

WORKLOAD ASSESSMENT

<<Javanese Song III>>

**<< JAVANESE LANGUAGE AND LITERATURE
EDUCATION >> STUDY PROGRAM FACULTY
OF LANGUAGES AND ARTS UNIVERSITAS
NEGERI SURABAYA**

WORKLOAD ASSESSMENT

<<Drs. Sugeng Adipitoyo, M.Si>>

Academic Year 20XX/20XX

Coordinator:

<<Drs. Sugeng Adipitoyo, M.Si.>>

Team:

**<<Yohan Susilo, S.Pd., M.Pd.
Latif Nur Hasan, S.Pd., M.Pd.>>**

<< JAVANESE LANGUAGE AND LITERATURE EDUCATION >> STUDY PROGRAM

FACULTY OF LANGUAGES AND ARTS

UNIVERSITAS NEGERI SURABAYA

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A. Lesson Plan and Course Assessment

 <p>UNESA Universitas Negeri Surabaya</p>	<p style="text-align: center;">Universitas Negeri Surabaya Faculty of Languages and Arts << JAVANESE LANGUAGE AND LITERATURE EDUCATION >> Study Program</p>					Document Code							
	<p style="text-align: center;">Lesson Plan</p>												
COURSE	Code	Cluster	Credits	Semester	Compilation Date								
<Javanese Song III>		<8820202137>	<Practic>	2 sks	Ganjil	2021							
AUTHORIZATION		Lesson Plan Developer <Yohan Susilo, S.Pd., M.Pd. Latif Nur Hasan, S.Pd., M.Pd. >	Coordinator <Drs. Sugeng Adipitoyo, M.Si.>	Head of Study Program <Dr. Surana, S.S., M.Hum>									
Program Learning Outcome (PLO)	PLO												
	PLO 6	Being able to appreciate (enjoy, understand, interpret, assess, create) and create literary works (poetry, prose, and drama) modern and old Javanese following the structure and rules of literary genres;											
	Course Learning Outcome (CLO)												
CLO 1	Making use of IT to collect and process any kinds of principles practice, cengkok (crooked voice), titi laras, pethet, variations as well as the characteristics of each kind of song (tembang), and practicing panembrana to develop the ability in reciting tembang and implement them in the Javanese teaching and learning at schools.												
	CLO 2												
	Mastering theoretical concepts about principles practice, cengkok (crooked voice), titi laras, pethet, variations as well as the characteristics of each kind of tembang, and being able to formulate them to solve the problem in creating cakepan tembang, singing every tembang, and practicing panembrana procedurally.												
CLO 3		Making a strategic decision based on the information and data analysis, and providing guidance in advising any alternative solution to solve the problems about creating cakepan tembang, singing every tembang, and practicing panembrana to improve language ability											

		during Javanese teaching and learning at schools.
CLO 4		Having commitment and responsibility toward their works or team to solve the problems about practicing tembang macapat, and panembra during Javanese teaching and learning process at schools.

