

Traditional Asian Theater Music



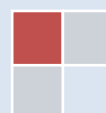
QUARTER 4

GRADE 8

JAPANESE KABUKI

PEKING OPERA

WAYANG KULIT



GRADE 8 TEACHING GUIDE

Quarter: 4 Module: 1

Traditional Asian Theater Music

CONTENT STANDARD	PERFORMANCE STANDARD
Demonstrates understanding of salient features Asian traditional music by correlating musical elements and processes to our native forms	Performs examples of Asian Traditional music and theater, alone and with others, in appropriate tone, pitch, rhythm, expression and style



Objectives

At the end of this module, the learners are expected to:

- Identify the varied art forms used in Asian musical theater to communicate tales of everyday social and cultural relevance and interest.
- Analyze how elements of sound, gesture, movement and costume affect the creation and communication of meaning in an Asian Musical and Popular Theater.
- Present on stage a performance inspired by Asian Musical and Popular Theater
- Evaluate the performance of each group with regards to cultural relevance, Music performance and movement

Time allotment: 5 minutes



Introduction

Draw a picture of a theatre stage and ask the learners to write anything they know about theatre.

Have you experienced watching a stage play or a theater play? How was it? Did you enjoy watching? In this module, you are about to discover the traditional Asian Theater art. You will have a unique experience on how this traditional theater music is performed.

Theatre Arts is one of the ancient traditions of the people in Asia particularly in Japan and China. This theater art form was transmitted from generation to generation. It mirrors or reflects life. Its key principle of theater is selectivity. Through the various forms of theater art, a specific form can achieve clarity, order and beauty rarely found in ordinary life.

You will also learn to demonstrate understanding about theater, skills on how to perform in stage, including the use of music as an important part of the performance.



Pre-Assessment

Time allotment: 10 minutes

In a piece of bond paper, ask the learners to write their comments and let them discuss it with the whole class.

Picture Interpretation: Say something about the pictures below. Write your comments inside the box.



<http://filipinofestival.files.wordpress.com/2012/03/kabuki2.jpg>

<http://www.ebeijing.gov.cn/BeijingInformation/BeijingsHistory/t1137406.htm>

http://3.bp.blogspot.com/ebRBAp97dE/T1mupumi9ZI/AAAAAAAAAFs/ppmWaNjHa4/s1600/wayang_kulit.jpg

Time allotment: 5 minutes



Learning Goals and Targets

In this phase, ask the learners to define their personal goals and targets and let them write it in their journal.

At the end of this module, I will learn about...

Part I



What to know

Time allotment: 30 minutes

Tell the learners to read the selection below to enable them to acquire adequate and relevant information.

Japanese Theater

Traditional form of popular theater which began at the end of the 16th century and soon became the most successful theater entertainment in the red light districts of the great cities. Together with Nōh, it is considered the most important Japanese contribution to World Theater. Both Nōh and kabuki are unique and genuine expressions of the Japanese spirit and culture. They mirror, however, taste and ideals of different social classes, in profoundly different environments and epochs.

Vocal Pattern and Techniques:

- 1) **Ipponchōshi** or the continuous pattern – used in speeches building up to an explosive climax in the *aragoto* (oversize, supernatural, rough hero) style, it requires an extraordinary breath-control that only few experts succeed in achieving
- 2) **Nori technique** – adapted from the chanting of *jōruri*, implies a very sensitive capacity of riding the rhythms of the **shamisen** (string instrument), declaiming each accompaniment

- 3) **Yakuharai** technique - the subtle delivery of poetical text written in the Japanese metrical form of alternating seven and five syllabus

Vocal and Instrumental Features

Dances and movements are accompanied by *shamisen* music which collected and popularized a number of aspects from all previous forms of Japanese music, from *gagaku* (classic court music imported from China during the 18th century), *kagura* (performed in Shinto shrines), *nō* (chant derives from *shōmyō*, the sophisticated and rich tradition of Buddhist chanting), down to the folk and fashionable song of the day. The most popular *shamisen* music was called *nagauta* (long song) which reached a golden age in the first half of the 19th century as dance music for the *henge mono* or quick change pieces.

