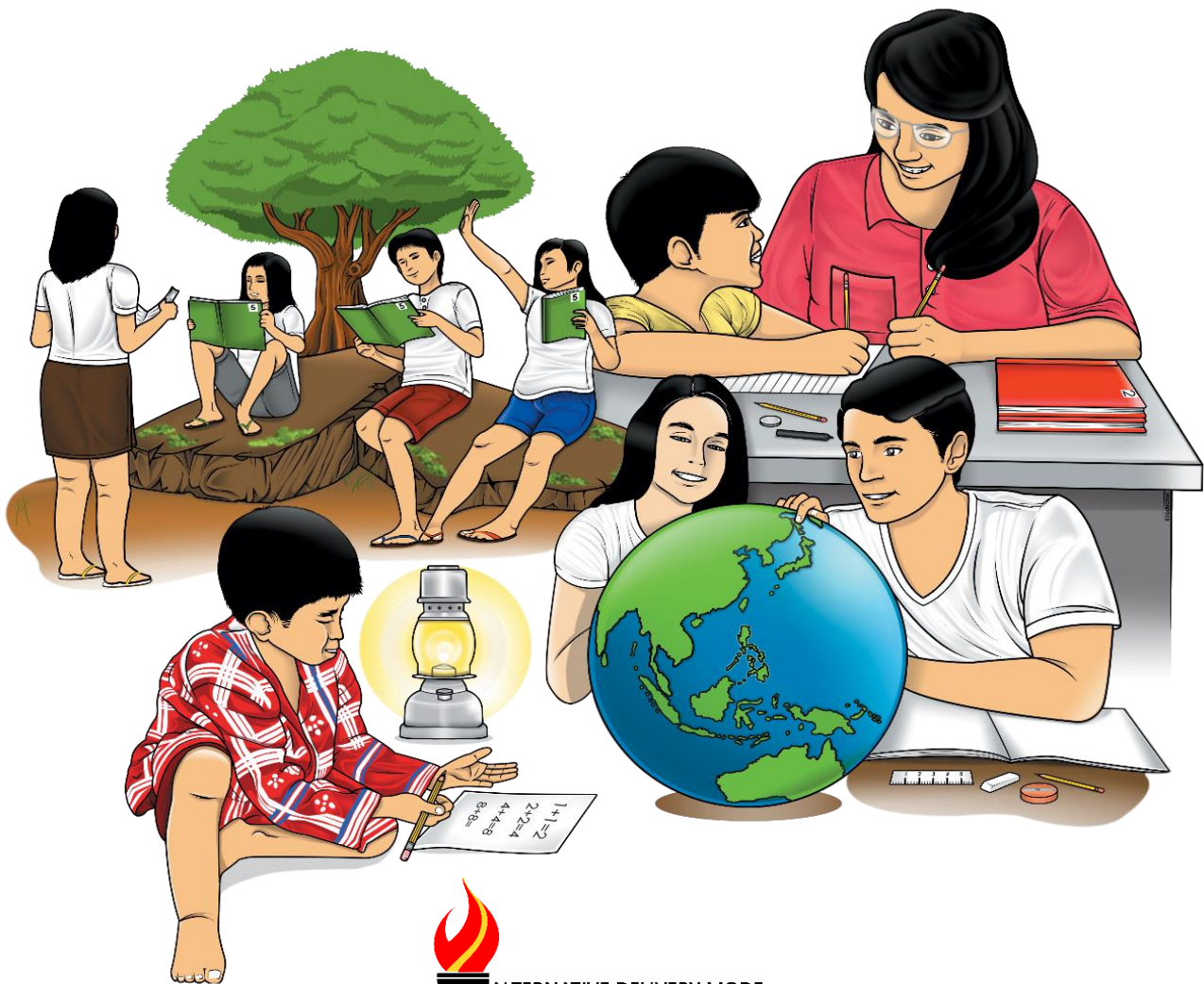


Music

Quarter 4 – Module 2: Performances of Wayang Kulit, Peking Opera, and Kabuki Theater



Music – Grade 8
Alternative Delivery Mode
Quarter 4 – Module 2: Performances of Wayang Kulit, Peking Opera, and Kabuki Theater
First Edition, 2020

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Published by the Department of Education
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Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by

Department of Education – Caraga Region

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Music

Quarter 4 – Module 2: Performances of Wayang Kulit, Peking Opera, and Kabuki Theater

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

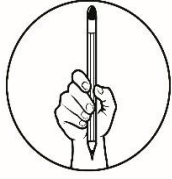
This module was designed and written with you in mind. It is here that you will be assisted in learning about Musical Theater. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of learners. The lessons are arranged to follow the standard sequence of the course. However, the order in which you read them can be changed to correspond with the textbook you are now using.

