Department needs to look at the old curriculum as a model. Almost all senior guitar teachers at ISI Yogyakarta understood that the old curriculum had been applied to the past institutional conditions which is similar to current conditions.

The guitar learning system that occurred in the first period of ISI Yogyakarta can undoubtedly be known from sources of information from that time. Fortunately, the curriculum documents used at that time are still stored in the ISI Yogyakarta library. Here are the primary documents that were successfully collected in this study. The materials are divided into nine bundles of learning modules:

Table 4. Old curriculum learning resources

No	Library Code	Title/ author/date	Grade/ level
1	787.6 Jos t c.1	"Teknik Dasar Bermain Gitar" (Jose Bradie, no date)	Preliminary
2	787.6 Ind f c.3	"Buku Keterampilan Gitar: Gitar II" (Jos Bredie, 1981/1982)	Second
3	787.6 Bre g IV	"Silabus Gitar II" (Jos Bredie, 1982)	Second
4	787.6 Bre g IV	"Permainan Gitar pada Seluruh Papan Jari Posisi I Sampai Dengan IX, Jilid III" (Jos Bredie, August 1983)	Third
5	787.6 Bre g IV	"Buku Keterampilan Gitar: Gitar IV" (Jos Bredie, June 1984)	Fourth
6	787.6 Bre g V	"Buku Keterampilan Gitar: Gitar V" (Jos Bredie, June 1984)	Fifth
7	787.6 Bre g VI	"Buku Keterampilan Gitar: Gitar VI" (Jos Bredie, June 1984)	Sixth
8	787.6 Bre g VI	"Silabus Gitar: Gitar VII" (Jose Bredy)	Seventh

Through the archive research in the main library of ISI Yogyakarta, we collect data concerning classical guitar study materials that used to be the basis of the learning model in The Department of Music. The first bundle of the study material is an incomplete printed book dummy with no publication date. The bundle includes a front and inside cover and a table of content. The bundle entitled "*Teknik Dasar Bermain Gitar*" (or Basic Guitar Playing Technique) was written by Jose Bradie. The module was for beginners in classical guitar study.

The second bundle is "*Buku Keterampilan Gitar: Gitar II*" (or Guitar Skill Book: Gitar 2), written by Jos Bredie (not Jose Bradie as spelt in the first document) and published in 1982. It is 117 pages long, has a preface and a table of content of 12 lessons, and has no cover. The bundle contains annotated original handwritten study materials and some cassette symbols accompanying recording samples; unfortunately, the library did not conserve the audio recording materials. The third bundle is the "Silabus Gitar II," but it is precisely a copy of the first but coded in a different number; the first is "787.6 Ind f c.3" while the second is "787.6 Bre g IV". The modules are intended for the second grades student.

The fourth bundle has a long title, namely, "*Permainan Gitar Pada Seluruh Papan Jari Posisi I Sampai dengan IX, Jilid III*" (Guitar Playing on All Fingerboards Positions I to IX, Volume III), prepared by Jos Bredie on August 1983. The title indicates that this module was prepared for the third grades student. The draft book method dummy of 124 pages length is in manuscript form that up to 80% of pages comprises a handwritten of original arrangement works. The bundle has a simple design on the front cover followed by an instruction preface on the inside cover. It includes a handwritten comment from the Vice Dean of the Akademi Musik Indonesia Yogyakarta (or the Yogyakarta Indonesian Academy of Music; abbreviated as the AMI Yogyakarta). The manuscript also includes a table of contents comprising 12 lessons and accompanied by recording sample symbols.

The fifth, sixth, seventh, and ninth bundles use the same title, the "Guitar Skill Book," but different sub-titles that are written according to the levels. The fifth, bundled with the subtitle "Guitar IV," which means prepared for the fourth-grade student, has no page numbers, cover, preface, and table of contents. However, it has a page of syllabus detail that comprises information on the curriculum. The bundled contains extracted copies of related materials from many sources of repertoire books or publications. Detail sources were precisely written on a syllabus page.

The sixth and seventh bundles have the same construction, or system, as the fifth, but with a higher level of materials which is intended for fifth and sixth-grade students. In contrast, the eighth bundle uses a different title than the former three bundles; it is named "Guitar Syllabus" rather than "Guitar Skill Book" and the

author's name is spelt differently as Jose Bredy rather than Jos Bredie. However, its subtitle continues the former sequences, namely, "Guitar VII." It is a bundled copy of study materials without any instructional information.

