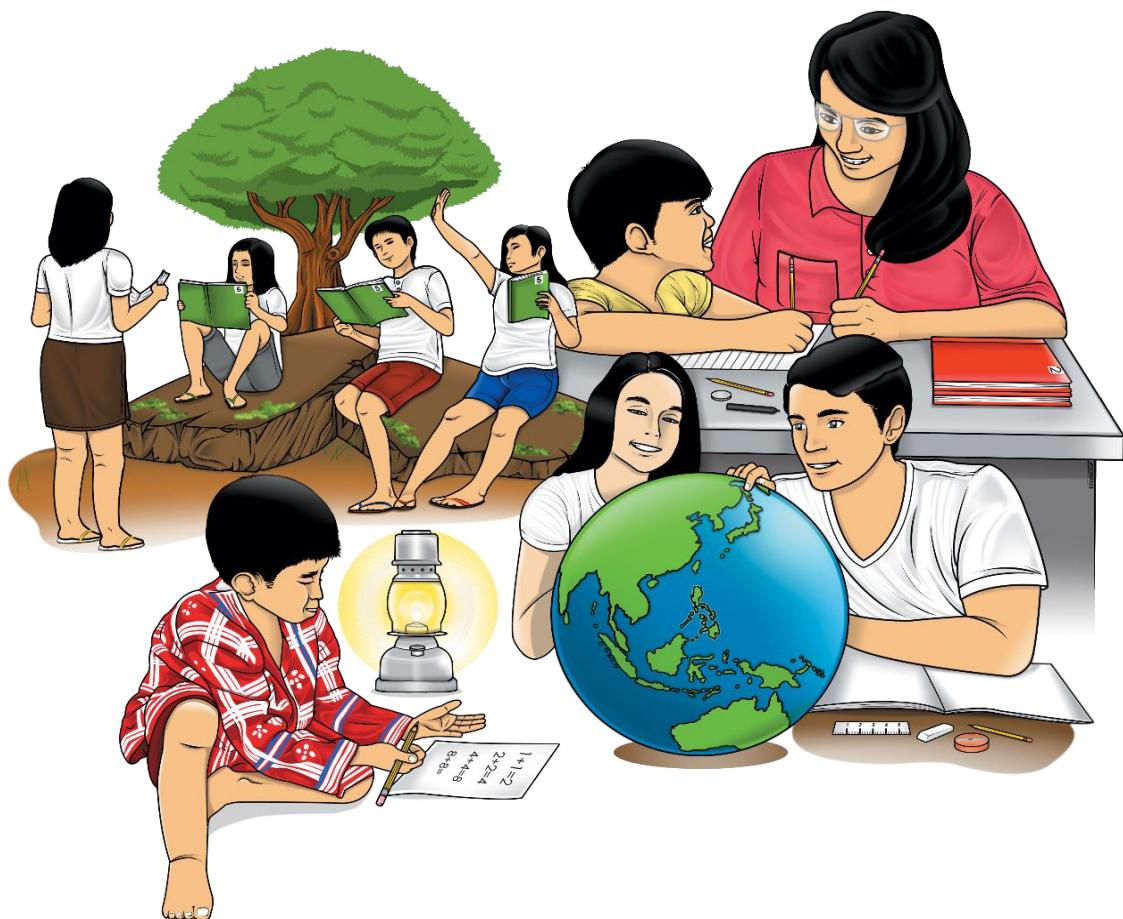


Arts

Quarter 4 – Module 9: Sounds and Rhythm of Asian Festival and Theatrical Arts



Arts – Grade 8**Alternative Delivery Mode****Quarter 4 – Module 9: The Sound and Rhythm of Asian Festival and Theatrical Arts
First Edition, 2020**

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Arts

**Quarter 4 – Module 9:
Sounds and Rhythm of Asian
Festival and Theatrical Arts**

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.

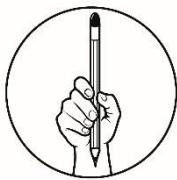


What I Need to Know

This module was designed and written for your benefit and convenience. It is here to help you to be more proficient in Arts particularly in sounds and rhythm of Asian festival and theatrical arts. The scope of this module covers many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged following 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.