This module contains:

- Module 2 – Performances of Wayang Kulit, Peking Opera, and Kabuki Theater

After going through this module, you are able to:

1. Describe how a specific idea or story is communicated through music in a particular Asian Musical Theater; (MU8THIVb-h-3) and
2. Improvise appropriate sound, music, gesture, movements, props, and costume for performance of a chosen Asian traditional musical and theatrical form. (MU8TH-IVb-h-7)



What I Know

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. What country in Southeast Asia did Wayang Kulit originate?
A. China
B. Indonesia
C. Malaysia
D. Singapore
2. Who is the puppeteer in a Wayang Kulit performance?
A. Balang
B. Dalang
C. Puppeteer
D. Galang
3. What is the major function of the Gamelan orchestra?
A. Accompany the singers during the performance
B. Accompany stage action during the performance
C. Accompany ritualistic prayers before the play
D. Accompany the narrator after the performance
4. Which of the following is not part of Peking Opera?
A. Percussion instruments
B. Gamelan ensemble
C. String instruments
D. Wind instruments
5. What is the first dramatic entertainment that was designed for the tastes of common people in Japan?
A. Sakura
B. Noh
C. Kabuki
D. Yakuharai
6. What musical instrument plays a significant role in a Kabuki performance?
A. Shamisen
B. Jinghu
C. Bangu
D. Tzusumi
7. Which is considered as a broad range of collaborative artistic performances such as singing, dancing, and acting?
A. Naugata
B. Orchestra
C. Theater
D. Changbai
8. What is a recitation of the dialogues produced with rhythm by the actor of Peking Opera?
A. Dalang
B. Changbai
C. Balang
D. Puppeteer

9. What is a synthesis of stylized action, singing, dialogue, dancing, and acrobatic fighting?
- | | |
|-----------------|-----------------|
| A. Peking Opera | C. Wayang Kulit |
| B. Kabuki | D. Geza-ongaku |
10. What is a background music and sound effects in Kabuki performance?
- | | |
|-----------------|-----------------|
| A. Peking Opera | C. Wayang Kulit |
| B. Kabuki | D. Geza-ongaku |
11. What are the acts in Wayang Kulit performance which symbolize stages and spiritual developments in the life of the story's hero?
- | |
|---|
| A. Pathet Manyura, Pathet Nem, Pathet Sanga |
| B. Pathet Mayuri, Pathet Name, Pathet Sung |
| C. Puppet, Puppeteer, Puppetest |
| D. Puppet Doll, Puppet Name, Puppet Soul |
12. This category of Kabuki performance is located on stage by the Shamisen and Hayashi ensemble. It is also considered visibly accompanying the acting and dancing.
- | | |
|-----------------|-----------------|
| A. Geza-ongaku | C. Taizo-ongaku |
| B. Shosa-ongaku | D. Wutzo-ongaku |
13. How do actors of Peking Opera Performance release their lines?
- | |
|---|
| A. It is governed by strict tempos and rhythms. |
| B. It is not strictly regulated by a community of people. |
| C. It is pantomime. |
| D. It covers monotone in every dialogue. |
14. What are the musical terms of Kabuki Performance which are considered as "signaling" accents?
- | | |
|----------------|-----------------|
| A. Al and Buke | C. Ki and Tzuke |
| B. Bik and Sue | D. Ge and Wue |
15. What are the sets of tunes that are to be followed in a Peking Opera Performance?
- | | |
|------------------|---------------------|
| A. Hei and Bores | C. Tis and Duer |
| B. Roe and Cuet | D. Xipi and Erhuang |

Lesson

1

Performances of Wayang Kulit, Peking Opera, and Kabuki Theater

Have you witnessed a stage play or a theater play? How was it performed? Did you enjoy watching? In this module, you will discover how a certain story is communicated through music in a particular Performances of Wayang Kulit, Peking Opera, and Kabuki Theater.

Furthermore, in this module, you will learn to demonstrate and improvise ways how to perform on stage including employment of music as a vital part of the performance.

Music greatly influenced the lives of the people all over the world. All of us have the creativity in our own ways performing music depending on our culture and traditions.

The pictures below show the examples of performances of Wayang Kulit, Peking Opera, and Kabuki Theater.



Source: James Mattiske / kabukiteam.weebly.com/performance-style.html



Source: 陈文 / [flickr.com/photos/univers-finder/](https://www.flickr.com/photos/univers-finder/)



Source: ladderdream.blogspot.com/



What's In

Directions: Compare the three Traditional Asian Theater by filling in the information in the table.