The last bundle is "Guitar Skill Book: Guitar 7," with additional information within a bracket, "Guitar XIII-XIV," which means the materials were equal to grades thirteen and fourteen in the curriculum of AMI Yogyakarta. However, bundle copy of study materials without any instructional information except a syllabus page comprising information on curriculum structure.

The document bundles above mentioned three spellings of its author's name, Jos Bradie, Jos Bredie, dan Jose Bredy. Based on qualitative data collected through unstructured and accessible interviews with guitar teachers and other instrument teachers who were the history actors, who experienced a learning model during the document application, it became clear that the correct name of the document author is Jos Bredie. He was a Dutch professional guitar teacher who graduated from the Amsterdam Conservatorium of Music in the Netherlands, specializing in guitar pedagogy and performance. He was the pupil of Dick Visser, a conservatory guitar professor, and a modern instrument composer. He came to AMI Yogyakarta to officially serve under the bilateral cultural cooperation between Indonesia and the Netherlands, particularly to open the field of guitar studies at the university level. Jos Bredie was among other professionals who teach at AMI Yogyakarta (see the 16th list in Table 2) (see Indrawan et al., 2020).

Table 5. The list of international teachers at AMI Yogyakarta

No	Teachers' name	Instrument	Country of Origin
1	Edward C. Van Ness	Violin	USA
2	Hugo Holleman	Violin	The Netherland
3	Nicolai Varvolomeyeff	Violoncello	Russia
4	Rene Berman	Violoncello	The Netherland
5	Alphonse van Leggelo	Flute	The Netherland
6	Jost Flach	Oboe	The Netherland
7	Rene Baumgartner	Clarinet	Switzerland
8	Werner Schulze	Fagot	Austria
9	Raymond Vevermann	Trumpet	The Netherland
10	Chris Bleinkinsopp	Trombone	Australia
11	Fumiyoshi Maezawa	Saxophone	Japan
12	Ron Reeves	Percussion	Australia
13	Peter Bansberg	Percussion	The Netherland
14	Henk van Dijk	Piano	The Netherland
15	Robert Fuch	Vocal	Germany
16	Jos Bredie	Classical Guitar	The Netherland
17	Smith van Waesberghe	Harmony	The Netherland
18	Jack Body	Composition	New Zealand
19	Jose Evalengista	Composition	USA

The levels of guitar skill in the early period of ISI Yogyakarta implied from the primary documents was a seven-level structure. In

addition, several supporting academic archive documents published by ISI Yogyakarta, issued in the second period (1992-1997) and third (1998-1992), informed us that the department offers three music programs and one diploma program. The three undergraduate programs were Theory and Composition, Music Letters, and School Music; the other diploma program was Music Performance. Unfortunately, other supporting documents that clarified this in the early period were unavailable, so a clear description of its application was possible. Fortunately, this study has found other documents, among them written by the teachers' team from the following two periods, that alluded to the learning model of the first era of ISI Yogyakarta.

Table 6. Supporting document concerning old curriculum

No	Document title	Author
1	ISI Yogyakarta Academic Manual 1985-1988	ISI Yogyakarta
2	ISI Yogyakarta Academic Manual 1989-1994	ISI Yogyakarta
3	Academic Guide & Regulation: Diploma and Bachelor of Bachelor degree, Institut Seni Indonesia Yogyakarta, Academic Year 2020/2021	ISI Yogyakarta
4	Basic Module of Guitar Course Education and Teaching	Guitar teachers team
5	Guitar Class Method Material for the MU 281 Course Subject	Guitar teachers team

With the help of these supporting documents, the taxonomy of guitar skill level applied in the early ISI Yogyakarta began to be clearly described. Table 4 shows the seven volumes of teaching materials during the early period of ISI Yogyakarta that correspond to guitar grades, course names, and the four study programs that all apply to a package of six-semester studies. Composition programs start from Grade 3 to Grade 8; School Music from Grade 5 to Grade 10; Music Letters/ Musicology from Grade 7 to Grade 12; and Performance (Diploma) from Grade 9 to Grade 14.