After going through this module, you are expected to:

Improvise accompanying sound and rhythm of the selected festival/theatrical form of Asia. **(A8PR-IVc-f-5)**



What I Know

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

- Xingtou is a costume which enables the audience to distinguish a character's sex and status at first glance of a noble or humble, civilian or military, officials or private citizens in this item. What specific stage does it belong?
A. Balinese Dance C. Peking Opera
B. Kabuki Theater D. Wayang Kulit
 - What kind of performance element touches the need of acrobatics and fighting with all manner of weaponry in Peking Opera?
A. Combat C. Speech
B. Dance-Acting D. Song
 - What is the essence of red make-up in Peking Opera?
A. suspicious and craftiness
B. roughness and fierceness
C. courage, bravery and uprightness
D. fierceness, ambition and cool-headedness
 - What are the materials expected to be seen in Peking Opera?
A. bed and pillows C. drums and cymbals
B. chairs and tables D. wood blocks and stocks
 - Which of the following is distinguished to perform not above the stage?
A. Hanamichi C. Mawaro butal
B. Kogakudo D. Suppon
 - It defines the lead of masculinity.
A. Aragoto C. Onna-gata
B. Hanamichi D. Suppon
 - Which of the following traditional drama type of performances is performed only by male actors?
A. Kabuki Theater C. Peking Opera
B. Nang Shadow Puppet D. Wayang Kulit Puppet Show

Lesson 1

Sounds and Rhythm of Asian Festival and Theatrical Arts

The lesson in this module will let you discover the Sounds and Rhythm of Asian Festival and Theatrical Arts wherein it focuses more on the use of the different instruments that produce sounds and music.



What's In

In the previous lesson, we have learned the movements and gestures reflecting the mode of the selected festival and theatrical forms of Asia. This will be interrelated to another meaningful lesson which is about The Sounds and Rhythm of Asian Festival and Theatrical Arts. You will improvise accompanying sound and rhythm of the selected festival and theatrical form of Asia (China, Indonesia, Japan, and Thailand).

Activity 1: Hear Me Out!

Directions: In this activity there are links of videos that will be given below. Every number has a sample of each country such as China, Indonesia, Japan and Thailand with their festival and theatrical form. Describe what you hear in terms of melody, rhythm and pitch. List the instruments you hear in each sample.

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

| | |
|-------------|--|
| Melody | |
| Rhythm | |
| Pitch | |
| Instruments | |

2. <https://www.youtube.com/watch?v=KBKDS1j0D6I>

| | |
|-------------|--|
| Melody | |
| Rhythm | |
| Pitch | |
| Instruments | |

3. <https://www.youtube.com/watch?v=X24L0-Lh1zI>

| | |
|-------------|--|
| Melody | |
| Rhythm | |
| Pitch | |
| Instruments | |

4. <https://www.youtube.com/watch?v=o36ykVEOYxs>

| | |
|-------------|--|
| Melody | |
| Rhythm | |
| Pitch | |
| Instruments | |

5. <https://www.youtube.com/watch?v=2yV1SO58AxU>

| | |
|-------------|--|
| Melody | |
| Rhythm | |
| Pitch | |
| Instruments | |



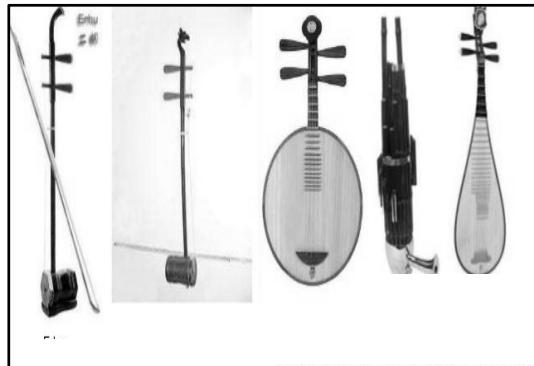
What's New

A lot of people from the different countries love festival and theatre arts which usually involved sounds and rhythm with the use of different instruments.

