



UPM
UNIVERSITI PUTRA MALAYSIA
BERILMU BERBAKTI



INTERNATIONAL
COLLOQUIUM for
MUSIC RESEARCH

THE 12TH UPM INTERNATIONAL COLLOQUIUM FOR MUSIC RESEARCH **ICMus19**

Oct 31–Nov 2 UNIVERSITI PUTRA MALAYSIA
KUALA LUMPUR—SERDANG



MUSIC AND THE COSMOS

Book of
Programme &
Abstracts

Organised by Department of Music
with the support of Faculty of Human Ecology
UNIVERSITI PUTRA MALAYSIA

<http://conference.upm.edu.my/ICMus2019>

MESSAGE FROM

PROF. DATIN PADUKA DR. AINI IDERIS

VICE-CHANCELLOR, UNIVERSITI PUTRA MALAYSIA



Greetings everyone and welcome to the 12th UPM International Colloquium for Music Research. It is our greatest pleasure to welcome and have with us local as well as international research participants from China, Japan, Indonesia, and Thailand as part of this auspicious event. As one of the leading research university in Malaysia, we take pride in organising this event as a platform for scholars from different regions to partake in intellectual discourse.

Here in Universiti Putra Malaysia, we are committed to making it as a hub for research and scholastic output – striving to deliver promising research and academic publishing every year. We believe that through a culture of intellectual dialogue, forum, and debate we may bring solutions to societal issues.

With the establishment of the UPM Music Department under the Faculty of Human Ecology, we work towards exposing students to academic and practice-based research areas related to music, arts, and humanities. Music research fields such as ethnomusicology, music therapy, and music education are essential to the development of our students as well-equipped musicians in today's world.

Through this conference, we aim to connect scholars from various parts of the world to come and present their findings and audio-visual works to be shared, reviewed, and discussed as outcomes of research on the broad-ranging matters of music and its related field. In this colloquium, we borrowed the Greek word,

cosmos – a term that denotes the encompassment of all matter to associate with how music can be explored and discussed in the sub-themes of world-system sound organisation, cosmopolitanism, digital age music, and new research.

I would also like to take this opportunity to congratulate and extend my highest acknowledgement to the Chair of ICMus19, Dr. Chow Ow Wei, as well as the organising committee for their great efforts and contributions in organising this colloquium. Their ongoing efforts and initiatives are what is supporting our common goal of achieving sustainable and continuous academic content that is shared in the long run.

Lastly, I would like to wish the very best to all the speakers and participants of ICMus19. We are very grateful for your presence here with us and we hope you have a successful and enriching colloquium experience as well as an unforgettable stay in UPM. Thank you.



(Photo credit: Chow Ow Wei)

MESSAGE FROM

PROF. DR. AHMAD HARIZA HASHIM

DEAN, FACULTY OF HUMAN ECOLOGY
UNIVERSITI PUTRA MALAYSIA



Greetings everyone. Welcome to Universiti Putra Malaysia (UPM) and to the 12th UPM International Colloquium for Music Research. Firstly, I would like to acknowledge the chair of this colloquium, Dr. Chow Ow Wei and the committee of the event for their dedication and hard work in holding this international colloquium.

For your information, the Faculty of Human Ecology (FEM) was established on 1st April 1992 comprising of five departments – namely Department of Human Development and Family Studies, Department of Resource Management and Consumer Studies, Department of Social and Development Sciences, Department of Government and Civilisation Studies and Department of Music. Faculty of Human Ecology focuses on human social research as the pillars of progress and development of our country. As a faculty that is based on social science, research and professional services, and research learning, FEM is aimed at enhancing the well-being of individuals, families and communities.

As the vision of the faculty goes, "Faculty of Human Ecology is committed towards achieving success on becoming a pivotal source of reference in human ecology that is internationally reputable", I do believe that this colloquium will become an important ground for researchers from all corners of the world to gather and share their work and ideas. Apart from that, I hope the collaboration

between local and international scholars can be a long lasting one that will benefit future engagements.

It is our honour to have with us Prof. Dr. Yu Hui, who is currently the professor and director of the Centre for Ethnomusicology at Yunnan University, China, and also a recently appointed Changjiang Scholar Distinguished Professor of China Ministry of Education, as well as the founder and director of PUSAKA, Mr. Eddin Khoo as keynote speakers for the colloquium. I believe all the participants will gain something new and thought-provoking through this colloquium.

Lastly, I wish ICMus19 a great success and hope you have a memorable stay in UPM.

Thank you.



MESSAGE FROM

ASSOC. PROF. DR. LOO FUNG CHIAT

HEAD OF DEPARTMENT OF MUSIC
FACULTY OF HUMAN ECOLOGY
UNIVERSITI PUTRA MALAYSIA



It is an honour to the Department of Music in UPM to host the 12th UPM International Colloquium for Music Research. We are very grateful for the positive reception by research participants from all around to come and partake in this scholarly event.

Here at the Department of Music, we focus on delivering music education in a tertiary education institution that emphasises on both research and performance. We believe that through research and performance, we are able to produce graduates that are well-rounded and all-encompassing.

In the past, we have collaborated with many various industries that are both local and abroad. We constantly strive to cooperate with different bodies to provide opportunities for musical development and intellectual advancement.

Since the establishment of the department, our lecturers comprise experts in ethnomusicology, musicology, music technology, music therapy as well as music education. In recent years, we have seen a growth in the number of enrolment of postgraduate students, especially international candidates. We hope that both the quality and quantity of graduates would continue to flourish, as we always look forward to welcoming new research collaborators.

I wish all participants of ICMus19 an enjoyable and fruitful experience in UPM!

Thank you.

MESSAGE FROM

DR. CHOW OW WEI

CHAIR OF ICMUS19
DEPARTMENT OF MUSIC
FACULTY OF HUMAN ECOLOGY
UNIVERSITI PUTRA MALAYSIA



Welcome to the 12th UPM International Colloquium for Music Research!

As this colloquium started small and grew slowly in scale and number since 1998, I am glad to inherit the responsibility to organise this scholarly gathering again. This year, we re-establish the regularity of the organisation of this international colloquium with an anticipation to initiate a new collaborative paradigm among faculty members, as well as to invite stimulating ideas in academic content and also a sustainable mechanism of the colloquium in the long run.

This colloquium has a history of two decades. This is an indication that it is run with a persevering spirit, unlike other similar conferences in the region which are usually new and in a grander fashion. One of the inspiring considerations we put into the organisation of the colloquium is to keep our conference pricing lower than average as we try to avoid extravagant settings, while at the same time building up academic intellectuality by attracting dedicated scholars in the music fields through a conference theme which is related to current debates of issues in the related research fields. Apart from implementing careful procedures, especially in the abstract steering, we also wish to deliver more enriched, musical contents in our programme. Thanks to the positive funding support from the Faculty of Human Ecology and our main sponsor, we hope to realise a quality colloquium and, hopefully, to see this venture grow better for a longer term.

Once again, I thank all participants for attending this special colloquium in Universiti Putra Malaysia, and I would like to welcome suggestions from all that would be constructive for us for improvement in the coming years. Lastly, best wishes to all presenters. And to all, let's enjoy the colloquium moment!

INTRODUCTION



(Photo credit: Chow Ow Wei)

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

Dates: October 31 till November 2, 2019

Venue: Office of the Deputy Vice Chancellor (Research & Innovation)/ TNCPI Office Building (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.



KEYNOTE SPEAKERS



(Photo credit: Yu Hui)

YU Hui

*Professor, Yunnan University, China
Changjiang Scholar Distinguished Professor of
Ministry of Education, 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. Recently, he has received the title of Changjiang Scholar Distinguished Professor, the highest academic award issued to an individual in higher education by the Ministry of Education in the People's Republic of 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.

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 *Wallsapes: 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.