Course Description	Learning and mastering principles practice, cengkok (crooked voice), titi laras, pethet, variations as well as the characteristics of each kind tembang, the process of creating cakepan tembang and the ability to perform every tembang, emphasizing on tembang macapat type and being able to practice panembrama to improve the ability in performing tembang and its implementation in the Javanese teaching and learning process schools.				
Learning Materials/ Topics	<ol style="list-style-type: none"> 1. Perkembangan tembang macapat 2. Membaca notasi atau titilaras slendro Tembang Dandanggula 3. Dandanggula laras slendro pathet sanga dan Pucung laras slendro pathet sanga 4. Tembang macapat Pangkur laras pelog pathet nem 5. Tembang macapat Pangkur pelog nem dan Tembang Macapat Sinom Pelog nem 6. Tembang macapat Durma laras pelog barang 7. Tembang macapat Durma dan Tembang macapat Megatruh 8. Membuat syair tembang 9. Jenis tembang macapat dan aturan tembang macapat 10. Serat atau kitab yang berisi tembang macapat, misal: Tripama, Wedhatama 11. Serat berisi tembang macapat 12. Tehnik rekaman suara tembang macapat 13. Tehnik pengambilan gambar 14. Editing 				
References	<table border="1"> <tr> <td>Primary</td> <td> <ol style="list-style-type: none"> 1. Prawiradisastra, S. Berlatih Tembang. Yogyakarta: FKSS IKIP Yogyakarta. 2. Tedjohadisumarto, R. Mbombong Manah. Jakarta: Jambatan. </td> </tr> <tr> <td>Supplementary</td> <td> <ol style="list-style-type: none"> 1. Cobb, M.C. (2016), "“When I Feel a Song in Me”: Exploring Emotions through the Creative Songwriting Process”, Symbolic Interactionist Takes on Music (Studies in Symbolic Interaction, Vol. 47), Emerald Group Publishing Limited, Bingley, pp. 61-78. https://doi.org/10.1108/S0163-239620160000047013 2. Gromis, A. (2014), "From “tippecanoe and tyler, too” to “born in the U.S.A.”: The transformation of the campaign song in presidential elections in the united states”, Voices of Globalization (Research in Political Sociology, Vol. 21), Emerald Group Publishing Limited, Bingley, pp. 129-157. https://doi.org/10.1108/S0895-9935(2013)0000021010 3. Kahn, L. (2020), "Yiddish Metal as a Manifestation of Postvernacularity", Valijärvi, R.-L., Doesburg, C. and Diggioia, A. (Eds.) Multilingual Metal Music: Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics (Emerald Studies in Metal Music and Culture), Emerald Publishing Limited, Bingley, pp. 9-26. https://doi.org/10.1108/978-1-83909-948-920200003 4. Hewitt, E.-C. (2020), "Poetic Analysis of the Anti-war Song Muerte en Mostar by the Spanish Heavy Metal Band Desafio", Valijärvi, R.-L., Doesburg, C. and Diggioia, A. (Ed.) Multilingual Metal Music: Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics (Emerald Studies in Metal Music and Culture), Emerald Publishing Limited, Bingley, pp. 97-114. https://doi.org/10.1108/978-1-83909-948-920200011 5. Grills, S. (2009), "Situating public performances: folk singers and song introductions", Denzin, N.K. (Ed.) Studies in Symbolic Interaction (Studies in Symbolic Interaction, Vol. 33), Emerald Group Publishing Limited, Bingley, pp. 19-38. https://doi.org/10.1108/08982600910910001 </td></tr> </table>	Primary	<ol style="list-style-type: none"> 1. Prawiradisastra, S. Berlatih Tembang. Yogyakarta: FKSS IKIP Yogyakarta. 2. Tedjohadisumarto, R. Mbombong Manah. Jakarta: Jambatan. 	Supplementary	<ol style="list-style-type: none"> 1. Cobb, M.C. (2016), "“When I Feel a Song in Me”: Exploring Emotions through the Creative Songwriting Process”, Symbolic Interactionist Takes on Music (Studies in Symbolic Interaction, Vol. 47), Emerald Group Publishing Limited, Bingley, pp. 61-78. https://doi.org/10.1108/S0163-239620160000047013 2. Gromis, A. (2014), "From “tippecanoe and tyler, too” to “born in the U.S.A.”: The transformation of the campaign song in presidential elections in the united states”, Voices of Globalization (Research in Political Sociology, Vol. 21), Emerald Group Publishing Limited, Bingley, pp. 129-157. https://doi.org/10.1108/S0895-9935(2013)0000021010 3. Kahn, L. (2020), "Yiddish Metal as a Manifestation of Postvernacularity", Valijärvi, R.-L., Doesburg, C. and Diggioia, A. (Eds.) Multilingual Metal Music: Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics (Emerald Studies in Metal Music and Culture), Emerald Publishing Limited, Bingley, pp. 9-26. https://doi.org/10.1108/978-1-83909-948-920200003 4. Hewitt, E.-C. (2020), "Poetic Analysis of the Anti-war Song Muerte en Mostar by the Spanish Heavy Metal Band Desafio", Valijärvi, R.-L., Doesburg, C. and Diggioia, A. (Ed.) Multilingual Metal Music: Sociocultural, Linguistic and Literary Perspectives on Heavy Metal Lyrics (Emerald Studies in Metal Music and Culture), Emerald Publishing Limited, Bingley, pp. 97-114. https://doi.org/10.1108/978-1-83909-948-920200011 5. Grills, S. (2009), "Situating public performances: folk singers and song introductions", Denzin, N.K. (Ed.) Studies in Symbolic Interaction (Studies in Symbolic Interaction, Vol. 33), Emerald Group Publishing Limited, Bingley, pp. 19-38. https://doi.org/10.1108/08982600910910001
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		https://doi.org/10.1108/S0163-2396(2009)0000033004
Lecturer(s)		
Prerequisite		