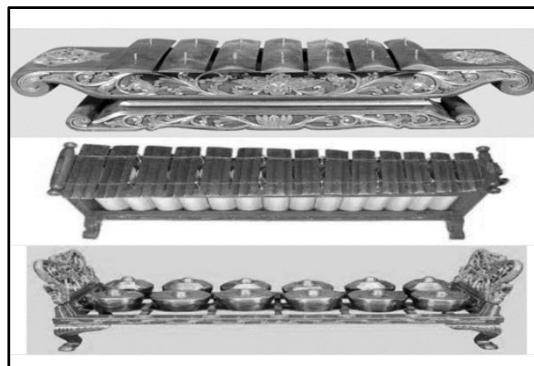
Below are the images of performers from China, Indonesia, Japan and Thailand playing instruments for festivals or theatrical performances.



Japan: Kabuki and Musical Instruments



China: Peking Opera and Musical Instruments



Indonesia: Wayang Kulit and Musical Instruments



Thailand: Nang Talung Art and Musical Instruments

Sources: mozartcultures.com/en/history-of-kabuki-a-traditional-artform/, sonica.jp/instruments/en/product/kabuki-noh-percussion-96k-master-edition/, kids.britannica.com/students/article/China/117321/media, slideshare.net/dafne4198/beijing-opera-54674878, tunasmekar.org/wp-content/uploads/Puppets.gif, insightguides.com/inspire-me/blog/in-depth-performing-arts-of-thailand

Directions: Distinguish the similarities of theatrical form and each unique instrument coming from China, Indonesia, Japan and Thailand.

| Similarities | Kabuki (Japan) | Peking Opera (China) | Wayang Kulit (Indonesia) | Nang Talung (Thailand) |
|--------------------|-------------------|-------------------------|-----------------------------|---------------------------|
| Theatrical form | | | | |
| Unique instruments | | | | |



What is It

Sounds and Rhythm of Asian Festival and Theatrical Arts

In this lesson, you will learn about the different sounds and rhythms of the selected festival/ theatrical forms of Asia together with their instruments that produce mysterious and beautiful music. Familiarizing yourself with these, you may get an idea on how to improvise and produce similar sounds or music.

Peking Opera of China

China is prominent worldwide not only with literature but also popular for their traditional theater arts form. Peking Opera or Beijing Opera is considered one of the cultural treasures of China that is creatively produced through the combination of music, vocal performance, pantomime, dance and acrobatics.

Over the centuries, various styles of music were adopted and created, being developed along the trends of innovative and modern types of the instruments by musicians. Chinese music is undeniably made richer with the contributions of Confucius. He's known not only being a prominent teacher, but also a musician who can play several instruments expertly. According to him, the purpose and role of music are laid out and the qualities of 'good music' are defined.



A statue of Confucius.

Source: wonder-life.info/2018/02/09/10-facts-to-help-you-understand-chinese-culture/

The Music of Beijing Opera/Peking Opera



Chinese traditional music

Source: pixabay.com/photos/china-traditional-music-694568/

Rather than being down the front in the orchestra 'pit', the **musicians** are placed out of sight on one side of the stage. The **instruments**, all traditional, fall into two distinct divisions. The 'Wenchang', or civil division, which is mainly there to accompany the singing, features instruments such as the 'Jinghu' (a high-pitched bowed, string instrument), the 'Yueqin' (or 'moon zither', a string instrument with a round body), and the 'Pipa' (a 4-stringed, plucked instrument).

The 'Wuchang', or military division, whose music is to accompany acting, dancing and fighting, features percussion instruments such as drums, wooden clappers, gongs and cymbals.

The music played by the Peking Opera musicians is not created by a composer, but is based on sets of traditional, codified tunes, with the singing mainly following two sets of tunes. When expressing an excited mood, such as happiness, anger or agitation, the tunes called 'Xipi' are used. When expressing a subdued mood

and deep thought, such as a loss, sorrow or melancholy, the tunes called 'Erhuang' are employed.

