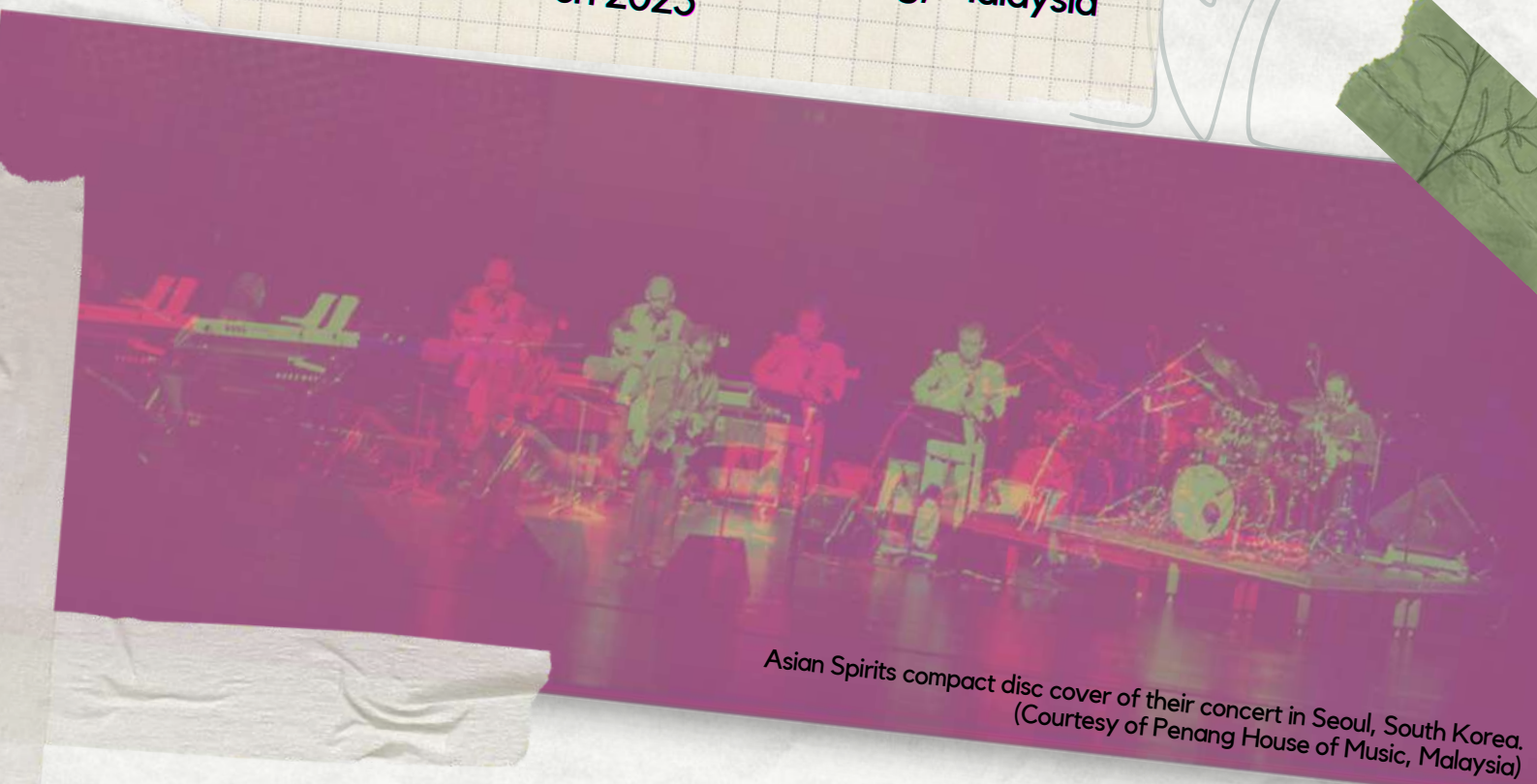


Bob Aves and Grace Nono at the Penang Island Jazz Festival, 2007.
(Photo by Michael Lee, courtesy of Penang House of Music, Malaysia)

navigating (un)sustainability

IASPM-SEA & ICTM Malaysia Joint Conference
Venue: Penang House of Music (PHoM) Penang, Malaysia
Date: 2nd March - 5th March 2023



Asian Spirits compact disc cover of their concert in Seoul, South Korea.
(Courtesy of Penang House of Music, Malaysia)

Organised by:



Venue:



WELCOME MESSAGE

Selamat Datang!