Naugata music is very flexible, can be performed by one *shamisen* or by the entire orchestra of twenty musicians, of which ten are *shamisen* players, while other play flutes (*fue* taken from the *nō*) and drums (small drum-*kotsuzumi*; waist drum-*ōtsuzumi*; stick drum-*taiko*)

Shamisen- 3 stringed instrument



<http://www.iconarchive.com/show/hinode-icons-by-dunedhel/shamisen-icon.html>

Kotsuzumi– Small shoulder drum



<http://www.taikomasa.co.jp/english/products/others.php>

Otsuzumi– Waist drum



<http://www.taikomasa.co.jp/english/products/others.php>

Taiko – Stick Drum



<http://www.clker.com/clipart-taiko-drum.html>

Chinese Theater

Peking opera is a form of [traditional Chinese theatre](#) which combines music, vocal performance, mime, dance and acrobatics. It arose in the late 18th century and became fully developed and recognized by the mid-19th century. The form was extremely popular in the [Qing Dynasty](#) court and has come to be regarded as one of the cultural treasures of [China](#).

The vocal requirements for all of the major roles were greatly reduced for Peking opera. The Chou, in particular, rarely has a singing part in Peking opera, unlike the equivalent role in Kunqu style. The [melodies](#) that accompany each play were also simplified, and are played with different traditional instruments than in earlier forms. The popularity of Peking opera has been attributed to the simplicity of the form, with only a few voices and singing patterns. This allowed anyone to sing the arias themselves.

Beijing opera follows other traditional Chinese arts in emphasizing meaning, rather than accuracy. The highest aim of performers is to put beauty into every motion. One skill may take precedence at certain moments during a play, but this does not mean that other actions should cease. Much attention is paid to tradition in the art form, and gestures, settings, music, and character types are determined by long held convention.

Vocal and Instrumental Features

Performances are accompanied by music - usually played on three types of instrument: wind instruments, string instruments and percussion. The main instruments are Chinese in origin: the jinghu, a two-stringed instrument played with a bow, the yueqin, a four-stringed instrument that is plucked, a sanxian, a three-stringed instrument also plucked, the suona horn, Chinese flutes and a variety of gongs and cymbals. The melodies are rhythmic and graceful.

The melodies played by the accompaniment mainly fall into three broad categories. The first is the aria. The arias of Beijing opera can be further divided into those of the *Erhuang* and *Xipi* varieties. An example of an aria is *wawadiao*, an aria in the *Xipi* style that is sung by a young Sheng to indicate heightened emotion. The second type of melody heard in Beijing opera is the fixed-tune melody, or *qupai*. These are instrumental tunes that serve a wider range of purposes than arias. Examples include the "Water Dragon Tune" (*shui long yin*), which generally denotes the arrival of an important person, and "Triple Thrust" (*ji san qiang*), which may signal a feast or banquet. The final type of musical accompaniment is the percussion pattern. Such patterns provide context to the music in ways similar to the fixed-tune melodies. For example, there are as many as 48 different percussion patterns that accompany stage entrances. Each one identifies the entering character by his or her individual rank and personality.

Traditionally, the musicians also remain in full view throughout the performance and are dressed in the same style as the stage assistants. They come and go freely and are never considered part of the stage picture. In contemporary China, the musicians are often seated in an orchestra pit and kept offstage.

Theater musicians learn their parts by rote since Chinese musical notation is very imprecise. Most music used in the Peking Opera has been worked out collaboratively between actors and musicians; most is borrowed from already existing sources and

recombined according to the requirements of a particular play. Although they may be classified as string, wind and percussion, the instruments of the Chinese orchestra have no counterparts in the West. The leader of the orchestra plays a drum which establishes the time and accentuates the rhythm. Gongs, cymbals, brass cups, flutes, stringed instruments and more exotic items complete the orchestra. Songs are accompanied only by flute and strings, but entrances and exits are signalled by deafening percussion passages. Much of the onstage action is performed to a musical background

The actor's delivery of lines is rigidly controlled by conventions. Each role has its prescribed vocal timbre and pitch, and syllables are often drawn out regard for conversational usage in order to maintain the appropriate rhythm. Even spoken passages are governed by strict rhythms and tempos. Chanted and sung passages are freely inserted into spoken monologues or dialogues. Thus lines are rendered in an extremely stylized manner.