PROGRAMME

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

Day 1		Thursday, OCT 31, 2019	
0800–1730	Registration of Participants		
0830–1200	1A: Opening & Keynote Speeches		Host: Muralitheran Munusamy
0830	Welcoming Speeches		Prof. Dr. Ahmad Hariza Hashim Loo Fung Chiat Chow Ow Wei
	Intermission (featuring UPM Symphony Orchestra)		Conductor: Gerald Ng Kea Chye
	Photo Session		
0930	Yu Hui, <i>Yunnan University</i> KEYNOTE SPEECH I The Study of Organized Musical Pitches in Ancient China and Its Contribution to Human Understandings of the Acoustic Cosmos		Chair: Ahmad Tarmizi Talib
1030	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		Emcee: Fong Sheeney, Hazzizq Aizat
1330	Featuring the UPM Music Department String Ensemble		

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, <i>First Music LLC, USA</i> 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	<i>Tea Break II</i>
1630–1730	1E: Sound Preservation Chair: Camellia Siti Maya Mohd Razali
1630	Ahmad Faudzi Musib, <i>Universiti Putra Malaysia</i> Preserving Spatial Properties through Collecting IR Data to Realize Reverb Simulation
1700	Muralitheran Munusamy, <i>Universiti Putra Malaysia</i> Gamelan Melayu Sound Preservation and Archiving through Recording Methods and Production Techniques
2030–2200	1F: Welcome Dinner Emcee: Fong Sheeney, Hazziq Aizat
	Venue: Astana Putra UPM (Google Map Plus Code: XPMJ+VP Serdang, Selangor) Featuring the Usual Suspects

Day 2		Friday, NOV 1, 2019	
0830–1800	Registration of Participants		
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, Mah 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	<i>Lunch</i>
	2C: Lunch Recital II Emcee: Fong Sheeney, Hazziq Aizat
1300	Featuring UPM Music Department String Ensemble
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 Johorian 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	<i>Tea Break II</i>
1600–1730	2E: Globalisation, Music Culture and Research in the Digital Age Chair: Wan Arnidawati Wan Abdullah
1600	Mary Nora Dillon, <i>Yunnan University</i> China's Global Sound? Exploring the Effects of Globalisation on Kunming's Music Scene
1630	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
1700	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 Emcee: Fong Sheeney, Hazziq Aizat
2030	Sara Heng Guzheng, solo

Day 3		Saturday, NOV 2, 2019	
0830–1800	Registration of Participants		
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 Urak Lawoi 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> Rammanna 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 Emcee: Fong Sheeney, Hazziq Aizat		
1315	Featuring Koolskool		

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> Characteristics and Issues of Cases of Distanced Piano Instructions using Web 2.0 Tools
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> Art Songs by Malaysian Chinese Composers: Development in Musical Idioms and Multi-layeredness in Representation
1700	Mohamad Safri Shaharuddin, <i>Universiti Putra Malaysia</i> Assessing Singing Competition through Reality Television Programme in Malaysia
1730–1800	3G: Closing Remarks Chair: Chow Ow Wei
2030–2130	3H: Evening Concert II Emcee: Fong Sheeney, Hazziq Aizat
2030	Kamrul Hussin Malay traditional music, solo

MUSIC ACTIVITIES

Session 2F

Sara Heng

Guzheng

November 1, 20:30–21:30

Sara Heng is well-known as the new generation of *guzheng* sound with full of momentum and versatility. As a recent graduate from the prestigious Central Conservatory of Music in Beijing, China, Sara's early mentors include the famous local *guzheng* musician, Lai Ah Lai. In 2014 she had successfully attained the full scholarship from the Beijing Government Scholarship to pursue her Master's degree at Central Conservatory of Music under the tutelage of Ji Wei. During her undergraduate studies, Sara also won the full scholarship from the Chinese Scholarship Council to study under Yuan Sha. She has actively participated in competitions. Her achievements include winning a gold medal of the musical instruments competition of conservatories in China. Sara performs internationally across Singapore, China, Japan, Korea and Cambodia. Sara is also a member of the "Eight Twelve" ensemble, which was awarded as one of the recipients of "Best of 2018" at the 16th 'BOH' Cameronian Arts Awards.



Session 3H

Kamrul Hussin

Malay traditional music

November 2, 20:30–21:30

Mohd. Kamrulbahri Hussin, or known as Kamrul Hussin, was born in north-eastern Malaysian state of Kelantan and grew into prominence at an early age into a family who is well known in traditional arts and ritual. Through his late father who is an exponent, a practitioner and a doyen of Main Peteri, the art of ritual healing, Kamrul developed natural proficiencies to Kelantanese traditional instruments while in his teens. Learned with many masters or



ADIGURU, such as the late Hamzah Awang Amat (Kelantanese Shadow Puppet Master and awarding winner of Malaysia National Laureate and Fukuoka Culture Prize), Che Mohd. Nasir Yusoff, Kamrul's late father Hussin Yusoff, Hamzah Yusoff, Che Mat Jusoh, the late Ismail Mamat, Ibrahim Senik, Anuar Ismail, Ahmad Lokman Ayub and Ahmad Razli Ayub. He received his Bachelor of Music (Performance) with a major in Malay and Western Percussions from the Akademi Seni Kebangsaan (1996–2000) and a Master Degree (Performing Arts Management) at the National University of Malaysia (UKM). Apart from being a musical director, a musician for film, theatre, music concert and dance performances who involves in collaborations of performing arts and winning several local and international awards, he has been teaching and lecturing in many institutions, such ASWARA (2001–2012), UKM (1997–2003), Universiti Malaya (UM), Universiti Teknologi MARA (UiTM), Universiti Putra Malaysia (UPM), International College of Music (ICOM) and Sunway University College (2009). He was formerly the distinguished Creative Scholar at the Faculty of Music, UiTM in 2012–2016 and since then he works as a Senior Lecturer for Malay traditional music at the faculty till now.

Session 3C

KoolSkool

Fusion band

November 2, 13:00–13:30

KoolSkool Duet was formed in 2010 comprising Aznaff, the saxophonist, and Israq the guitarist (and occasionally with a bassist and a singer) which was influenced very much by the music and styles of the great trumpeter, Chet Baker. Its forte is mostly light and easy standard jazz tunes and they frequently performed in dinners, cocktails, private functions etc. Their laid back unique style of music got the attention of several organisers and they were invited to perform in many major functions such as the K.L. International Jazz Festival in 2013 and 2014, International Hot Air Balloon Festival 2013, and the International Jazz Day Concert 2015.



KoolSkool Group's debut CD is entitled *Cool Lovely Tunes* and it is presented in a duet setup comprising the cool and romantic sound of Aznaff on saxophones and Israq on guitar. The music album is their humble effort to spread and educate art and music lovers at large through their peculiar minimalist sound.

Session 1F

The Usual Suspects

Fusion band

October 31, 20:30–21:30

The Usual Suspects, comprised of musicians of different backgrounds from their past lives, is a group that has discovered their many playgrounds in the campus, from small stages and festival venues in MARDI to larger settings such as the PKKSSAAS Experimental Hall and Dewan Besar. Formed suspiciously out of the common love for jazz, these indeed unusual suspects started off casually as accompanists who often sit in music examinations for desperate candidates, but they eventually realise that their chemistry is one that can radiate to its utmost potentials in more public and open platforms.



Session 1A, 1C & 2C

UPM Symphony Orchestra

October 31 & November 1,

Opening Intermission & 13:00–13:30

The UPM Symphony Orchestra consists of students and alumni of the Music Department, Faculty of Human Ecology, Universiti Putra Malaysia. This orchestra has its humble beginnings together with the establishment of the Music Department in 1995. Throughout the years, UPM Symphony Orchestra has had many distinguished conductors who are highly respected in the industry. They are among others, the late Zakhid Khaknazarov, Hanafie Mohd. Imam, Jennifer Teng, Andrew Brian Filmer, as well as the late Brian Tan Wee Thean.

Although consisting of predominantly students, UPM Symphony Orchestra has had the opportunity to perform in some notable venues around Malaysia such as Istana Budaya as well as having its performance broadcasted live over national television by the national broadcaster, Radio Televisyen Malaysia (RTM). In the past, the orchestra has also collaborated with musicians from other higher learning institutions, such as UiTM and is constantly seeking collaborative opportunities with other orchestras, organizations as well as learning institutions in an effort to provide mutually beneficial learning experience for all parties involved.

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)
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'.
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.



ABSTRACTS

Day 1, October 31, 2019

Session 1A: Keynote Speech

The Study of Organized Musical Pitches in Ancient China and Its Contribution to Human Understandings of the Acoustic Cosmos

Yu Hui

Yunnan University

As organized sounds, musical pitches were considered to be of both acoustic and philosophical significance in ancient China. The musical tunings were both matters of musical sound and that related to the order and rules of society, which were as important as the calendar system and measurement units for length, volume, and weight in Chinese dynasties. The scholarship concerning how the musical pitches were generated and organized further evolved into an independent scholarship called *lǔxue* or *yuelǔxue* (the study of musical tunings and temperaments) throughout history. Between the first century B.C. and the fifth century A.D., certain aspects of this scholarship were more than a thousand years ahead of similar developments in the West. The cycle of fifths was studied to the limit of 60, and then 360 pitches, and arithmetic approximations to equal temperament and just intonation were developed.