A warm welcome to all participants from near and far to the Pearl of the Orient – the island of Penang, for the first-ever conference jointly organized by IASPM-SEA and ICTM-Malaysia with the theme of 'navigating (un)sustainability', a seemingly timely topic in these unstable and uncertain times.

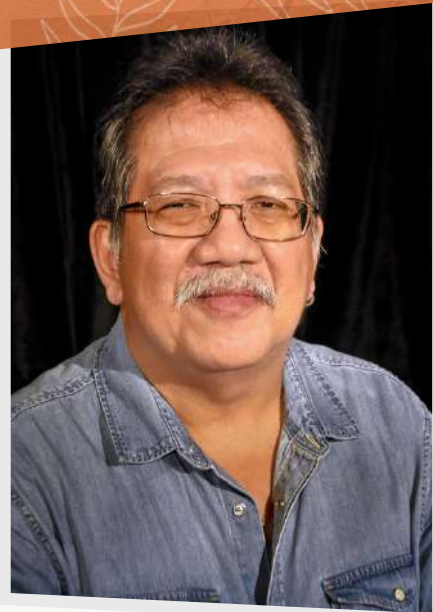


Photo Credit: Marilyn Kang

This event also marks the first time that a conference of this size and stature is being held in our humble venue and we (the team) are looking forward to attending and accommodating to your needs in whatever way we possibly can to ensure that the experience in our venue is a pleasant one.

A little background on The Penang House of Music (PHoM). The venue is a combination of three components, namely the Black Box which is a 100 seater performance cum exhibition area, an interactive Gallery that provides a touch-and-feel experience for the visitor accompanied by a guide that narrates the history of Penang/Malaysia through the medium of music, culture and the arts; and last but certainly not least, the heartbeat of PHoM, The Resource Centre which collates, digitises and catalogues all manner of documents and material (physical and non-physical) related to music, culture and the arts. The Resource Centre's collection includes a wide range of old/antique vinyl records, cassettes, reel-to-reel tapes, books, entertainment magazines, posters, flyers, photographs, film and photography slides, postcards and more.

I would like to invite participants to check out the Gallery and Resource Centre and do feel free to browse our displays and engage with our staff on any questions or enquiries pertaining to PHoM.

Once again, Selamat Datang and may your stay in Penang be a pleasant and memorable one!

Terima Kasih!

Paul Augustin
Founding Director
Penang House of Music



FOREWORD



The Board Members of ICTM-Malaysia and Executive Committee of IASPM-SEA warmly welcome all of you to this conference and to Penang. I would like to express my sincere thanks to the Program and Local Arrangements Committees for their diligence, dedication, and meticulous organization of this Symposium. The members of both committees are all younger

members of both societies: Adil Johan (Chair), Choong Hueyuen (Webmaster and Publications), Lara Katrina T. Mendoza (Treasurer) and Shazlin Amir Hamzah acted as the Secretariat and managed the local arrangements remarkably. Mayco A. Santaella, Connie Lim and Rachel Ong of ICTM-Malaysia and Krina Cayabyab of IASPM-SEA did an excellent job as a Program Committee in arranging an impressive collection of panels and individual papers on 'navigating (un)sustainability'. The conference is a culmination of the joint effort of members from both organizations. This is a critical and current topic in the globalized world today.

I look forward to the conversations about (un)sustainability from the aspects of performance practice, pedagogy, community engagement and industry and how we can contribute towards sustainability in the areas where we work. Finally, I wish to express my gratitude to Paul Augustin and his staff at the Penang House of Music for the use of a wonderful space (which feels as though we are in a Penang coffee shop), makan (eating) arrangements and technical assistance during the conference. Enjoy the conference and Penang!

