



The 12th UPM International Colloquium for Music Research (ICMus19)



**UNIVERSITI PUTRA MALAYSIA
KUALA LUMPUR-SERDANG**

October 31 — November 2, 2019

A UPM Academic Research Event in Music and Music-related Fields

organised by
Department of Music
with the support of
Faculty of Human Ecology

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INTRODUCTION



Since 1998, Department of Music at Faculty of Human Ecology has successfully organised 6 colloquia in music research. In 2010, this academic event was renamed as 'International Colloquium for Music Research' and recurred annually until 2014. In all eleven (11) colloquia, local and international academicians gathered at the Faculty of Human Ecology, Universiti Putra Malaysia and dedicated their papers and audiovisual works which were presented and discussed as research outcomes of broad topics in music and also music-related fields. To date, apart from Malaysian scholars, international scholars have been invited from regions such as

Singapore, Indonesia, Thailand, Laos, Sri Lanka, India, Hong Kong, Taiwan, Japan, Korea, Iran, Germany, Italy, Ethiopia, Argentina and the United States.

From 2008 till 2014, the colloquia tie to subsequent publication projects and have positively enabled the publication of *UPM Book Series on Music Research* in 7 volumes that contain a selection of papers submitted for presentation at the colloquia. Since May 2013, this book series has been listed under periodicals with an ISSN number issued by the National Library of Malaysia. In order to better facilitate scientific aspirations, the book series utilises a double-blind peer review and continues its chapter structure.

After 5 years in hiatus, the Department of Music re-establishes the regularity of this international colloquium, with an anticipation to initiate a new collaborative paradigm among faculty members and to invite stimulating ideas in academic content and also the sustainable mechanism of the academic event in the long run.

DATES & VENUE

Start Date: Thursday, October 31, 2019

End Date: Saturday, November 2, 2019

Venue: Office of the Deputy Vice Chancellor (Research & Innovation)/ TNCPI Office Building/ 'UPM White House'

Google Map Plus Code: [XPRG+2F](#) Serdang, Selangor



THEME AND SUB-THEMES



Music and the Cosmos: Being a millennia-old term that denotes the encompassment of all space, time and their contents, *cosmos* connotes the complex order of a system and broadly covers any scientific, religious or philosophical interpretation of the physical universe, a world-system, or various entities that are in parallel existence beyond a recognised space. In this colloquium, we borrow this Greek term to consider music in relation to the *cosmos*, and acquire new knowledge, ideas as well as ways of knowing music or any organised sound.

This colloquium invites discussions and compositions fitting the exploration into any of the following sub-themes:

1. Interpreting an organised sound in a world-system.

A world-system, in the general sense, has established or been establishing cultural, social, economic, political and techno spheres. The expression from music practices in the system delivers to the spheres a defining landscape illustrated with senses, order, reasoning and ideas that reflect the kind of the world the music exists. In this context, we question how an organised sound can be linked to the world it is meant to belong to, and how the carriers of the music practice connect themselves to the world, the universe, or the cosmos. Within this universal view, we encourage discussions on the scientific, cultural, or philosophical observation on the music in *macrocosmos* or *microcosmos* and its nature or reasons in existence, or on an intellectual discourse of a typical system as observed in such an organised sound. The discussion can also stretch into connecting ideas in organised sounds, as well as interpretations of interconnectivity of things with music or sound in a world-system.

2. Cosmopolitanism as a way of knowing about music.

In the narratives of musicological scholarship, frameworks based of facts on obligatory affiliations, such as culture and nation in particular, are difficult to avoid or refrain from. However, from *cosmos* to *cosmopolitanism* with 'localisation', 'globalisation' and 'glocalisation' of music practices in mind, we look into the alternatives in the narratives of music across the dimension of space or time that embrace views of cosmopolitanism as a way of knowing about music. How is the knowledge on certain music practices constructed through the world view of carriers and practitioners with the status of 'world citizen'? How does the approach of decolonisation influence ways of knowing music scientifically and artistically? And how difficult is it to achieve this notion? We welcome discussions on methodological strategies or a reconstruction of scholarship frameworks in light of the idea of cosmopolitanism.