Indonesian Theater

Wayangkulit, [shadow puppets](#) prevalent in [Java](#) and [Bali](#) in Indonesia, and [Kelantan](#) and [Terengganu](#) in [Malaysia](#) are without a doubt the best known of the Indonesian *wayang*. Kulit means skin and refers to the leather construction of the puppets that are carefully chiseled with very fine tools and supported with carefully shaped buffalo horn handles and control rods.

Wayang is an [Indonesian](#) and [Malay](#) word for [theatre](#). When the term is used to refer to kinds of puppet theater, sometimes the puppet itself is referred to as wayang. "*Bayang*", the [Javanese](#) word for shadow or imagination, also connotes "spirit." Performances of shadow puppet theater are accompanied by [gamelan](#) in [Java](#), and by "gender wayang" in [Bali](#).

Dalang as a source of recreation, of humor and of popular philosophy (essential communication between the artist and the audience). Shadow play is an invention of man which reflects his experience of nature and of his thought. Puppets are projected by the lamp on a white screen.

Non-jointed puppets were manipulated by the chief performer, the dalang, who told a story to the accompaniment of several instruments, including some that are part of the present day gamelan ensemble.

Wayangkulit was performed in royal court and widely performed in public on religious occasions so that knowledge of wayang became widespread among all classes in Java.

Vocal and Instrumental Features

Gamelan ensemble is composed mainly by bronze percussion instruments, augmented by other percussion instruments, strings and flute. A full Javanese gamelan ensemble consists of:

- a. saron - xylophone of heavy bronze bars
- b. gender - bronze xylophone with resonance chambers beneath
- c. bonang - set of bronze bowls
- d. gong and kempul – hanging gongs
- e. kenong and ketuk – single inverted bronze bowl
- f. gambang – wooden xylophone
- g. rebab – two-stringed fiddle

- h. suling – flute
- i. kendang – horizontal drum beat with the fingers on both ends
- j. tjelempung – a zither of thirteen double strings



<http://homepages.cae.wisc.edu/~jjordan/gamelan/instrum-photo.html>

The preponderance of bronze instruments gives gamelan music a bright, lingering sound, ranging from the slow, majestic melodies of the Javanese gamelan to the clangorous vibrancy of Balinese gamelan. Fiddle and flute add delicate counterpoint to a four-square pattern of percussive melody

In addition to setting the mood or atmosphere of a play, music has two major dramatic functions in the theatre. It accompanies the singing/chanting and it accompanies stage actions including dance. The importance of each function varies from area to area and from theater form to theater form.

The **Dalang** sings the mood songs (*suluk*) at regular intervals during performance; in a nine-hour wayangkulit, he may sing fifty or sixty. Nevertheless they are considered relatively unimportant except as mood pieces. The same generalized lyrics may be used in play after play. *Suluk* are never accompanied by the full gamelan ensemble. Often a single instrument accompanies the singer, never more than three or four. The major dramatic function of gamelan music is to accompany stage action. Entrances, exits and fight scenes are executed in time to gamelan music.

Lesson 1



Table top discussion

Time allotment: 30 minutes

Group the class into 3, let them watch a video clip of kabuki performances and ask each group to discuss it. After the discussion with the small group, let the leaders from different small groups share the information with the whole class. (Videos can be previewed at home as an **assignment** prior to the discussion or play all three videos one at a time to the class)

Group 1

VIDEO CLIP 1
Kabuki Theatre
<http://www.youtube.com/watch?v=67-bgSFJiKc&feature=related>

Group 2

VIDEO CLIP 2
Japanese Theatre 3:
Kabuki
<http://www.youtube.com/watch?v=F3IHdm2Tf8g&feature=related>

