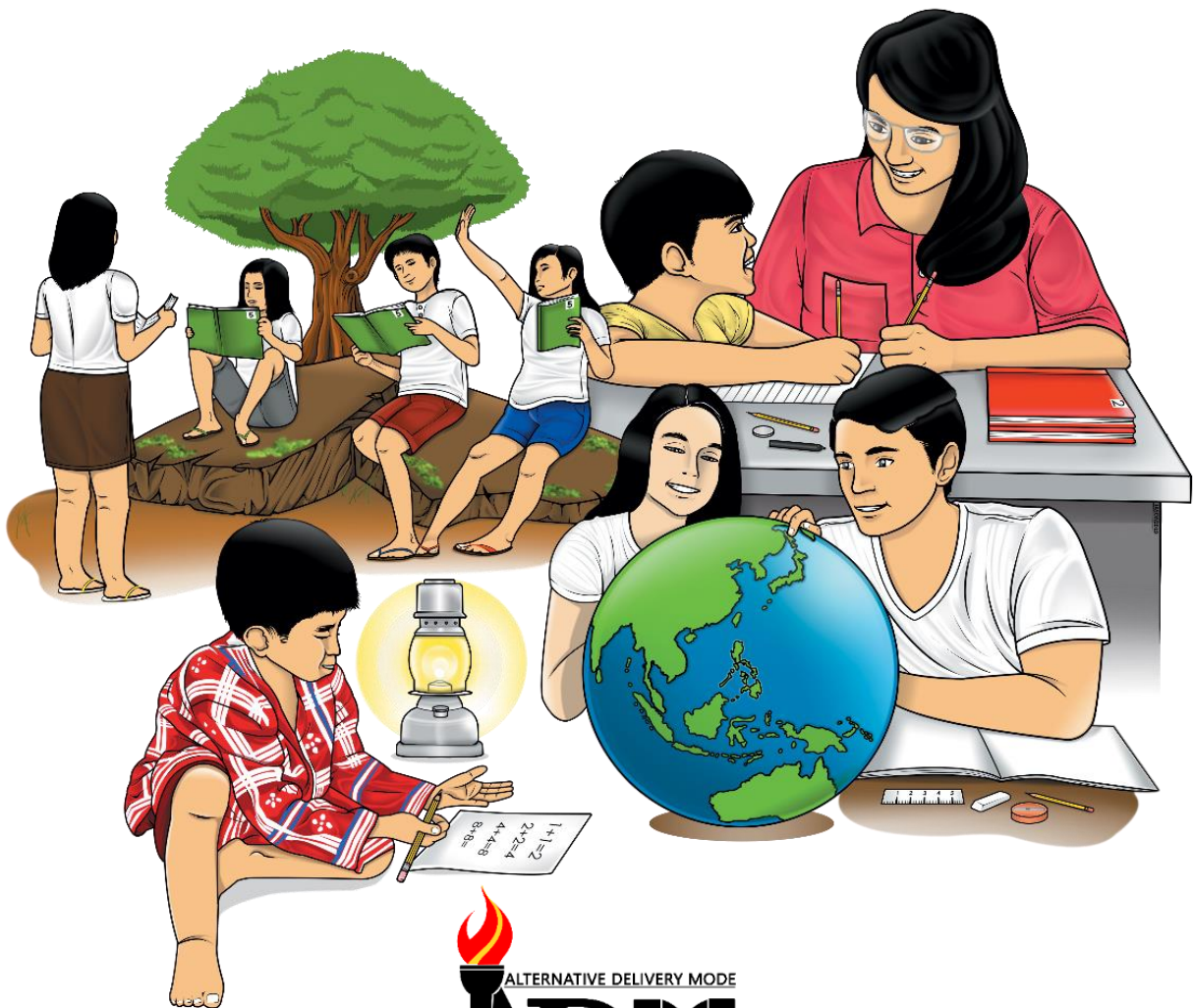


7

Music

Quarter 4 – Module 8: Theatrical Forms Bodabil



Music – Grade 7
Alternative Delivery Mode
Quarter 4 – Module 8: Theatrical Forms (Bodabil)
First Edition, 2020

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7

Music

**Quarter 4 – Module 8:
Theatrical Forms**

Bodabil

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

This module was designed and written with you in mind. It is here to help you master the nature of Biology. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

This module contains:

- Module 8-Theatrical Forms Bodabil

After going through this module, you are able to:

1. Describes how the music contributes to the performance of the musical production (MU7FT-IVe-h-4)
2. Describes how a specific idea or story is communicated through music in a particular Philippine musical theater (MU7FT-IVe-h-6)
3. Sings selection from chosen Philippine musical theater (MU7FT-IVe-h-7)
4. Identifies musical characteristics of selected Philippine festivals and theatrical forms through video or live performances(MU7FT-IVa-g-1)
5. Explain the distinguishing characteristics of representative Philippine festivals and theatrical forms (MU7FT – Iva-h-5)



What I Know

A. IDENTIFICATION

Directions: Identify what is being asked in each item. Write your answers in your activity notebook.

1. It is a stage presentation featuring various forms: musical, comedy and even magic acts, skits, monologues and acrobatics, among others.
2. This is a type of music introduced by Borromeo Lou when he returned from America and Canada.
3. During the _____, film production in the country was at a standstill and Western movies were banned.
4. In 1988, the first *Bodabil* was introduced by the _____ for the sole purpose of entertaining American soldiers and other American residing in Manila.
5. The *Bodabil* was injected into comedias and zarzuelas as intermission numbers as _____.

B. MULTIPLE CHOICE

Directions: Choose the letter of the correct answer. Write it in your activity notebook.

1. She is hailed as “The Queen of Filipino Jazz” and “The Queen of Bodabil”.
A. Atang dela Rama
B. Issay Alvarez
C. Sylvia La Torre
D. Katy de la Cruz
2. During the Japanese occupation from 1941 – 1945, film production in the country was at a standstill and Western movies were banned. What implications did it bring to entertainment industry?
A. American film production became popular.
B. There was no form of entertainment made during that time.
C. The Filipinos were thus entertained by bodabil, or the stage show.
D. No theatrical performances were allowed.
3. When American colonial rule was established, the United States introduced the American way of life through education, media and language. Which statement below supports this?
A. The plays and dramas staged are translated in English.
B. The plays and dramas staged retained their original language.
C. The plays and dramas stages are never translated.
D. The plays and dramas staged are allowed to be in English or Tagalog.

4. The *Bodabil*, a form of entertainment in the Philippines became popular during the Japanese period. What is the reason behind its popularity?
 - A. It became people's favorite during the Japanese period.
 - B. During the Japanese period, film productions in the country and Western movies were banned.
 - C. People tend to love the culture of Japan relating it to *Bodabil*.
 - D. During the Japanese period, sarsuwela was the only theatrical performance allowed.

5. *Bodabil* was a stage presentation featuring various forms: musical, comedy and acrobatics among others. Which of the following is TRUE about it?
 - A. *Bodabil* is a humorous theatrical performance.
 - B. *Bodabil* is a serious type of stage performance.
 - C. *Bodabil* is the same with Moro-Moro.
 - D. *Bodabil* lacks entertainment value.

C. MODIFIED TRUE OR FALSE

Directions: Write true if the statement is correct and if it is false, look for the word/s that made it incorrect and replace it with the correct word/s. Write your answers on your notebook.

1. After the war, movies returned popularity and the *Bodabil* era slowly lost its luster.
2. Eventually, the Sarsuela evolved to become stage shows or variety shows.
3. The *Bodabil* is not a straight-up play.
4. Classic-Jazz Music was introduced by Bayani Casimiro.
5. *Bodabil* usually opens in chorus.

Lesson

1

Bodabil



What's In

Those Were the Days

Suppose you were born in 1960s, *Bodabil* in the Philippines was a popular genre of entertainment. (from 1910s until the mid-1960s) For decades, it competed with film, radio and television as the dominant form of Filipino mass entertainment. Nowadays, it equates the stage shows in fiestas or comedy bars which provide entertainment for the Filipinos.

Back to the situation, supposing that you are part of the crowd watching *Bodabil*, list your expectations about this form of entertainment.



What's New

1. Costumes:
2. Actors:
3. Theme/Story:
4. Purpose:

Let us see if your expectations are the same with the facts about *Bodabil* in the Philippines which you are about to discover from this module. Happy learning!



What is It

Bodabil: How It Began

During the Japanese occupation from 1941 - 1945, film production in the country was at a standstill and Western movies were banned. Thus, the Filipinos were entertained by *Bodabil* or the stage show, a form of entertainment in the Philippines which became popular during the Japanese period.