Tan Sooi Beng
President
ICTM-Malaysia
Universiti Sains Malaysia, Penang



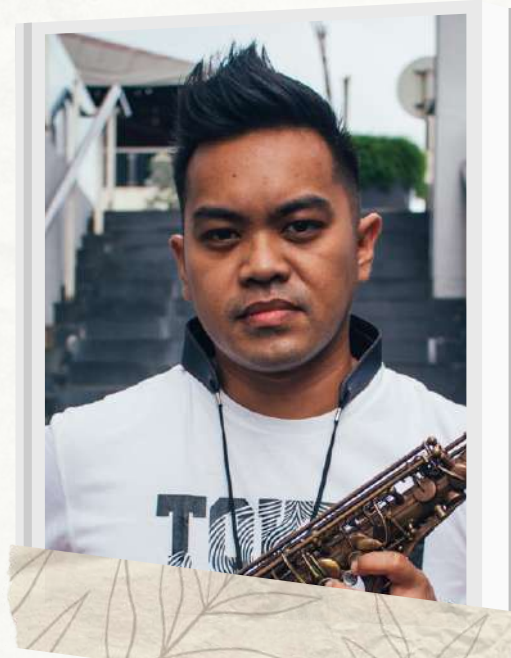
FOREWORD

Welcome to Penang!

IASPM-SEA has always been a rugged, informal, inclusive and amiable organisation. The branch was born out of a conference in Kuala Lumpur, Malaysia in January 2019, almost single-handedly organised by our founding chair, Isabella Pek. Despite its relaxed atmosphere, the humble conference of about 20 participants signaled the start of an invigorating and transnational network of popular music scholars. While most of us, quite obviously, were researching popular music within and about Southeast Asia, we also formed solidarities with allies from beyond the region. This network grew in strength at the IASPM XX Biennial Conference in Canberra in mid 2019. There was a sizable 'contingent' of Southeast Asian scholars, quite possibly, for the first time in the history of the organisation presenting at least 10 individual papers and two dedicated panels on Southeast Asian popular music. During the conference, IASPM-SEA members actively promoted its following annual conference titled Within, Across and Beyond Borders: Southeast Asian Popular Music Studies. The conference was expertly organised by Lara K. Mendoza and Krina Cayabyab at the Ateneo de Manila University, Philippines on 31 January to 2 February 2020, just a few days shy of the Covid pandemic and national lockdowns enveloping the world, changing many lives (in the arts) irreversibly.

Even prior to this global crisis, members of IASPM-SEA were expressing concerns about the sustainability of the performing arts, spaces and artists that intersect with the multifaceted and at many times paradoxical aspects of popular culture. Elise Imray Pampineau, our Canadian activist-punk-scholar of Indonesian underground music, drafted the CFP on (un)sustainability shortly after the 2020 conference. It was clear that the notion of 'sustainability'—beyond the lofty and state-centric ideals of the United Nation's SDGs (while an encouraging initiative) — needed to be challenged and problematised. Hence the concept of '(un)sustainability' was put forth, to draw out the contradictions of the term that are so often experienced by practitioners of performing arts and creators of (un)popular culture.

(cont.)



In the convivial spirit of IASPM-SEA, we are thrilled to be working in solidarity with ICTM-Malaysia and its members. We hope to foster lasting connections with our counterparts who have been in the business of recollecting, remembering and reviving the long-standing traditions of Malaysian performing arts. We also want to encourage critical interventions about how 'tradition', 'heritage' and 'preservation' might be put into dialogue with 'popular culture', 'creativity' and 'archiving'. How have rigid cultural-national-aesthetic boundaries proven to be (un)sustainable over time in the context of ever-thinning borders of identity and geography amidst ever-widening gaps of economic, ethnic and gender inequality? Further, how has the ever-rapid advance of digital technologies coupled with neoliberal capitalism affected the (un)sustainability of arts archives, physical performance spaces and educational approaches?

The Penang House of Music (PHoM), I believe, encapsulates many of the abstract queries above in a practical, actionable and tangible manner. The founding director of PHoM, Paul Augustin, over the years has struggled and excelled, faltered and pivoted, negotiated between being state-funded and an independent enterprise, with the chief mission of sustaining the rich and diverse musical heritage of Penang and the wider Southeast Asian region. PHoM's most recent collaboration with PIQL, a digital-analog archiving specialist, has opened new possibilities (and questions) about how physical music artefacts might be sustained for posterity. Please use your time here to approach PHoM and PIQL about more applied approaches in preserving the performing arts and cultures within your scope of interest and influence.

