

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 5
15 DECEMBER 2022
(THURSDAY)
02:00p.m. – 03:30p.m.**

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

**Session Chair –
Nurulakmal Abdul Wahid**

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: Nurulakmal Abdul Wahid

02.00p.m. – 02.30p.m.

The Concept of 'Restyle' in Baroque Da Capo Aria Ornamentation.

Dayang Siti Hazar Awang Hassim

Universiti Pendidikan Sultan Idris, Malaysia

Presentation Format

1. Individual

Abstract

This study is an innovation of the concept of 'Restyle' in baroque da capo aria ornamentation. The concept of Restyle ornamentation was developed with an engineered, symbiotic and reasoning approach to classical western and Melayu asli music ornamentation. Restyle ornamentation is noted as a rearrangement and transfer of the nature (gen) of the Melayu asli song culture ornamentation to the nature (gen) of western classical ornamentation culture. Presentation research leads to a practice-Led research method where the potential of the original nature of the practice is expanded to new knowledge by taking into account the operational importance to the continuity of the practice discussed in the creative process method. The creative process occurs in two parts namely the critical creative process and the intuitive creative process. Critical creative process refers to creative ideas obtained through critical thinking that is convergent. Knowledge of creative ideas is obtained linearly, analytically and objectively. There are two phases in the critical creative process, namely research/planning and finalization. Intuitive creative process refers to creative ideas obtained through creative thinking that is divergent. Knowledge of creative ideas is obtained non-linearly, generatively and subjectively. There are six phases in the intuitive creative process namely inspiration, ideation, critique, reflection, evaluation and presentation. As a result of innovation and implementation of methodology, this study provides a significant impact on creative performance to a broader social context by offering a new presentation perspective on methodology in the field of artistic research on music.

Biography

Dayang Siti Hazar is a performer, educator, and researcher who graduated with her bachelor's and master's degrees from Mara University of Technology, Malaysia. She holds a bachelor's degree in music performance (2010) and a master's degree in music education (2014). Dayang has a particular interest in both Western classical and Melayu asli singing, which she brings to the new concept and innovative performance that is rooted in both cultures. She is currently working on her Ph.D. at Malaysia's Sultan Idris Education University on the topic "Ornamentation and Restyle in George Frideric Handel's Giulio Cesare Opera Performances." She has performed her recital on her new concept, completed the viva voce, and will soon receive her Ph.D. in Music Performance. Dayang is currently employed at the Conservatory of Music, College of Creative Arts, Mara University of Technology as a music lecturer.

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: Nurulakmal Abdul Wahid

02.30p.m. – 03.00p.m.

Conceptualizing How Diaphragmatic Singing May Improve the Pulmonary Health of People With Long Covid Symptoms

Yi Ling Chaing, Lok Yew Chang, Mei Foong Ang

Universiti Putra Malaysia, Malaysia

Presentation Format

1. Individual

Abstract

As COVID-19 is a relatively new disease, discoveries on its effects on the body in the long term remain unknown, however, as the disease progresses, growing research points out the long-term effects of COVID-19 when individuals may experience longer symptoms even after the acute COVID-19 such as breathless, cough, chest pain and tightness, fatigue are some of the most reported symptoms. While pharmaceutical intervention is being introduced to the patients, rehabilitation protocols are also eagerly needed. Music-based intervention using singing as a therapeutic protocol has yielded many significant positive results in many cohorts. Cochrane review also reported singing may provide adequate exercise for the respiratory systems in patients with pulmonary cystic fibrosis. Recently, there is no available music-based rehabilitation framework for managing post-COVID-19 symptoms yet. However, musicbased intervention especially that is focusing on singing attracted adequate attention in the field of lung health. Singing for lung health is a relatively new intervention for people with respiratory diseases, however, as singing uses a well-sustained breathing control particularly seen in formally trained singers especially when the controlled breath is used to hold long notes or sing continuous musical phrases, the breathing training might be used as a breathing instruction for people with lung problems. In detail, the singing activity involves diaphragmatic contraction and well-control respiratory muscles on exhaling, further hypothesizing that formal singing training could be adapted for people with lung problems. This presentation aims to explore the theoretical foundation to conceptualize how singing may yield potential health benefits for post-COVID-19 rehabilitation.

Biography

Master of Science (Field: Music)

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: Nurulakmal Abdul Wahid

03.00p.m. – 03.30p.m.

Teater Tiga Dara Terbang ke Bulan: Paradigma Gaya Pengarahan menerusi Penerapan V-Effect dalam Konsep Minimalis

Muhammad Faisal Ahmad

Universiti Pendidikan Sultan Idris, Malaysia

Presentation Format

1. Individual

Abstract

Pertemuan dua dimensi dalam satu ruang pentas menjadi kekuatan dalam naskhah Tiga Dara Terbang ke Bulan karya asal Aidli Mosbit yang bertemakan persahabatan. Pementasan yang diarahkan oleh Faisal Ahmad di Panggung Percubaan, Universiti Pendidikan Sultan Idris pada Julai 2022 ini menekankan satu bentuk gaya pengarahan yang menerapkan elemen v-effect secara khusus sebagai satu langkah penyampaian mesej kepada penonton. Naskhah ini merupakan salah satu contoh karya yang boleh diangkat dalam menerapkan gaya persembahan Bertolt Brecht namun ianya tidak diberikan penekanan khusus walaupun karya ini acapkali dipentaskan oleh pelbagai produksi. Elemen v-effect yang diperkenalkan oleh Bertolt Brecht ini menjadi tunjang kepada setiap aspek persembahan seperti lakonan, pencahayaan, muzik, set dan kostum. Kajian ini memperlihatkan paradigma gaya pengarahan dalam konsep minimalis yang diangkat menerusi naskhah yang telah digarap semula mengikut persepsi dan ideologi pengarah selain mengenalpasti penerapan elemen v-effect yang terdapat dalam persembahan. Kaedah analisis teks digunakan bagi mendapatkan idea dan pemikiran untuk memahami mesej secara tersurat dan tersirat. Sistem pengkodan secara bertema juga dilakukan bagi melihat keselarian konsep v-effect dalam konteks pengarahan. Proses analisis kajian turut bermula daripada peringkat pra produksi sehinggalah kepada persembahan sebenar bagi mendapatkan hasil gabungan penerapan elemen tersebut secara total. Hasil kajian ini memperlihatkan satu paradigma gaya pengarahan yang lebih jelas terhadap hubungan teknik v-effect dalam menterjemahkan pemikiran secara visual.

Biography

Muhammad Faisal Ahmad is a senior lecturer at the Faculty of Music and Performing Arts, Sultan Idris University of Education. He succeeded to pursue his studies in Doctor of Philosophy (Drama & Theater) from Universiti Sains Malaysia. He is also a holder of a Master's Degree in Management and Performing Arts from Universiti Kebangsaan Malaysia. Throughout his involvement in performing arts, he has produced various works such as Teater Muzikal Garis-garis Pelangi, Seniman Jalanan, Dejavu, and many more. He was also involved in the production works with Media Prima Berhad and Radio Televisyen Malaysia.