

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)

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

**Theme:
Performing Arts Industries**

**Session Chair – Wong Huey Yi @
Colleen Wong**

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

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Performing Arts Industries

Room: KM3

Chair: Wong Huey Yi @ Colleen Wong

11.00a.m. – 11.30a.m.

The Pitch Control Ability: Discovery on the Reality of Demo Singers compare with Music Industry Criterion

XueJie Huang

Universiti Putra Malaysia, Kuala Lumpur, Malaysia

Presentation Format

1. Individual

Abstract

Demo singer refers to the singers who record song demonstration in the recording studio before the song is being sung or dubbed by the contract artist for official release. Demo singer is being challenged by more competition and pressure due to meet the high demands of the market. The author described the vocal characteristics of demo singers, and attempted to discover how the existence of abilities match with the expectation of the music industry. This is exploratory research contains experimental studio recording and the interview in the perspectives from the music industry. Through the descriptive data of vocal characteristics and the factor extraction of statement, the findings are: 1. Demo singers present the distinctive ability in vocal, music and cooperation, but incompletely meet the expectation of the current music recording market. 2. The normal pitch deviation value of a professional demo singer is ± 20 ct. 3. The sensing-control ability plays an essential role in the recording industry.

Biography

Huang, Xuejie is currently a PhD student of Faculty of Human Ecology, Universiti Putra Malaysia. Before joining her PhD program, she has been working as an independent musician for multiple years. She is the CEO of the Weake Studio, which produces more than 30 original music compositions per year, including invited compositions that were highly valued in China. She won more than 50 local and national awards for her high-quality products. In 2022, she served as the producer and the lyricist of the theme music for the Milan Motorcycle Show (EICMA). She was the producer for the theme music of Chinese Football Association international competition. She published multiple articles in the area of music industry and sound art. She obtained her M.A. and B.A. from Department of Art, Chongqing University, Chongqing, China.

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11.30a.m. – 12.00p.m.

Embrace Our Color: Nationalism in Philippine Pop Music

Hiroko Nagai

Ateneo de Manila University, Quezon, Philippines

Presentation Format

1. Individual

Abstract

Nationalism has been one of the major themes in Philippine music. Since the end of the nineteenth century, music has been used to oppose the dominant power, or uphold national identity at different points in history. In the 1970-80s, nationalistic songs were vigorously produced under the Marcos regime. These included “Ako’y Isang Pinoy” (I am A Filipino), “Kay Ganda ng Ating Musika” (How Beautiful Our Music is), and “Tayo’y Mga Pinoy” (We are the Filipinos). “Bayan Ko” (My Country), a propaganda song under American rule, regained popularity as a protest song against the dictatorship. They were successful in the music industry and became a platform for the subsequent music scenes. Santos (2013) argued in the context of colonialism that nationalism was manifested in two streams of thought, a perceived pride in one’s capability and self-identity as a people, and this political state of Filipinism was deliberately constructed in the music repertoire. It was also observed in songs in the 1970-80s. In 2021, a popular pop band, Ben&Ben released “Kayumanggi” (The Brown Skin). The title represented the pride and beauty of being Filipinos. Now, how is the indication of national identity and pride used for new audiences in a different political environment? This paper investigates the recent Philippine popular music repertoire that expresses nationalism, and argues that it is not the manifestation of ideological aspirations but located in a dialogue between the global citizenship of the Philippine middle class and advocacy for justice for vernacular culture.

Biography

Hiroko Nagai, Ph.D. is an anthropologist. She is a faculty member at the School of Social Sciences, Ateneo de Manila University and a Professorial Lecturer at the College of Music, the University of the Philippines. Her publications include *Transnationalizing culture of Japan: Dramas, Musics, Arts and Agencies* (2010). She is a koto player and composer, too.

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12.00p.m. – 12.30p.m.

Site dan Memori dalam Karya Family Portrait

Nurulakmal Abdul Wahid, Nur Nabila Michael Luang Abdullah

Universiti Pendidikan Sultan Idris, Tanjong Malim, Malaysia

Presentation Format

1. Individual

Abstract

Family Portrait merupakan sebuah karya tari site-specific yang dihasilkan sempena program Dancing in Place 2021 yang dianjurkan oleh MyDance Alliance. Karya tari site-specific dihasilkan di sebuah lokasi khusus yang dipilih oleh koreografer. Lokasi tersebut memberi sumber idea kepada koreografer dalam proses koreografi. Menurut Kloetzel (2017), karya tari site-specific dihasilkan khusus untuk sebuah lokasi di mana ia memberi inspirasi dan menjadi tempat persembahan. Berlandaskan takrifan ini, sebuah model koreografi site-specific yang sedang direkabentuk oleh pengkaji untuk menguji keberkesanan penggunaan model ini dalam penghasilan karya site-specific, di sebuah lokasi telah dipilih di Rimbun Dahan iaitu Rumah Uda Manap atau juga dikenali sebagai Rumah Kampung bagi penghasilan karya Family Portrait. Site atau lokasi mempunyai ruang yang pelbagai di mana ia merangkumi bentuk ruang, saiz dan fungsi yang berbeza (Nurulakmal, 2020). Setiap bentuk ruang yang terdapat di sebuah lokasi mempunyai memori yang terbentuk mengikut fungsi ruang tersebut. Jika ruang dan memori ini penting dalam site specific, bagaimanakah ia membentuk penghasilan karya Family Portrait? Kajian ini memberi fokus kepada hubungan di antara site dan memori dalam proses koreografi bagi karya Family Portrait. Pendekatan kaedah practice-based research digunakan dalam kajian ini dengan menggunakan model koreografi site-specific (Nurulakmal, 2021) dengan menghasilkan sebuah karya tari site-specific. Penulisan ini dapat membahaskan bagaimana site dan memori diaplikasi dalam proses koreografi berdasarkan model koreografi site-specific. Sumbangan penulisan ini merangkumi pengetahuan dan perkongsian proses pengkaryaan bagi karya Family Portrait.

Biography

Nurulakmal Abdul Wahid, Kuching, Sarawak, berkelulusan Ijazah dan Sarjana dari Universiti Malaya, Kuala Lumpur dan Ph.D dari Universiti Sains Malaysia (USM), Pulau Pinang. Beliau terlatih dengan pelbagai genre tari, antaranya tarian tradisional Sarawak, Melayu serta moden dan kontemporari. Beliau aktif dalam penyelidikan dan pembentangan tentang Begendang Sarawak di dalam dan luar negara sejak tahun 2013. Sejak tahun 2011, beliau mula melibatkan diri dalam persembahan site-specific di Georgetown Festival 2011 dan menghasilkan karya tari site-specific di program Dancing In Place, Rimbun Dahan (2011, 2015, 2016, 2017, 2019). Beliau juga pernah berkhidmat sebagai seorang penari profesional di Kumpulan Kesenian Persembahan

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Petronas (PPAG) (2009) dan kini berkhidmat sebagai seorang pensyarah kanan di Fakulti Muzik dan Seni Persembahan, Universiti Pendidikan Sultan Idris (UPSI).

Nur Nabila Michael Luang Abdullah, a lecturer at the Faculty of Music and Performing Arts, Sultan Idris Education University (UPSI), Tanjong Malim, Perak, Malaysia. Specialized in dance costume design, Malay traditional dance and Sarawak ethnic dance.