Group 3

VIDEO CLIP 3 Kabuki
HanedaMiyabiya
Lemon
<http://www.youtube.com/watch?v=Wh3gPZzEgDQ&feature=related>

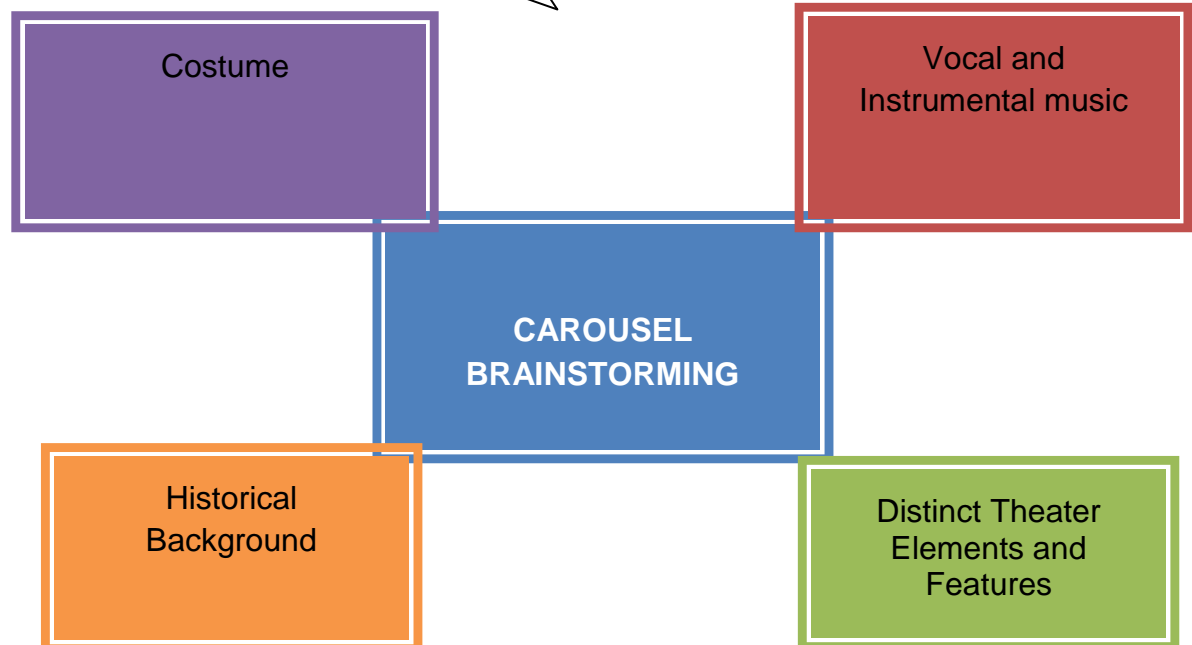
LESSON 2



Carousel Brainstorming

Time allotment: 30 minutes

Group the class into four. Given the Cue words posted on four corners of the classroom, ask each group to go around and let them discuss with the other group what they know about Chinese Peking Opera. After the groupings, ask each group to write the things that they find out about the lesson.



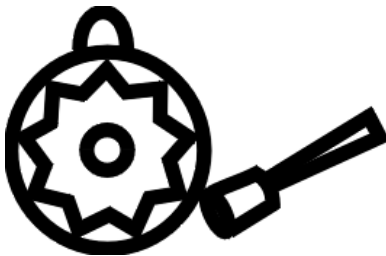
LESSON 3



Hit the Gongs!

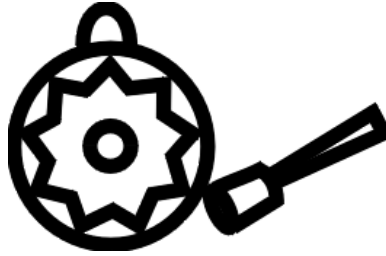
Time allotment: 30 minutes

Ask the class to group into three and watch a video clip of a Wayang Kulit performance. On a paper plate, Draw a “gong” and write your observations on the following topics listed below. Have the learners share their consolidated ideas with the whole class.