Unlike the vocal system in Western opera, each role has its own particular singing style, with numerous specific **singing** styles indicated within each role category. For example, within the 'Dan' roles, the role of 'Laodan' (elderly woman) mainly uses the real voice, whereas the role of 'Qingyi' (young woman) uses mainly a falsetto voice. So, a performer can play any role as long as he or she masters the singing style of that particular role.

As well as singing, there is **recitation**, or 'Changbai', where the story is told, but it is not at all like realistic conversation. The technique used is very different from normal speech, full of honorific terms and with a rhythm created by the actor raising and then muffling his voice and lengthening certain syllables.

Westerners watching Peking Opera tend to especially appreciate the **acrobatics** that are inherent to the art form and are displayed mostly in the form of martial arts. A good combat is the highlight of a martial play, and the reckoning between two bitter enemies, or a crowded punch-up, make for interesting theatre.

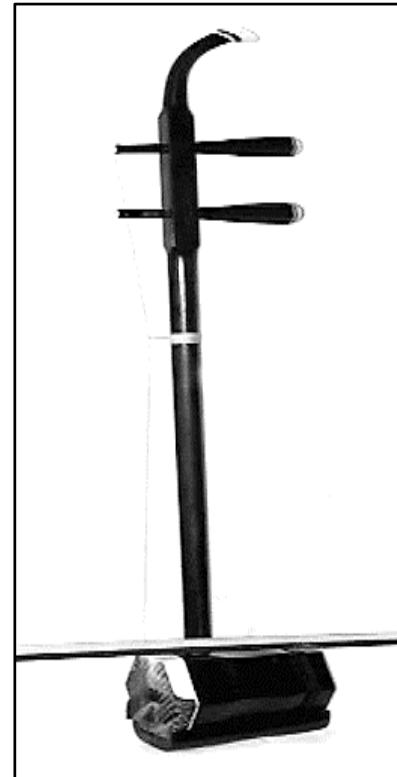
Chinese New Year Festival

Chinese New Year is a spring festival and one of the most awaited celebrations in China. It's based on the lunar calendar, or a complete cycle of all the moon's phases. The first day of a new lunar year is Chinese New Year, and it usually falls between the end of January and early February.

Every culture is diverse like China. When we play Chinese songs, you can hear a variety of instruments accompanying the singer including bowed and plucked string instruments, wind instrument like flutes and a wide range of percussion instruments like drums and gongs.

Erhu, is a bowed string instrument that developed around the 10th century. It has a long narrow neck with a small sound box at the bottom that's often covered with snakeskin.

Two steel strings run the length of the erhu. Between them is a permanently attached horse hair bow. To produce a sound, the musician uses the bow against the two metal strings.



Erhu, a Chinese bowed string instrument.

Source: m.famousfix.com/topic/erhu

Guzheng or Chinese zither is a long horizontal sound box with sixteen strings. The instrument dates back more than 2000 years, and the musician plays it by plucking the strings with both hands.

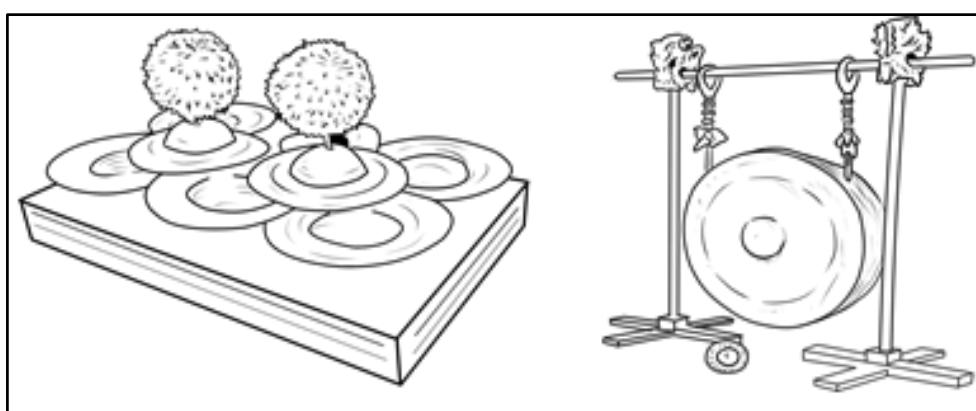
Wayang Kulit of Indonesia

The traditional theatre of Java is Wayang. Javanese culture also influenced Sunda (West Java), Bali, Lombok, Sumatra, Kalimantan in Indonesia and Malaysia. Wayang is usually from bayang (shadow), while shadow theatre puppetry considers other forms like puppets, masks or dance performances as its inspiration.

