

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

**Theme:**  
**Diversifying Research**  
**Methodologies in the Performing**  
**Arts**

**Session Chair –**  
**Muhammad Faisal Ahmad**

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)

## **Diversifying Research Methodologies in the Performing Arts**

**Room: KM3**

**Chair: Muhammad Faisal Ahmad**

**09.00a.m. – 09.30a.m.**

The Effects of Tele Music-Based Voice Intervention Protocol (MUSVIP) on School Teachers' Voice Fatigue Issue in Malaysia.

***Dim Sy How, Mei Foong Ang***

*Universiti Putra Malaysia, Serdang, Malaysia*

### **Presentation Format**

1. Individual

### **Abstract**

Teachers are the largest group of professional voice users with a higher risk of developing voice disorder than the general population. Numerous research documented the positive effect of singing on voice disorder since speech and singing share the exact mechanism. Although singing was observed and shown to improve the functional use of the voice, there is limited evidence showing the effects of singing as an intervention on enhancing teachers' voice fatigue. The research aimed to determine the effect of a music-based voice intervention protocol (MusVIP) on school teachers' voice fatigue issues in a virtual setting. A quantitative approach was used for the investigation, and the study utilized an interventional, one-group, repeated measure research design. Convenient sampling was selected with the targeted population, including 39 full-time school teachers across the different states in Malaysia who participated in the intervention. The tool used for the research was the Vocal Fatigue Index (VFI); meanwhile, data were statistically analyzed through repeated measure ANOVA using SPSS software.

### **Biography**

How Dim Sy is a classically trained soprano who is dedicated to performance, music education and prevalence of voice disorder through singing.. Since 2018, she has been researching on the connection between singing and speech, under guidance from Dr. Ang Mei Foong in UPM. In October 2019, she presented the culmination of her research titled "Prevalence of Voice Disorder Among Primary School Teachers in Klang Valley "at the International Colloquium in Music Research in UPM. In July 2021, Dim Sy published her article titled "A Vocal Health Survey among Primary School Teachers in Klang Valley, Malaysia" Between 2019-2022, Dim Sy has been activity giving talks and workshop to school teachers and teachers of varied fields to raise the awareness of vocal health.

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)

## **Diversifying Research Methodologies in the Performing Arts**

**Room: KM3**

**Chair: Muhammad Faisal Ahmad**

**09.30a.m. – 10.00a.m.**

“Eisenhardt Method” as an Interdisciplinary Approach in the Study of “Theatre Film”

**Zhang Xuan**

*Universiti Sains Malaysia, Malaysia*

### **Presentation Format**

1. Individual

### **Abstract**

Nowadays, an interdisciplinary approach has been widely applied to the study of performing arts. The scientific and practical nature of the research methodology is key to determining the future direction of the research. “So from the multi- /inter- /trans disciplinary perspectives of drama, theatre and performance research not to know where your project is heading exactly, or even avoiding a methodological tactic in favour of more risky ones, can produce fruitful failures.”(Kershaw & Nicholson, 2011).

As an important model of case study methodology, the “Eisenhardt Method” is widely used in social science research. The “Eisenhardt Method” is first and foremost about theory building (Eisenhardt, 2021). This research approach, which facilitates the development of a particular theory, can precisely address the new situations encountered by performing arts such as theatre in the context of technological progress. Researchers have noted that with the increasing availability of medium, performing arts are no longer confined to a fixed stage, time and space. Pribisic (2010) gives a definition of “Theatre Film”. With the development of film and new media technologies, the theory of “Theatre Film” needs to be further developed. The researcher has developed a theoretical construction of “Theatre Film” through the steps of the “Eisenhardt Method”. The results of the study will provide a new approach to theoretical development of “Theatre Film”, a form of theatre adaptation research.

### **Biography**

Zhang Xuan has a BA and MFA in Radio & Television Arts from China and has been teaching in this field at university for 7 years. He is currently working toward the Ph.D. degree in Drama & Theatre with the School of The Arts, Universiti Sains Malaysia.

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)

## **Diversifying Research Methodologies in the Performing Arts**

**Room: KM3**

**Chair: Muhammad Faisal Ahmad**

**10.00a.m. – 10.20a.m.**

Transitioning From Tenor to Baritone Through the Lens of An Amateur Singer

***Oskar Musaev***

*Universiti Pendidikan Sultan Idris, Malaysia*

### **Presentation Format**

4. Pecah Ruyung

### **Abstract**

Identifying one's vocal range whether tenor or baritone is challenging when a singer's voice quality overlaps categories. Amateur singers significantly benefit in knowing one's range identity to improve selection of repertoire and can optimize performance. This paper examines the approaches in facilitating a change in vocalfach while also gaining insight to the singing technique and stylistic demands in repertoire for change of vocalfach. It also provides recommendations on suitable repertoire for facilitating the transition of vocalfach. The study uses a practice-led and artistic research approach whereby action, reflections, and improvements on performance were fundamental to problem solving. In transitioning from a tenor to a baritone, I argue for the importance of solidifying and centralizing the concentration of the voice towards the middle of the upper vestibule, where the upper lips and upper teeth are. Relaxation of the lower jaw and the rest of the muscles in the torso is necessary in achieving this transition. I also posit that one must explore beyond the western classical singing style in order to maximize his voice to accommodate the variety of new techniques demanded in current singing repertoires.

### **Biography**

Classically trained vocalist, working as a music teacher.