In theory, all Chinese scales comprise of successive tones generated by the perfect fifths and fourths of Pythagorean tuning, which is also called *sanfen sunyi* (one-third deduction and addition) method or *sanfen sunyi* tuning. Just intonation has been used in the ancient bell-set and *guqin* zither for more than two thousand years, and equal temperament has also been used in the *pipa* lute and other fretted instruments in China for over one thousand years. Despite not recognizing just intonation and equal temperament as different tuning systems of the Pythagorean tuning, the scholarship of pitch studies in China still led to the discovery of the mathematical formula of the equal temperament in the Ming dynasty, by Prince Zhu Zaiyu. However, contrary to a similar discovery by Simon Steven in the West, which distinguishes the systems of equal temperament from Pythagorean tuning, Zhu's discovery was aided by his investigation of the Pythagorean tuning.

The discrepancies between Chinese music theory and practice, and the homogeneity of the different tuning systems discovered in Chinese music scholarship demonstrate the accommodative nature between music theory and practice, and among different tuning systems.

Session 1B: Music in the World-system: Java & Beyond

Mysticism and Philosophy of Gong in Catholic Church Practice in Central Java

Christofer Julio

University of Malaya

Triyono Bramantyo

Indonesia Institute of the Arts, Yogyakarta

This study will discuss the utilization of Gong as a substitute instrument during Catholic church daily and weekly ceremonial mass, specifically in the Eucharistic prayer in Yogyakarta and Central Java. This study will encompass the musical, cultural, and philosophical perspectives of Gong in the Catholic church. This research combines literature studies and fieldwork in several cities on Central Java and Yogyakarta, such as Surakarta, Muntilan, Bantul, and Yogyakarta. The study of Gong itself, drove back to the ancient eras before Hindu-Buddhism religion entered Java, as the remains of bronze production, according to anthropologist, can already be found in several sites in Indonesia. Since prehistoric eras, gong already had a close relationship with the heavenly being that can be traced from the legends. Philosophically, gong also closely related to the cycle of life, representing life and death, and also representing human being. In musical perspectives, gong creates deep echoing sound, while the frequency varies between gong because there is no exact measurement of frequency. Many experts also mentioned that gong sound has profound meaning, which related to the world and Cosmos, from micro and macro. This research indicates that the Catholic Church in Yogyakarta and Central Java amalgamates with the ancient culture and believes, with the utilization of gong can be included as a prominent example. Arguably, gong as a Javanese sacred instrument, replacing the altar bell, as a symbol of Javanese cultural harmonious aspect with a foreign religion, creating a unique yet majestic cross-cultural heritage in the religion of Java.

Keywords: Gong, Catholic, philosophy, music, Javanese.

The Javanese 13th Century Roman Panji Story: Cosmic Tales and Its Transformation

Triyono Bramantyo

Indonesia Institute of the Arts, Yogyakarta

This paper studies descriptively several versions of Javanese 13th Century Roman Panji Story with its cosmic tales and transformation into the performing arts

spread out of Southeast Asia. Accordingly, there were versions varies not only in terms of its stories, locations, events, and the style of its narratives, but also the flow of the stories. So many other versions have not been described here in this paper just to imagine how this 13th century Javanese oral literature has turned out to become so many versions.

The writer found that authenticity in this case is not the concern because the original version of the Panji Story does not exist and thus versions can be in so many forms. However, what was overwhelming is that the story had been transformed into so many genres of performing arts in Southeast Asia, such as in Indonesia, Thailand, Cambodia and Myanmar, the former state of Burma.

The study found that the performing styles of Panji or Inou in Indonesia, Thailand, Cambodia and Myanmar shared the same styles as typical classical dance of Royal Palace that performed high standards of performances such as glorifying model of costumes and accompanied by aesthetically qualified Royal Palace Music Ensembles.

Keywords: Panji story, Javanese Roman, 13th century, cosmic tales, transmission.

Session 1D: Digitalising and Enterprising Music for Education in China

Construction of Teaching Resource Database for Jiangxi Folk Music under the Digital Field of Vision

Li Eryong

Jiangxi University of Finance and Economics

Jiangxi folk music covers multiple categories and forms. Since the generation, inheritance and development of folk music are in a spontaneous and natural state, when the context of existence changes, the roots of folk music are subject to be broken. How can these cultural roots be preserved? The school education has launched a series of teaching and scientific research activities, which take advantage of the large-scale, institutionalized and systematic school education to carry out the feasibility study of the inheritance and dissemination of folk music. As the combination of digital technology and education becomes more close, more and more schools use digital technology to inherit and disseminate folk music, such as the application of the embedded teaching methods by using teaching multimedia, computer programming, 3D technology and virtual animation, which makes the inheritance and teaching at the school level more convenient and fast, thereby using digital technology to build a database for the inheritance teaching of Jiangxi folk music.

Keywords: Teaching resource database, Jiangxi folk music, digital field of vision.

The Development of Industrial Structure Optimization and Industrial Integration of Digital Music in China under 5G Network Technology

Li Yukun

Jiangxi University of Finance and Economics

While 4G technology is developing vigorously, 5G construction has already been in full swing. It has attracted the attention of the industry for its advantages of fast transmission rate, low latency and mass connection of the Internet of Things. The change of 5G will prompt all walks of life to actively deconstruct and restructure related industries. The deep integration of 3D, VR, AR, AI and 5G technology will bring great changes in the creation, performance, dissemination and appreciation of digital music. This paper analyses the industrial structure changes and future development trend of China's digital music industry under 5G network technology, aiming to provide some useful new ideas for China's digital music industry under the support of 5G network.

Keywords: 5G network technology, digital music, industrial structure optimization.

Application and Management of APP in Music Education Category: Taking Vocal Singing as an Example

Jiang Chengchen

University of Finance and Economics

With the vigorous development of music education industry in the Internet era, apps in music education category have been developed and gradually draws the attention from music learners. The mobile phone client provides the apps related to music teaching, such as vocal music performances, instrumental music performances and music theories. However, there are many problems urgently needed to be solved in the aspects of development, management or users' experience for the online apps on music education category. To this end, the paper proposes coping strategies and personal suggestions for the problems existing in the practical application of apps on music education category, and puts forward ideas for the development of apps on music education category.

Keywords: Music education, application, function, science and technology, management.

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

Ma Yitao

First Music LLC, USA

This presentation is derived from a master thesis which is the culmination of personal experience and study based on my educational background, experience learning the Kodály Method, study of the App Suite from the NYU Music Experience Design Lab (MusEDLab), and preparation to become a music educator. The purpose of this study is to explore how the MusEDLab App Suite can be used to enrich music educational practices in China. In particular, how does creative thinking improve the quality of music education in the Chinese educational system?

There are four parts included in this paper. The first part is a general look at the development of technology and the economy in China as well as an explanation of the necessity of creativity. The second part includes both an overview of the survey and interviews conducted with Chinese music teachers, students, and parents along with an analysis of that survey. The third part details a sample curriculum that was created based on the feedback derived from the survey and the interview. Finally, I will present my plans to how to expand further on this research.

Session 1E: Sound Preservation

Preserving Spatial Properties through Collecting IR Data to Realize Reverb Simulation

Ahmad Faudzi Musib

Universiti Putra Malaysia

These studies are using a very high-quality audio signal recorded from an instrumental performance with dead silence or no-noise quality to interact with the virtual reverb that it creates. The creation derives from a laboratory room and its specific properties. In result, the recording sounds as if the instrument is played in the laboratory to which any sound component or environmental feature can be added. In the past, some renowned artistes used to have a separate room in order to create this effect known as an echo chamber. With this reverb simulation

technique, there is no need for an echo chamber as this tool can create an acoustic phenomenon that is missing or that is to be cut. The defined tools should be archived together with specific recordings to enable later processing without distorting the primary sound recording or violating the integrity of the archived material.

Keywords: Sound preservation, audio recording techniques, reverb simulation, convolution techniques.

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

Muralitheran Munusamy
Universiti Putra Malaysia

Sound or audio engineering is a branch of the engineering field which involves the process of recording sound and reproducing it by various means, as well as storing it so that it can be reproduced later. Known as sound or audio engineers, these trained professionals work in a variety of sound production fields and expert in recording methods. They can be instrumental to implement the affordable technologies and technical process to distribute the audio data so it will accessible to future generation.

The current role of these engineers not only to perform or limited to recording session but they create metadata for archiving and preservation for future needs. Currently, product sleeves of ethnography recordings represent no technical element of how recordings of traditional music are produced. The product details focus only to some extent on historical elements and musical notation. To an audio archivist, declaring what devices are in a recording is unconnected for preservation data. Apart from the format and the sleeved design, technical specification is essential to other social scientists such as audio engineers and field recordists of the future.