Traditional Asian Theater	Country of Origin	Characteristics
Wayang Kulit		
Peking Opera		
Kabuki		



What's New

Traditional kind of theater became the foremost successful theater entertainment in Asia. Performances of the theater actors and actresses can show the beauty and life of the story or idea through music in particular Asian musical theatre.

Direction: Identify what kind of theater is in the picture. Write your answer on a separate sheet of paper.



1. _____

2. _____

3. _____



What is It

Music has been an integral part of theater. It can reveal the inner emotional life of a character, support the mood of the scene on stage, or emphasize on the action onstage. As it is one of the elements that make up theater, the role of music is significant in every culture that utilizes it in the form of theater.

Role of Music in Wayang Kulit

Wayang Kulit is a shadow puppet performance in Indonesia. The Gamelan is used to accompany Wayang Kulit. The gamelan is silent when the Dalang is speaking, except when it rattles and clanks to emphasize a statement or phrase. Gamelan players react instinctively to the Dalang's timing and narration, and play music accordingly.

The three acts in Wayang Kulit performance parallel the mood progression of the three modes of music: Pathet Nem, Pathet Sanga, and Pathet Manyura. These three acts also symbolize stages and spiritual developments in the life of the story's hero.



Watch an example of a Wayang Kulit performance through this link:

<https://www.youtube.com/watch?v=SJ2L-CsSylg&t=211s>

Role of Music in Peking Opera

The music of Peking Opera is based on sets of traditional, codified songs, with the singing primarily following two sets of tunes. The tunes referred to as 'Xipi' are used to express an ecstatic mood such as pleasure, rage, or agitation. The tunes known as 'Erhuang' are used to convey a low-key mood and deep thought, such as sadness, grief, or melancholy.

There is also recitation, or 'Changbai,' in which the story is told, but it is not at all like real-life conversation. The technique is very different from normal speech, with a rhythm produced by the actor raising and then muffling his voice, as well as lengthening some syllables.

The release of lines by actors is strictly regulated by a community of people. Each component has its own vocal pitch and timbre. When it comes to the conference act, syllables are often omitted to keep the exact rhythm. Even dialogues are governed by strict tempos and rhythms. Chanting and sung texts can be openly incorporated into monologues and dialogues. As a result, lines are passed on in a highly stylized manner.



Watch an example of a Peking Opera performance through this link:

<https://www.youtube.com/watch?v=MS-uX8AP9tI>

Role of Music in Kabuki Theater

The music of Kabuki can be divided into two main categories: “Geza-ongaku” which means Off-Stage Music and “Shosa-ongaku” which means On-Stage Music. There are also musical terms such as “Ki” and “Tsuke” which are "signaling" accents complementing the action of the performers and transition of one scene to the other.

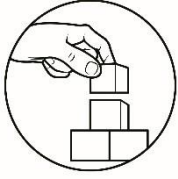
The Geza-ongaku is located offstage behind a curtain. It is assigned to play background music and sound effects. It may also set the mood with a connotative popular tune. However, it usually uses little to no vocals, and is generally more percussion-related.



The Shosa-ongaku is located onstage by the Shamisen and Hayashi ensemble, visibly accompanying the acting and dancing. This music accompanies actors as they describe scenic settings. The actors synchronize their lines with the rhythm of the music. This music also accompanies the dances and scenic music.

Watch an example of a Wayang Kulit performance through this link:

<https://www.youtube.com/watch?v=93ctajE1Xw>



What's More

Directions: Analyze the statements for each number then rearrange the letters to form a correct answer. Write it on a separate sheet of paper.

1. It is a form of traditional Chinese Theatre which combines music, vocal performance, mime, dance, and acrobatics.

G N P E K I E R A P O

2. It is the specific name for puppeteer and storyteller and conducting the Gamelan.

G N A L A D

3. It is means "signaling" accents complementing the action of the performers and transition of one scene to the other.

I K AND E K S U T

- 4-6. It is the three acts in Wayang Kulit performance parallel the mood progression of the three modes of music.

M N E T E H T A P

T E H T A P A G N A S

A R Y N U M A P T E H A T

7. The music of Kabuki which means "Off-Stage Music".

U K A G N O - A Z E G

8. The music of Kabuki which means "On-Stage Music".

K U A N G O - A S H O S

9. It is a tune to convey a low-key mood and deep thought, such as sadness, grief, or melancholy.

G N A E R H U

10. It is the ensemble used to accompany Wayang Kulit.

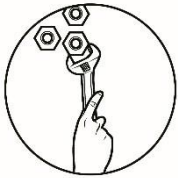
N A L E M A G



What I Have Learned

Directions: Complete the following sentences.

