

**PARALLEL SESSION 1  
14 DECEMBER 2022  
(WEDNESDAY)  
11:00a.m. – 12:30p.m.**

**Theme:  
“Creative” Sustainability of  
Traditional Performing Arts**

**Session Chair –  
Mohd Hassan Abdullah**

Individual Paper 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

Pecah Ruyung Paper 20 mins (10 minutes presentation, 10 minutes Question and Answer session)

Performance of Creative Work 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

## **“Creative” Sustainability of Traditional Performing Arts**

**Room: Smart Classroom**

**Chair: Mohd Hassan Abdullah**

**11.00a.m. – 11.30a.m.**

The Layout of Instruments in the Context of Teaching Strategies and Performance of Balinese Gamelan Music at the University of Canterbury

***I Made Kartawan***

*Institut Seni Indonesia, Denpasar, Indonesia*

### **Presentation Format**

1. Individual

### **Abstract**

This study explores pedagogical issues related to teaching Balinese gamelan music to Udgita Canda Gamelan students, at the University of Canterbury (UC), Christchurch, New Zealand. It focuses on teaching methods and processes that are aimed to achieve nabuh, the term which encompasses most aspects of the aesthetic of Balinese gamelan music. The study explores the importance of the layout of the instrument in rehearsal and on stage as a factor to help achieve the goal of nabuh with the University of Canterbury gamelan group. It presents how the layout of the instruments affects the process of learning and performing. I have not located any other literature on this topic and the terminology and concepts used in this paper have been developed for the purpose of this research. This study was guided by a qualitative case study approach using data that was collected through questionnaires, interviews and participant-observation. Participants were students who were enrolled in the UC course or were participating as community members. The exploration of the layout of instruments in this study offers various solutions which improve coordination amongst musicians and help facilitate the goal of nabuh. The changing of the layout of instruments showed a great deal of potential for further study but still fills in an important gap in the existing literature.

### **Biography**

Individual Paper 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

Pecah Ruyung Paper 20 mins (10 minutes presentation, 10 minutes Question and Answer session)

Performance of Creative Work 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

## **“Creative” Sustainability of Traditional Performing Arts**

**Room: Smart Classroom**

**Chair: Mohd Hassan Abdullah**

**11.30a.m. – 12.00p.m.**

Garbha Gambuh, the ‘New Womb’ for the Classical Court Art in Budakeling Village, Karangasem, Bali

***Ida Ayu Wayan Arya Satyani***

*Institut Seni Indonesia, Denpasar, Indonesia*

### **Presentation Format**

1. Individual

### **Abstract**

Gambuh is a Balinese classical dance drama. In Budakeling village, Gambuh has undergone three reconstructions since the 1970s, and it remains in crisis of regeneration. More efforts are needed to make Gambuh attractive to the millennial generation, adaptive to the current situation, and having a new lively force. Jacques Derrida through his deconstruction event provides an opportunity for the creative process to move beyond just reconstructing tradition. Deconstruction places the perpetrators both inside and outside the tradition, as well as the possibility of wider experiments—there is a suspension of meaning that has been controlled by tradition. Deconstruction, as a theory and a method, is singular and unique. The deconstruction event of Gambuh in Budakeling resulted in a creative process called Garbha Gambuh. This process has been implemented for one year and will continue to find its ways. Garbha means womb. It is an analogy where all new possibilities germinate, and it contains the genetic authenticity of Gambuh. The characteristics of the millennial generation e.g. like to try new things, get bored easily, technology literate, and adaptive, are the considerations for designing this creative process. The genetic authenticity of Gambuh is maintained through one of the stages of Garbha Gambuh called mapaguruan—face to face process of learning with the Gambuh masters. These efforts are expected to give new life force to Gambuh Budakeling, as well as become inspire efforts to save the almost extinct Gambuh traditions in other villages.