Aside from that, please enjoy the intense intellectual explorations over the next few days, but don't forget to balance that with evenings of good food, relaxation, bustling nightlife, live music and that signature Penang Island breeze. How else can we sustain our rigorous passion in contributing to the ever-growing body of knowledge on the arts and culture?

Adil Johan
Chair
IASPM-SEA
Universiti Kebangsaan Malaysia



NOTES ON THE PROGRAM

A joint conference was discussed during coffee breaks at the Symposium on Sustainability, Mobility and Nationalism in Malaysian Performing Arts and Culture held in Penang from June 30 to July 2, 2022, organized by the Penang House of Music. Together with Sooi Beng and Adil, we considered possibilities for collaboration between ICTM Malaysia and IASPM-SEA.



The proposed theme of “navigating (un)sustainability” was suggested as a way to deconstruct and re-examine current discourses in the performing arts of Malaysia and Southeast Asia. The conference proposes to explore intersections of ethnomusicology and popular music studies through heritage and traditions, media, and contemporary projects. The committee has also invited colleagues from East Asia, particularly Taiwan and Hong Kong, given maritime links and historical confluences for the development of popular music.

The programme includes individual papers, roundtables, performances, and films to accommodate a range of different narratives across multiple platforms. The programme committee included Rachel Ong (Malaysia/Austria), Krina Cayabyab (Philippines/Scotland), Connie Lim (Malaysia), Lara Katrina T. Mendoza (Philippines), Tan Sooi Beng (Malaysia), Adil Johan (Malaysia), and Hueyuen Choong (Malaysia). This is the first joint venture between ICTM and IASPM in Southeast Asia and will hopefully lay the foundation for future collaborations.

Mayco A. Santaella
Chair
Program Committee
Sunway University



DAY 1

THURSDAY | MARCH 2ND, 2023

9:30AM

Registration

10:00AM

Opening Remarks

10:15AM

Roundtable #1: Community Engagement and the (Un)sustainability in Malaysia - What Can Go Wrong?

Tan Sooi Beng, Universiti Sains Malaysia (UPM) (Chair)

Patricia Ann Hardwick, University Pendidikan Sultan Idris (UPSI)

Connie Lim Keh Nie, Universiti Malaysia Sarawak (UMS)

11:15AM

Coffee Break

11:30AM - 1:00PM | Panel #1 - Chair: Nur Izzati Jamalludin

11:30AM

Jonathan Chan, The Chinese University of Hong Kong

Commoning The Livehouse And Affective Relations In The Post-Hidden Agenda Era Hong Kong Indie Music Scene

12:00PM

Rachel Ong, University of Music and Performing Arts, Graz (KUG)

The (un)sustainability of queer performing spaces in Kuala Lumpur

12:30PM

Ly Quyet Tien, Eastern International University

Thuy Nga: The Sustainable Story of an Overseas Vietnamese Company in Times of Global Crisis

1:00PM

Lunch Break | Introducing PIQL

2:30PM - 4:30PM | Panel #2 - Chair: Rachel Ong

2:30PM

Cheney Teh, The Nanyang Academy of Fine Arts

When Music Can't Survive Without Help: The Self-Sustainability of the Singapore Chinese Orchestra

3:00PM

Noramin Farid, Nanyang Academy of Fine Arts / Lasalle College of the Arts

Repurposing for Pandemic Times: Adaptability of Singapura's Traditional Malay Music Groups

3:30PM

Shzr Ee Tan, Royal Holloway University of London

Narrowcasting with hidden technologies: sustaining musical agencies among transient worker communities in Southeast Asia

4:00PM

Yick Sau Lau, National Taiwan University

Spring Breeze Blowing to the South: Colonial Taiwanese pop songs and their legacy in Southeast Asian Hokkien-speaking World

DAY 1 (cont.)

