

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 6
15 DECEMBER 2022
(THURSDAY)
04:30p.m. – 05:50p.m.

Theme:
Diversifying Research Methodologies
in the Performing Arts

Session Chair –
Hafzan Zannie Hamzah

Individual Paper 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

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Diversifying Research Methodologies in the Performing Arts

Room: Smart Classroom

Chair: Hafzan Zannie Hamzah

04.30p.m. – 05.00p.m.

Spectral Comparison of Rebana Recording Using Three Microphone Placements

Khairil A. Dean Kamarudin

Universiti Malaysia Kelantan, Malaysia

Presentation Format

1. Individual

Abstract

In this paper, a spectral comparison of a rebana recorded using three microphones placed in different positions was conducted. The recording was done using three SM57, which is a typical dynamic microphone found in every studio. The audio was analysed using MIRtoolbox in MATLAB. It was found that there are tonal differences between the recordings. This information can be useful for recording engineers to decide the best microphone placement for the tone that they are trying to achieve.

Biography

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Diversifying Research Methodologies in the Performing Arts

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05.00p.m. - 05.30p.m

Into the Unknown: Challenges of Fieldwork During the Pandemic

I Gde Made Indra Sadguna

Institut Seni Indonesia Denpasar, Denpasar, Indonesia

Presentation Format

1. Individual

Abstract

Since the end of 2019, COVID-19 has become a worldwide outbreak and was considered a pandemic. Moreover, it has affected every aspect of human life. The pandemic has limited and challenged the ways people conduct their daily activities, including in academia. Specifically in Indonesia, on July 2, 2021, the President of the Republic of Indonesia imposed Pemberlakuan Pembatasan Kegiatan Masyarakat (PPKM) Darurat, or emergency restrictions on community activities, based on the significant increase in cases of people infected by COVID-19. This restricted the number of people for gathering and regulated health protocols on how to interact with each other. Different levels and regulations were adapted to regions based on the accumulative number of cases, Bali with no exception. Inspired by the book *Shadows of the Field: New Perspectives for Fieldwork in Ethnomusicology*, this presentation delves into the unknown challenges of fieldwork during the pandemic and strategies to overcome them. It is based on my dissertation fieldwork conducted during the summer of 2021—the project aimed to collect data to investigate the complexities and intricacies of Balinese improvisatory drumming. I will discuss the ways of conducting interviews and the methods of adapting the government's regulations to my research. During the fieldwork, the pandemic was not the only challenge I had to face. I had to overcome unseen situations which required improvisational methods in the field. Nevertheless, the pandemic has taught us as researchers to become more open-minded in finding new methods for conducting fieldwork.

Biography

I Gde Made Indra Sadguna holds a Ph.D. in Ethnomusicology from Florida State University. His studies was sponsored by the Fulbright-DIKTI program. In Bali, Indra is a lecturer at the Institut Seni Indonesia (ISI) in Denpasar, specializing in Balinese gamelan. He has directed the Sekaa Gong Hanuman Agung Balinese Gamelan at FSU from 2019-2022. As a musician, he has performed in many countries including Australia, Japan, Singapore, Thailand, India, Malaysia, Canada, and the United States. His research focuses on investigating the complexities of Balinese drumming, Balinese musical improvisations practices, the organology of gamelan instruments, and also Balinese culture at large.

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05.30p.m. – 05.50p.m.

Pianist as Transcriber: Towards a Performance of Solo Version in Rachmaninoff's Rhapsody on a Theme of Paganini Op.43

SiYuan, He

Universiti Pendidikan Sultan Idris, Malaysia.

Presentation Format

4. Pecah Ruyung

Abstract

Since the early nineteenth century, keyboard transcriptions of orchestral works have aided in the study and dissemination of not just symphonic music but also other orchestral genres such as operas and concertos. Composers like Liszt, Brahms, Busoni, Rachmaninoff, Feinberg, Horowitz, Cziffra, Volodos, Ravel, Stravinsky, and Bartók, among others, created the piano transcriptions of their instrumental concertos and symphonic works. This research examines Rachmaninoff's fifteen transcriptions as examples of the orchestral, symphony, violin, and voice for a solo piano transcription. This research also focuses on how a performer creates a new transcription to add to the solo piano repertoire and provides creative technical solutions for piano performance problems. By using Jean-Jacques Nattiez's ideas of poiesis and esthesis (creation and perception), it demonstrates that transcription extends performer control over a musical work beyond what is nowadays generally understood by "interpretation" and that such control can challenge a listener's assumptions about the work. Lastly, it suggests that the transcription offers a new light on pianists to perform this concerto with greater musical imagination and experience.

Biography

He Siyuan is a lecturer at the College of Music at Ningxia University. She is working on his Ph.D. in music performance (piano) at UPSI University in Malaysia. Main research interests include Western music performance and theory, Chinese piano musicians and their works, piano music from the 18th to the 19th century, music from Ningxia, music philosophy, music and tourism research, and so on. She was in charge of four provincial and ministerial topics and eight horizontal topics. She published more than 30 articles, two books and one textbook.