3. Musicking in the digital age.

Humans claim to have been advancing into a 'new', digital age when almost every single act in life involves a digital element. Living in a digital world and time, modern people seem to be universally driven with the phenomenal idea of 'digitalisation', and musicking in this age and

time seems no different. When almost everything about music is digitalised, how obscure have all geographical boundaries in the world become? And what impact does time still have on music and the act of musicking? From electronica, electrophones, electroacoustic enhancements, digital workstations to the act of digital documentation of the musicking process including the application of computer-mediated communication and 'cloud' computing tools, we would like to hear about the research findings in light of a seemingly new and uncharted puzzle on the problematisation of the subject matter.

4. New Research.

Any music- or sound-related investigations, projects, new findings of individual research or interdisciplinary fields within the broad area of 'new research' are welcomed. We encourage scholarship of novel research frameworks, methodologies, analysis and interpretation of the topic on music studies in line with the wide coverage of the theme of this colloquium.



Photo credits: Google Maps, Universiti Putra Malaysia,, Chow Ow Wei & Ang Mei Foong

KEYNOTE SPEAKERS



(Photo credit: Yu Hui)

YU Hui

Professor, Yunnan University, China

Yu Hui is a distinguished professor and Director of the Centre for Ethnomusicology at Yunnan University, China. He received his MA in Chinese Musicology from the Shanghai Conservatory of Music in 1991, and Ph.D. in Ethnomusicology from Wesleyan University in Connecticut, USA, in 2000. He has taught at the Shanghai Conservatory of Music in China, the University of British Columbia in Canada, and Wesleyan University in the USA in the 1990s. Since the 2000s, he has also served as the Dean of the School of Music at the Shenyang Normal University, Dean of the College of Arts at Ningbo University, and Dean of the College of Arts and Design at Yunnan University in China.

He is the author of numerous articles published both in China and the West on topics concerning ethnomusicology, visual ethnomusicology, digital musicology, Chinese Guqin zither traditions, Chinese opera traditions, Asian tuning systems, and ancient Chinese music theory. In addition to being the co-editor of the *Oxford Handbook: Music of China* (forthcoming) and a contributor to the *Grove Dictionary of Musical Instruments*, 2nd ed. (2014), he is also the chief editor of three book series, and author, chapter contributor and editor of eight other books from publishers in China and the West, including Routledge Press, Oxford University Press, Palgrave Macmillan, Zhejiang University Press, and Fudan University Press. He is also the co-president of the Council for *Asian Musicology*, co-editor of the international music journal *Asian Musicology*, the vice-president and secretary-general of the Oriental Music Society of China, and the 12th President of the East Asian Society for Musical Tuning and Temperament. In recent years, he has been invited to be a judge for several international music competitions and to be a member of both national and international academic evaluation committees in China and the West. He is also the chief investigator of a National Significant Project of the China Fund for Social Sciences in Arts, entitled "The Interactive Influences Between Music in China and Overseas", the largest grant ever awarded in music research fields in China.



(Photo credit: Eddin Khoo)

Eddin KHOO

Director-Founder, Pusaka, Malaysia

Eddin Khoo is a poet, writer, translator, journalist and teacher. He is the founder of Pusaka, one of the region's leading cultural centres, and the publishing house Kala, which devotes itself to publishing literary translations from the world's languages into Malay. He has worked intimately with Malaysia's custodians of the traditional and ritual arts including

shadow puppeteers, musicians, dramatists and dancers. Among his preoccupations is researching aspects of oral transmission, cultural and religious politics and aspects of ritual in traditional theatre. In recognition of his work in culture, Eddin was selected as one of the Asians

