

**PARALLEL SESSION 7
16 DECEMBER 2022
(FRIDAY)
11:30a.m. – 12:30p.m.**

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

**Session Chair –
Crystal Mylarose Rodis-
Concepcion**

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: Smart Classroom

Chair: Crystal Mylarose Rodis-Concepcion

11.30a.m. – 12.00p.m.

An Artistic Research: Interpretation and Performance of the Classical Guitar in the Second Movement of the Concierto de Aranjuez

Herry Rizal Djahwasi

Universiti Pendidikan Sultan Idris, Malaysia

Presentation Format

3. Performance of Creative work

Submitter link *Only for Performance of Creative Work*

<https://youtu.be/9ZQWFPzg67o>

Abstract

In the context of classical guitar concerto, Joaquín Rodrigo's Concierto de Aranjuez is one of the miraculous compositions of the 20th century. Rodrigo stated that the second movement in Adagio expression was born of an irresistible and supernatural inspiration. The previous scholarly article of Concierto de Aranjuez have discussed about technical aspects, interpretation, implementation and composition. However, in the context of classical guitar performance study, there are missing points that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations. The research objective in this study encompass to interpret based on objective features, to interpret based on subjective features and to integrate subjective and objective features in the form of recital. The methodology in this study conducted in artistic research paradigm. The artistic process and findings of the study consists of symbol identification, technical analysis, technical competency, compositional analysis and characteristic of composition and also characteristic sound of classical guitar and intuition of the Adagio of Concierto de Aranjuez. Each step of artistic framework investigated based on critical and reflection which adopted from Kolb reflection learning model. Hopefully, this study will be useful for practitioners and academics in investigating artistic research models.

Biography

Herry Rizal Djahwasi is a Senior lecturer from the Faculty of Music And Performing Arts, Universiti Pendidikan Sultan Idris (UPSI), Tanjung Malim, Perak, Malaysia. His expertise area is in Classical and modern Guitar, Modern Piano and Composition. He published four index article which title Writing Artistic Research Report on Western Classical Music Performance: The Important Aspects to Be Voiced Out by A Performer Researcher in 2022, An Analysis of Artistic form and Musical Perspective of Romantic Era Music in 2021 and Artistic Research: Artistic as Research vs Artistic as Method as well as Integrated Approach for Classical Guitar Method in 2020. He has published three books on classical guitar methods covering beginner and intermediate levels.

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: Smart Classroom

Chair: Crystal Mylarose Rodis-Concepcion

12.00p.m. – 12.20p.m.

A Narrative Research on the Development of Malaysian Art Song Since 1960s

Sin Kit Koh, Mei Foong Ang

Universiti Putra Malaysia, Malaysia

Presentation Format

4. Pecah Ruyung

Abstract

The composition and performance of Malaysian Art Songs can be traced back as early as the 1960s. Malaysian Art Songs gradually developed and flourished, and cultural events have been held constantly. However, the archiving documents of Malaysian art songs have received little attention (Lam, 2000; Tan, 2018). A systematic and in-depth musicological discussion of the substantial amount of Malaysian Art Song data composed by Malaysian composers is non-existent in current scholarship (Phang, 2013). Previous research has primarily targeted Malaysian Chinese Art Songs and thus has been unable to indicate the whole Art Songs development in Malaysia. The paper presentation explores the development of the Malaysian Art Song by looking at its performance practice through the documents archived in the music NGOs, as well as in-depth interviews with composers or the late-composers' families, performers-researchers, performers, and music associations who had contributed to the development of the Malaysian Art Songs. Data was collected using the narrative approach that conceptualize the individuals in terms of an overarching life stories and personal narrative. The findings provide a source in archival documents as well as for future research on such topics to build on this historical legacy of Malaysian Art Songs.

Biography

Koh Sin Kit graduated from the Malaysian Institute of Art (MIA) in 2015, majoring in Classical piano and minoring in contemporary vocals. From 2016 to 2020, Koh learned Classical vocals with UPM Vocal lecturer Dr. Ang Mei Foong. She graduated with a Bachelor's Degree in Music Performance from the University of Putra Malaysia (UPM). Now Koh is continuing a Master's Degree in Music at UPM. From 2013 to 2020, she actively joined different solo and choir performances.