THURSDAY | MARCH 2ND, 2023

4:30PM

Coffee Break

5:00PM - 6:30PM | Panel #3 - Chair: Isabella Pek

5:00PM

Krina Cayabyab, *University of the Philippines/University of Edinburgh*

Pinoy Vinyl Invigorators: Recollecting Local Records on New Media

5:30PM

Pow Jun Kai, *LASALLE College of the Arts*

Malay Music on German Records, 1906-1936

6:00PM

Alexander M. Cannon, *University of Birmingham*

Sustainable Forgetting and Unsustainable Archives: Exploring Catalogues of Remembrance among Transnational Vietnamese Communities

6:30PM

Performance-Lecture #1: Reflections on the Role of Dizi in Cantonese music

Presented by Jessica Kai Sze Fung

Moderated by Pow Jun Kai, *LASALLE College of the Arts*

7:00PM

End of Day 1



DAY 2

FRIDAY | MARCH 3RD, 2023

10:00AM - 11:00AM | Panel #4 – Chair: Indra V. Selvarajah

10:00AM

John Perkins, *Butler University*

Values-based Indigenous Music Pedagogy: A Temuan Environmental Project

10:30AM

Wen-Hsiu, Chen, *National Taiwan University*

**The sustainability of music education during the COVID-19 pandemic:
an example of the music classes at national elementary schools in Taiwan**

11:00AM

Coffee Break

11:15AM - 12:45PM | Panel #5 – Chair: Ch'ng Xin Ying

11:15AM

Jose R. Taton, Jr., *University of the Philippines Visayas*

**Music Vitality in Practice: The Indigenous Popular Music of Panay
Bukidnon Musicians Within and Across Contemporary Digital Spaces**

11:45AM

Jarrold Sim, *Australian National University*

Remix: Genre, Language and Aesthetics in Indigenous Taiwanese Music

12:15PM

Gini Gorlinski, *Keypath Education*

Remix: Genre, Language and Aesthetics in Indigenous Taiwanese Music

12:45PM

Lunch Break

2:15PM

**Roundtable #2: Opening Up the Can of Worms: The Banes of
Malaysian Higher Music Education**

Choong, Hueyuen (Chair)

Ch'ng, Xin Ying

Anuar, Nur Lina

Ang, Josephine

Lim, Hoong Bee

Institute of Music, UCSI University

3:45PM

Coffee Break

DAY 2 (cont.)

FRIDAY | MARCH 3RD, 2023

4:15PM - 6:15PM | Organised Panel #1 - Organiser: Shazlin Amir Hamzah

Panel Theme: The Sustainability of Radio Throughout the Mid to Late 20th Century_
in Malaysia and Indonesia

4:15PM

Shazlin Amir Hamzah, Universiti Kebangsaan Malaysia (UKM)
Ch'ng Xin Ying, Institute of Music, UCSI University

Radio Malaya and the Sustainability of Local Popular Music via Radio
Request Cards From 1950s to 1990s

4:45PM

Puteh Noraihan, Universiti Kebangsaan Malaysia (UKM)
Chai Ming Yan, Universiti Kebangsaan Malaysia (UKM)

Empowering humanities: Implementation of Cultural Values and
Aesthetics in Music through Radio Pendidikan Malaysia in the late 1900s

5:45PM

Nurul Akqmie binti Badrul Hisham, Xiamen University

Sustainability of Korean Wave Bracing the COVID-19 Pandemic

6:15PM

Film-Lecture #1: Deconstructing (un)sustainability: The Romance of Upcycling
Pinoy Hip-Hop Creativity in the post- corona era

Presented by Lara Katrina T. Mendoza, Ateneo de Manila University
Moderated by Adil Johan, Universiti Kebangsaan Malaysia

7:15PM

End of Day 2



DAY 3

SATURDAY | MARCH 4TH, 2023

10:00AM - 11:30AM | Organised Panel #2 - Chair: Krina Cayabyab | Organiser: DJ Hatfield

Panel Theme: Entangled Models of Sustainability In Indigenous Taiwan

10:00AM

Chia-Wei Yang, Taipei National University of the Arts

Identity Mobilization and (Re)Construction Through Music-Dance Performance: Amiyan and Baliwake's Songs on Stage

10:30AM

Shura Taylor, National Taiwan University

Music and Language (Un)Sustainability in Puyuma Language Classes

11:00AM

DJ Hatfield, National Taiwan University

Competing Models and Agents of (Un)Sustainability: Hubs and Metrics of Indigenous Dance in New Taipei City

11:30AM

Coffee Break

11:45AM

Roundtable #3: Unsustainable Paradigms of Asian Popular Music: Inter-Asia Links, Local Epistemologies, and New Directions