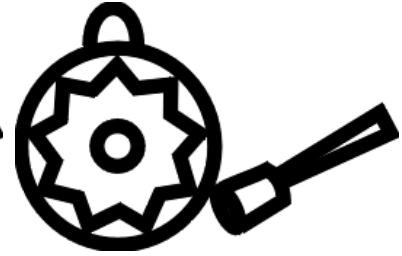
Group 1

<http://www.youtube.com/watch?v=Llpn3Jp0y04>



Group 2

<http://www.youtube.com/watch?v=rIRnF0KDzI0&feature=related>



Group 3

<http://www.youtube.com/watch?v=JeVn1tNVmqq>

WayangKulit	Puppet Manipulation	Gamelan Ensemble

PART II



Process

LESSON 1



MUSIC IMPROVISATION

Time allotment: 45 minutes

Ask the learners to watch the video clip as an assignment given. Require them to bring woodblocks to be used on this activity.

VIDEO CLIP 2
Japanese Theatre 3:
Kabuki
<http://www.youtube.com/watch?v=F3IHdm2Tf>

Improvise your own rhythmic pattern with woodblocks:
Let's watch again video clip number 2 and observe how the musicians play the woodblocks as musical background in the kabuki.

After watching the video clip, form a group of 5 students. Some may choose to play the woodblocks; others may act like the main characters in kabuki.



Performance Rubrics:

Excellent	No rhythmic errors. Consistent while learning and in performance.	5
Good	Usually maintains consistency in learning and performing rhythms.	4
Fair	Sometimes maintains consistency in learning and performing rhythms.	3
Needs Improvement	Have frequent rhythmic errors. Has trouble being consistent while learning and in performance.	2
Poor	Most rhythmic errors. Inconsistent while learning and in performance.	1

LESSON 2



Group Reporting

Time allotment: 30 minutes

Ask the learners to watch a video clip about Chinese Peking Opera (this could be given as an assignment). After watching the video clip, ask the learners to...

Now, you will watch a video clip about Chinese Peking Opera. After watching the video clip, you will...

- Group yourselves into 4 with 8 to 10 members each and discuss the topics listed on the table below
- Each group must have one topic to report. You may add your own ideas to your report. Feel free to give your impressions and insights about the topic
- Write your observations and reactions on the table
- Choose a representative to report what your group has discussed

Peking Opera <http://www.youtube.com/watch?v=zHPegoquV5I>

Music Performance	
Gesture	
Movement	
Costume	

LESSON 3

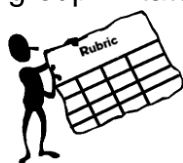


Imitate me!

Time allotment: 45 minutes

Ask the class to form a group of five. Let them watch again the same video clip (Peking Opera) and have them imitate the performance of characters in the Peking Opera. Present the rubrics before doing the group's performance.

Form yourselves into 5 groups. Watch again the same video clip (<http://www.youtube.com/watch?v=zHPegoquV5I>) and have each member/s of the group imitate the performance of characters in the Peking Opera.



Performance Rubrics

Excellent	Always demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	4
Good	Usually demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	3
Fair	Sometimes demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	2
Needs Improvement	Rarely demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	1

LESSON 4



Watch and Analyze

Time allotment: 30 minutes

In this phase, let the learners watch a video clip of Wayang Kulit but focus the attention to the Gamelan Ensemble. Ask the learners to write the observation and reaction following the musical elements listed below.

Now, you will watch a video clip about Wayang Kulit but focus your attention to the Gamelan Ensemble. Write your observations and reactions with regards to the following elements of music listed on the table below.

WayangKulit <http://www.youtube.com/watch?v=JeVn1tNVmgg>

Tempo	
Melody	
Texture	
Timbre	

PART III



Reflect and Understand

Time allotment: 15 minutes

Additional Reading Resources

For enhancing the learner's knowledge about the Asian theatre music, ask them to read these additional reading resources.