Table 7. The distribution of guitar Skill levels in different study programs

No	Course	School Music	Musicology	Theory and Composition	Performance	Source
1	Piano minor/elective instrument 1 st Grade	✓	✓	✓	✓	Vol. 1
2	Piano minor/elective instrument 2 nd Grade	✓	✓	✓	✓	Vol. 1
3	Guitar major 3 rd Grade			✓		Vol. 2
4	Guitar major 4 th Grade			✓		Vol. 2
5	Guitar major 5 th Grade	✓		✓		Vol. 3
6	Guitar major 6 th Grade	✓		✓		Vol. 3
7	Guitar major 7 th Grade	✓	✓	✓		Vol. 4
8	Guitar major 8 th Grade	✓	✓	✓	✓	Vol. 4
9	Guitar major 9 th Grade	✓	✓		✓	Vol. 5
10	Guitar major 10 th Grade	✓	✓		✓	Vol. 5
11	Guitar major 11 th Grade		✓		✓	Vol. 6

12	Guitar major 13 th Grade	✓	✓	Vol. 6
13	Guitar major 14 th Grade		✓	Vol. 7
14	Guitar major 3 rd Grade		✓	Vol. 7

Based on the first academic manual (1985-1988) as well as Table 7 above, the early guitar skill levels overview can be obtained. Subject names of the four undergraduate study programs were the same. The Table above shows that all four study programs during the early period of ISI Yogyakarta applied six semesters of practical studies but at different skill levels. All practical studies for each instrument started at the same time in the first semester. However, in the first two-semester, all guitar students were also required to take the compulsory minor piano and the elective minor non-piano instrument. Therefore, the entire major instrumental studies levels, starting from the third up to fourteen grades. Thus, all students are compulsory to take three study instruments in music studies: 1) the six-semester major instrument, 2) the two-semester compulsory piano, and 3) the two-semester free choice minor instrument. Meanwhile, piano major students could choose a guitar or any other instrument for their compulsory instrument replacement.

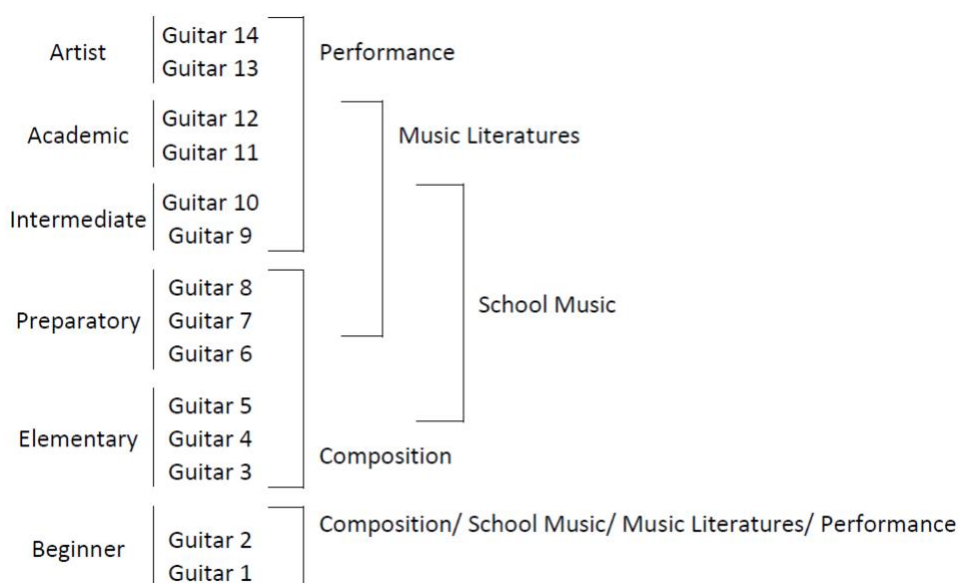


Figure 1. The taxonomy of guitar skill level in the old curriculum

Through this taxonomy, we could understand how guitar skill levels of the AMI Yogyakarta were adopted in the programs of the early Music Department. Unfortunately, the Theory-Composition and the Performance only lasted up to the first four years period of ISI Yogyakarta. The two programs were then reborn in 2015 as independent new programs. With the abolition of the performance diploma, the highest level of instruments was in the music literature program.

3.2 Discussion

Classical guitar learning at ISI Yogyakarta spans four music study programs: Music, Music Education, Music Creation (Composition), and Music Presentation (Performance). The Department's program expansion project began in 2014. Since then, the transition process to meet their demands for independence lasted two years until 2016. In the period between 2014 and 2020, except for Composition, all instrumental studies practiced six semesters of study. Regardless of the different course names, the concept of education and the source of study materials still refer to the old curriculum. Initially, all programs used the name of the classical guitar subject and the study duration, which was six semesters. The learning process started with Basic Instrument III, with a weight of 2 credits, then continued to Intermediate Instruments I, II, and III, weighing three credits each, and Advanced Instruments I and II, considering four credits each. During this period, except for the Music study program, the other three programs gradually changed the names of classical guitar subjects with new terms to sharpen the differences in the characteristics of their respective study programs.