Mayco A. Santaella, Sunway University (Chair)

Anthony Fung, The Chinese University of Hong Kong

Eva Tsai, National Taiwan Normal University

Adil Johan, Universiti Kebangsaan Malaysia

Viriya Sawangchot, Walailak University

1:15PM

Lunch Break

2:45PM - 4:45PM | Panel #6 - Chair: Shzr Ee Tan

2:45PM

Marzanna Poplawska, University of Warsaw

The role of intangible music heritage designation in securing continuity of local traditions

3:15PM

Leonard Selva Gurunathan, Universiti Sains Malaysia

Sustaining for the Next Generation: The Assumption Pipe Organ

3:45PM

Nur Izzati Jamalludin, Universiti Teknologi MARA

Repositioning Mek Mulung for sustainability: a re-evaluation on advocacy intervention.

4:15PM

Liew Kai Khiun, Hong Kong Metropolitan University

Sustaining K-pop fandom, from university modules

DAY 3 (cont.)

SATURDAY | MARCH 4TH, 2023

4:45PM

Coffee Break

5:15PM - 6:45PM | Panel #7 – Chair: Krina Cayabyab

5:15PM

Indra V. Selvarajah, *Universiti Putra Malaysia*

Behind every crisis is an opportunity: Ignorance of music's roles and functions in society and how it leads towards the undermining of its value, as seen through the eyes of a music therapist.

5:45PM

Ingolv Haaland, *University of Agder*

Artistic Research and Popular music: The Artist Researcher

6:15PM

Wong Siao Ern, *Universiti Putra Malaysia*

Understanding Learner's Needs in Navigating Intercultural Learning: The Lived Experience of a Jazz Major Student in Malaysia

6:45PM

Performance-Lecture #2: The Ethical Troubadour – Sustaining cultural resistance in a political digital cultural landscape.

Presented by Azmyl Yunor, *Sunway University*

Moderated by Fakhran Ramadhan, *Universitas Islam 45 Bekasi*

7:15PM

End of Day 3



DAY 4

SUNDAY | MARCH 5TH, 2023

10:00AM - 11:30AM | Organised Panel #3 – Chair: Mohd Anis Md Nor | Organiser: Patricia Ann Hardwick
Panel Title: Navigating (un)sustainable 'spaces,' methodological monologue and circumnavigating (dis)continuity and (uncertainty) in artistic performance

10:00AM

Patricia Matusky, ASWARA

Viability in the Malaysian Shadow Puppet Theatre

10:30AM

Leow Puay Tin, Sunway University

The Tamil Project: A Methodological Monologue on Crossing Borders in Post-pandemic Theatre-making

11:00AM

Mohd Anis Md Nor, NusPARC

Reviving Ronggeng: Challenging (dis)continuity, Confronting (un)certainly

11:30AM

Coffee Break

11:45AM - 12:45PM | Panel #8 – Chair: Clare Suet Ching Chan

11:45AM

Clare Suet Ching Chan, University Putra Malaysia

Enculturing Generation Z "Creative Persons" For 5IR through the Musical Practices Of The Main Jo'oh

12:15PM

Toh Lai Chee, Institute of Teacher Education

Blended Learning (MOS & DLO): Enhance, Enrich, Engage Learners in Malaysian Music Appreciation classes

12:15PM

Lunch Break

1:45PM - 3:45PM | Panel #9 – Chair: Noramin Farid

1:45PM

Hao-Li Lin, National Tsing Hua University

Disco as Unmarked Sound in Late Cold War Taiwan

2:15PM

Chih-Yun Lee, National Yang Ming Chiao Tung University

The (Un)sustainability of Hip-Hop Feminism in Taiwan

2:45PM

Cheng Chen Ching, Chu Hai College of Higher Education

The Development of Taiwans Recording Industry and its Relationship with the Southeast Asian Popular Music Market

3:15PM

Eugene Dairianathan, National Institute of Education Singapore

Music and Heritage: a study through Chu Chin Chow and the Orchid

DAY 4 (cont.)