Based on the French vaudeville, *Bodabil* was a stage presentation featuring various forms: musical, comedy and even magic acts, skits, monologues and acrobatics, among others. Vaudeville acts were first introduced to the Philippines during the American occupation and were performed by visiting troupes. These entertainers helped make jazz and blues popular in the country. This type of music was later on indigenized by Filipino performers, one of whom was Luis Borrromeo, a Cebuano also known as Borrromeo Lou. He had returned from America and Canada and introduced “Classic-Jazz Music” in the country. It is said that he coined the term *vod-a-vil*, later known as *Bodabil*.

The stage shows, which began as intermission numbers in circuses or plays in local theaters, dealt with the different topics including Philippine heroes, people and way of life. Often, the themes of the stage shows were based on Americans models but featured Philippine songs like *kundimans* as well.

The typical *Bodabil* shows would feature a mixture of performances of American ballads, torch songs and blues members; dance number featuring tap dancers and chorus girls and jitterbug showcases; and even the occasional *kundiman*.

During the war years, *Bodabil* also highlighted full length plays aside from the usual comedy and musical acts. Moreover, the shows furtively expressed messages of encouragement for the people disheartened by the war.

In 1941, 40 Manila Theaters showed *Bodabil*. Among the popularly known *Bodabil* stars were Togo and Pugo, Bayani Casimiro, Dely Atay-Atayan, Chichay, Dolphy, Rogelio de la Rosa, Leopoldo Salcedo and singers Katy de la Cruz and Atang de la Rama.

Words to Remember

Jazz- is an American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation and often deliberate distortions of pitch and timbre

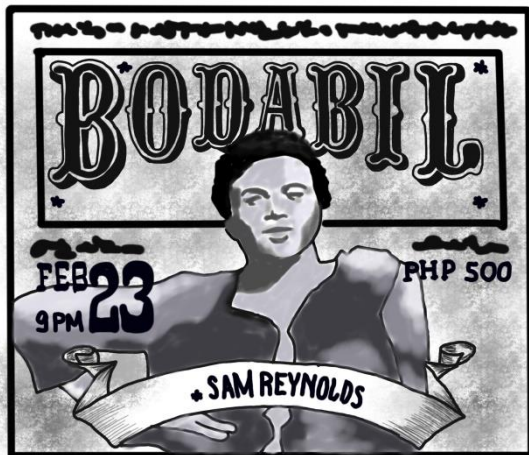
Blues- is an African-American music that traverses a wide range of emotions and musical styles. They are a blend of ballads and field hollers –(work songs of the slaves)

Torch songs – are sad or sentimental songs, typically about unrequited love

Jitterbug showcase- an acrobatic dance consisting of few standardized steps, augmented by twirls, splits and somersaults

Tap dance- is a dance performed wearing shoes fitted with metal taps, characterized by rhythmical tapping of the toes and heel

Do you want to know more about Bodabil? Try watching this documentary.



Bodabil: A Documentary on a Philippine Art Form

<https://www.youtube.com/watch?v=eZYj4Ar9cOo>

It usually opens with chorus. The girls are kicking their legs high up in the air.



Evolution of Bodabil

When American colonial rule was established, the United States introduced the American way of life through education, media and language. Their influence on Philippine theatre is most apparent through the *Bodabil*, (vaudeville) and the plays and dramas staged or translated into English.

In 1988, the first *Bodabil* was introduced by the Manila Dramatic Guild for the sole purpose of entertaining American soldiers and other Americans residing in Manila. It was also the first theatrical performance since the revolution.

The *Bodabil* is not a straight-up play. The theatrical performance is in fact a mix of songs, dances, comedy skits, and even magical performances. Local audiences bought-in and productions soon found themselves becoming entertainment spectacles that can be transported from one town to the next. Not long after, the *Bodabil* was interjected into comedias and zarzuelas, as intermission numbers known as *jamborees*.

By the 1940s, when the Japanese took over the Philippines from the Americans, movie actors and actresses could no longer appear in films, as the Japanese confiscated all film equipment. However, the *Komedya*, *Sarsuela* and *Bodabil* remained in the country as forms of entertainment and expression.

Eventually, the *Bodabil* evolved to become stage shows or variety shows with a short melodrama at the end to accommodate the actors and actresses who moved their craft to *Bodabil* and theater. Venues such as the Manila Grand Opera House and the Savory Theater became homes of *Bodabil*.