Keywords: Sound and audio engineering, recording methods, Gamelan Melayu, preservation.

Day 2, November 1, 2019

Session 2A1: Music Therapy

An Exploratory Music Study into the Feasibility of Using a Music Therapy-based Intervention to Improve Reading Skills in Children with Dyslexia

Chin Jing Wen & Indra Selvarajah

Universiti Putra Malaysia

The purpose of this study was to explore an investigation into the practically using music therapy based intervention and improve core reading skills: prosodic cues and word recognition among the children with dyslexia. The assessment study utilized a qualitative case study research design in small group format. A twice sessions per week singing-based intervention within one month was administered to a group of children with dyslexia (N=6) incorporated phonemic awareness assessment skills (PAA) (Literacy Resources Inc., 2009). The assessment process which was conducted in eight sessions incorporated singing and movement embedded with reading skills. Results indicated the children with dyslexia who encountered with challenges in core reading skills – prosodic cues skills. This study reports the improving trend in development phonemic awareness embedded with phonemic awareness, decoding and blending skills over eight sessions of music-based intervention. Level of engagement and positive impact of the intervention was high and resources utilized for assessment is set as a baseline. Results further validated the feasibility of the music-based intervention used to master the prosodic cues skills in order to accomplish skills 1-6 because it is essential building blocks for phonemic awareness, word recognition skills. The results of this study were intended to validate the first attempt of using music-based intervention assessment process and determine the development of phonemic awareness en route to word recognition and developing a music-based intervention for children of dyslexia in Malaysia.

Keywords: Music intervention, prosodic cues, word recognition, dyslexia.

Self-perceived Vocal Problems and Music Preferences in People with Parkinson's Disease

Ang Mei Foong

Universiti Putra Malaysia

Parkinson's Disease (PD) is a chronic neurodegenerative disease which has no cure thus far, and the symptoms of the disease are worsen over time. Marked by both its motor and non-motor dysfunctions such as tremor at rest, rigidity, bradykinesia, so on and so forth, the people with PD (PwP) are also prone to develop Parkinsonian Dysarthria, a voice impairment which is prominent among the PwP. Latest literature documented 80-90% of the PwP who developed PD along their other parkinsonian symptoms. PD causes loss of communication, difficulties in swallowing and breathing that are psychologically devastating and life threatening.

In recent years, growing researches in music therapy (MT) as well as music-based rehabilitative activities have documented positive effects on treating Parkinsonian Dysarthria in the PwP. A local research using therapeutic singing as rehabilitative model at the Malaysian Parkinson's Disease Association (MPDA) have also reported positive benefits in improving vocal problems in the Malaysian PwPs. In accordance to this, Woolsey (2004) had implied that client-preferred music is more effective in achieving therapeutic objectives, however, limited research has reported music preferences in this cohort, neither had suffice researches that had documented the vocal problems as perceived by the patients themselves.

This study aimed to explore the Malaysian PwP's self-perceived vocal problems, as well as their music and song preferences. These empirical findings that are investigated through interview which emphasized on the uniqueness of the cohort are valuable for making a theoretical contribution for voice rehabilitation strategies and methodologies across the country.

Keywords: Parkinson's Disease, Parkinsonian Dysarthria, music and song preferences, self-perceived vocal problems, therapeutic singing.

Prevalence of Voice Disorder among Primary School Teachers in Klang Valley, Malaysia

How Dim Sy

Universiti Putra Malaysia

Teachers are one of the highest demanding professional voice users. Research reported that they are prone to a higher risk to develop voice disorders caused by high vocal demands such as speaking for long hours to students as well as to their colleagues, unfavourable working conditions such as noisy background, dusty environment and bad classroom acoustics, and finally stress related to

works are also reported to be associated with voice disorders among school teachers.

Vocal disorders do not only affect teachers in doing their daily job such as conducting and managing classes, it also affects their interaction with people in their normal daily lives which leads to serious impact on their relationship with others and contributes to the decline of their physical as well as emotional well-being.

To understand the vocal health of primary school teachers and find out if their daily routine and lifestyle have any impact to the health of their voices, this study investigates the prevalence of voice disorder and the factors associated with the voice disorders among primary school teachers in Klang Valley, Malaysia. The study also attempts to find out how teachers take care of their voices when their voices show some negative symptoms. The finding of this study was obtained through a survey research on the samples collected in digital form.

Keywords: Vocal health, vocal disorder, primary school teachers.

Session *2A2:

PANEL 1

Soundscape Properties and Sound Exposure in Relation to Aural Comfort and Space Functionality

Music has been commonly viewed as signs, symbols, syntax or semantics and the study of music usually involves a detailed examination of its development, instrumentations, musical vocabularies and performance practice. Other "unmusical" sounds in soundscape are usually disregarded or perceived as subordinates. From the approach of sound studies, the epistemological meanings of music are redefined and the latent sounds of "otherness" that have always been received in our auditory space are perceived as significant in our daily life.

Musicians are usually working closely with sounds by intentionally producing sounds, mostly not for another but to self during the many practice hours before a performance or examination. The acts of improving dexterity as well as refining musical sounds go in tandem with the exposure of the sound properties of loudness that may be harmful yet unnoticed. Besides working place, our common sound contacts are determined by the soundscape of our living area. While cost, architectural design and location are the concern of many when choosing a residential place, the quality of living can be inevitably affected by the sound environment surrounding our home spaces. At times, excessive sound exposure is intentional such as attending a leisure soundscape of a music festival. A festival

is a soniferous place, and with the abundance of sounds surrounding the festival compound, soundscape categorisation by identifying sound purpose and meaning in different venues can possibly lead to a more positive soundscape experience.

This panel presents three sound studies that focus on sound exposures with each employing different methodological frameworks. The environments in learning institutions, residential areas and leisure soundscape are closely related to aural health, well-being, acoustic comfort and functionality, consequently linking to the bigger picture of occupational health, urban planning and place identity.

Noise Exposure and Its Knowledge Among Tertiary Music Students in Higher Learning Institution

Tey Ming Luan

Universiti Putra Malaysia

Although there have been noise studies on musicians in existing literature, most studies excluded musicians' personal practice time that can be an important factor due to different practice duration and degree of exposure. Besides, noise studies on music students are scarce despite them having similar music activities as professional musicians. This study intends to measure noise exposure level among tertiary music students and to describe their noise knowledge in their music learning or practice environment.

The noise exposure levels during practice time of students majoring in six common instruments (piano, violin, electric guitar, drum, trombone, and saxophone) were evaluated with four controlled acoustic settings using Cirrus doseBadge programmed based on ISO (EU) criteria. Short surveys and interviews were also conducted on their practice habits and noise knowledge in their music learning.

Piano and violin students showed lower noise exposure levels than drums and wind instruments with LAeq of 88.9 dBA and 87.1 dBA respectively. Both instruments produce noise levels near the borderline of the action value thresholds that require ear protection. Drum student has the highest noise exposure level among other music major students in all controlled acoustical settings with LAeq of 107.4 dBA where hearing protectors should be used as recommended. Results from surveys and interviews indicate that students can be sensitive to the noise or sounds surrounding them but they are lack of noise

knowledge in their music learning. Musicians' health knowledge is recommended as part of students' music learning.

Environmental Sound Profiles of Bandar Dataran Segar, Port Dickson, Malaysia

Phyllis Toh Chze Woon
Universiti Putra Malaysia

Bandar Dataran Segar is one of the newly developed townships located at the non-beach site in Port Dickson, in the state of Negeri Sembilan. It comprises hundreds of units of mixed commercial buildings, shops and houses (link houses, semi-detached, bungalow). This signifies the many new communities developing in the suburb of present Malaysia. Concerned about the development of future generations in dealing with the environmental sound and music activities, this study takes Bandar Dataran Segar as an example for its typical setting for a new township within the socio-economic context of Port Dickson.

This paper presents the sound profiles of Bandar Dataran Segar where approximately 200 recorded sound clips of the township have been screened through and grouped based on researcher designed 'Typology of Sound Profiles'. The selected sound profiles have been analysed according to the subareas of different building types and costs at different times.

The findings show that the sound profiles of the high-cost housing area are complicated by the external sounds created by infrastructure or commercial activities nearby. In reverse, the medium low-cost housing area is the least disturbed by constant anthrophony such as the sound of machinery, and commercially run swallow houses. Therefore, it is the most serene among all areas in the township. Hence, this study reveals that the types and costs of houses do not seem comparable with the quality of sound environment or sonic life of which it should be considered along with the architectural and visual design in the future suburb planning.