Meetings	Objectives*	Indicators	Materials**	Learning Strategy	Sources/ media	Time Allotment	Learning Experience
1	Introduction to Lecture Definition of Tembang Macapat	Able to understand about the definition of macapat song	The development of the macapat song	lecture	Handout	2 X 50 menit	1. Students read the material in the reference book 2. Students listen to examples of macapat songs
2	Reading the notation of the slendro barrel The notation of the macapat song Dandang Gula the laras of slendro pathet The lyrics of the macapat song Dandanggula the slendro pathet very meaning of the Dandanggula macapat song	Able to read titilaras slendro notation, Able to read titillaras of the song macapat Dandanggula laras slendro pathet sanga, Able to sing the lyrics of the song Dandanggula laras slendro pathet sanga, and Able to interpret the contents of the song Dandanggula laras slendro pathet sanga	Reading the notation or titillaras slendro Song Dandanggula	Discussion and demonstration	Handout	2 X 50 menit	Students can read the material in the book, practice together reading titi laras slendro and sing the song Dandanggula laras slendro pathet sanga, and understand the contents of the lyrics of the song Dandanggula
3	Enhancement of reading slendro titilaras	Enhancement of reading slendro titilaras Skilled in singing the song macapat laras slendro	1. Dandanggula barrel slendro pathet is very good 2. Pucung laras slendro pathet is very good	Discussion and demonstration	Handout	2 X 50 menit	1. Students sing the macapat song Dandanggula laras slendro pathet very 2. Students sing the song macapat Pocung laras slendro manyura
4	Understanding of the procedure for singing pelog nem scales	Skilled in singing the song dolanan laras pelog nem	The song macapat Pangkur laras pelog pathet nem	Discussion and demonstration	Handout	2 X 50 menit	1. Students read titilaras pelog nem 2. Students read the titilaras of the song macapat Pangkur laras pelog pathet nem 3. Students sing the song lyric macapat Pangkur laras pelog pathet nem 4. Students interpret the lyrics

							of the song Pangkur laras pelog pathet nem.
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Meetings	Objectives*	Indicators	Materials**	Learning Strategy	Sources/ media	Time Allotment	Learning Experience
5	Understanding of the procedure for singing pelog nem scales	Skilled in singing the song dolanan laras pelog nem	1. The song macapat Pangkur pelog nem 2. The song Macapat Sinom Pelog nem	Demonstration and Practice	Handout	2 X 50 menit	1. Students sing the song macapat Pangkur laras pelog pathet nem 2. Students sing the song macapat Sinom laras pelog pathet nem
6	An understanding of the procedure for singing the Pelog Barang scales	Skilled in singing the macapat laras pelog Barang song	Macapat Durma song, pelog goods	Demonstration and Practice	Handout	2 X 50 menit	1. Students read titilaras pelog stuff 2. Students sing the macapat song Durma laras pelog pathet Barang 3. Students interpret the lyrics of the macapat song Durma laras pelog pathet Barang
7	An understanding of the procedure for singing the Pelog Barang scales	Skilled in singing the macapat laras pelog Barang song	1. Durma macapat song 2. Megatrugh macapat song	Demonstration and Practice	Handout	2 X 50 menit	1. Students sing the song macapat Durma laras pelog pathet Barang 2. Students sing the macapat song Megatrugh laras pelog pathet Barang
8	UTS	Ujian tengah semester					
9	An understanding of the procedures for making macapat songs	Skilled in making macapat songs	Membuat syair tembang	Demonstrations, lectures and Practices	Handout	2 X 50 menit	1. Students understand the rules of the macapat song 2. Students arrange the words according to the rules of the song macapat