Puppetry is considered the elder art which modelled in traditional theatre. The *dalang* (dhalang in Javanese), acts as a storyteller who controls the overall performance. He delivers narration with the accompaniment called ‘gamelan’ that controls the gong chime orchestra. This normally delivers the dialogue, as well as the moving figures. He (or sometimes she) is also responsible for singing mood songs, reciting mantra that safeguard the performance and infusing humour into the tale, cues the orchestra with taps on the wooden puppet chest.

Music

Wayang performance focuses on music and its visible manifestation. Drums are used to create sound effects, coordinate dance movements and convey its orders to change tempo to musicians. Orchestras are primarily metal percussion instruments. In Balinese wayang, four bronze instruments, called gender wayang, are used. In Java and Sunda the set is a gamelan (gong chime). Instruments in Java usually include bronze metallophones with slab keys in different octaves: saron, peking, panerus barang, slenthem, gender; pot instruments: bonang, rincik, kenong, kempyang, ketuk; a xylophone: gambang; flute: suling; drum: kendang, ketipung, kulanter, bedug; hanging gongs: kempul, siyem, goong; and string instruments: rebab, celempung. Voices, especially of the female singers (sindhen or pesinden), are also crucial.



Today, central Javanese gamelan is a combination of two sets of instruments, the more martial sounding five-toned slendro set and the pelog group, in which the intervals between the seven pitches are a minor key and felt to be melancholic and romantic. This combined pelog-slendro orchestra is the recent innovation of Central Javanese courts.

Music sets the scene of wayang in different ways. Voices of the character types are related to particular pitches and rhythms of delivery. Certain tunes are associated with specific character types. Slendro is used for Mahabharata and Ramayana stories while pelog is used for Javanese or Islamic legends.

Suluk, a final category of music is the mood songs which set the stage musically. Therefore, music illustrates the character, clarifies the action and defines the emotional essence of the scene.

Balinese Dance of Indonesia

Balinese dance holds a tradition that is very ancient that became a part of the religious and artistic expression among the Balinese people.

Music



Source: remotelands.com/travelogues/music-and-dance-in-indonesia/

Indigenous, classical music of Indonesia is as varied as its diverse terrains and dialects. On the other hand, it is the distinct, haunting and hypnotic music known as gamelan that is most often associated with the country. Originating in Bali and Java, gamelan often accompanies traditional dance and theater. Lose yourself in the rhythm, maintained by the kendhang – a set of drums played by hand, and embellished by the metallophones, which are beaten with mallets. Swept away on the melody; woven by xylophones, bamboo flutes and vocalists.

Sindhen, a male chorus punctuated with female soloists. Being a treat for your ears, a full gamelan orchestra is a sight to behold, the beautiful and unusual instruments made from bronze, iron, brass, wood or bamboo, many carved with

intricate designs. Perhaps no wonder this singular sound had an influence that reaches well beyond its home, with identifiable echoes as broad as those of Philip Glass and Debussy.

Evolving through the centuries and inflicted by religion shifts and colonization, August 17 which is the nationwide Independence Day integrated the Indonesian culture as a central part of formal occasions and important festivals; celebrated across to smaller and tribal gatherings, unique to each town or village.

Kabuki of Japan

Kabuki is traditional Japanese popular drama with singing and dancing performed in a highly stylized manner. A rich blend of music, dance, mime and spectacular staging and costuming, it has been a major theatrical form in Japan for four centuries. The term kabuki originally suggested the unorthodox and shocking character of this arts form. In modern Japanese, the word is written with three characters: ka, signifying "song"; bu, "dance"; and ki, "skill".