1. The music of Wayang Kulit is _____.
2. The music of Peking Opera is _____.
3. The music of Kabuki is _____.



What I Can Do

Directions: Fill in the blanks with the correct word/s. Write it on a separate sheet of paper.

1. The Indonesian theater which showcases shadow puppetry is
W _ _ _ _ g _ _ l _ t.
2. _ h _ _ t _ _ encompasses a broad range of collaborative artistic performances such as singing, dancing and acting.
3. _ _ b _ ki is the first dramatic entertainment that was designed for the tastes of common people in Japan.
4. The musical instrument S _ a _ _ s _ _ plays a significant role in a Kabuki performance.
5. The tunes X_p_ in Peking Opera are used to express an ecstatic mood such as such pleasure, rage or agitation.

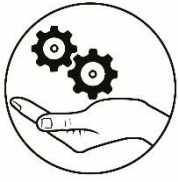


Assessment

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. What musical instrument plays a significant role in a Kabuki performance?
A. Shamisen
B. Jinghu
C. Bangu
D. Tzusumi
2. Which is considered as a broad range of collaborative artistic performances such as singing, dancing, and acting?
A. Naugata
B. Orchestra
C. Theater
D. Changbai
3. What is a recitation of the dialogues produced with rhythm by the actor of Peking Opera?
A. Dalang
B. Changbai
C. Balang
D. Puppeteer
4. What is a synthesis of stylized action, singing, dialogue, dancing, and acrobatic fighting?
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B. Kabuki
C. Wayang Kulit
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8. What is the major function of the Gamelan orchestra?
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D. Accompany the narrator after the performance

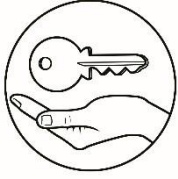
9. Which of the following is not part of Peking Opera?
- | | |
|---------------------------|-----------------------|
| A. Percussion instruments | C. String instruments |
| B. Gamelan ensemble | D. Wind instruments |
10. What is the first dramatic entertainment that was designed for the tastes of common people in Japan?
- | | |
|-----------|--------------|
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| B. Noh | D. Yakuharai |
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- | | |
|------------------|---------------------|
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| B. Roe and Cuet | D. Xipi and Erhuang |
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| B. Bik and Sue | D. Ge and Wue |
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 - It is not strictly regulated by a community of people.
 - It is pantomime.
 - It covers monotone in every dialogue.
14. This category of Kabuki Performance is located onstage by the Shamisen and Hayashi ensemble. It is also considered visibly accompanying the acting and dancing.
- | | |
|-----------------|-----------------|
| A. Geza-ongaku | C. Taizo-ongaku |
| B. Shosa-ongaku | D. Wutzo-ongaku |
15. What are those acts in Wayang Kulit performance which symbolize stages and spiritual development in the life of the story’s hero?
- Pathet Manyura, Pathet Nem, Pathet Sanga
 - Pathet Manyuri, Pathet Name, Pathet Sung
 - Puppet, Puppeter, Puppetest
 - Puppet Doll, Puppet Name, Puppet Soul



Additional Activities

Direction: Create your own design inspired by the characteristics of traditional Asian Theater using the masks below.





Answer Key

<p style="text-align: center;">ADDITIONAL ACTIVITIES</p> <p style="text-align: center;">Varied answers</p>	<p style="text-align: center;">ASSESSMENT</p> <ol style="list-style-type: none"> 1. A 2. C 3. B 4. A 5. D 6. B 7. B 8. B 9. B 10. C 11. D 12. C 13. A 14. B 15. A 	<p style="text-align: center;">WHAT CAN I DO</p> <ol style="list-style-type: none"> 1. Wayang Kulit 2. Theater 3. Kabuki 4. Shamisen 5. Xipi 	<p style="text-align: center;">WHAT I HAVE LEARNED</p> <p style="text-align: center;">Varied answers</p>
<p style="text-align: center;">WHAT'S MORE</p> <ol style="list-style-type: none"> 1. Peking Opera 2. Dalang 3. Ki and Tsuke 4. Pathet Nem 5. Pathet Sanga 6. Pathet Manyura 7. Geza-ongaku 8. Shosa-ongaku 9. Erhuang 10. Gamelan 	<p style="text-align: center;">WHAT'S NEW</p> <ol style="list-style-type: none"> 1. Peking Opera 2. Wayang Kulit 3. Kabuki 	<p style="text-align: center;">WHAT'S IN</p> <p style="text-align: center;">Varied answers.</p>	<p style="text-align: center;">WHAT I KNOW</p> <ol style="list-style-type: none"> 1. B 2. B 3. B 4. B 5. C 6. A 7. C 8. B 9. A 10. D 11. A 12. B 13. A 14. C 15. D

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