of the Year 2006 by Channel News Asia, Singapore. Eddin is the artistic director and curator for KataKatha – Southeast Asian Conversations on Culture and the Arts, which culminated in an exhibition, *This World, Out Here*, at the Maybank Gallery in 2016, as well as a film and publication. Eddin has curated numerous art exhibitions, including *Wallscape: the Merdeka Painting* by Wang Lan, Wang Xu and Shen Jiawei (2008), *Photojournalism and the Imaging of Modern Malaysia* (2007), *Angin* (2006), and *Face the Act* (2002) – all for Galeri Petronas – and was a consultant for *Crescent Moon: Islamic Art and Civilization in Southeast Asia*, an exhibition at the Art Gallery of South Australia (2005). Eddin Khoo is the author, with Farish A. Noor, of a study on traditional Malay woodcarving, *The Spirit of Wood*. He edited an autobiography of the celebrated Malaysian artist Ibrahim Hussein, entitled *Ib: A Life* (2010). Forthcoming books include a collection of poetry, *All the World's Figures* and *The Verandah of Mecca* – a memoir of his work with ritual artists in the Malaysian state of Kelantan. He has translated the Indonesian poet Goenawan Mohamad and the Malaysian poet Latiff Mohidin into English and will publish his Malay translation of Walt Whitman's *Leaves of Grass* in 2018. He is presently also compiling and editing the complete writings of his father, the Malaysian historian Khoo Kay Kim.



Photo credits: Camellia Siti Maya Mohamed Razali,
Ang Mei Foong & Chow Ow Wei

PRELIMINARY PROGRAMME

Venue: Auditorium Rashdan Baba, Level 3, TNCPI Office Building, UPM

Day 01		Thursday, OCT 31, 2019	
0800–0830	Arrival of Guests and Participants		
0830–1200	1A: Opening & Keynote Speeches		Host: Muralitheran Munusamy
0830	Welcoming Speeches		Prof. Datin Paduka Dr. Aini Ideris/ Prof. Dr. Ahmad Hariza Hashim/ Loo Fung Chiat/ Chow Ow Wei Gerald Ng Kea Chye
	Music Interlude		Gerald Ng Kea Chye
0930	Yu Hui, <i>Yunnan University</i> KEYNOTE SPEECH I The Scholarship of Musical Pitch and Tuning Systems in Ancient China		Chair: Ahmad Tarmizi Talib
1000	Tea Break I		
1100	Eddin Khoo, <i>Pusaka, Malaysia</i> KEYNOTE SPEECH II Ritual, Music, and Other Realms -- Sound and its Cosmology in the Ritual Theatre of the Malays		Chair: Sarjit Singh Darshan Singh
1200–1300	1B: Music in the World-system: Java & Beyond		Chair: Mohd. Mujaheed Hassan
1200	Christofer Julio & Triyono Bramantyo, <i>Universiti Malaya/ Indonesia Institute of the Arts, Yogyakarta</i> Mysticism and Philosophy of Gong in Catholic Church Practice in Central Java		
1230	Triyono Bramantyo, <i>Indonesia Institute of the Arts, Yogyakarta</i> The Javanese 13th Century Roman Panji Story: Cosmic Tales and Its Transformation		
1300–1400	Lunch		
	1C: Lunch Recital I		(Host: Student)
1330	Invited Ensemble I (TBA)		
1400–1600	1D: Digitalising and Enterprising Music for Education in China		Chair: Gerald Ng Kea Chye
1400	Li Eryong, <i>Jiangxi University of Finance and Economics</i> Construction of Teaching Resource Database for Jiangxi Folk Music under the Digital Field of Vision		
1430	Li Yukun, <i>Jiangxi University of Finance and Economics</i> The Development of Industrial Structure Optimization and Industrial Integration of Digital Music in China under 5G Network Technology		
1500	Jiang Chengchen, <i>Jiangxi University of Finance and Economics</i> Application and Management of APP in Music Education Category: Taking Vocal Singing as an Example		

1530 Ma Yitao, *First Music LLC, USA*

Why Do We need Creativity in Music Learning? An Interdisciplinary Study of the MusEDLab App Suite for Music Education in the Chinese Educational System

1600

Tea Break II

1630–1730 **1E: Sound Preservation**

Chair: Camellia Siti Maya Mohd Razali

1630 Ahmad Faudzi Musib, *Universiti Putra Malaysia*

Preserving Spatial Properties through Collecting IR Data to Realize Reverb Simulation

1700 Muralitheran Munusamy, *Universiti Putra Malaysia*

Gamelan Melayu Sound Preservation and Archiving through Recording Methods and Production Techniques

2030–2200 **1F: Welcome Dinner**

(Host: Student)

With Invited Musician I (TBA)

