

**PARALLEL SESSION 4
15 DECEMBER 2022
(THURSDAY)
09:00a.m. – 11:00a.m.**

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

**Session Chair –
Fara Dayana Mohd Jufry**

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: Fara Dayana Mohd Jufry

09.00a.m. – 09.30a.m.

Transcending Musical Performance of South East Asia: From the Real World to the Virtual World

Khatriza Ahmad Saffian

Universiti Putra Malaysia, Malaysia

Presentation Format

1. Individual

Abstract

The advancement of technology has enabled the virtualisation of traditional musical instruments for musical expression across the world. Using various technologies such as mobile applications, virtual reality, augmented reality, and machine learning, among others, in the design of Digital Musical Instruments (DMI), can attract more people to learn about the traditional musical instruments, promote cultural aspects of the instruments, as well as to make it more accessible to users. Most importantly, it allows for the exploration of musical creativity in an unattainable way with the acoustic version of the instruments. This paper presents a survey of virtual musical instruments within South East Asia. Despite many efforts in virtualizing traditional musical instruments around the region, the variety in the DMI developments does not specifically highlight the objectives of the DMI designs, in what way the DMIs differ from the acoustic instrument, for what purpose they are designed, and to what extent they are meant to be used. Hence, the objective of this paper is to review existing DMIs based on traditional musical instruments of South East Asia, which includes a comparison of the DMIs in terms of their purpose, technology, specific aspects and features, as well as the extent of usage of the virtual instruments. Through reviews of relevant works of literature, the findings of the study hope to provide an overall landscape of the virtualisation of traditional musical instruments in South East Asia, which will benefit researchers in designing DMIs based on traditional musical instruments.

Biography

Khatriza Ahmad Saffian is a PhD student at the Faculty of Computer Science and Information Technology, Universiti Putra Malaysia. She holds a Diploma in Music and Bachelor's in Music Performance from UiTM, Malaysia. Subsequently, she did her Masters in Music Technology from New York University, USA. She is also a Senior Lecturer at Fakulti Muzik, Universiti Teknologi MARA where her areas of expertise include music technology, music production, aural skills, and keyboard skills. Her research interest includes music technology, Malay traditional music, teaching and learning of aural skills, and Malaysian independent music. She is currently pursuing her PhD under the supervision of Dr. Noris Mohd Norowi with a research focus on Music Interaction.

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“Creative” Sustainability of Traditional Performing Arts

Room: Smart Classroom

Chair: Fara Dayana Mohd Jufry

09.30a.m. – 10.00a.m.

Technologies in Transforming the Conventional Choral Classroom

Terrence Ling Hung Shu

UCSI University, Malaysia

Presentation Format

1. Individual

Submitter link *Only for Performance of Creative Work*

<https://www.youtube.com/watch?v=TL4N6RJMzg4>

Abstract

In 2020, the covid-19 virus wreaked havoc on the earth and effectively walled it off from the outside world. Countries that were not prepared were compelled to shut down their operations before they could resume their normal economic operations. Throughout the year, the choral music business maintained a low profile. Musicians have difficulties performing together, while choir directors have challenges managing choral activities on an ongoing basis. However, despite the obstacles that choirs are experiencing, some choir directors and choir festival organizers have employed technology in innovative ways to continue their music-making efforts. Virtual choir settings have become the standard in recent years. Physical rehearsals and music-making, on the other hand, are still priceless. The use of new technology may or may not improve the overall quality of the choir performance. This research will examine the pros and drawbacks of online rehearsal platforms, the methods or processes that choirs use, and their influence on the local community. Interview sessions are held with three choral experts from the United States, Indonesia, and Malaysia, respectively, and four university students who have participated in online choir sessions throughout the semesters during the lockdown.

Biography

Terrence Ling Hung Shu is an Assistant Professor of Music at UCSI University's Institute of Music, Choir Director of UCSI Singers, UCSI Mixed Choir, and Dames of Harmonia, and Artist of SEADOM 30U30 and Canopus, Japan. He has led the choirs to Gold medals at various international choir competitions, including the Grand Prix Winner of the 10th International Choir Festival in Pattaya, Thailand. Terrence received the Special Conductors Prize at the competition in Croatia for an exceptional artistic impression in Croatia International Choral Competition 2019, then later for the Artistic Achievement in Musical Direction award at the Malaysian Choral Eisteddfod National Choir Competition in 2022. In 2018-2019, Terrence was appointed the Assistant Choral Conductor of Dithyrambic Singers for concerts with the Malaysian Philharmonic Orchestra. Terrence adjudicated at national and international competitions (vocal and

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choir) and has done multiple workshops and masterclasses in Malaysia, Hong Kong, China, and Indonesia.

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10.00a.m. – 10.30a.m.

Empowering Women Through the Lense of Matriarchy in Creating “Sopan”
Choreography

Muhammad Fairul Azreen Mohd Zahid

LASALLE College of the Arts, Singapore

Presentation Format

3. Performance of Creative work

Abstract

For this particular research, my focus is based on the practice as research which will include final choreography as a reference to an outcome of research writing. When we talk about Societal Issues, it will include religion, culture, and so on. My focus in creating choreography is also on “matriarchy” or empowering women. This choreography attempts to review the current status of Malay women in Peninsular Malaysia by examining the impact of Islamic revivalism and industrialization on the Malay family, kinship, and marriage system. It elucidates how religious reform and automation have had similar effects in increasing gender differences, paternalism, and misogyny, shifting the rule of bilaterality in the direction of patriarchy and considerably undermining the status of Malay women in both traditional and modern society. Women not only in Malaysia and Singapore but all over the world often have been looked at as “sex symbols” from the perspective of gaze. This piece shows the other side of women's credibility and empowers the culture and society to become “communitas” in general. The combination of tradition and contemporary has emerged in the cross-cultural performance inside this work. It shows the value of its practice and the acceptance of other cultures to be implemented in Malay culture. This creative work explained metaphorically the meaning of SOPAN from the perspective of Matriarchy. Through this discourse, the perspective from the semiotic foundation perspective will support how occurrences within dance discourses as texts through a semiotic lens.

Biography

Fairul Zahid was a Dance lecturer at several Local Universities in Malaysia, including ASWARA and UiTM. He has collaborated with several artists, local and international. He has produced several full-length and mixed-bills performances. He is one of the country's leading young artists and a prolific and versatile choreographer/dancer. He is an award-winning choreographer and was awarded a Star Scholarship by Sime Darby Foundation to pursue his MFA study at NYU Tisch School of the Arts in 2014. He was a two-time finalist for the Yokohama Dance collection in 2021 and 2022. He is also one of the emerging young scholars and has been writing several papers on

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dance choreography and attended several conferences, local and international. Currently, he is teaching at LASALLE College of the Arts, School of Dance and Theatre, Singapore. He is also currently he is taking a Ph.D. course at the University of Malaya (UM).