After the war, movies returned popularity and the *Bodabil* era slowly lost its luster.

After the Japanese occupation, the Philippine theater has evolved to become a combination of the various influences such that of the *Sarsuela*, *Komedya* and *Bodabil*.

Principles and techniques of Philippine Theater

Philippine theater has evolved to become a combination of Comedia, Sarsuela and Bodabil and other western classics after the Japanese occupation. Largely performed in English that time, theater became part of classroom education. Principles of the Philippine theater involve promoting Filipino culture and heritage, showcasing the beauty and talents of Filipinos as well. Through telling a story in creative way, it imparts knowledge while entertaining people. When it comes to performing on stage, it is not just the talents and skills but the techniques to render an effective performance.

- Stage Presence and Authenticity. Based in theater, this is the most important of all oral communication techniques.
- Diaphragmatic Breathing. It produces full resonant sound and also called “belly breathing.”

- Relaxation and Focus Techniques. Being relaxed is significant but it is better if the performer stays focused, too.
- Being Present in the Moment. If the actor is paying attention and is completely in the moment, he can react with full concentration.
- Improvisation. This tool help the actors think quickly while acting appropriately.
- Beats and Intentions. This tool is used by the actors to decide what they want from others.
- Vocal Dynamics. The moment they speak, influence and hook listener's attention.
- Body Language. This can strengthen actor's presence and influence.
- Role-Playing and Simulations. This is an essential tool for successful outcomes.
- Storytelling. It becomes interesting when delivering information is made through storytelling.
- Using Language. William Shakespeare was a dramatist and a greatest writer lived for demonstrating the power of language.

When it comes to theater and performing arts, Filipinos are never far behind.

Are you familiar with the famous comedy bars in the country? Have you tried watching stage shows in some barrio fiestas? Were you entertained? Thanks to Bodabil, we are still enjoying stage shows nowadays!



What's More

Activity 1: Read My Moves!

Listen to this (Katy The Musical) “Balut” <https://youtu.be/lqbME-OwVAY>, turning off the audio/sound and merely watching the dance movements, body gestures, mouth articulations and expressions of the performers. Something's lacking. What is it?

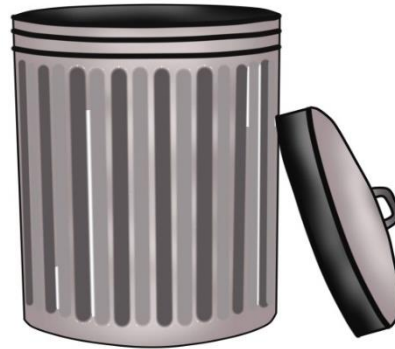
Answer the following questions in your activity notebook.

1. What is the level of entertainment has it given to you without music?
Why?
2. Do you think these kinds of shows should be incorporated with music?
Why? Why not?
3. What is the significance of music in a theater performance?

Activity 2: PUT IT INSIDE

Upon reading the evolution of *Bodabil*, you have discovered both its development and down turn overtime. If you are going to preserve this theater form, what are you going to put in the basket to support it? How about the reasons or factors why you think this should be discontinued? Put them in the trash can.

Directions: Draw both images in your notebook and fill in each image with your answers.



Answer the following questions:

1. What is your reflection about the things that you have written inside the basket?
2. What is your reflection about the things that you have written inside the trash can?

Katy dela Cruz (Catalina “Katy” Mangahas) was a leading Filipino singer who specialized in jazz vocals and torch songs in a performing career that lasted eight decades. Hailed as “The Queen of Filipino Jazz” and as the “Queen of Bodabil”, she was, by the age of 18, the highest paid entertainer in the Philippines. Her path as Bodabil Queen started when she was only seven years old.

At the age of 13, she started making her mark as the country’s Queen of the Bodabil – the popular form of entertainment that emerged in the 1920s and exposed Filipinos to American Jazz music.

She immortalized the naughty song *Balut*, with her unique singing style.

Let’s listen to this (Katy the Musical) “Balut” using the link below and answer the questions that follow in your activity notebook.

<https://www.youtube.com/watch?v=IqbME-OwVAY> – (musical performance)

<https://www.youtube.com/watch?v=4r1CdGFEZm8&t=58s> (Bodabil – “Balut”)

<https://www.youtube.com/watch?v=4r1CdGFEZm8&t=58s>

Answer the following questions. Write your answers on a separate sheet of paper.

