

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

**Theme:
Performing Arts in Covid Era**

Session Chair – Sumathi Maniam

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: Sumathi Maniam

09.00a.m. – 09.30a.m.

Mobile Learning as a "New Normal" in Vocal Lesson: A Case Study on Converting Conventional Classical Vocal Lesson during COVID-19

Yap Jin Hin

Universiti Pendidikan Sultan Idris, Malaysia

Presentation Format

4. Pecah Ruyung

Abstract

In music education, many courses require face-to-face interaction to enhance teaching effectiveness. The COVID-19 has forced the Malaysian government to enforce social distancing and avoid face-to-face interaction. This research aims to explore the effectiveness of classical vocal training through video conferencing. There is a lack of research exploring mobile learning when it comes to conventional one-to-one teaching and learning of playing an instrument or singing. Thus, an immediate issue in conventional music teaching is a gap in the development of pedagogy, focusing on the one-to-one and face-to-face conventional vocal training approach. Furthermore, the teaching faculty faced an immediate change without preparation to convert teaching mode to online lessons. Thus, the problem needs to be addressed, and this research aims to investigate the transformation of the face-to-face vocal learning process based on a mobile approach, its pros and cons and suitable mobile device and applications. This research will be based on a case study of local university vocal major students and a conversion of vocal class based on mobile learning. An approach of mobile learning of 14 weeks will be designed by the team of researchers. This study aims to investigate the conversion of the face-to-face vocal learning process based on a mobile approach, and to identify its pros and cons, suitable approaches, mobile device and applications. The outcome of this study will serve as a new knowledge to vocal trainers and scholars, addressing suitable practices and effective mobile learning methods, which transformed from andragogy to heutagogy.

Biography

Dr. Yap Jin Hin, a Doctor of Musical Arts graduate from Louisiana State University and a protégé of the noted American tenor Robert Grayson, has appeared in leading roles with a number of opera companies in the United States. Among his performances are Anatol in Vanessa with the Nevada Opera; Count Almaviva in The Barber of Seville; Tamino in The Magic Flute with both Opera Louisiane and the Acadiana Symphony. In 2012 he performed Rodolfo in La Bohème with Opera in the Ozarks. Dr. Yap is currently a senior lecturer at the faculty of Music and Performing Arts of the Sultan Idris Education University.

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: Sumathi Maniam

09.30a.m. – 10.00a.m.

Gitara at Awit (GA) Program: A Study on the Effect of the Remote Implementation of a Guitar Class Method as a Wellness and Community-Building Program for the Employees of the University of the Philippines (UP)

Nathan Neil Manimtim

University of The Philippines, Diliman, The Philippines

Presentation Format

1. Individual

Abstract

In 2020, the Covid-19 pandemic led to disruptions in workplaces. Many UP employees experienced anxiety and a high level of work-related stress which greatly affected their physical and mental health. The UP Strings Department (DSCM) immediately saw the need to address this concern. After conducting research, they found studies that have shown that listening to and creating music as well as playing an instrument while singing have positive effects on the physical and mental health of people, and in addition, helps strengthen bonds and build communities. This led the DSCM to design and implement a guitar class method that can both serve as a music program and a wellness and community-building activity. The method is based on long years of experience (by the proponents) in teaching guitar classes both in the Philippines and in the USA. However, modifications were made to the class syllabus to make sure that the mode of delivery, course content and materials, and evaluation metrics are fit for remote learning and teaching setup. Moreover, positive human values, proven by studies to help remove anxiety and stress, such as smiling and being grateful are practiced, incorporated into the repertoire, and included as themes and topics during class sharing and culminating activities to strengthen the program in fulfilling its objective. Based on the participants' testimonies, the program helped them not only to learn to play a musical instrument, but also relieved their stress, improved their self-worth and confidence, and built a strong sense of community within the university.

Biography

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: Sumathi Maniam

10.00a.m. – 10.20a.m.