Day 02		Friday, NOV 1, 2019	
0900–1030	2A1: Music Therapy		Chair: Asmidawati Ashari
0900	Chin Jing Wen & Indra Selvarajah, <i>Universiti Putra Malaysia</i> An Exploratory Music Study into the Feasibility of Using a Music Therapy-based Intervention to Improve Reading Skills in Children with Dyslexia		
0930	Ang Mei Foong, <i>Universiti Putra Malaysia</i> Self-perceived Vocal Problems and Music Preferences in People with Parkinson's Disease		
1000	How Dim Sy, <i>Universiti Putra Malaysia</i> Prevalence of Voice Disorder Among Primary School Teachers in Klang Valley, Malaysia		
0900–1030	*2A2: PANEL 1 – Soundscape Properties and Sound Exposure in Relation to Aural Comfort and Space Functionality		Chair: Ahmad Faudzi Musib
0900	Tey Ming Luan, <i>Universiti Putra Malaysia</i> Noise Exposure and Its Knowledge Among Tertiary Music Students in Higher Learning Institution		
0930	Phyllis Toh Chze Woon, <i>Universiti Putra Malaysia</i> Environmental Sound Profiles of Bandar Dataran Segar, Port Dickson, Malaysia		
1000	Julia Chieng Chin Yee, <i>Universiti Putra Malaysia</i> Spatial and Temporal Distribution of Sounds in the Leisure Soundscape of Rainforest World Music Festival		
1030	Tea Break I		
1100–1230	2B1: Psychology and Tendency in Music and Performing Arts		Chair: Chai Tse Wei
1100	Ang Yaw Feng, Mak Yong Xin & D'cruz Christine, <i>Tunku Abdul Rahman University College</i> The Relationship Between Musical Preference and Personality among Malaysian University Students		
1130	Chew Yi En, <i>Universiti Malaya</i> The Effect of Background Music on Origami Task Performance among Pre-school Children		
1200	Pan Kok Chang & Chew Yi En, <i>Universiti Malaya</i> The Impact of Performing Arts Participation on University Students		
1100–1200	*2B2: Research in Music Composition		Chair: Nur Jasmine Lau Leby
1100	Camellia Siti Maya Mohamed Razali & Marzelan Salleh, <i>Universiti Putra Malaysia/Universiti Malaya</i> When the Wind Doth Blow: Musical Gestures in Composing Music for <i>Klibat & Klibat II</i>		

1130	Lim Shirley, <i>Universiti Putra Malaysia</i> Intercultural Innovations of Percussion: Composition Style of 24 Festive Drums and Western Percussion
1230–1400	Lunch
	2C: Lunch Recital II (Host: Student)
1300	Invited Ensemble II (TBA)
1400–1530	2D: Music in World-systems: China & Malaysia Chair: Loo Fung Chiat
1400	Wang Fang, <i>Yunnan University</i> Bayin Seated Singing Tradition of the Buyi Ethnic Group on Guizhou Province
1430	Lee Soo Foon & Chan Cheong Jan, <i>Universiti Putra Malaysia</i> Exorcism and the Categorical Concept of Dance as Embodied in the Co-ruled Spirit in Johor Old Temple's Parade of Deities
1500	Josephine Wong Eng Jun & Loo Fung Chiat, <i>Universiti Putra Malaysia</i> The Chant and Music of the Empowerment Blessing Section in Vajrakilaya Ritual in Ipoh, Malaysia
1530	Tea Break II
1600–1800	2E: Globalisation, Music Culture and Research in the Digital Age Chair: Wan Arnidawati Wan Abdullah
1630	Mary Nora Dillon, <i>Yunnan University</i> China's Global Sound? Exploring the Effects of Globalisation on Kunming's Music Scene
1700	Chow Ow Wei, <i>Universiti Putra Malaysia</i> Paving a Path to Essentialise an 'Imagined' Community: Inquiring the Contemporary Music Culture in the Digital Age through Virtual Ethnography
1730	Gerald Ng Kea Chye, <i>Universiti Putra Malaysia</i> Conducting Violin Lessons through Online Video Hosting Platforms: An Exploration of Possibilities and Potential
2030–2130	2F: Evening Concert I (Host: Student)
2030	Sara Heng Guzheng, solo