1. How does this piece communicate the story in this Bodabil performance?
2. Does this reflect Filipino's life? How do you say so?
3. Was the manner of shouting "balut" in the song, realistic? Have you felt it? What was the impact of the manner of singing to you?
4. What story was shaped in your mind upon listening to the song? Was it able to convey the message? How?

Many students find that theater helps them develop the confidence essential to speaking clearly, lucidly and thoughtfully. Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theater classes will give you additional experience talking to groups.

Filipinos are born music lovers. It's either you sing or you play instruments. It can simply be enjoying or appreciating certain music.

Here's a challenge for you. Pick a popular Tagalog song which has never been used in any musicals. Feel the message of the song through its lyrics, melody and tempo, or other music elements which you can identify.

Activity 3: HYMNS OF THE HEART



Imagine that you are performing on stage in front of a large crowd. This is your musical. Sing the song the way you wanted to communicate with your audience. The use of music elements is strongly encouraged. You may also try to incorporate some movements while you are performing.

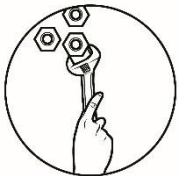
1. Sing the song in your own normal singing voice. Record your performance using your mobile phone.
2. Sing the song applying the principles and techniques of Philippine theater.
3. Compare your performances.
 - a. How does the manner of singing affect your performance?
 - b. Which performance was easier for you? Why?
 - c. What is the significance of these theatrical forms in the Philippines in connection with entertainment and expression?



What I Have Learned

My Reflections

A large, empty rectangular box with rounded corners and a scroll-like border. Inside the box, there are five horizontal lines for writing reflections.



What I Can Do

ACTIVITY 4: HIT THAT NOTE!

In *Katy the Musical*, the song entitled “*Balut*”, was sung by the Bodabil Queen Katy dela Cruz. Here is your chance to sing the same song in your own version. Sing it the way you want to interpret it.

1. Sing “*Balut*” in your own style and interpretation.
2. Evaluate your own performance using the rubrics below.
3. Record your performance using your mobile phone or any similar device and submit your output to your facilitator through messenger, e-mail, or other media platforms.

Rubrics

CRITERIA	Outstanding 4	Very Good 3	Average 2	Needs Improvement 1
Pitch	The pitch is very accurate and has no errors.	There is an occasional isolated error, but most of the time, pitch is accurate and secure.	There are some accurate pitches, but there are frequent and/or repeated errors especially in the chorus part.	The pitch being sung by the singer is not in his/her tessitura.(comfortable singing range) Thus, making it harder to sing.
Tone Quality	Tone is consistently focused, clear and centered throughout the range of the voice.	Tone is focused and clear. Extremes in range sometimes cause tone to be less controlled in the first line of the stanza.	Tone is often focused and clear but sometimes the tone is uncontrolled in the first stanza.	The tone is often not focused, clear or centered all throughout the song.
Mastery of the lines	All the musical lines are performed with no mistake.	Musical lines are performed with 1 to 3 mistakes.	Musical lines are performed with 4 to 6 mistakes.	Musical lines are performed over 10 mistakes.
Stage Presence	The singer has superior stage presence with outstanding facial expressions and body movement.	The singer has excellent stage presence with a pleasant face but an awkward body movement.	The singer has a nice stage presence with non-distracting facial expression but no body movement.	The singer is only standing while singing with no facial expression and no body movement.
Voice Projection	The singer projects voice and consistently produces loud and clear sound that can be heard well.	The singer projects voice and produces clear sound moderately but can only be heard by the nearby listeners.	The singer produces an average sound and inconsistently projecting the voice and can only be heard by the nearby listeners.	The singer produces poor and soft sound and not projecting the voice clearly enough to be heard by the nearby listeners.



Assessment

A. IDENTIFICATION

Directions: Identify what is being asked in each item. Write your answers in your activity notebook.

1. It is a stage presentation featuring various forms: musical, comedy and even magic acts, skits, monologues and acrobatics, among others.
2. This is a type of music introduced by Borromeo Lou when he returned from America and Canada.
3. During the _____, film production in the country was at a standstill and Western movies were banned.
4. In 1988, the first *Bodabil* was introduced by the _____ for the sole purpose of entertaining American soldiers and other American residing in Manila.
5. The *Bodabil* was injected into Comedias and zarzuelas as intermission numbers as _____.

B. MULTIPLE CHOICE

Directions: Choose the letter of the correct answer. Write it on your activity notebook.