Since 2021, changes have been detrimental to the learning process of instrument lectures, in this case, the guitar, in the eldest study program, namely the Music undergraduate study program. The drastically reduced duration of the course happened from six semesters to only three semesters. Consequently, the weight of its credits has also been reduced from 12 to six. If formerly the Music Literature study program, known as a program with the highest skill demands, it has turned into the lowest and shortest learning duration among the four programs. The drastic changes occurred in instrumental training courses and the entire curriculum structure of each study program. Because of insufficient preparation for sudden changes, classical guitar teachers tried to formulate their new curriculum, which caused the overlap of guitar teaching between different programs. The increasing animosity of recent students' admission and the limited number of guitar teachers impacted cross-program teaching. This condition made it difficult for teachers due to the vagueness of the guitar curriculum at that time.

Sudden and drastic changes in the curriculum of the study program demand evaluation and improvement of the guitar curriculum. The duration of three semesters and the small weight of 6 credits limit the space for lecturers and students to set meaningful targets. Recruiting new students through the national admissions route contributed to the decline in standards previously specified by the Department. As a result, most students new to the guitar instrument are at the beginner level. Thus the first three semester students of the classical guitar will receive minimal training, which could achieve the basic levels from grade 1 to Grade 3—commonly known that all three classes are offered, first, at all out-of-college music courses, and second, in the higher education

curriculum with positions as minor or compulsory piano college options. The attainment of skills that need to be higher is not commensurate with musicological studies that address concert repertoire, which is generally in grades seven and eight and even higher at associate diploma and licentiate levels.

Curriculum evaluation needs to be accompanied by benchmarking efforts as a consideration for compiling a new curriculum more appropriate to current conditions. Although they can do a benchmarking by looking at international curricula at other universities, it will be easier to uncover the experience of best practices that occurred in the history of music programs at ISI Yogyakarta itself. The smooth learning process during the AMI Yogyakarta period needs to be used as a model to prepare a new curriculum in the future. Adoption, of course, needs to be followed by modifications following current circumstances and demands. Efforts to disclose the characteristics of the old curriculum are still possible because there are similarities in the features of the institutional structure of current music programs with the conditions at the Yogyakarta Indonesian Academy of Music. In addition, there are supporting factors, namely documents stored in the library and historical actors from alums who are currently active as senior lecturers.

The characteristics of the old classical guitar curriculum from the AMI Yogyakarta period can be visible through tracing the documents that had been a source of learning in the early ISI Yogyakarta's existence. In the ISI Yogyakarta library, nine bundles of curriculum documents indicate seven levels of classical guitar skills in the previous learning process. The three bundles of documents each have two copies of the same but with different codes. First, the bundles "Guitar Skills: Guitar II" and "Guitar Syllabus II" are the same document. Different numbering resulted in the two books and placed in other locations (787.6 Ind f c.3 and 787.6 Bre g IV). Although it is not far away, it has deceived library users. Second, two bundles of documents with the same title but given different codes, namely the "Guitar Skill Book: Guitar V" (787.6 Bre g V and 787.6 Bre g VI). Third, there are two other bundles of documents with the same title and number, but there are errors in the author's writing. The first bundle of documents spelt Jos Bredy as the author's name, but the second is Jos Bredie.

Meanwhile, in the document bundle with the code 787.6 Jos t c.1, "Basic Techniques of Playing Guitar," the author is written with the spelling Jose Bradie. Typos like this will also make it difficult for library users to browse sources through the database. So, even though the library list contains nine guitar-learning documents, there are only seven.

The old classical guitar curriculum that is the main discussion of this paper was only one but applied to three or four programs in the early days of ISI Yogyakarta. The classical guitar level arrangement at that time included 14 grades, so each of the seven modules represented two levels. However, the entry points for new student admissions based on principal instruments were from grade

4 rather than from grade 1. After entering college, all students will experience Grades 1 and 2, the first for piano or compulsory instruments and the second for elective minor instrument courses. Both subjects started from the first semester, along with the elected primary musical instruments whose skill levels depend on admission test results. Thus the Theory-Composition courses start from Grade 4, School Music from Grade 7, and Music Literature from Grade 9. However, after integrating into ISI Yogyakarta, Grades 9-14 are allocated for the new Diploma 3 Performance program. This change caused the entry points for the other three programs to drop by two levels. But unfortunately, the Performance Diploma and Composition Theory programs only lasted one period.

In contrast, the School Music and Music Literature programs had to merge into one new program, the Music Arts. Since then, the School Music and Music Literature contents have remained the concentration options from the Musical Arts program. However, the old guitar curriculum still applies to the last setting: School Music Concentration from Grade 5 and Music Literature from Grade 7.

