

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 2
14 DECEMBER 2022
(WEDNESDAY)
02:00p.m. – 03:30p.m.

Theme:
Performing Arts in Covid Era

Session Chair – Christine
Augustine

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)

Performing Arts in Covid Era

Room: KM1

Chair: Christine Augustine

02.00p.m. – 02.30p.m.

Choral Singing in the Philippines during the Pandemic: Articulating the Reciprocal Model of Society Influencing Music and Vice Versa

Robert Delgado

University of the Philippines, Diliman, Philippines

Presentation Format

1. Individual

Abstract

The pandemic caused by the coronavirus (Covid-19) in 2020 has triggered Philippine president Rodrigo Duterte to enforce a lockdown in the country on March 16. The imposed community quarantine caused a major shut down on transportation, businesses, and formal and informal gatherings. Ten days later, a nationwide news showing a virtual choir performance that went viral on social media featured a group of doctors giving tribute to their colleagues who died due to the infection. Since then, choral groups throughout the nation followed suit and created virtual performances and related activities that would downscale the fear, suffering, and uncertainties caused by the deadly virus. This then begs the question of how choral groups developed their prolific presence in the Philippine society and how they were able to manifest an immediate response to the crisis as their social contribution in easing the terror of the pandemic? The paper then examines the choral movements that occurred in the past. The processual systems and the stratification represented by the micro-macro social structures inherent to these movements were analyzed grounded on the frameworks developed by scholars Peterson, Becker, and Bourdieu. This system-structure relationship that influenced choral singing has catapulted choral groups to articulate their influence in the society as evidenced in the time of the pandemic; thus, articulating the reciprocal model of society influencing music and vice versa. This study targets the future researchers and policy-makers in looking into the role of the performing arts in shaping the societal fabric of their community.

Biography

Studied Composition and Voice at the UP College of Music. As a student, he joined the Philippine Madrigal Singers and served as one of its resident arrangers. In 1992, he left the group and was engaged in choral music; particularly, handling choral groups, spearheading international tours, competitions, and festivals. He was invited as a choral clinician, jury in competitions in and out of the country. Apart from choral music, he has done musical arrangements and compositions for films, live shows, recording, and state events. Recently, he has been listed in the CCP Encyclopedia of Philippine Art, a repository of who's who in the field of arts. Also, he is a member of the Music Committee of the National Commission for Culture and the Arts. He has

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)

obtained a Master's Degree in Public Administration and is currently pursuing his PhD in Music at the University of the Philippines.

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)

Performing Arts in Covid Era

Room: KM1

Chair: Christine Augustine

02.30p.m. – 03.00p.m.

“Learning Differently”: Selected Filipino Music Educators’ Alternative Music Education Experiences During The COVID-19 Pandemic

Jocelyn Guadalupe

University of the Philippines College of Music, Diliman, Philippines

Presentation Format

1. Individual

Abstract

In 2020, the community quarantines associated with the COVID-19 pandemic have altered the learning environment and setting of basic education in the Philippines. Classes in basic education including music were migrated from the general classroom set-up to remote learning modalities. The study presents how music educators experienced a dramatic change in general music instruction from accepted music education pedagogical training as a result of the move to various learning modalities due to the pandemic. The study focuses on select public and private school music educators’ navigation of the distance/blended learning policies in everyday music sessions in terms of planning and implementing instruction, conducting alternative assessments, using various technologies in music sessions, and processing their feelings and emotions during the year of pandemic teaching and learning. The methods employed involve focused group online discussions among selected music educators and thematic content analysis using NVIVO. While the findings are not generalizable to general music education as a whole, these findings implicate the changing nature of forms of music education, the policy changes implied for educational state institutions and the challenges predicated upon tertiary music education pre-service training in the delivery of basic education music curriculum. The findings from the study are also relevant for emerging basic music education pedagogies in the performing arts during the covid-19 era.

Biography

Jocelyn Timbol-Guadalupe, Ph.D., assistant professor of music education (UP College of Music). Published works: A Dictionary of Filipino Musical Terms (2013, co-author, UPCE), Celso Espejo: Rondalla Master (2012, UPCE), Lucio San Pedro: The conservatory archetype in the midst of modernism (2014, UPCE), "Serenata" in Saysay Himig Anthology (2018, edited by Arwin Q. Tan, UP Press), Awek, Timek, Garaw: Culturally responsive and mother-tongue based music education in the Ilocos region of the Philippines (2019, co-author, UNESCO-British Council), Musika Sophia El Siglo de Oro and Ensalada de Navidad (2014, 2017, BOF), Kaway-Kawayan: Bamboo Music Lessons for K +12 Volumes 1 and 2 (editor, 2021, 2022, UPCE). Public service: Philippine Society for Music Education past president, Society for Strategic Education Studies secretary, Southeast Asian Directors of Music board member (until

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)

2023). Reviewer: Musika Jurnal, MMJ, ISME Journal. Awards: UP Artist Productivity Award 2018-2020, One UP Professorial Award 2016-2018, and 2019-2021.

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)

Performing Arts in Covid Era

Room: KM1

Chair: Christine Augustine

03.00p.m. – 03.30p.m.

Virtual and Real-Life Experience Of Site -Specific Performance According to Emotion and Sense of Presence.

John Stephen Moses

University of Wollongong Malaysia KDU, Petaling Jaya, Malaysia

Presentation Format

1. Individual

Abstract

Historically, theatre is performed by an actor in a special place or enclosure that is shared with the onlooker or audience. Emotion and the sense of presence have always been key factors in a theatre performance. However, for most of the Covid 19 pandemic, virtual plays have been a replacement of real theatrical performance. And now, although standard operating procedures had been laxed, people had found it to be quite convenient to carry on watching performances virtually. However, the research question for this study is can the level of presence and emotion which are dependent on actor-space and actor-spectator or actor-actor relationships be achieved in a virtual performance? This study focuses on Site-Specific performances which are carried out live at site and online. The objective is to compare responses, emotion and sense of presence of site-specific performances which occur in real places within the space of the community with that of a virtual experience. The assumption is that in a site- specific performance, the spectators just have to be present in the place rather than looking at is as pure image. Questionnaires adapted from Witmer, B.G and Singer, M.J. (1998) will be distributed to spectators at site and also viewers online. The findings will show whether spectators in a real environment show higher level of presence and emotion responses compared to those in a virtual environment or could there be not much difference.

Biography

John Stephen Moses obtained Bachelor's Degree in Performing Arts (Drama) in year 2011 from University of Malaya (UM). He has 3 years of experience in research and 1 year of experience in academic administration while was attached to UM as Research Assistant (RA), engaging on fieldwork research for PMR and SPM production by Arts School of Malaysia in Johor Bahru and Kuching, Sarawak. Contributing in an Educational Article Journal 2012 entitled 'Arts Schools in Malaysia towards Grooming Leaders in The Arts'. While working as a RA in Language & Literacy Department, Faculty of Education, John facilitated on Knowledge Transfer Program (KTP) workshops on storytelling, puppetry, jazz chants, readers theatre and poetry with primary school teachers from PPD Hulu Selangor. Currently, he is doing Master of Performing Arts (Drama) at University Malaya.