Meetings	Objectives*	Indicators	Materials**	Learning Strategy	Sources/ media	Time Allotment	Learning Experience
10	An understanding of the procedures for making macapat songs	Skilled in making macapat songs	- Types of macapat songs - macapat song rules	Demonstration and Practice	Handout	2 X 50 menit	1. Students compose macapat songs 2. Students sing macapat songs by students
11	Understanding of the procedures for making macapat song learning videos	Skilled in making macapat song learning videos	Fibers or books containing macapat songs, for example: Tripama, Wedhatama,	Demonstration, Lecture and Practice	Handout	2 X 50 menit	1. Students divide work groups 2. Students look for material in the form of fiber containing the song macapat 3. Students divide the tasks of each group member
12	Understanding of the procedures for making macapat song learning videos	Skilled in making macapat song learning videos	The fiber contains the song macapat	Demonstration and Practice	Handout	2 X 50 menit	1. Student group discussion 2. Students make macapat song learning videos
13	Understanding of the procedures for making macapat song learning videos	Skilled in making macapat song learning videos	Macapat song sound recording technique	Demonstration and Practice	Handout	2 X 50 menit	Students make audio recordings of eleven macapat songs
14	Understanding of the procedures for making macapat song learning videos	Skilled in making macapat song learning videos	Shooting technique	Demonstration and Practice	Handout	2 X 50 menit	Students make videos adapted to the contents of the song lyrics that have been recorded audio
15	Understanding of the procedures for making macapat song learning videos	Skilled in making macapat song learning media	Editing	Demonstration and Practice	Handout	2 X 50 menit	students combine audio-visual recordings
16				Final test			

B. Calculation of Student Workload

Credit Unit (CU)	ECTS	Meeting Hours	Contact Hours	Independent Study
2 CU	3.18 ects	78,4 jam	3,3 jam	2.3 jam

APPENDICES

APPENDIX 1 ASSESSMENT RUBRIC

Course Assessment

A. Assessment Rubric

1) Attitudes/Affective Domain

In this domain, the evaluation of student participation in class includes communication skills, discipline and responsibility. The rubrics used are as follows:

Criteria	Score
Communicate effectively, appreciate others' opinions; always attend the class on time; always submit the assignment on time; and always participate in the completion of group assignment	85 ≤ SA ≤ 100
Communicate effectively, appreciate others' opinions; 80% of attendance; submit 90% of the assignment; and often participate in the completion of group assignment.	70 ≤ SA < 85
Communicate ineffectively, appreciate others' opinions; 75% of attendance; submit the 70% of assignment on time; and participate in the completion of group assignment.	55 ≤ SA < 70
Communicate ineffectively, do not appreciate others' opinions; rarely attend the class; rarely submit the assignment; and rarely participate in the completion of group assignment	≤ SA < 55

2) Knowledge/Cognitive Domain

The students' knowledge is assessed through assignments (individual and group) and

tests (mid-term and End-term tests).

a. Assignment Rubric

The criteria of assignment according to Assignment Rubrics:

No	Aspect s	Max. Score
1	Finding the financial data: a. Data collected from reputable source, i.e. Indonesian Capital Market (www.idx.co.id) (Excellent = 3, Good = 2, Fair = 1)	3
	Finding the financial data: b. Financial data is an audited Annual Report for the observed: (Excellent = 3, Good = 2, Fair = 1)	3
2	Calculate data a. Choose the correct formula (Excellent = 3, Good = 2, Fair = 1)	3
	Calculate data b. Correct calculation and result (Excellent = 3, Good = 2, Fair = 1)	3
3	Description of the calculation result Make a description about the calculated result and explain the meaning of the calculation result (Excellent = 3, Good = 2, Fair = 1)	3
4	Conclusion Make a conclusion including a suggestion for a better performance for the company according to the analysis (Excellent = 3, Good = 2, Fair = 1)	3
5	Assignment result paper a. Systematic report (Excellent = 3, Good = 2, Fair = 1)	3
	Assignment result paper b. Language use (Excellent = 3, Good = 2, Fair = 1)	3
	Assignment result paper c. Presentation (Excellent = 3, Good = 2, Fair = 1)	3

b) Test (mid-term and End-term tests)

The criteria of mid-term and End-term tests in this course are:

1. The ability to give answers correctly according to the key and rubrics;
2. The ability to provide robust argumentation according to theory;
3. The ability to provide systematic explanations; and

4. The ability to apply the essential concepts in a particular situation comprehensively.

B. Universitas Negeri Surabaya's Grading System

University students are considered to be competent and pass if at least get 40% of the maximum End-term grade. The End-term grade (NA) is calculated based on the following weight:

Assessment Components	Percentage
Participation (including attitudes/affective)	20%
Assignment	30%
Mid-term test	20%
End-term test	30%

Scoring Conversion

Scoring Interval (out of 100)	Point	Grade
$85 \leq NA \leq 100$	4.00	A
$80 \leq NA < 85$	3.75	A-
$75 \leq NA < 80$	3.50	B+
$70 \leq NA < 75$	3.00	B
$65 \leq NA < 70$	2.75	B-
$60 \leq NA < 65$	2.50	C+
$55 \leq NA < 60$	2.00	C
$40 \leq NA < 55$	1.00	D
$0 \leq NA < 40$	0	E

APPENDIX 2 COURSE ACTIVITIES RECORDS

a. Sample of Student Attendance

5/8/2021

SIAKAD : Absen



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
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PRESENSI KULIAH

Periode 2017/2018 Gasal

Mata Kuliah : Seni Tembang III
Kelas : 2016B
Prodi : S1 Pendidikan Ba

Dosen : Latif Nur Hasan, S.Pd., M.Pd.
Yohan Susillo, S.Pd., M.Pd.

b. Sample of Course Log Book

Aktivitas Perkuliahan							
No.	Tanggal	Perkuliahan	Jadwal	Prioritas	Status	Dosen	Keterangan
1	21-08-2017	Perkenalan ke 1	Wajad dan bangsa penerbangan	21	Terjadwal	Ustadz Nuri Hasan	
2	28-08-2017	Perkenalan ke 2	Untuk-untuk dalam penerbangan	21	Terjadwal	Ustadz Nuri Hasan	
3	04-09-2017	Perkenalan ke 3	Pantur nadi penerbangan	21	Terjadwal	Rokhan Sardjo	
4	11-09-2017	Perkenalan ke 4	Pantur lagu tombang pembakuan	21	Terjadwal	Ustadz Nuri Hasan	
5	18-09-2017	Perkenalan ke 5	Pantur lagu tombang pembakuan	21	Terjadwal	Ustadz Nuri Hasan	
6	25-09-2017	Perkenalan ke 6	Pantur lagu tombang pembakuan	21	Terjadwal	Ustadz Nuri Hasan	
7	02-10-2017	Perkenalan ke 7	Pantur lagu tombang inti	21	Terjadwal	Ustadz Nuri Hasan	
8	09-10-2017	Perkenalan ke 8	Pantur lagu tombang inti	21	Terjadwal	Ustadz Nuri Hasan	
9	16-10-2017	Perkenalan ke 9	Pantur lagu tombang inti	21	Terjadwal	Ustadz Nuri Hasan	
10	23-10-2017	Perkenalan ke 10	Pantur lagu tombang inti	21	Terjadwal	Rokhan Sardjo	
11	30-10-2017	Perkenalan ke 11	Pantur lagu tombang pemataj	21	Terjadwal	Rokhan Sardjo	
12	06-11-2017	Perkenalan ke 12	Pantur lagu tombang pemataj	21	Terjadwal	Rokhan Sardjo	
13	13-11-2017	Perkenalan ke 13	Pantur lagu tombang pemataj	21	Terjadwal	Rokhan Sardjo	
14	20-11-2017	Perkenalan ke 14	Wajad dan bangsa penerbangan Untuk-untuk dalam penerbangan Pantur nadi penerbangan Pantur lagu tombang pembakuan Pantur lagu tombang inti Pantur lagu tombang pemataj Perkenalan penerbangan Perkenalan penerbangan dengan ringan	21	Terjadwal	Rokhan Sardjo	
15	27-11-2017	Perkenalan ke 15	UAS	21	Terjadwal	Rokhan Sardjo	