Spatial and Temporal Distribution of Sounds in the Leisure Soundscape of Rainforest World Music Festival

Julia Chieng Chin Yee
Universiti Putra Malaysia

The Rainforest World Music Festival that has been held since 1998 presents world music from around the world. It is held in the Sarawak Cultural Village and the festival site contains diverse venues for workshops, stage performances, food mart, craft bazaar as well as cultural and natural places to visit during the three-day event. From the analysis of phenomenological recordings, it is found that the sound sources of each venue create specific sound species that characterise the soundscape pattern of each place. Furthermore, the spatial distribution of the sounds results in masking effects that affect soundscape profiles and the duration of exposure to specific soundscape also influence experience through time. The soundscape of these different venues can be categorised by its functional purpose as well as the type of soundscape quality. This can possibly be a reference to creating a positive soundscape where each different venue within a festival could offer distinctive sound experience and consequently relatable cultural meaning and aural comfort.

Session 2B1: Psychology and Tendency in Music and Performing Arts

The Relationship Between Musical Preference and Personality among University Students

Ang Yaw Feng, Mah Yong Xin & D'cruz Christine

Tunku Abdul Rahman University College

Love of music is universal, and most people have their own music preference. But do personal music preferences have any relationship with individual personality? The purpose of this research is to investigate the relationship between musical preferences and personality characteristics among 150 University students in Malaysia. The respondents completed the survey questionnaire with administration of *Short Test of Music Preference-Revised* (STOMP-R) and *Leonard Personality Inventory* (LPI). Four musical preferences dimensions: *Reflective & Complex* (e.g. Classical), *Intense & Rebellion* (e.g. Rock), *Upbeat & Conventional* (e.g. Pop), *Energetic & Rhythmic* (e.g. Rap/hip-hop) of STOMP-R and five types of personality traits (Openness, Neutral, Analytical, Relational, Decisive) in LPI were used to investigate the relationship. The findings showed that *Reflective & Complex* music preference has a significant relationship with all five types of personalities; *Intense & Rebellion* musical preference has significant relationship with *Relational & Decisive* personality; *Upbeat & Conventional* music preference has significant relationship with *Neutral, Analytical, Relational, Decisive* personalities; *Energetic & Rhythmic* music preference, on the other hand was significantly related to *Openness, Relational, Decisive* personalities. These findings confirmed the relationship between music and personality with some findings

which is supported by the findings of past studies (Tully, 2012; Nave, Kosinski, Stillwell, Rentfrow, Minxha & Greenberg, 2018) where the participants were not restricted by culture or tradition. The researchers believed that listening to different types of music will enhance different types of personality. Nevertheless, one result surprisingly differs with past studies which showed that participants who listened to *Intense and Rebellion* music were not all associated with anti-social behaviours, aggression, violence or rebellion. The findings of this study facilitate understanding of links between personality traits and music preferences.

Keywords: Music preferences, personality, short test of music preference-revised, Leonard Personality Inventory.

The Effect of Background Music on Origami Task Performance among Pre-School Children

Chew Yi En

University of Malaya

Music education researchers always search for new approaches in helping students to perform better in their learning process. The main purpose of this research is to investigate the effect of background music on Origami task performance among pre-school children. There are many researches done in the topic of background music on spatial task performance, but very few with pre-school children and using Origami as a measurement tool for spatial task performance. Furthermore, this study uses the quasi-experimental design. A total of 91 participants were selected from two kindergartens located in the Klang Valley, Malaysia. The background music selected in this study is Mozart's Sonata, K.448. Participants from Kindergarten A underwent the experiment without background music first, followed by the experiment with background music while participants from Kindergarten B underwent the experiment with background music first, followed by the experiment without background music. The aim of switching the environments in the kindergartens is to optimize the result of the data collection through the experiment. This study uses the Dependent (Paired) T-test and SPANOVA to generate the data. The data provided by the analysis prove that the Origami task performance was improved in the presence of background music. The research objectives and research questions of this study were fulfilled. There is a positive result towards the effect of background music on the Origami task performance and the effect of background music is proven that it could boost the spatial intelligence.

Keywords: Pre-school children, effect of background music, Origami task performance.

The Impact of Performing Arts Participation on University Students

Pan Kok Chang & Chew Yi En
University of Malaya

Many researches have been done on the major effects and impacts of arts on an individual's life. However, very few researches were done in Malaysia regarding this topic. The main purpose of this research is to examine the impact of performing arts participation on university students. The survey questionnaire design was used in this study. A total of 117 students who are non-music major and have participated in the elective introductory performing arts classes at the University of Malaya, Malaysia were chosen. The survey questionnaire is divided into three sections to investigate the background of selected participants, reasons of participants in taking the elective performing arts subjects and the opinions and attitudes of the participants towards performing arts participation. The data were analysed and tabulated using Excel. The results show that performing arts participation are more popular among the non-music major students from the arts programs and it is more prevalent among the female students. Interest is the major factor that leads the students in participating in the performing arts subjects. The majority agrees that their stress levels were reduced through the performing arts participation and their creativity were developed through the process of hands-on activities in the performing arts classes. The analysed data prove that participation in performing arts gives an impact on the students' life, thoughts and values. The research objectives of this study were achieved and a positive result was gained towards the impact of performing arts participation on university students.

Keywords: University students, impact, performing arts participation.

Session *2B2: Research in Music Composition

When the Wind Doth Blow: Musical Gestures in Composing Music for Klibat & Klibat II

Camellia Siti Maya Mohamed Razali
Universiti Putra Malaysia

Marzelan Salleh
University of Malaya

Gesture is defined as movement. But more than a physical or bodily movement, gesture in a broader sense can also be a mode of expression, and therefore

represents a specific meaning. Gesture is understood as movements with meaning and is implemented into art forms such as dance, visual arts and even in music because of its expressive capability of existing through changes in time and space. In dealing with music and composing music, the effects of musical gestures however are being studied at different levels so as to classify and to relate the different functions of gestures. This paper intends to investigate the use of musical gestures into composing music for a solo wind instrument. Two solo pieces for solo clarinet and solo bassoon were written by approaching musical composition through gestural writing. To realize the imagined sound and movements, the composer's composing process concentrated more on the gestural movements and tone colours of the selected wind instruments. The musical gesture in these two solo pieces is actually capturing the movement and sense of movement through music, and its essence lies in the subconscious lines connected to create direction and motion in both pieces. This compositional approach also gives the composer more compositional freedom and enriches the compositional process.

Keywords: Music composition, musical gesture, contemporary music.

Intercultural Innovations of Percussion: Composition Style of 24 Festive Drums and Western Percussion

Lim Shirley

Universiti Putra Malaysia

24 Festive Drums is a Chinese percussion ensemble started in Malaysia by Tan Hooi Song and Tan Chai Puan which features body movement, solar terms, calligraphy and drum. The solar terms are inherited from ancestors of China and it writes onto the drums by using calligraphy. Twenty-four festive drummers transform agriculture activities onto the drum according to the solar terms. It gives a big impact to the audience when the drummers strike the drums together. Nowadays, 24 festive drums are played with percussion instruments of western cultures to fulfil current times and create inventive new music. This research aims to investigate the existing innovative compositional music style visually and musically for 24 Festive Drums with western percussion instruments, such as the drum set. How is the combination of different cultures in terms of rhythm, musical style and movements bring out the innovative drum music? An observation and listening of video recordings and comparison of different cultures of drum score are carried out. Besides, an interview with a 24 festive drums coach is also proceeded. The distinctive drumming styles and rhythms integrating instruments of different cultures that are combined with new compositional ideas can bring

out inventive new music while the original cultural identity of the drums is still maintained.

Keywords: Composition style, percussion.

Session 2D: Music in World-systems: China & Malaysia

Bayin Seated Singing Tradition of the Buyi Ethnic Group on Guizhou Province

Wang Fang
Yunnan University

The Buyi ethnic group mainly resides in Guizhou, Yunnan and Guangxi provinces in Southwest of China. *Bayin zuochang* or “*bayin* seated singing” is one of the Buyi people’s traditional music genre of narrative singing prevalent in the Southwest of Guizhou. The term *bayin* indicates eight types of instruments used in the band, namely *xiao tong* (bamboo flute), *niugu hu* (two-stringed fiddle), *yue qin* (moon-shape lute), *hulu qin* (fiddle), *ci gu* (drum), *cha* (cymbals), *baobao* gong (big gong) and *xiaoma* gong (small gong). The title “seated singing” is attributed to the fact that it is a seated performance. According to textual researches, *bayin* was initially introduced into the regions of the Buyi ethnic group as part of the Jing-Chu culture of Han people, which was a purely instrumental performance. After the Yuan Dynasty, *bayin* started to involve singing elements, on the basis of Buyi people’s folklore. It was during the period of late Ming and early Qing Dynasties, that *bayin zuochang* emerged as the form of the current musical genre. This tradition reflects the special character and local style of the Buyi ethnic group’s culture, religion, language, tunes, singing texture and costume. This paper tries to comprehensively present the musical forms, structures of bands, performance forms and social functions of the “*bayin* seated singing”, as well as its ethnic and cultural background in contemporary society.