SUNDAY | MARCH 5TH, 2023

3:45PM Coffee Break

4:15PM - 5:45PM | Organised Panel #4 – Chair: Gini Gorlinski | Organiser: Rebekah E. Moore
Panel Title: Social, Political, and Environmental (Un)Sustainabilities in Indonesian Rock Music

4:15PM

Yuka Dian Narendra, *University of Indonesia*

Now What?: Post-Underground Metal Scene in Post-Authoritarian Indonesia

4:45PM

Jeremy Wallach, *Bowling Green State University*

Current Sustainability Strategies in Indonesian Popular Music

5:15PM

Rebekah E. Moore, *Northeastern University*

Gede Robi Supriyanto, *Independent Artist and Activist*

"We are the Heirs to the Sun Dynasty": Rock, Resistance, and Rebel Knowledge for Surviving the Anthropocene

5:45PM

Performance-Lecture #3: Endoharmony and metametrics. Paraphrasing tools in Hindustani music fusion improvisation

Presented by Leonardo García Fuenzalida

Universidad Metropolitana de Ciencias de la Educación (UMCE. Santiago, Chile) & PSPBB (Paris, France)

Moderated by Leonard Selva Gurunathan

Universiti Sains Malaysia

6:30PM Closing Remarks

GOOD
BYE!

DAY 1

THURSDAY, MARCH 2ND, 2023 | 10:15AM - 11:15AM

ROUNDTABLE #1

Organizer/Moderator: Patricia Ann Hardwick

Panel Abstract

Music, dance, theater, and other forms of performance are part of Malaysia's cultural heritage and play an important role in traditional healing practices, rites of passage, and cultural collaboration within and between communities. The transmission of performance forms has long been a topic of discussion by folklorists, ethnomusicologists, and cultural advocates. Discussions of ownership, continuity, nationalism, and heritage politics are particularly relevant to the (un)sustainability of traditional forms of performance. Rapid modernization, urbanization, political movements, and debates regarding appropriate forms of religious practice influence the transmission and transformation of traditional and contemporary arts. Performance forms that are economically unsustainable or deemed irrelevant to current cultural concerns are discouraged while performance forms that have been officially recognized as Intangible Cultural Heritage are transformed by state agents in processes that recognize them as national heritage or tourism commodities.

The Covid-19 pandemic and its fallout have further highlighted the issues of unsustainability, instability, and discontinuity for cultural advocates and scholars that work with Malaysian arts communities, universities, governmental and non-governmental agencies. In this roundtable discussion that includes case studies from Penang, Kelantan, Sabah and Sarawak we discuss our continued engagement with Malaysian communities of practice. What problems and challenges do we face as we negotiate with the competing requirements of government officials, grant giving agencies, and local arts communities? How do these conflicts and contestations shape our community engagement work? With such good intentions, what could possibly go wrong?

[BACK TO DAY 1](#)

DAY 1

THURSDAY, MARCH 2ND, 2023 | 10:15AM - 11:15AM

ROUNDTABLE #1

Community Engagement as a Site of Contestation

Tan Sooi Beng
School of the Arts
Universiti Sains Malaysia

Over the past three to four decades, the concept of community engagement has changed how international organizations create and implement policies regarding sustainable development and funding. Similarly, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) has called for the involvement of communities and bottom-up approaches to sustain their own cultures (Blake, 2008). Despite the drive toward the empowerment of heritage bearers in the safeguarding and transmission of their ICH at the global level, community engagement remains a metaphor in many countries of the Global South. ICH is constantly being appropriated by hegemonic structures of power such as nation-states, universities, and local cultural agencies that intervene in heritage-making following their own agendas. The top-down initiatives can be problematic, as they lack the understanding, knowledge, and engagement of the grassroots communities who own the ICH. As a consequence, certain forms of ICH continue to decline and cultural custodians are increasingly being marginalized. This paper argues that community engagement is a contested space; challenges and contestations occur among communities over the ownership of ICH, and how art forms are to be represented and conserved. In Malaysia, diverse communities of practice are continually reconstructing ICH and using UNESCO conventions and the ethical principles for their own purposes. Based on my own activist work in Penang, I examine the horizontal collaborative strategies that have been developed to ensure bottom-up engagement and knowledge production in the Heritage Celebrations, a community-based festival that is held annually to celebrate George Town's World Heritage Site Listing. For sustainability to occur, the communities of practice must be engaged in the whole process of ICH conservation.