Day 03		Saturday, NOV 2, 2019	
0900–1030	3A: PANEL 2 – Culture Shock and Learning: Understanding Inherent Intercultural Learning Experience and the Strategies for Navigation Sound Preservation		Chair: Chan Cheong Jan
0900	Joshua Houston Rickard & Phyllis Toh Chze Woon, <i>Kumamoto University & Universiti Putra Malaysia</i> Cross-cultural Mode of Academic Guidance: Collaborative Self-determined Learning Project Heuta'18 between Universiti Putra Malaysia and Kumamoto University		
0930	Wong Siao Ern, <i>Universiti Putra Malaysia</i> Navigating through Intersection of Discourses and the Embodiment of the Music: A Phenomenology of Jazz Learning in an Institution of Higher Learning		
1000	Chan Cheong Jan & Woo Xie Mi, <i>Universiti Putra Malaysia</i> Juxtaposed Cultural Setting in Music and Cultural Learning: An Ethnography of the Young Learners in Yoke Hwa National Type Chinese School		
1030	Tea Break I		
1100–1230	3B: PANEL 3 - The Disappearing Music and Life in Modern Phuket Society		Chair: Rewadee Ungpho
1100	Rewadee Ungpho & Phanumas Khumsat, <i>Prince of Songkla University</i> An <i>Urak Lawoi</i> Reed Instrument Training Program in a Globalised Phuket Society		
1130	Jaruwat Nualyai, <i>Prince of Songkla University</i> Persistence of Thai-Folk Music in Patong, Phuket		
1200	Komson Wongwan, <i>Prince of Songkla University</i> <i>Rammana</i> Musical Performance in the Holy Water Shower Ceremony of Thai Mai People in Rawai Sub-district, Mueang District, Phuket Province, Thailand		
1230–1400	Lunch		
	3C: Lunch Recital III		(Host: Student)
1315	Invited Ensemble III (TBA)		
1400–1500	3D: WORKSHOP – 'When a Butterfly Flaps Its Wings': Embracing Unpredictability for Creativity in Music Classroom with Dalcroze Eurhythmics		Chair: Xiaoyun Loke
1400	Charlotte Leng & Jerison Harper Lee, <i>independent researchers</i> Application of Dalcroze Eurhythmics in a Music Classroom		
1430	Xiaoyun Loke, <i>independent researcher</i> Examining Dalcroze Eurhythmics Approach Through the lens of Complexity Theory		
1500–1530	3E: Music Pedagogy		Chair: Mohd. Safri Shaharuddin
1500	Md Jais Ismail, Loo Fung Chiat, Ahmad Faudzi Musib & Mariani Mansor, <i>Universiti Putra Malaysia</i> Coordination in Singing and Kompang Playing Using Eurythmics in Primary Schools		

1530	Siavash Nazerfasihi, Chan Cheong Jan & Nur Aira Abd. Rahim, <i>Universiti Putra Malaysia</i> Piano Lessons Across Space: A Monologue of an On-line Piano Instructor	
1600	<i>Tea Break II</i>	
1630–1730	3F: Art and Popular Music in Malaysia	Chair: Norzalina Zainudin
1630	Phang Kong Chien, <i>Universiti Teknologi MARA</i> Malaysian Chinese Art Songs: Development in Musical Idioms and Multi-layeredness in Representation	
1700	Mohamad Safri Shaharuddin, <i>Universiti Putra Malaysia</i> Assessing Singing Competition through Reality Television Program as a Platform into the Music Industry in Malaysia	
1730–1800	3G: Closing Remarks	Chair: Chow Ow Wei
2030–2130	3H: Evening Concert II	(Host: Student)
2030	Kamrul Hussin Malay traditional music, solo	

Programmes are subject to change without prior notice

SUBMISSION

We invite panel and individual paper proposals as well as proposals of acoustic/ electroacoustic/ audiovisual work that should be submitted via email to **icmus.upm@gmail.com**. The requirements are:

