

**PARALLEL SESSION 3**  
**14 DECEMBER 2022**  
**(WEDNESDAY)**  
**04:30p.m. – 06:00p.m.**

**Theme:**  
**Performing Arts in Covid Era**

**Session Chair –**  
**Mohd Nizam Nasrifan**

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: Mohd Nizam Nasrifan**

**04.30p.m. – 05.00p.m.**

Wind Bands and Orchestras in the Greater Manila Area in the Time of COVID-19

### ***Crystal Milarose Rodis-Concepcion***

*University of the Philippines, Diliman, Philippines*

#### **Presentation Format**

1. Individual

#### **Abstract**

This paper will examine how the wind bands and orchestras in the Philippines' Greater Manila Area were affected by the COVID-19 pandemic. The Philippines had one of the strictest and most prolonged lockdowns in the world, which greatly affected musical life. In order to continue making music, large instrumental ensembles had to adapt by utilizing online platforms in different ways. This paper will explore how several groups approached these challenges. Four orchestras will be examined, each with a different nature: a state-funded orchestra, an orchestra belonging to a non-profit organization, a youth orchestra and a university-based community orchestra. While wind bands, which are largely community based, did not actively stage virtual performances, the biggest wind band competition in the Philippines fully utilized the online medium, enabling it to further expand. This paper will explore the changes these organizations have undergone to be able to continue despite the uncertainty of a pandemic.

#### **Biography**

Crystal Milarose Rodis-Concepcion is currently an Assistant Professor for Flute at the University of the Philippines College of Music. She earned her Bachelor's degree in Flute Performance at the University of the Philippines and her Master's degree in Flute Performance at the University of Texas-Pan American. She is a three-time National Music Competitions for Young Artists (NAMCYA) winner, and former principal flutist of the Metro Manila Concert Orchestra (MMCO). In this time of virtual concerts, she has recently given a flute and piano recital and performed with the Rivera Woodwind Quintet, which took on the difficult task of performing major orchestra works reduced for woodwind quintet. She is currently pursuing her PhD from the University of the Philippines while remaining active as a solo, chamber and orchestra musician. Her research interests include orchestras and wind bands in 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: Mohd Nizam Nasrifan**

**05.00p.m. – 05.30p.m.**

Distance Learning Effects on Italian Higher Music Student-instrumentalists during the Lockdown at the Covid Time

***Annamaria Minafra***

*Conservatorio "N. Piccinni", Bari, Italy*

### **Themes**

1. Performing Arts in the Covid-19 Era

### **Presentation Format**

1. Individual

### **Abstract**

This research aims to examine how music students of Italian Conservatoires responded to the online learning at the COVID time about their emotional experience, needs and difficulties. The lockdown caused a sudden change in our daily habits also affecting the student-instrumentalists' artistic practicing and learning. Students had to quickly adapt to the new form of distance instrumental learning by introducing technological mediation. This latter, although allows continuing student-professor relationship, the corporeal interaction (Varela et al., 1993), which is a fundamental element in musical performance practice (Godøy & Leman, 2010; Leman, 2016), disappears since it occurs in the disembodied virtual space (Monda, 2019). Little attention has been paid to Italian higher music student- instrumentalists' experience in the lockdown period. To address this issue, an exploratory-sequential research design was adopted (Hanson et al., 2005). Qualitative data were collected through online semi-structured face-to-face interviews, while quantitative data were gathered through an online survey to which 652 student-instrumentalists, all from Italian Conservatory, responded. The results obtained from descriptive analysis show that students increased the use of technologies while becoming more autonomous in their practicing. However, this has generated dissatisfaction and often frustration for not having high technological tools. This produced a sort of anxiety for the pursuit of perfection in execution and other 'lacks' such as the need of teacher's presence, less motivation, playing with classmates and performing live concerts.

### **Biography**

Annamaria Minafra graduated in viola and philosophy of education in Italy, before completing her PhD in Philosophy of Music Education at UCL-Institute of Education-UK. She taught violin to pre-school children and in groups. She presented at international conferences and published selected findings from her research. Currently she is teacher in music educator teacher program at the Conservatory "N. Piccinni"-Bari in Italy. Her research interests include phenomenological and educational issues related to the body-mind relationship both in beginners and professional musicians.

**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: Mohd Nizam Nasrifan**

**05.30p.m. – 05.50p.m.**

The Production of Affect in ABS-CBN's ASAP (2004-2020)

***Patricia Maria Dizon***

*University of the Philippines, Diliman, The Philippines*

### **Presentation Format**

4. Pecah Ruyung

### **Abstract**

ABS-CBN's All-Star Afternoon Party, more known as ASAP, is the longest-running musical variety show in the Philippines, surpassing Sa Linggo nAPO Sila. It has also outdone several rival shows produced by GMA Network, such as SOP and Party Pilipinas. Conceptualized as a mediation of the concert scene, it has showcased production numbers that heavily involved sung performances through decades. However, it was in 2004 when ASAP reached its peak. Segments such as the "Champions Showdown" became phenomenal through the birit singing technique that produced affect on its audiences. Such segment also stabilized the careers of singing competition alumni, such as Erik Santos and Sarah Geronimo. As defined by Gabrillo (2018), birit is a type of vocal technique that is commonly done for showmanship purposes. It was also the same case for the "ASAP Sessionistas" and succeeding counterparts, which made hugot an affect and a spectacle, since the repertoire for such segment includes songs that are heavily associated with romantic sentiments, according to Manalastas (2019). It was also a showcase of various musical genres. In this paper, I examine hugot and birit which are two key performatives of Filipino contemporary song styles, as defined. I also argue that musical branding is important as it produces affect, through the segments to be mentioned in the paper. To explore ASAP's performance culture in a deeper context, oral histories through interviews with some of the show's production team members will be collected. Video archives will be examined for comparative analysis.

### **Biography**

Patricia Marie Dizon, more known as Pat, is a musicologist focusing on the study of Philippine popular music. Backed with her experience in doing sidelines as a backup singer in ABS-CBN's It's Showtime, she is currently teaching Philippine Contemporary Popular Music at the De La Salle-College of Saint Benilde.