Exorcism and the Categorical Concept of Dance as Embodied in the Co-ruled Spirit in Johorian Old Temple’s Parade of Deities

Lee Soo Foon & Chan Cheong Jan
Universiti Putra Malaysia

Johorian Old Temple’s Parade of Deities is an annual large-scale procession of the local Chinese communities in Johor Bahru that marks a difference from other folk parades by parading with deities of five different clans, and showcasing a

vast array of Chinese folk performing arts all in one single event that lasts for five days. In this article, dance as a category in the Parade of Deities is defined in a broad term. It refers to performances that utilize the movements of human body which covers dances, martial arts, and acrobatics. Among them are dragon dance, lion dance, *qilin* dance, dance of the big head dolls, Chinese fan dance, Chinese martial arts, stilt-walking, diabolo (Chinese yo-yo) and flagpole-waving. By applying Hall's cultural representation coupled with Bohlman's notion on music as a form of representation, this study aims to examine whether the dances have any ritual functions of exorcising and mediation of the ceremony, and whether the role of dances, specifically the music or performance text, plays a central or subordinate role to the event. Through fieldwork and analysis, this paper aims at positioning dance as a category within the multiple layers of representation that are involved in this rare parade of five deities.

Keywords: Parade of Deities, clan, ritual, performing arts, dance, representation.

The Chant and Music of the Empowerment Blessing Section in Vajrakilaya Ritual in Ipoh, Malaysia

Josephine Wong & Loo Fung Chiat

Universiti Putra Malaysia

The Great Accomplishment of Vajrakilaya ritual or known as Vajrakilaya Drupchen is performed for the world peace, harmony and also benefiting the well-being. This paper examines the Vajrakilaya ritual, which is also practiced in in Dudjom New Treasure Buddhist Society Ipoh, Malaysia. Malaysia. Originates from Bhutan, this study aims to document selected mantras and instrumental practice due to that these aspects were all orally transmitted. The fieldwork took place in Dudjom Dharma House Ipoh from 2016 to 2017. Among the three sections, this paper focusses on the third, known as empowerment blessing. The significances in this session derive not only from the much modernized mantra and instrumental music, it also serves as a session for all of the participants and disciples including monks and nuns to receive blessing from the Vajra Master. Here, the participants, disciples and Vajra Master will be walking slowly and circling around the mandala while chanting the prayers. Three mantras in this section were transcribed and the characteristics of the musical structure were analysed and discussed. The mantras in this section will be examined in the aspects of motivic ideas, intervals, and the practices among the monks and disciples. In this paper, it describes on the practice of this ritual and also the mantras which is in modernized form of this section.

Session 2E: Globalisation, Music Culture and Research in the Digital Age

China's Global Sound? Exploring the Effects of Globalisation on Kunming's Music Scene

Mary Nora Dillon

Yunnan University

In examining how globalisation has affected Kunming's music scene, focusing on one area in particular – music in bars – this paper explores the international presence at one popular weekly open mic/jam night in Kunming, Yunnan. Although economically, Kunming may appear marginalized, in comparison with Chinese cities like Beijing and Shanghai, it is, undeniably, a pivotal metropolitan centre in Southwest China. Similarly, its geographic location, positioned next to Southeast Asia, means that Yunnan province is a cultural melting pot.

While this research is undoubtedly ethnographic, analysing various genres which are generally performed, and drawing from interview materials provided by participants, both Chinese and non-Chinese, it also reflects upon the larger question that revolves around the continued opening-up and globalising phenomenon occurring in China today.

The current global climate has seen a huge influx of people travelling and expatriating to work in other countries, China being no exception. It cannot be denied, therefore, that with the increasing migration of people, comes the mixing of different cultures and traditions. Music is undoubtedly a very important element of this, as it has the power to transcend borders and boundaries, including language.

While this paper concentrates on one particular event, and therefore is not intended as a comprehensive overview of China's, or even Kunming's music scene as a whole, it contains a striking example of how music is being used in 21st contemporary China to bridge an existing cultural gap, and is therefore reflective of the process of globalisation that is currently occurring in China.

Paving a Path to Essentialise an 'Imagined' Community: Inquiring the Contemporary Music Culture in the Digital Age through Virtual Ethnography

Chow Ow Wei

Universiti Putra Malaysia

Since the propagation of the internet in the 1990s, modern people are increasingly dependent on the omnipresent conveniences of information accessibility and various service provisions made available online. With Web 2.0 introduced in 2002 that drastically transforms human-human interaction with crowd-sourced innovation, internet users are to anticipate the imminent technology level called Web 3.0 beyond the contemporary trend of 'Internet of Things'. The living environment of prevailing digitalisation brings forth the changes in music consumption as observed in the contemporary music culture. The facts that user-generated data collected and utilised by an ethnographer is resulted by the participation of internet users, and that the roles of an ethnographer who becomes a user in the online community set a substantial challenge in the design of ethnography.

This paper regards internet users who 'convenes' in moderated groups according to a common interest, social attachment or other multiple intersected connections as an 'imagined' community that surfaces on a social networking platform. The validity of the community, especially when being of an ethnographer's interest, is argued through a documentation of responses captured and operated as ethnographic data. This is a preliminary study of music culture in the digital age through online survey as virtual ethnography to explore a glimpse of the reality via reactions of an 'imagined' community. Through a systematic and critical presentation of the ethnographic data, music culture in the contemporary time is interpreted as a trajectory which significantly essentialises an 'imagined community' as genuine as a physical field site in the light of cultural musicology.

Keywords: Imagined community, digital music culture, virtual ethnography, the internet, social network

Conducting Violin Lessons through Online Video Hosting Platforms: An Exploration of Possibilities and Potential

Gerald Ng Kea Chye

Universiti Putra Malaysia

Technological advancement has resulted in an increase in sophistication, convenience as well as portability of communication devices which in turn has changed the way society operate. Offering violin lessons via online video hosting platforms such as skype, seeking feedback or providing 'how-to' guides through YouTube or The Violin Channel is fast becoming a common scenario in this digital age. While this scenario is gaining popularity among those offering as well as those seeking such information, the potential possibilities as well as effectiveness of such methods of conducting violin lessons has not yet been explored much.

One fundamental core issue that might have been overlooked is in the core element of music making, which is the production and perceiving of sound itself. While technological advancement has enable us to record, transfer and transmit sound that has properties that is very close to its 'original' source, a recorded sound will still likely to appear and be perceived to be different from listening to it acoustically. More often than not, it is in such minute difference in detail of how sound is being perceive that makes violin playing such an individualistic and unique act of music making.

Therefore, the questions that arise are that while there is clearly a demand and interest for violin lessons to be conducted using online video hosting platforms, are we fully aware of the benefits and if any, the potential setback that this very act of conducting violin lesson through online video hosting platforms might bring?

Keyword: Online violin lessons

Day 3, November 2, 2019

Session 3A:

PANEL 2

Culture Shock and Learning: Understanding Inherent Intercultural Learning Experience and the Strategies for Navigation

The present time sees a full blown of the postmodern epiphany, that reversal of space and time in acculturation is commonplace. A clear-cut intercultural experience from the outset, or a seemingly cultural-cohesive activity or event, in contrast, has always been accompanied by smaller components of contradictory nature. The experience of "travelling", for example, used to be occasional and extra-ordinary, but has become ordinary and routine. This ordinary, individualised, and reversed kind of acculturation is prevalent in the field of learning, obviously due to the global climate that give rise a stream of intercultural mode of learning

namely education that involves interdisciplinary, cross-disciplinary, as well as cross border setting.

In this panel, we like to establish that the problems of intercultural contact like experiencing of culture shock and the need to make cultural adjustment happen in the daily life of music learners, educators, and learners of music. A range of theories and concepts for emotional adjustment developed for expatriates have now become relevant for music pedagogy. This include the UCurve of culture shock (Lysgaard 1955), and the four dimensions of acculturation (Mendenhall & Oddou 1985) namely self-orientation, other orientation, perceptual skills and cultural toughness. Cosmopolitanism gives space for individualised and group-based cultural affiliation, but what about the adjustment needed in navigating through the noise when multiple voices of norms, rules, expectations, instructions and comments meet at the many junctures of music making, learning and evaluating? The panel goes through a case of cross-border learning within a framework of internationalisation of varsity, a phenomenology of navigation in mastering jazz, and a juxtaposed cultural setting in a vernacular school in Malaysia. The fields for acculturation are inherent of a social or life system, not outside of it, and navigation through it is mandatory, a need rather than a will, a survival than curiosity, a desperation than a lifelong enrichment.