### **Biography**

Ida Ayu Wayan Arya Satyani (Dayu Ani), was born in Denpasar, September 17, 1977. Completed her undergraduate education at the Indonesian Art College (1995-2000), completed the Creation Study Program and Art Studies Postgraduate Program ISI Denpasar (2011-2014), has been actively teaching at the Dance Study Program, Faculty of Performing Arts, ISI Denpasar since 2015 until now.

Started her career as a coreographer at the age of 14 with the Bumi Bajra or Maha Bajra Sandhi art community with her first work entitled Panedeng Masa Kartika which was shown on TVRI Denpasar, 1991.

Since then until now, he is still actively conducting experiments to produce works with new nuances. Experience at the national and international level, including: being involved in the Body Tjak The Celebration led by Prof. Dr. I Wayan Dibia and

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**Pecah Ruyung Paper 20 mins** (10 minutes presentation, 10 minutes Question and Answer session)

**Performance of Creative Work 30 mins** (20 minutes presentation, 10 minutes Question & Answer session)

Keith Terry (San Francisco, 1999), as choreographers in the drama *The Missing Sun* directed by Nelson Chia (Singapore, 2000-2001), were involved in the Cultural Olympiad with *Maha Bajra Sandhi* (Athena, 2004), choreographers in the Bali Recovery program in six European countries (2006), as Assistant Director in the film *Under The Tree* by Garin Nugroho (2008), choreographer in the film *Sekala Niskala* (The Seen and Unseen) directed by Kamila Andini (2016-2017), then staged it in the form of dance theater with the same title in 2019 at the Salihara theater, Jakarta, and 2020 at ASIA TOPA, Melbourne. Now, currently continuing his Doctoral studies with the topic Gambuh; how to give new life to the classical art of Gambuh.

Individual Paper 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

Pecah Ruyung Paper 20 mins (10 minutes presentation, 10 minutes Question and Answer session)

Performance of Creative Work 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

## **“Creative” Sustainability of Traditional Performing Arts**

**Room: Smart Classroom**

**Chair: Mohd Hassan Abdullah**

**12.00p.m. – 12.30p.m.**

Sani Fantasia: An Observation on Yi Nationality Employing Yunnan Ethnic Characteristics in Piano Music Adaptation

***Yikeng Liang***

*Universiti Sains Malaysia, Penang, Malaysia*

### **Themes**

2. “Creative” Sustainability of Traditional Performing Arts

### **Presentation Format**

1. Individual

### **Abstract**

It has been observed that incorporating Yunnan Yi music components into piano compositions has become an increasing trend in Chinese piano music. Meanwhile, Yi piano adaptation works are an important statement of Yunnan piano music’s “ethnic style” as well as its development and extension. However, there has been little research on the composition of Yi nationality piano adaptations due to a lack of systematic investigation and in-depth observation, making it difficult for aspiring piano students to master the essence of this type of piano work and better interpret the Yunnan ethnic characteristics of the performance works. The purpose of this research is to provide a systematic and coherent discourse based on prior research on Yi nationality’s piano adaptation and to investigate its relevance and contribution to reducing the existing identified gap. This study will primarily employ literary research and musical analysis approaches to analyze the Yi nationality’s piano adaptation. First, this study will employ literature analysis to fully appreciate Yi’s piano music’s overall growth pattern and to classify relevant piano adaptation works. Second, it examines and expounds on the selected representative systematically adapted piano pieces. The findings reveal that the Yi elements are expressed and translated in the selected piano piece while maintaining the original folk song’s ethnic style. Finally, the author hopes this study’s findings will assist academics to gain a deeper understanding of the cultural relevance and significant worth of Yi piano adaptations and piano compositions in the “Yunnan ethnic style.”

### **Biography**

My undergraduate degree in musicology was completed at Kunming University in Yunnan, China in 2020. I studied music analysis, multi-part music analysis, writing, Yunnan ethnic music, and other topics. As a bachelor’s student, I explored the use of ethnic minority music in piano adaption in depth. After completing my bachelor’s degree, I decided to pursue a master’s degree programme [full-time research mode] in musicology at Universiti Sains Malaysia.