Sounds meant to evoke Japanese traditional performances:

- Tsuzumi – a drum-like instrument that makes a "Pon!" sound. Frequently employed to punctuate a joke or humorous moment, often in combination with a man's voice making an "Ooowoooh!" sound (also from Kabuki). A very traditional instrument, its sound is considered emblematic of traditional Japanese culture as a whole. Although they sound alike, do not mistake the "Pon!" of a tsuzumi for the noise of The Thing That Goes "Doink!".
- Okawa – drum that sounds a lot like a woodblock. One or two quick strikes are usually all that's used.
- Yoo~ooh – call to announce a character, often accompanied by a dramatic zoom or 'Super Sentai' Stance.

Taiko Drum Festival of Japan



Taiko drummers

*Source: kedarvideo on YouTube,
Japanese Drums by Shumei Taiko*

- Drums played in Shinto and Buddhist festivals
- Emphasize samurai values: discipline, hard physical and mental training, group coordination, and perfectionism
- Taiko means drum and stands for all kinds, sizes, styles of drums
- Osaka World Exposition in 1970 drew large audiences

Nang Shadow Puppets of Thailand



Shadow puppets of Thailand
Source: commons.wikimedia.org

One form of public entertainment in the South Thailand is the Shadow puppet (Thai Nang). The puppets are manipulated by the Rods that control movements of the arms and legs. There are two types of Nang, Nang Talung and Nang Yai.

Music of Nang Talung

The musical instruments of Nang Talung that are important and cannot be omitted are as follows.

1. One glong (drum) which is covered with leather at both ends and is about 8-10 inches wide, 10-12 inches long, with the end being smaller than the middle.
2. Two tap (small drum) which are covered with very fine leather, such as langur (kind of monkey) skin. The two tap are a little different in size in order to produce different pitches.
3. One pair of mong (gong), one with a high pitch and one with a lower pitch. Each mong is hung inside a wooden frame. The two mong are made from bronze or brass.
4. One pair of ching (cymbals).
5. One pi (oboe). Some troops also have a so-u (low pitched two stringed fiddle), so-duong (middle pitched two stringed fiddle), or klui (Thai bamboo recorder).

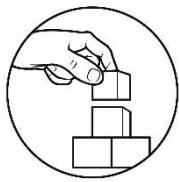
Nang Yai (Shadow Puppet Show)

“Nang Yai” is one Thailand’s traditional dramatic arts forms that combines a number of different artistic crafts into one. In terms of visual arts, the elaborate and detailed traditional design of the characters are first drawn by a master artist. Then the design is applied onto a piece of leather and painstakingly etched into almost lace-like proportion. The pieces are then mounted onto sticks and they are then given life by a master puppeteer in a classical drama performance complete with live Thai musical ensemble and a singer to provide the narrative.

“Nang Yai” is believed to have originated since the Sukhothai era, but existing evidence goes back to the Ayuttaya period during the reign of King U-Thong, when it was considered a very popular dramatic art form.

Each “Nang Yai” performance consists of a theatre (stage, screen & lights), the puppets, musical ensemble, narrator, voices for each character, puppeteers, story and performance techniques.

The puppets are normally made from cow hide perforated into various characters. Some of them are as high as 2 metres and over one metre wide. They are divided into 7 categories according to their pose and role.



What's More

After reading the content of the module the students already understand the sounds and rhythm of the festival/theatrical arts of some Asian countries. They can now enumerate some instruments that are used in producing sounds in festival/theatrical art forms.

Enrichment Activity 1: Complete Me

Directions: Complete the table below with the name of instruments in each country used during their festival/theater art form.

| | China | Indonesia | Japan | Thailand |
|---------------------|-------|-----------|-------|----------|
| Name of Instruments | 1. | 1. | 1. | 1. |
| | 2. | 2. | 2. | 2. |
| | 3. | 3. | 3. | 3. |

Enrichment Activity 2: Just Create!

Directions: The student will record an audio music about the sound of their selected instruments. Using any kind of materials that are found in their house and will suit to their chosen country.

Note: If the students don't have a gadget the teacher will visit and record his/her performance. It will be graded via rubric given by the teacher.