JAPAN Kabuki	CHINA Peking Opera	INDONESIA WayangKulit
<p>Traditional form of popular theatre which began at the end of the 16th century and soon became the most successful theatre entertainment in the red light districts of the great cities. Together with no, it is considered the most important Japanese contribution to World Theater. Both nō and kabuki are unique and genuine expressions of the Japanese spirit and culture. They mirror, however, taste and ideals of different social classes, in profoundly different environments and epochs.</p>	<p>Peking opera is a form of traditional Chinese theatre which combines music, vocal performance, mime, dance and acrobatics. It arose in the late 18th century and became fully developed and recognized by the mid-19th century. The form was extremely popular in the Qing Dynasty court and has come to be regarded as one of the cultural treasures of China.</p> <p>Peking opera is not actually a monolithic form, but rather a coalescence of many older forms. However, the new form also introduced its own innovations. The vocal requirements for all of the major roles were greatly reduced for Peking opera. The Chou, in particular, rarely has a singing part in Peking opera, unlike the equivalent role in Kunqu style. The melodies that accompany each play were also simplified, and are played with different traditional instruments than in earlier forms. Perhaps most noticeably, true acrobatic elements were introduced with Peking opera. The popularity of Peking opera has been attributed to the simplicity of the form, with only a few voices and singing patterns. This allowed anyone to sing the arias themselves.</p> <p>Beijing opera follows other traditional Chinese arts in emphasizing meaning, rather than accuracy. The highest aim</p>	<p><i>Wayangkulit</i>, shadow puppets prevalent in Java and Bali in Indonesia, and Kelantan and Terengganu in Malaysia are without a doubt the best known of the Indonesian <i>wayang</i>. Kulit means skin and refers to the leather construction of the puppets that are carefully chiseled with very fine tools and supported with carefully shaped buffalo horn handles and control rods.</p> <p>Wayang is an Indonesian and Malay word for theatre. When the term is used to refer to kinds of puppet theater, sometimes the puppet itself is referred to as wayang. "<i>Bayang</i>", the Javanese word for shadow or imagination, also connotes "spirit." Performances of shadow puppet theater are accompanied by gamelan in Java, and by "gender wayang" in Bali.</p> <p>Dalang as a source of recreation, of humor and</p>

	<p>of performers is to put beauty into every motion. Indeed, performers are strictly criticized for lacking beauty during training. Additionally, performers are taught to create a synthesis between the different aspects of Beijing opera. The four skills of Beijing opera are not separate, but rather should be combined in a single performance. One skill may take precedence at certain moments during a play, but this does not mean that other actions should cease. Much attention is paid to tradition in the art form, and gestures, settings, music, and character types are determined by long held convention. This includes conventions of movement, which are used to signal particular actions to the audience.</p>	<p>of popular philosophy (essential communication between the artist and the audience). Shadow play is an invention of man which reflects his experience of nature and of his thought. Puppets are projected by the lamp on a white screen. The gamelan orchestra</p>
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Journal Entry

Time allotment: 10 minutes

Let the learners make their own journal by answering the questions below. Ask them to answer each question in their journal notebook.

Make your own journal by answering the questions below. Write the answers in your journal notebook.

1. Why is Kabuki theatre relevant to social, cultural and spiritual background of Japan?
2. What is the significance of a kabuki performance to the audience like you?
3. How does Peking opera influence theatre art forms in the East Asian region?
4. What is the importance of Chinese musical theater in Asian theatre art forms?
5. How does WayangKulit communicate tales of everyday social and cultural relevance and interest?
6. What is the role of a “Dalang” in a WayangKulit performance?
7. What did you learn from our Traditional Asian Theater Music activities?

PART IV



Transfer









LESSON 1

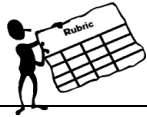
Kabuki Time!

Time allotment: 45 minutes

In this next activity... the class will be divided into three groups. They will have to choose a leader who will pick their performance through draw lots. Each group will perform their assigned presentation.

Your group is required to bring materials such as plastic bottles, bamboo sticks, spoon/fork and an empty soda can. By using common materials gathered, your group will present a rhythmic accompaniment to a kabuki presentation following the rhythm patterns given.