Cross-cultural Mode of Academic Guidance: Collaborative Self-determined Learning Project Heuta'18 between Universiti Putra Malaysia and Kumamoto University

Joshua Houston Rickard
Kumamoto University

Phyllis Toh Chze Woon
Universiti Putra Malaysia

The program Heuta'18, was developed as collaborative self-determined learning project between Japanese and Malaysian students, aimed at breaking encultured mindsets and developing critical awareness of alternative modes for understanding and plural co-existence. Backgrounds of participants were marked by two contrasting social environments: one is perceived as culturally homogeneous, and the other multiple and polarised. Students worked in teams attempting to solve academic problems, but in the process subjected themselves to the actual acculturation that occurred in the course of their cross-cultural teamwork. Two issues surfaced that caused communicative acculturation, one

was of collectivity versus individuality, and the other between predictability in planning as oppose to spontaneity.

The learning process became exceptionally personal and reforming for the participants during the ten days fieldwork in Kuala Lumpur both outwardly and inwardly. Collaboration with a social enterprise for refugees saw the participants venturing into a field of hidden people living between societies. Between the participants inward-learning revealed a totally different intercultural experience, personal struggles and issues of integrity were revealed, music also became an alternative tool for communication. The mosaic of interaction was dynamic and brought deep impacts in changing the participants' behaviours, understanding and beliefs. This paper traces the occurrence of cultural contact that developed throughout the group fieldwork, and shares the reflections of the participants after going through the programme.

Navigating through Intersection of Discourses and the Embodiment of the Music: A Phenomenology of Jazz Learning in an Institution of Higher Learning

Wong Siao Ern & Chan Cheong Jan
Universiti Putra Malaysia

This research was derived from the repeatedly observed struggles of local students in studying jazz performance as a major. It aims to give voice to the experience of learners, who, at the receiving end of the Bachelor of Music curriculum, underwent an intense study period of four years. Particularly, it examines how non-cultural bearers of jazz, being educated in a non-jazz environment, come to form their personal ways of understanding jazz as a genre as well as a study subject, and how they create personal ways in perceiving and handling different learning components in jazz. Interpretative Phenomenological Analysis (IPA) was identified as the methodology for this study due to its relevance in depicting the depth of human experience. Semi-structured interviews were conducted on three selected local participants who have engaged themselves actively in and completed the four-year study program of jazz in a local institution of higher learning. The result of study reveals that the experience of these students in learning jazz is an intercultural struggle in navigating the tacit rules in order to sound like jazz. Students struggled in navigating an intersection of discourses comprising of instructional language, tacit rules and social expectation. They also struggled in making a paradigm shift from autonomous to heteronomous thinking in music playing. Acquiring jazz is a continuous effort in attempting to be "in" a phenomenological state of modern

jazz. Premature pressures from lessons, examinations and competitions, as well as the institutional setup had rendered the gap between ability and expectation irreconcilable.

Juxtaposed Cultural Setting in Music and Cultural Learning: An Ethnography of the Young Learners in Yoke Hwa National Type Chinese

Chan Cheong Jan & Woo Xue Mi
Universiti Putra Malaysia

This research is aimed at examining the cross-cultural dynamics that are embedded in a case of social incidence at Yoke Hwa National Type Chinese School (Sekolah Jenis Kebangsaan Cina Yoke Hwa), Pekan, Pahang. SJKCYH is a national-type Chinese school that faces problem of low enrolment and is currently attended by students with Malay background. The process of individual interaction and (re) production of knowledge of eight students, navigating through learning activities like assembly, class hour, celebrations, performances and inter-school competition were described, in order to provide deeper understanding towards the process of teaching and learning of music situated in a cross-cultural school environment.

They needed assistance from peers to help translate certain words, phrases or sentences. The level of comfort and sense of belonging of students varied due to the plural social situations that is ever changing. The process of knowledge (re)production involves implicit knowledge such as values, culture and identity, and explicit knowledge such as tonal patterns of Chinese language, music structure of Chinese songs, and pronunciation of Chinese which were produced through various situations or activities in school. Students acquired high cultural competency as they learn a new culture which is totally different from their own. Students also acquired a new identity that is different from both Malay and Chinese students from other schools.

Keywords: Intercultural learning, Chinese vernacular school, music education, culture shock.

Session 3B:

PANEL 3

The Disappearing Music and Life in Modern Phuket Society

Phuket, one of the most popular tourism destinations of Thailand, has gained another special status as a neo-multicultural society. A new wave of foreigners from around the globe has constantly made significant impact to this island in almost every aspect ranging from economic, environment as well as culture.

Inevitably, the not-so-strong traditional music cultures and rituals of Phuket's original ethnic minority have been overlooked and slowly disappearing. This panel discusses challenges and different means exercised to preserve these valuable cultures of the society.

An Urak Lawoi Reed Instrument Training Program in a globalized Phuket Society

Rewadee Ungpho & Phanumas Khumsat

Prince of Songkla University

Reed piper plays a significant role in Urak Lawoi traditional music band. Unfortunately, it is in a severe danger of disappearance due to lack of a systematic teaching/learning and low interest from Urak Lawoi young generation due to modern social influence. To turn around this trend, a music training program has been established to revive this cultural gem by targeting at youngsters (9-15 years of age, the *students*) of the Urak Lawoi community in a tourist-populated area of Rawai beach, Phuket. These young to-be-next-gen musicians were practically selected by senior performers/ musicians, spiritual leader of the community. The trainer (or the *teacher*) is a well-qualified undergraduate from an education curriculum course major in Thai reed instruments, however, he had no background in Urak Lawoi's culture or music. Initially, the teacher had to study this tribe music from the local musicians, ethnomusicology researchers and previously recorded materials such as audiovisual clips, musical note transcripts and reports. At the beginning, the students practiced a simple circular breathing technique blowing wind into a glass of water through a plastic straw. Afterwards, they are trained with the newly-made pipes copied from the original one owned by the late Urak Lawoi pipe player. Unlike a conventional reed pipe, the studied wooden pipe has a unique character with six finger holes and a single thumb hole. The students have been taught a simple fingering technique with well-known traditional melodies such as *Kanuka*, *Samakuru* and *Brawat*. After two months of

training, these young-gen pipers could practically join a local Urak Lawoi band performing in a martial-art fighting (*Ga-Yhong*) ceremony.

Persistence of Thai-Folk Music in Patong, Phuket

Jaruwat Nualyai

Prince of Songkla University

The preservation of folk music from Tambon Patong, Kathu district, Phuket province is the qualitative study in the area of ethnomusicology with the following objectives; (1) to collect and classify folk music of Tambon Patong, Kathu district, Phuket province; (2) to record folk music deriving from various studies in the form of Thai music score system, and; (3) to find ways to preserve the folk music of Tambon Patong, Kathu district, Phuket province.

The result of the study showed that folk music of Tambon Patong was "Pleng Ple" or lullaby, "Pleng Ton Yong". We can classify folk music into various types, according to the places where the songs are found, cultural groups of the villagers, the singing occasions, the objectives of singing, the length of the songs, groups of singers, number of singers, and age of singers.

The singers of Patong folk music are the old-aged people who can still sing folk songs. After the researcher recorded the scores, melody and singing pattern, the researcher concluded that these folk songs showed the identity of Tambon Patong.

From the result, the preservation of Tambon Patong folk music is best done by inheritance. By doing so, every section from local to provincial level comes to realize that the preservation is not just for them, but also for the inhabitants of Tambon Patong who undergo the changes from a globalised cultural development nowadays.

Rammana Musical Performance in the Holy Water Shower Ceremony of Thai Mai People in Rawai Sub-district, Mueang District, Phuket Province, Thailand

Komson Wongwan

Prince of Songkla University

The objective of this qualitative research was to investigate Rammana musical performance in the holy water shower ceremony of Thai Mai people of Rawai Sub-district, Mueang District, Phuket Province, Thailand. In this study the lyrics,

melody and rhythms of Rammana musical performance were recorded in the form of internationally written musical notation. Data were collected from related literature, and from the field through informal in-depth interview and participant observation. The study found that historically Ramana musical performance has existed for a long time, and its origin is not exactly known. However, it has been inherited until the present. Rammana musical performance features the Rammana, a percussion instrument in the Avanaddha category, according to Indian music culture. The Rammana is used to provide rhythms of the seven songs sung in the water-blessing ceremony. It is hit to provide simple rhythmic patterns mainly at the rate of 4/4 with the average speed M.M.= 100 (andante).