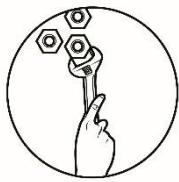
| Musical Element | Superior (20 pts.) | Excellent (18 pts.) | Very Good (16 pts.) | Average (14 pts.) | Poor (12 pts.) |
|-----------------------------|--|---|---|---|---|
| Instrumental Fluency | Virtually no errors. Knows how to play the instrument fluently. | An occasional isolated error, but most of the time playing his instrument is accurate. | Some accurate usage but there are frequent and/or repeated errors. | Very few accurate or use of the instrument. | Needs more time of practicing playing the new instrument. |
| Rhythm | The beat is secure and the rhythms are accurate. | The beat is secure and the rhythms are mostly accurate. | The beat is somewhere erratic. Some rhythms are accurate. | The beat is usually erratic and rhythms are seldom accurate. | Ain't got no rhythm. |
| Musical/Tone Quality | Tone is consistently focused, clear, and centered throughout while playing the instrument. | Tone is focused, clear, and centered through the normal playing of instrument though bit errors are committed. | Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in playing the instrument. | The tone is often not focused, clear, or centered regardless the use of the instrument. | Mumbles, shouts, sing inappropriately, or will not play the instrument. |
| Creativity | Produce a well-made instrument and style in response to the score and limited coaching. Follows melodic direction. | Typically produced a less creative instrument and style that is indicated in the score or which is suggested by instructor or peer. | Created an instrument that is lesser creative and style that is indicated in the score or which is suggested by the instructor or peer. | Produced a simple plain instrument. Just plainly plays the instrument. | Creativity is less observed with the instrument. |



What I Have Learned

Directions: Fill in the blank with the correct answer. Use separate sheet of paper.

1. In Confucian teachings, the purpose and role of music are laid out and the qualities of _____ are defined.
2. The melody Peking Opera can be classified into two groups: 'xipi' and _____.
3. It's based on the _____, or a complete cycle of all the moon's phases.
4. Another string instrument, one that's plucked, is the _____ or Chinese zither.
5. It is a drum-like instrument that makes a _____ sound.
6. The two _____ are made from bronze or brass.
7. Traditional theatre of Java is _____.
8. Slendro is used for Mahabharata and Ramayana stories while _____ is used for Javanese or Islamic legends/actions.
9. & 10. The indigenous, classical music of _____ is as varied as its diverse terrains and dialects, but it is the distinct, haunting and hypnotic music known as _____ that is most often associated with the country.



What I Can Do

Activity 1: Improvise Me!

Directions: Do the following activity, follow steps below.

In this activity, you will play improvised instrument. How this activity works? Gather materials as you can that are found in your environment.

Materials:

- casserole (big and small)
- stone
- round sticks
- basin (aluminum or plastic)
- bamboo
- cans (big and small)
- pail (big or small)

Procedures:

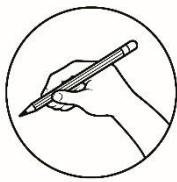
1. Select a country that you want to fabricate the sound and rhythm.
2. Create a simple instrument that is used for your selected country.
3. Lastly, after selecting and creating your improvise instrument/instruments, record it to your smartphones and answer the process questions after the shooting of the video.

Note: If the said materials are not available, the students can use other materials as long as it produces sounds and rhythm. If the student doesn't have gadget the teacher will come to visit and record the activity. It will be graded according to the rubrics.

| Musical Element | Superior (20 pts.) | Excellent (18 pts.) | Very Good (16 pts.) | Average (14 pts.) | Poor (12 pts.) |
|-----------------------------|--|---|---|---|---|
| Instrumental Fluency | Virtually no errors. Knows how to play the instrument fluently. | An occasional isolated error, but most of the time playing his instrument is accurate. | Some accurate usage but there are frequent and/or repeated errors. | Very few accurate or use of the instrument. | Needs more time of practicing playing the new instrument. |
| Rhythm | The beat is secure and the rhythms are accurate | The beat is secure and the rhythms are mostly accurate. | The beat is somewhere erratic. Some rhythms are accurate. | The beat is usually erratic and rhythms are seldom accurate. | Ain't got no rhythm. |
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Follow-up Questions:

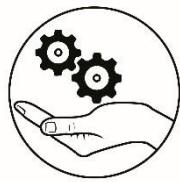
1. How important is the activity especially in improvising the instruments?
2. What are the challenges that you encountered?