In 2014, the Bachelor of Music Arts program expanded its curriculum into four new programs. One of them is the master's program, namely Musical Arts, which then changed its name to the current Music undergraduate study. The other three programs first are the development of the School Music concentration into a new program of Music Education. The second is the rebirth of the old program of Theory-Composition into a new program of Composition, and the old program of Diploma 3 Performance into a new program of Diploma 4 Performance. Thus, the current condition of music programs is similar to that of the Music Department in the early period of ISI Yogyakarta. The difference is; currently, these programs are not under the Department of Music but directly under the Faculty of Performing Arts. The three new programs' curricula then did not separate until 2016. Until the 2020 school year, the four music programs still took the time to apply the old curriculum system but with various material adjustments. Everything went smoothly until then except for the names of different courses. Therefore, information on the taxonomy of guitar skill levels in the early period of ISI Yogyakarta can be a model for the current curriculum review and development.

This research has revealed information about the taxonomy of guitar skill levels as part of the characteristics of the old curriculum of the Music Department in the early period of ISI Yogyakarta. Thus the old curriculum can be a reference as a model in the review and development of the current guitar curriculum. The Department of Music has four different study programs in the first six semesters of ISI Yogyakarta. Nevertheless, the Department applies the same 14 levels of classical guitar skills. The lecture material source was from the seven curriculum modules revealed in this study. The skill sequence was used differently in all four music study programs back then. Thus the findings of this study tell us that since its first establishment, ISI Yogyakarta has had a systematic and measurable learning system and model. Concerning that, the

taxonomic system of classical guitar skills found in this study can undoubtedly be a primary reference in evaluating and addressing current curriculum problems, namely to produce a fair learning process among the four study programs.

4. CONCLUSION

In conclusion, first of all, the classical guitar curriculum at ISI Yogyakarta is overlapping because of the existence of four similar new programs, in this case, those based on Western music, not under the administration of a particular music institution but the Faculty of Performing Arts which also manages other performing arts fields. Conditions like this have placed new programs independent so that new curricula receive evaluation and preparation individually. As a result, the classical guitar curriculum in the Music study program, which is available for only three semesters, cannot provide a balanced musical experience with theoretical materials. The current change stems from the assumption that the curriculum of the four programs tends to be similar. Therefore, the evaluator team intervened in curriculum improvements so that each program had more emphasis on their respective characteristics to sharpen their contrasting differences.

Secondly, based on documents analysis related to the old curriculum, the characteristics of the curriculum of the Music Department in the early period were the result of adoption from the Indonesian Music Academy. The curriculum is used from period to period with adjustments to teaching materials until 2021. Learning resource materials based on classical guitar repertoire were commonly used in classical guitar studies in Europe, particularly in the Netherlands, up to that time. The classical guitar curriculum at that time had a unified standard with an arrangement of 14 levels. All three study programs then used the same curriculum and the same duration of time, which was six semesters. However, each program starts from different levels. Diploma performance occupies the top six semesters, followed by Music Literature, School Music, and Composition.

Thirdly, the old curriculum is still relevant for today's educational conditions. The reason is that there are similar institutional conditions between the current and early periods. The decision of the evaluator team to prioritize the characteristics of each program by reducing and increasing the duration and weight of instrument training is, on the one hand, beneficial but, on the other hand, obscures the prevalence of musical experiences. The old curriculum and its system have provided a clear skills taxonomy which benefits lecturers to compile the proper syllabus. To make it applicable to the current context, the curriculum designer needs to make reconstruction by updating learning resource materials. They also need to adapt the new instrument skill levels to current international curriculum standards, which generally include beginner levels, Grades 1 to 8, higher grades, and the highest grade with challenging materials. In addition to the allocation of guitar study levels in the four programs, the course subject duration in the

Music study program, which is only three semesters, needs an improvement in its duration and credits weight.

The current curriculum needs to be evaluated in depth. The positioning of weights and instrument practice course materials that vary based on the parent field of music science and its applied fields obscure the main characteristics of music studies. The demands of instrument skills for each program that are applied by distinguishing the name of the lecture, various materials, reducing or increasing semester duration, and credit weight could be more efficient. The old curriculum system only provided one guitar curriculum for three different courses of study. However, the curriculum has proven effective and has produced qualified music graduates. Therefore, at this time, art universities in Indonesia must design a standard guitar curriculum for all levels that is applicable not only to one university but also nationally.

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