Materials	Rhythm patterns for a Kabuki accompaniment	
Plastic bottles		
Bamboo sticks		
Spoon and fork		
Empty soda can		



Performance Rubrics

Excellent	Always demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	4
Good	Usually demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	3
Fair	Sometimes demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	2
Needs Improvement	Rarely demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	1

LESSON 2

Peking Opera Adaptation

Time allotment: 45 minutes

In this phase ask each group to perform an adaptation of Chinese Peking Opera. Ask the whole group to Compose a poem with a minimum of 8 lines telling a story on any of the given subjects listed below. Using the Chinese pentatonic scale, ask them to create a melody or chant adapting the Chinese singing style (high pitch). Tell the class the rubrics as basis in their performance

Your group will perform an adaptation of Chinese Peking Opera. Compose a poem with a minimum of 8 lines telling a story on any of the given subjects listed below. Create a melody or chant adapting the Chinese singing style (high pitch) following the 5 tone pentatonic scale.

1. Love
2. Freedom
3. Philippine culture
4. Respect

TITLE



Rubrics for presentation

Excellent	Always demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	4
Good	Usually demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	3
Fair	Sometimes demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	2
Needs Improvement	Rarely demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	1









LESSON 3

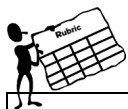
Making Music

Time allotment: 40 minutes

Ask the class to group themselves into four. Require the group to bring materials such as spoon and fork, tambourine, cauldron cover/lid, and glass soda bottles. By using common materials gathered, ask each group to present a rhythmic accompaniment to a kabuki presentation following the rhythm patterns given. (play the given pattern before the presentation and tell the class about the basis of their presentation.

Your group is required to bring materials such as spoon and fork, tambourine, cauldron cover/lid, and glass soda bottles. By using common materials gathered, your group will present a rhythmic accompaniment to a kabuki presentation following the rhythm patterns given.

Materials	Rhythm patterns for a Kabuki accompaniment	
Spoon and fork		
Tambourine		
Cauldron cover		
Glass soda bottles		



Performance Rubrics

Excellent	Always demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	4
Good	Usually demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey the message.	3
Fair	Sometimes demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	2
Needs Improvement	Rarely demonstrates understanding of appropriate physical appearance for performing and connecting with the audience to convey message.	1

PART V

SUMMARY

KABUKI (JAPAN)

Kabuki is a Japanese traditional theatre art that is performed in a stylized manner which combines acting, singing and dancing. With a rich blend of music, mime, dance, costume and props and has been in existence for almost four centuries. The term Kabuki in modern Japanese means: *ka*, “song”; *bu*, “dance”; and *ki*, “skill.” It is a highly play that actors show their wide range of skills in visual and vocal performance.

Kabuki was founded in 1603 by Okuni, a Shinto priestess. She and her troupe of mostly women performed dances and comic sketches on a temporary stage set up in the dry riverbed of the Komagawa River in Kyoto. Her troupe gained national recognition and their plays evolved into kabuki that would later become one of the three major classical theater of Japan.

PEKING OPERA (CHINA)

Peking opera also known as the Beijing opera still follows traditional Chinese arts in stressing the meaning, rather than precise actions. Opera artists' goal is to make every performance exceptionally beautiful in every movement they will make. The performer's vocal techniques as well as rhythms and melodies vary depending on his or her thoughts and feelings adhering to basic, strict conventions that are based on real life experiences presented in an artistic and symbolic manner.

Performances are accompanied by music - usually played on three types of instruments:

- wind instruments
- string instruments
- percussion instruments

The main instruments are Chinese in origin:

1. **jinghu** - a two-stringed instrument played with a bow



http://saisaibatake.ame-zaiku.com/musical_instruments/bowed_instrument_jinghu.html