1. She is hailed as “The Queen of Filipino Jazz” and “The Queen of Bodabil”.
A. Atang dela Rama
B. Issay Alvarez
C. Sylvia La Torre
D. Katy de la Cruz
2. During the Japanese occupation from 1941 – 1945, film production in the country was at a standstill and Western movies were banned. What implications did it bring to entertainment industry?
A. American film production became popular.
B. There was no form of entertainment made during that time.
C. The Filipinos were thus entertained by Bodabil, or the stage show.
D. No theatrical performances were allowed.

3. When American colonial rule was established, the United States introduced the American way of life through education, media and language. Which statement below supports this?
 - A. The plays and dramas staged are translated in English.
 - B. The plays and dramas staged retained their original language.
 - C. The plays and dramas stages are never translated.
 - D. The plays and dramas staged are allowed to be in English or Tagalog.

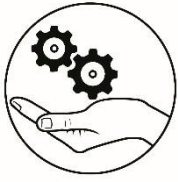
4. The *Bodabil*, a form of entertainment in the Philippines became popular during the Japanese period. What is the reason behind its popularity?
 - A. It became people's favorite during the Japanese period.
 - B. During the Japanese period, film productions in the country and Western movies were banned.
 - C. People tend to love the culture of Japan relating it to *Bodabil*.
 - D. During the Japanese period, Sarsuwela was the only theatrical performance allowed.

5. *Bodabil* was a stage presentation featuring various forms: musical, comedy and acrobatics among others. Which of the following is TRUE about it?
 - A. *Bodabil* is a humorous theatrical performance.
 - B. *Bodabil* is a serious type of stage performance.
 - C. *Bodabil* is the same with Moro-Moro.
 - D. *Bodabil* lacks entertainment value.

C. MODIFIED TRUE OR FALSE

Directions: Write true if the statement is correct and if it is false, look for the word/s that made it incorrect and replace it with the correct word/s. Write your answers in your notebook.

1. After the war, movies returned popularity and the *Bodabil* era slowly lost its luster.
2. Eventually, the Sarsuela evolved to become stage shows or variety shows.
3. The *Bodabil* is not a straight-up play.
4. Classic-Jazz Music was introduced by Bayani Casimiro.
5. *Bodabil* usually opens in chorus.



Additional Activities

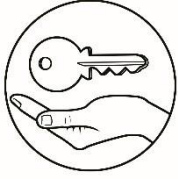
Write Me Now: Story Time

Using the principles you discovered about *Bodabil*, write a short script preferably meant to make fun and entertain the audience. You may use current events to make it more relatable for the viewers.

Submit your output to your facilitator through messenger, e-mail, or other media platforms.

Rate your script based on this rubric:

Criteria	4	3	2	1
Originality and Clarity	The story is very well organized. One idea or scene follows another in a logical sequence with clear transition.	The plot is well organized. One idea or scene may seem out of place. Clear transitions are used.	The plot is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Story and Creativity	Story that contains creative details and/or descriptions for enhancement.	Story that missed only one detail that will enhance it.	Story that is somewhat creative but is a bit distracted.	No imagination or creativity in storyline.
Characters	All of the characters were named and clearly described. However, the main characters are emphasized.	The main characters are named and clearly described.	Only one of the main characters was named and described.	It was hard to tell who the main characters were.
Dialogue	It was always clear which character was speaking. Dialogue was well developed and varied.	It was clear which character was speaking but the dialogue could be more varied in structure.	It was slightly clear which character was speaking but the dialogue was choppy and not well developed.	It was hard to follow what character was speaking. No effort was put in conversations.



Answer Key

WHAT'S MORE
 Varied answers.

WHAT'S NEW
 Varied answers.

WHAT I KNOW/ASSESSMENT

1.
2. A. IDENTIFICATION
 3. 1. Bodabil
 4. 2. Classic-Jazz Music
 5. 3. Japanese Occupation
 6. 4. Manila Dramatic Guild
 7. 5. Jamborees
8. B. MULTIPLE CHOICE
9. 1. D
 10. 2. C
 11. 3. A
 12. 4. B
 13. 5. A
14. C. MODIFIED TRUE OR FALSE
 15. 1. True
 16. 2. False. Sarsuela- Bodabil
 17. 3. True
 18. 4. False. Bayani Casimiro- Borromeo Lou
 19. 5. True

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