Session 3D:

WORKSHOP

‘When a Butterfly Flaps Its Wings’: Embracing Unpredictability for Creativity in Music Classroom with Dalcroze Eurhythmics

Developed by a Swiss composer and music harmony professor, Emile Jacques-Dalcroze (1865–1950), Dalcroze Eurhythmics is a music teaching approach that uses physical movement as a tool to study musical language. Initially developed to help conservatoire students to understand the nuance of music, it is now also widely adapted in different disciplines such as dance and acting, and received recognition from geriatric medicine as preventive intervention to reduce fall-risk among older adults.

While the significant characteristic of Dalcroze Eurhythmics is movement, it is the improvisation element of the approach that distinguishes itself from other music teaching approaches that also use movement as a tool to teach music. Instead of sequential learning, Dalcroze Eurhythmics uses a holistic approach that encourage students to improvise since the beginning stage. With this, a Dalcroze teacher would have to embrace the unpredictability of the outcomes from their students and guide them with her own music improvisation.

This workshop presentation will be twofold: a demonstration of Dalcroze Eurhythmics principles in music teaching, followed by a theoretical discussion on Dalcroze philosophy.

Keywords: Dalcroze, Eurhythmics, music pedagogy, music education, application.

PART I: DEMONSTRATION

Application of Dalcroze Eurhythmics in a Music Classroom

Charlotte Leng & Jerison Harper Lee

Independent researchers

The purpose of this demonstration is to allow participants to experience Dalcroze Eurhythmics firsthand. The concept of 'Change' will be demonstrated through the three main branches of Dalcroze Eurhythmics, i.e. Rhythmics, Solfege and Improvisation, to show the dynamic interactions between the students and the teacher, and among the students themselves.

PART II: THEORETICAL DISCUSSION

Examining Dalcroze Eurhythmics Approach Through the lens of Complexity Theory

Xiaoyun Loke

Independent researcher

Dalcroze Eurhythmics distinguishes itself from other music teaching approaches with the use of improvisation as a way of learning, and movement as the means to experience and express all the elements of music.

In Dalcroze Eurhythmics, improvisation is used as a stimulus for students' movements to promote understanding of musical knowledge, but also used as a tool to demonstrate an understanding of musical concepts. This is done through the dynamic interactions among every agent in the process of music-making. The music also evolves during the process based on the feedback received, which could be 'chaotic' as it becomes increasingly unpredictable. However, the non-linear interactions bring in creative solutions to a problem thus leads to outcomes that might not have been envisioned initially.

A music classroom is not a controlled lab. It is a complex system that should be viewed holistically, with elements that interact and co-evolve. Through the lens of complexity theory, I will discuss the process, and not focusing solely on the outcome, of Dalcroze Eurhythmics approach.

Keywords: Dalcroze, Eurhythmics, complexity theory, music pedagogy, music education.

Session 3E: Music Pedagogy

Coordination in Singing and Kompang Playing Using Eurythmics in Primary Schools

Md Jais Ismail, Loo Fung Chiat, Ahmad Faudzi Musib & Mariani Mansor

Universiti Putra Malaysia

The advantages of using the Eurythmics approach are proven through many previous researches focusing on the use of the physical body with musical elements yet lacking in the area of coordination between singing and playing musical instruments. This coordination skill is very important in learning music especially in doing performances. From observations and experiences, it is found that coordination skill is hard to be coached with the current teaching method applied by primary school teachers. This has led to challenges in various musical performances involving musical coordination especially singing while playing musical instruments. It does not only affect the performance quality but also requires more training hours despite students being readily talented in singing or playing musical instruments. A quasi-experimental design was used to collect data from two groups of students which are 35 from the experiment group and 35 from the control group, all of whom aged 9 years old in a Putrajaya primary school. The pretest and posttest data consist of mean value, standard deviation, percentage, and T-test analysis. The instrument used for data collection is Music Practical Test. Research results from the experiment group showed that research intervention provides a significant impact on students' skill achievement in coordinating singing while playing *kompang*. While the control group using conventional approach by adopting methods from module and training by Ministry of Education shows results that need some improvements. Therefore, the coordination of singing and *kompang* playing skill could be integrated in the existing curriculum to enrich pupils' musicality.

Keywords: Eurhythmics, students, coordination, singing, *kompang* playing

Characteristics and Issues of Cases of Distanced Piano Instructions using Web 2.0 Tools

Siavash Nazerfassihi, Chan Cheong Jan & Nur Aira Abd. Rahim

Universiti Putra Malaysia

With the growth of online learning courses, the interest of benefiting new talents with more affordable costs, more flexibility of time and location are increasing, alongside the emerging advantages and challenges. Online instructions do not

merely change the structure of delivery, but are also intertwined with issues of perception and cultural background. This paper traces the journey of two cases of distanced piano instruction conducted by the researcher covering an adult student living in Sweden and a teenager living in Australia.

An adult learner residing in Sweden chose online learning as a way to reconnect his cultural root, as well as a solution for his complex need to have a learning situation that is more fit to his lifestyle. Meanwhile, the learner from Australia struggles with the high cost of learning and examination in the main education system and sought online learning as an economically viable solution. Issues discovered with these learners centre around continuity, communication and labour efficiency, due to the highly flexible set up of online engagement.

Music lessons begin with short instruction on how to use the proper gadget and apps supported with links and files which are used to conduct the class. Due to lack of live performance in this form of education, online live performances are replaced along with posts and recordings of the researcher. Meanwhile, registering students for music examinations became difficult as existing mechanism or examination boards do not recognise cross border teacher-student assignment. This paper hopes to arrive at several critical issues that could inform clear problems for research on Web 2.0 pedagogy.

Keywords: Web 2.0, distanced teaching, online students, music teaching

Session 3E: Art and Popular Music in Malaysia

Art Songs by Malaysian Chinese Composers: Development in Musical Idioms and Multi-layeredness in Representation

Phang Kong Chien
Universiti Teknologi MARA

The rendition of art songs as a means of artistic expression has been unequivocally established over the centuries in the musical West and since then has been substantially appropriated by musical East. Since its independence in 1957, Malaysia has seen numerous Chinese composers attempting art songs, among other genres, as a form of expression in narrating cultural meanings and preserving *bel canto* singing traditions. This presentation highlights a selection of art songs composed by four (4) early-period composers Chen Lok Han (1911–1996), Zheng Qing Zhi (1923–1983), Xu Yuan Liang (1935–2002) and Huang Zhen Wen (1937–) and as well as to look into pieces produced by three (3) recent-

period composers Liang Xue Xian (1976–), Huang Zhi Wei (1975–) and Wang Zhi Yuan (1979–).

Albeit the early-period works are lacking in harmonic refinement and are constrained by compositional limitation, these works have become the bread-and-butter repertoire performed regularly by a cohort of Malaysian Chinese communities. However, comparatively, the recent-period art songs are yet to be fully recognized mainly due to their non-diatonicism and vocal-pianistic technicalism inherited in the pieces. Nevertheless, this presentation recounts the analysis of musical idioms for these two periods and reveals the evolvement of musical resources used, exploring socio-cultural conditions of localness, symbolism in Chinese-ness, exoticization in Nanyangness and multi-layeredness in otherness.

Keywords: Malaysian Chinese art songs, musical idioms.

Assessing Singing Competition through Reality Television Programme in Malaysia

Mohamad Safri bin Shaharuddin

Universiti Putra Malaysia

This study is about assessing singing competition judging criteria in reality television that broadcasted on television in Malaysia, where it recorded an individual or group of people highlighting their talent in singing before becoming a singer. There were many singing competition settings as it differs from one station to the other. The outcome of these shows, only a few winners made it in the music industry as a successful singer. The rest was seen as an opportunist and using these platforms seeking opportunity in the entertainment industry.

This description is similar to that found in (McRae, 2014), who wrote that the main distinction between singing competitions of then and now was that the contestant's figure background, physical appearance, marketing value and popularity votes were not concentrated then. It seems that factors especially personality and physical appearance plays a role rather than the contestant's vocal quality performance. Uncertainties in evaluating contestant viewed from the perspectives of judging can be the contributing reason to the trend above.

The study will examine the structure as well as the criteria of the evaluation based on the selected reality programmes. The design of this study employs a

qualitative method in nature. The instruments used to obtain data for the study is through interviewing and observation. In addition, the objective of the study is to describe what it takes to be a successful singer as a product of a singing reality show in Malaysia.

Keywords: Reality television, singing competition, singing contest, music industry.



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