2. **yueqin** - a four-stringed instrument that is plucked



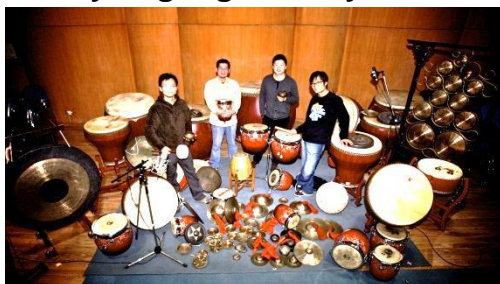
http://www.redmusicshop.com/image/cache/data/musical_instrument/yueqin/yueqin_rosewood_xh_1-700x500.jpg

3. **sanxian** - a three-stringed instrument also plucked



http://traditions.cultural-china.com/chinaWH/images/exbig_images/6c3323c72d0e67b976915ad3a9e753cd.jpg

4. **variety of gongs and cymbals** – creates rhythmic and graceful melodies



http://www.bestservic.de/img_share/image/Products/Peking%20Opera%20Percussion/POP_1_instrument.jpg

The melodies played by the accompaniment mainly fall into three broad categories.

- The first is the aria. The arias of Beijing opera can be further divided into those of the **Erhuang** and **Xipi** varieties. An example of an aria is **wawadiao**, an aria in the **Xipi** style that is sung by a young Sheng to indicate heightened emotion.
- The second type of melody heard in Beijing opera is the fixed-tune melody, or **qupai**. These are instrumental tunes that serve a wider range of purposes than arias. Examples include the "Water Dragon Tune" (*shui long yin*), which generally denotes the arrival of an important person, and "Triple Thrust" (*ji san qiang*), which may signal a feast or banquet.
- The final type of musical accompaniment is the percussion pattern. Such patterns provide context to the music in ways similar to the fixed-tune melodies. For example, there are as many as 48 different percussion patterns that accompany stage entrances. Each one identifies the entering character by his or her individual rank and personality.

WAYANG KULIT (INDONESIA)

In *wayangkulit* the *dalang* sings the mood songs (*suluk*) at regular intervals during performance. *Suluk* are never accompanied by the full gamelan ensemble. Often a single instrument accompanies the singer, never more than three or four. The major dramatic function of gamelan music is to accompany stage action. Entrances, exits and fight scenes are executed in time to gamelan music.

Gamelan ensemble is composed mainly by bronze percussion instruments, augmented by other percussion instruments, strings and flute.

PART VI

Glossary of Terms

- Aria -Self-contained expressive melody for one voice usually with orchestral accompaniment
- Bonang - Set of bronze bowls
- Bu- Dance
- Dalang - Puppeteer and narrator of wayangkulit
- Erhuang - Used to express the lyric mood, such as mild, placid and gentle
- Gamelan Music Ensemble - Background accompaniment in every performance of wayangkulit
- Gender - Bronze xylophone with resonance chambers beneath
- Gong and Kempul - Hanging gongs
- Ka – Song
- Kabuki - Combination of acting, dancing and music which includes the manifestation of form, color and sound
- Kata - Japanese word describing detailed choreographed patterns of movements practised either solo or in pairs
- Kendang - Horizontal drum beat with the fingers on both ends
- Kenong and Ketuk -Single inverted bronze bowl
- Ki – Skill
- Mie - Making a pose and standing still during acting, to express the rising of feelings. This has the effect of having a close-up on that person
- Peking Opera - Combination of music, vocal, mime, dance and acrobats
- Qupai - Fixed-tune melody
- Rebab - Two-stringed fiddle
- Saron - Xylophone of heavy bronze bars
- Sheng - A mouth-blown free reed instrument consisting of vertical pipes
- Suling – Flute
- *Suluk* - Mood songs
- Tjelempung - A zither of thirteen double strings
- Wayangkulit - Araditional theatre art of Indonesia

PART VII

Resources

<http://fellowshipofminds.wordpress.com>
<http://thetorybehindthefaces.com>
<http://www.iis-db.stanford.edu>
<http://www.beijingimpression.cn>
<http://www.ebeijing.gov.cn>
<http://www.silkroadcollection.com>
<http://www.cultural-china.com>
<http://cmusic.ntua.edu.tw>
<http://sigitekoyulianto.wordpress.com>
<http://www.youtube.com/>
<http://famoustourisms.com/>