- (1) **Individual paper proposal:** An abstract (not more than 250 words) for a full paper/ video presentation/ workshop/ individual presentation in English language—20 minutes in length, followed by 10 minutes of Q & A. Please indicate the sub-theme that the presentation/ workshop will fit into.
- (2) **Panel proposal:** A panel abstract (not more than 300 words) together with individual abstracts (not more than 250 words) for each paper to be presented in English language. Each panel could possibly consist of 3–4 paper presenters, 1 chairperson, and 1 discussant but it should not exceed 5 members—90 minutes/ 3 papers or 120 minutes / 4 papers. Paper presenters could also serve as chairperson and/or discussant within the same panel. Having a discussant for each panel is not mandatory. Please indicate the sub-theme that the proposed panel will fit into.
- (3) **Proposal of acoustic/ electroacoustic/ audiovisual work:** We invite new, original, unpublished acoustic/ electroacoustic/ audiovisual work based on the idea developed from any specific sub-theme above. Each individual work should be presented not more than 10 minutes in duration—with additional 10 minutes for slides/ speech, followed by 10 minutes of Q & A. We also welcome a proposed panel of 3–4 works based on the same sub-theme. (For an individual work having a duration of more than 10 minutes, please write in to discuss possible methods of presentation.) A written proposal (not more than 250 words) for each individual work should be submitted with

an attachment of any related URL links for steering purposes. Please indicate the sub-theme that the proposed work will fit into.

All proposals should be submitted via email in a word document attachment to **icmus.upm@gmail.com** before the due date on **July 15, 2019, 23:59 (UTC+8)**. Notification of proposal acceptance will be announced via email by **August 15, 2019**. Those who have a deadline for funding applications should indicate it when submitting their proposals.

ABSTRACT STEERING

All submitted abstracts will be sent to the Abstract Steering Committee for a double-blind review. The reviewers will then decide whether the proposal abstract is accepted for presentation in the colloquium. Feedback of the reviewers are shared with the author who is to revert with a recommended revision for print.

PARTICIPATION FEES

All participants including those with accepted proposals are required to pay the participation fee in order to complete the registration that will be available later. The fee package includes the book of abstracts and programme, conference kit, participation in all sessions, lunch and refreshments, and tied-in music events (hotel accommodation, airport shuttle and excursion are excluded).

Category	Early Bird Rate (MYR)	Normal/ Walk-in Rate (MYR)
	Extended to Oct 20	(Oct 21 onwards)
Presenter (non-student)	300	500
Presenter (student with valid ID)	180	300
Non-presenter	150	200

REGISTRATION & PAYMENT METHOD

I. Online Registration Form

URL: <https://forms.gle/URCvvdD96mX5Huhm7>

Fill up the online form and provide complete information. The form is designed to accommodate attendance on personal basis – either for presenter or non-presenter status. This means in a scenario of having a paper to be presented by 2 attending presenters, both presenters need to submit the form separately. However, an absent author of a co-authored paper needs no registration. If you are only to participate without a presentation, skip the presentation details.

II. Online Fee Payment

URL: <https://paygate.upm.edu.my/action.do?do=&bahasa=bi>

Please follow these instructions after entering the website:

1. Click the 'Make Payment' button.
2. From the drop down list of 'payment for', choose *International Colloquium for Music Research 2019*.
3. Fill up your particulars correctly.
4. Choose a 'Payment Method', i.e. either with 'Online Bank Transfer' or 'Credit Card'.
*Note: You can only pay with the MYR currency if you choose 'Online Bank Transfer'. If you choose 'Credit Card', you can opt for making a payment in MYR or USD only.
5. Enter the amount you need to pay and proceed.
6. Enter a description of payment, e.g. 'Early bird presenter (Non-student)', 'Walk-in non-presenter', 'Excursion Package A'.
7. If you are paying for multiple participants, please mention the names of participant in the description field.
8. A receipt will be auto-generated and delivered to your email upon a successful transaction.

Walk-in Registration

Walk-in participation to the colloquium is also welcome. While we accept payment of MYR in cash terms, we highly recommend you to make a payment via a credit card while you will be assisted through our official online payment portal.