Kotekan on the Phone: Sustaining Balinese Gamelan at National Taiwan University Under COVID-19 pandemic

Yick Sau Lau

National Taiwan University, Taipei, Taiwan

Presentation Format

4. Pecah Ruyung

Abstract

Balinese gamelan has been introduced to Taiwan since the 1980s. Yet, its popularity did not flare up until the mid-2010s, when more Southeast Asian instruments and musical practices were introduced to universities due to the impact of the Southbound Policy by the Taiwanese government. In 2018, gamelan Gong Kebyar was brought to National Taiwan University (NTU) for the first time. In June 2019, NTU held the first gamelan performance using Gong Kebyar with musicians and dance artists from Bali and Java. With more variety of gamelan instruments presented in classrooms, practice-based learning and research became possible in Taiwan. Unfortunately, due to the outbreak of COVID-19, physical interaction between Taiwan and Balinese musicians was hindered. Inviting Balinese artists to Taiwan became nearly impossible. One ought to find alternative ways for knowledge exchange, and a balanced way of gamelan traditional and virtual learning. Taking on the experience of participating in several gamelan courses and performances held at NTU from 2020-2022, this preliminary paper explores the possible connections between Balinese gamelan and Taiwan in both conceptual and practical ways. This paper shall examine the effectiveness of digital technology in communications and virtual learning, as well as the sustainability of the practice of Balinese gamelan in academic institutions. Lastly, I shall reflect on how the practice of Balinese gamelan is significant to the understanding of Taiwan and Southeast Asia in nowadays society.

Biography

Yick Sau Lau is a PhD candidate at the Graduate Institute of Musicology, National Taiwan University (NTU). His research interests include historical recordings, gramophone, music and language, history of Taiwanese music, and sound studies. He is developing a dissertation topic on the dissemination of colonial Taiwanese pop songs into the pan-Hokkien speaking world in Southeast Asia from the 1930s onwards, reconsidering the relationship between Taiwan and Southeast Asia in terms of global sonic culture. He is also a part-time lecturer at the Department of Southeast Asian Studies, National Chi Nan University, and instructor of NTU Gamelan Club, both teaching Balinese gamelan.

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: Sumathi Maniam

10.20a.m. – 10.50a.m.

Papua Performing Arts in Digital Media

I Wayan Rai

Institut Seni Indonesia, Denpasar, Indonesia

Presentation Format

1. Individual

Abstract

The Covid-19 pandemic has been a difficult time for performing arts in Papua. However, in reality, they still manage to express their work through digital media. The purpose of this study is to examine the virtual performing art “Aku Papua,” with a focus on three issues: (1) What is the form of “Aku Papua” performing art? (2) What is the process of its creation? and (3) What are its implications for the Papuan performing arts? This study uses a qualitative method with sources from the performing arts themselves, artists, community leaders and Papuan cultural practitioners. The data that were collected is analyzed by structural-functional theory, art creation theory based on local wisdom, aesthetic theory, and motivation theory. The results are (1) “Aku Papua” is a new performing art model utilizing digital media to produce virtual performing arts. This is done as an alternative to maintain creative during the Covid-19 Pandemic; (2) The process of creating the virtual performing art “Aku Papua” encompasses: determining the purpose of creation, determining ideas, adjusting the talent of the creator, understanding local culture, determining the concept of the work, determining the players, praying together, implementing the concept, and performing (showing) the creation; (3) The virtual performing art “Aku Papua” has very significant implications for performing arts in Papua because it is a creative endeavor in finding new models and forms of performing arts during the Covid-19 Pandemic. Thus, Papuan performing arts continue to thrive and “Aku Papua” can provide enrichment to Papuan performing arts itself.

Biography

I Wayan Rai S., born in Ubud, Bali 67 years ago, is an ethnomusicologist, artist, composer, and music researcher. A professor at Indonesian Institute of the Arts (ISI) Denpasar, he completed his Bachelor of Dance at ASTI Denpasar (1980); MA in ethnomusicology at San Diego State University, USA (1985); and Ph.D. in ethnomusicology at the University of Maryland Baltimore County, USA (1996). He was the former Rector of ISI Denpasar for two terms (2004-2013) and also the former Rector of Indonesian Institute of Arts and Culture (ISBI) Tanah Papua in Jayapura (2014-2020). His writings and articles are around the topic of Balinese and Papuan Arts and Culture. He often leads groups and gives lectures on Indonesian arts and culture at leading universities abroad.