c. Sample of Assignment:

Membuat panembrama



Panembrama C 2019 UNESA " Jawa Kuncoro "

"

1,2 rb x ditonton · 1 tahun yang lalu

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Simpan



Hilda Art Photography...

310 subscriber

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Komentar 3



Tulis komentar publik...



d. Sample of Mid-term Test

SOAL TEMBANG 2

1. Ada beberapa pendapat tentang jumlah jenis tembang macapat, ada yang berpendapat tembang macapat terdiri 11 jenis tembang macapat, sebutkan dan bagaimana aturan masing-masing tembang macapat!
2. Serat Tripama:
Yogyanira kang para prajurit
Lamun bisa sira anuladha
Duk ing nguni caritane
Andelira sang prabu,
Sasra bahu ing Maespati
Aran patih Suwanda
Ielabuhanipun
Kang ginelung tri prakara
Guna, kaya, purun ingkang den antebi
Nuhoni trah utama

Jelaskan apa maksud isi syair tembang diatas!

3. Buatlah syair tembang macapat sinom, bertema kepahlawanan!

Jawaban UTS 1:

- **Paugeran tembang Mijil**, kedadeyan saka 6 gatra : 10i, 6o, 10e, 10i, 6i, 6u
- **Paugeran tembang Kinanthi**, kedadeyan saka 6 gatra : 8u, 8i, 8a, 8i, 8a, 8i
- **Paugeran tembang Sinom**, kedadeyan saka 9 gatra : 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a
- **Paugeran tembang Asmaradana**, kedadeyan saka 7 gatra : 8a, 8a, 8e, 8a, 7a, 8u, 8a
- **Paugeran tembang Dhandhanggula**, kedadeyan saka 10 gatra : 10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12e, 7a
- **Paugeran tembang Gambuh**, kedadeyan saka 5 gatra : 7u, 10u, 12i, 8u, 8o
- **Paugeran tembang Maskumambang**, kedadeyan saka 4 gatra : 12i, 6a, 8i, 8a
- **Paugeran tembang Durma**, kedadeyan saka 7 gatra : 12a, 7i, 6a, 7a, 8i, 5a, 7a
- **Paugeran tembang Pangkur**, kedadeyan saka 7 gatra : 8a, 11i, 8u, 7a, 12u, 8a, 8i
- **Paugeran tembang Megatruh**, kedadeyan saka 5 gatra : 12u, 8i, 8u, 8i, 8o
- **Paugeran tembang Pucung**, kedadeyan saka 4 gatra : 12u, 6a, 8i, 12a

Jawaban UTS 2:

Seyogianya para prajurit,

Bila dapat semuanya meniru,

Seperti masa dahulu,

(tentang) andalan sang Prabu,

Sasrabau di Maespati,

Bernama Patih Suwanda,

Jasa-jasanya,

Yang dipadukan dalam tiga hal,

(yakni) pandai mampu dan berani (itulah) yang ditekuninya,

Menepati sifat keturunan (orang) utama.

Jawaban UTS 3:

Sample of End-term Test

Soal Uas Tembang 3

1. Apa yang dimaksud panembrama
2. Buatlah notasi panembrama suara 1, 2, 3 beserta syair

Jawaban UAS 1:

Panembrama adalah paduan suara berbahasa jawa

Jawaban UAS 2:

