

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:
“Creative” Sustainability of
Traditional Performing Arts

Session Chair – Jocelyn Guadalupe

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“Creative” Sustainability of Traditional Performing Arts

Room: KM1

Chair: Jocelyn Guadalupe

04.30p.m. – 05.00p.m.

Na Saji: A New Method in Composing Balinese Karawitan Music

I Wayan Diana Putra

Institut Seni Indonesia, Denpasar, Indonesia

Presentation Format

1. Individual

Abstract

Na Saji: A New Method in Composing Balinese Karawitan Music: The creation of Balinese gamelan composition is conventionally done by transferring musical materials, as it is recorded in the memory of the composer, to the musicians. Traditionally, musical notation was rarely used by composers to capture the abstraction of musical ideas before is being transferred. Today, composers started to apply various musical notations, combining traditional notation called titilaras dingdong with some additional symbols, to get a more detailed formulation of the melodic and rhythmic ornamentation. This new method of composing becomes integral among Balinese composers today, and it is called Na Saji. The composing method ‘Na Saji’ means five stages in presenting the musical ideas in the compositional processes. They are nyelehin (observing), nureksin (analysis), nyurat (writing), ngendingin (vocalizing) and nabuhang (playing). The result from applying these five stages of compositional processes is melody and rhythmic progressions resulted from deep analysis (nureksin) of traditional pieces, and observing (nyelehin) traditional musical elements. The dynamic and ornamentation are generated from intense writing (nyurat) of the formulation and the structural design of the piece. Musical textures built from vocalizing (ngendingin), and lastly the complete repertoire will be presented (nabuhang) in a special direction based upon Balinese aesthetic way of playing. Keywords: Na Saji, New Method, Balinese Karawitan

Biography

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05.00p.m. – 05.30p.m.

Comparing Approaches to Music Education in Bulgaria

Nikolay Demerdzhiev

Johann Sebastian Bach Music Academy, Hong Kong

Presentation Format

1. Individual

Abstract

The study aims to compare the gifted music education within Bulgaria. Particularly the students of Culture and Arts Schools in Bulgaria and the gifted music education programmes offered by the Arts Academy in Plovdiv and the National Music Academy in Sofia, Bulgaria will be part of the theoretical sampling's process. While it is said that the Western style of music education focuses more on curriculum, evaluation, and technical equipment, some of the traditional music teaching styles can nevertheless still be found in the traditional music teaching in Southeast Europe. It emphasises more on the relationship between teacher and student and on the development of the personality of the students, rather than focusing only on its instrumental technique. Assuredly, both sides could learn from each other in order to improve their capacities whilst the comparison between them could prompt other parties around the world to undertake a critical review of their own programs. Yet another benchmark of success for the project would be if the traditional music teaching as it is still taught in the rural and ethnic communities within Bulgaria can be preserved and find its way to the school classroom in order to be introduced to the future generations.

Biography

Nikolay Demerdzhiev was born in Bulgaria and studied at the National Academy of Music Prof Pancho Vladigerov where he graduated with Bachelor of Music in viola performance and music education. He also holds Masters degrees in both viola performance and music pedagogy from the University of Music and Performing Arts Graz (KUG) in Austria. His viola teacher was Prof. Christian Euler. In 2008 he moved to Japan to teach viola and violin at the Johann Sebastian Bach Music School in Utsunomiya. He has performed as a guest violist with SNG Maribor Symphony Orchestra, the Macao Orchestra and the Malaysian Philharmonic Orchestra, among others. In 2014 Nikolay Demerdzhiev returned to Austria where he received his Ph.D. in musicology at the University of Music and Performing Arts, Vienna. He is an author of publications on music educational research and currently member of the viola section of City Chamber Orchestra of Hong Kong.

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“Creative” Sustainability of Traditional Performing Arts

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05.30p.m. – 05.50p.m.

Descriptive Musical Morphology and Musical Semiotics in Fingering Sequence of Chinese Bamboo Flute

Chao Yang, Camellia Siti Maya Mohamed Razali

Universiti Putra Malaysia

Presentation Format

4. Pecah Ruyung

Abstract

In the 20th century, Chinese bamboo flute music has gradually entered the academic attribute from the folk attribute under the influence of western music thinking. This led not only to the loss of what is known as the traditional nature of the bamboo flute, but also to the fact that the theory of the bamboo flute lagged behind the development of Chinese ethnomusicological theory. At present, the research on bamboo flute is roughly divided into three categories: performance skills, culture, and musical instrument manufacturing. According to statistics on the current amount and themes of Chinese literature, the research on "performance skills" is the most, the research on "culture" is less, and the research on "musical instrument manufacturing" is the least. In addition, the current analysis of bamboo flute music follows mainly Western methods of musical analysis and is therefore quite single. Therefore, this study attempts to construct a theory of fingering sequences to analyse Chinese bamboo flute music from the practice of bamboo flute performance. This study adopts a mixed research approach. The collection and transformation of bamboo flute fingering is a quantitative study, in which the bamboo flute fingering is treated mainly through quantification. In the qualitative research phase, the bamboo flute fingering will be given meaning in conjunction with music semiotics theory. The theoretical framework for this study is selected from Shen Qia's descriptive morphology of music, with adaptations and modifications based on actual research.

Biography

Education:

- 1) Bachelor of Art (Music), NanChang University, 2014.
- 2) Master of Music and Dance (Music), NanChang University, 2017.
- 3) Doctor of Philosophy (Music), Universiti Putra Malaysia, On Going.

Research Area: Music historiography, Ethnomusicology, Music Aesthetics.

Work experience: 2018-present, Assistant, Art College, PingXiang University.