

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

**Theme:**  
**“Creative” Sustainability of**  
**Traditional Performing Arts**

**Session Chair – Leng Poh Gee**

**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)

## **“Creative” Sustainability of Traditional Performing Arts**

**Room: KM1**

**Chair: Leng Poh Gee**

**11.30a.m. – 12.00p.m.**

Ghamuhyi: Postponement of Meaning in the Side Space of Musical Diversity

*Salman Alfarisi*

*Universiti Pendidikan Sultan Idris, Malaysia*

### **Presentation Format**

1. Individual

### **Abstract**

This article is based on observations of some music creatives of Kamarulzaman, a Malaysian traditional music composer. He practiced a mixture of several kinds of music to compose a creative idea called Ghamuhyi. However, the meaning cannot be arranged with certainty because the creative music contains an ideology that was raised from the side space of Malaysia's great culture. What appears at first glance is that there has been an opposition between the marginalized culture and the great culture. Therefore, this article used postmodern aesthetics and deconstruction to look further at how the relationship between Ghamuhyi as a diminished cultural representation with the existing mainstream culture in Malaysia. This article is an observation that uses the method of cultural studies which in the meantime can produce that Ghamuhyi is Kamarulzaman's creative space for equivalence with popular culture that is gaining strength in Malaysia. Nevertheless, the interpretation of the performance offered is unstable according to popular culture movements. In this context, Ghamuhyi is seen as an indispensable side space of creative music diversity.

### **Biography**

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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)

## “Creative” Sustainability of Traditional Performing Arts

Room: KM1

Chair: Leng Poh Gee

12.00p.m. – 12.20p.m.

Performing the Cultural Identities of Contemporary Guqin Performers in Shijiazhuang, China

*HuiWen Qu<sup>1</sup>, Clare Chan<sup>2</sup>*

<sup>1</sup>*Universiti Pendidikan Sultan Idris, Malaysia.*

<sup>2</sup>*Universiti Putra Malaysia, Malaysia*

### Presentation Format

4. Pecah Ruyung

#### Abstract

The guqin is a seven-stringed plucked zither that was played by the Chinese literati as a private activity— for themselves or to a lesser extent, for friends, during ancient times in China. After the founding of New China (1949) and under the guidance of the new cultural policy, guqin players abandoned the traditional Confucian ideology in qin artistic performance and developed a cultural identity that served the public. Today, contemporary guqin performers are creating new musical performances that represent their cultural identities in the context of globalization and under the influence of new national cultural policies. They are no longer representatives of a particular single cultural identity but a pluralistic cultural identity. In this paper, I will examine 1) the changes that have occurred in the ideology and motivations of the contemporary guqin performers 2) the development of cultural identities through guqin performances 3) the implications of new cultural identities on sustainability and heritage. I will use the ethnographic method—in-depth research, interviews, and participant observation on two local guqin training institutions in Shijiazhuang. I will participate in the daily teaching and activities related to the guqin art of the institutions.

#### Biography

Qu Huiwen graduated from Hebei Normal University with a degree in musicology and a major in vocal performance. She is currently a second year PhD student at University Pendidikan Sultan Idris, majoring in ethnomusicology. Her undergraduate and graduate studies were in vocal singing (bel canto) and she is currently a teacher at a secondary vocational arts school in China where she teaches vocal singing. In addition to performances and vocal competitions, Huiwen has also published several papers on vocal singing and vocal performance. With a strong interest in sociology and anthropology, Huiwen chose ethnomusicology for her doctoral program and currently focusing on the contemporary development of guqin art.