Assessment

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

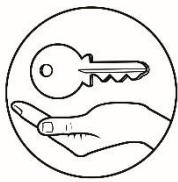
7. Why is there a variation when it comes to theaters and festivals?
- because each Asian country must have its uniqueness in order to identify its culture and tradition
 - because each Asian country has its own notion and beliefs that are worth celebrating
 - both A and B
 - only C
8. What are the functions of the instruments to theatre arts and festival?
- It gives the unique sounds and rhythm of the country.
 - It underscores the culture and tradition of the country.
 - It adds the color and meaning of the country.
 - all of the choices
9. Xingtou is a costume which enables the audience to distinguish a character's sex and status at first glance of a noble or humble, civilian or military, officials or private citizens in this item. What specific stage does it belong?
- | | |
|-------------------|-----------------|
| A. Balinese Dance | C. Peking Opera |
| B. Kabuki Theater | D. Wayang Kulit |
10. What kind of performance element touches the need of acrobatics and fighting with all manner of weaponry in Peking Opera?
- | | |
|-----------------|-----------|
| A. Combat | C. Speech |
| B. Dance-Acting | D. Song |
11. What is the essence of red make-up in Peking Opera?
- suspicious and craftiness
 - roughness and fierceness
 - courage, bravery and uprightness
 - fierceness, ambition and cool-headedness
12. What are the materials expected to be seen in Peking Opera?
- | | |
|----------------------|---------------------------|
| A. bed and pillows | C. drums and cymbals |
| B. chairs and tables | D. wood blocks and stocks |
13. Which of the following is distinguished to perform not above the stage?
- | | |
|--------------|-----------------|
| A. Hanamichi | C. Mawaro butal |
| B. Kogakudo | D. Suppon |
14. It defines the lead of masculinity.
- | | |
|--------------|--------------|
| A. Aragoto | C. Onna-gata |
| B. Hanamichi | D. Suppon |
15. Which of the following traditional drama type of performances is performed only by male actors?
- | | |
|-----------------------|-----------------------------|
| A. Kabuki Theater | C. Peking Opera |
| B. Nang Shadow Puppet | D. Wayang Kulit Puppet Show |



Additional Activities

Direction: Write a journal of what you have learned in the lessons of this module. Write it in a separate sheet of paper or in your journal notebook.

| | |
|--|---|
| MY LEARNING JOURNAL | |
| Date: _____ | |
| Topic: _____ | |
| What significant learnings have I gained in this module? _____ _____ _____ _____ | What do I feel upon my journey through this module? _____ _____ _____ _____ |
| <i>Name and Signature of Learner</i> | <i>Name and Signature of Facilitator</i> |



Answer Key

| WHAT I KNOW | | WHAT'S MORE | | ASSESSMENT | | LEARNED | |
|-------------|-------|-------------|------------------------|------------|-----------|----------------------------|----------------------------|
| 1. A | 2. D | China | Indonesia | Japan | Thailand | jinghu | gong chime |
| 2. C | 3. B | Yueqin | bronze malletophone | tsuzumi | one glong | two tap (small drum) | okawa |
| 3. A | 4. C | sanzhain | metallophone | tsuzumi | one glong | okawa | two tap (small drum) |
| 4. B | 5. C | taiko | drum | | | drum | drum |
| 5. A | 6. A | | | | | | |
| 6. B | 7. A | | | | | | |
| 7. C | 8. A | | | | | | |
| 8. B | 9. A | | | | | | |
| 9. A | 10. B | | | | | | |
| 10. C | 11. C | | | | | | |
| 11. C | 12. C | | | | | | |
| 12. C | 13. A | | | | | | |
| 13. A | 14. A | | | | | | |
| 14. A | 15. A | | | | | | |

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