LINKED PLANS & ACTIVITIES

Plans directly linked to ICMus19:

- Welcome Dinner
- Evening Concerts/ Lunch Recitals
- Thematic excursion
- Exhibition booths by other institutions/ commercial companies of related interests

Welcome Dinner (with live music performance)

October 31, 20:30–22:00



Venue: To be confirmed

(Photo credit: Chow Ow Wei)

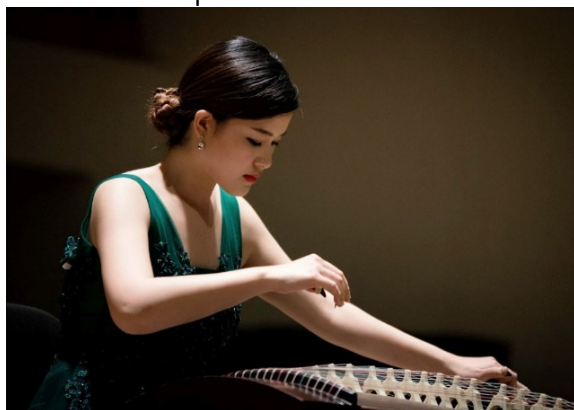


Invited musicians: Traditional ensemble from UPM

(Photo credit: Kijang Mas)

Evening Concerts/ Lunch Recitals

Invited musicians who will deliver solo performance are of showmanship of international performance experience:



Sara Heng

November 3, 20:30–21:30

(Photo credit: Sara Heng)



Kamrul Hussin

November 2, 20:30–21:30

(Photo credit: Suchens.com for Sarawak Tourism Board)

Lunch recitals on October 31, November 1 & 2 will feature music performances in the genres of classical, jazz and pop. The invited musicians are still in negotiation.

Thematic Excursion

We will organise a day-trip on November 3 to Malacca. Besides featuring a carefully curated itinerary of famous historical and cultural places in Malacca, the trip will highlight the *Encore Melaka* show, an installation of the world-renowned Impression Series performed in a tailored-made, state-of-the-art theatre on the seafront of the UNESCO World Heritage City.

A detailed itinerary will be featured on the official website.

The charge of this excursion will be a separate fee in 2 optional packages:

Package	Flat Rate (MYR)
A (inclusive of ticket to Encore Melaka show, buffet lunch, return transportation departing from UPM, morning snack)	120
B (Ticket to Encore Melaka show and buffet lunch only)	90

As this service involves pre-arranged transportation logistics and an agreement with the provider of the show and food catering, limited seats are designated and we can only accept prepaid reservations **before October 18**. Participation is on the first come, first served basis, and last-minute or walk-in participants will be liable to availability of seats. Switching packages is strictly not allowed.

Reservation and payment can be completed by accessing the Online Registration Form at https://docs.google.com/forms/d/e/1FAIpQLScRqzS1Z4_mzCDuS4cu4iBxl39ZGoSQ2_HSWt1FAhjtSlgkA/viewform?usp=sf_link and the Online Fee Payment website at <https://paygate.upm.edu.my/action.do?do=&bahasa=bi>. Kindly refer to the previous section for the guideline of payment method.



Exterior of the theatre and two scenes from *Encore Melaka*
Excursion day-trip on November 3, 2019.

For more information, navigate to <https://encore-melaka.com/>.

Further activities proceed ICMus19:

- Book Chapter publication: physical and/or online
- Recording and archive projects on the music events of ICMus19

ORGANISING COMMITTEE

Patron

Prof. Dr. Ahmad Hariza Hashim

Advisors

Assoc. Prof. Dr. Haslinda Abdullah

Assoc. Prof. Dr. Loo Fung Chiat

Chair

Dr. Chow Ow Wei (JMZK)

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Dr. Chai Tse Wei

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Mr. Najimuddin Zakaria (JMZK)

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Dr. Nur Jasmine Lau Leby (JPSP)

Mrs. Jorainiah Deraman (JMZK)

Mrs. Masporah Yusof (JMZK)

Mrs. Sa'diah Ibrahim (JMZK)

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Official websites

<http://conference.upm.edu.my/ICMus2019>
<https://www.facebook.com/events/2201106969956517>

Department of Music

[http://www.eco1.upm.edu.my/jabatan/jabatan muzik-9386?L=en](http://www.eco1.upm.edu.my/jabatan/jabatan_muzik-9386?L=en)

Faculty of Human Ecology

<http://www.eco1.upm.edu.my/?L=en>