Tan Sooi Beng is Professor of Ethnomusicology at the School of Arts, Universiti Sains Malaysia, Penang. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993), and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Routledge, 2017) and *Longing for the Past, the 78 RPM Era in Southeast Asia* (Dust-to-Digital 2013), which won the joint SEM Bruno Nettl Prize, 2014. Tan serves in the Advisory Editorial Board of *Asian Music* (USA) and is an elected Vice-President of the Executive Board of the International Council of Traditional Music (ICTM). Tan is actively engaged in the revitalization of ICH including the Hokkien puppet theatre in Penang. She is a keen exponent of engaged community theatre for young people.

[BACK TO DAY 1](#)

DAY 1

THURSDAY, MARCH 2ND, 2023 | 10:15AM - 11:15AM

ROUNDTABLE #1

The Covid-19 Pandemic Lockdown and the (Un)Sustainability of Mak Yong in Kelantan

Patricia Ann Hardwick

**Department of Music and Performing Arts
Universiti Pendidikan Sultan Idris**

The complete cessation of performance during the Covid-19 pandemic and the long period of lockdown in Malaysia had a negative effect on an already embattled traditional mak yong performance community that is attempting to revive performance practice after nearly three decades of prohibition in Kelantan. The onset of the Covid-19 pandemic and the implementation of the four Movement Control Orders from March 18, 2020 to December 31, 2021 suspended all village performances in Kelantan. These Covid-19 lockdown performance restrictions extended to the pandemic suspension of private mak yong-main 'teri healing performances that had functioned during the twenty-eight-year period of the PAS ban as a local means to safeguard both the health of Kelantanese traditional performers and elements of the mak yong performance tradition.

During the Covid-19 pandemic my research team collaborated with colleagues, NGOs, and Malaysian government agencies to create documentary and performance opportunities for traditional mak yong performers. These performance events included the filming of Dewa Pechil at JKKN Kelantan in April 2021, the filming of Raja Muda Lakleng in Kg. Gabus Tok Uban in November 2021, the filming of Gading Bertime in Kg. Lepah Selising Pasir Puteh and by JKKN Kelantan at a resort in Tok Bali in November 2021. Other events included interview sessions with veteran performers on the vocal sustainability of the mak yong tradition in April 2022, the sponsorship and documentation of a semah angin in Kg. Gabus To' Uban, Pasir Mas, Kelantan in June 2022, and the nomination of Wan Midin bin Wan Majid, a mak yong performer for a Cendana Adiguru grant. These projects were designed to contribute to the preservation of knowledge of the mak yong performance tradition in archival form and compensate performers as they taught the tradition to a younger generation. The semah angin event was designed to address physical and emotional health concerns of a lineage of mak yong practitioners who had been unable to perform during the Covid-19 lockdowns. In this presentation I will discuss the challenges faced negotiating between the requirements of government grant giving agencies and the needs and challenges faced by traditional performers during the Covid-19 pandemic.

Patricia Ann Hardwick is a Senior Lecturer in the Department of Music and Performing Arts, Sultan Idris Education University, Malaysia. She received her Ph.D. in Folklore & Ethnomusicology and Anthropology from Indiana University, Bloomington. Her research interests include Maritime Southeast Asia, performance, anthropology, ethnomusicology, ICH, and cultural resilience. Patricia has published in Folklore Forum, Midwestern Folklore, JMBRAS, Music and Medicine and Asian Ethnology. Her research has been supported by the Institute of Sacred Music (Yale), Fulbright (MACEE, AMINEF), AIFIS, the Jacob K. Javits Fellowship Program (U.S. Department of Education), the Malaysian National Heritage Department (JWN) and the Malaysian Ministry of Higher Education (KPT).

[BACK TO DAY 1](#)

DAY 1

THURSDAY, MARCH 2ND, 2023 | 10:15AM - 11:15AM

ROUNDTABLE #1

The (Un)Sustainability of Sape Music in Sarawak in the Time of COVID-19 Pandemic

Connie Lim Keh Nie
Faculty of Applied and Creative Arts
Universiti Malaysia Sarawak

Sape is a short-necked, plucked boat-lute with a hollow body carved from a single block of wood. This traditional musical instrument is played mostly by the Orang Ulu tribe in Sarawak. Over the past 50 years, the transition from a quiet longhouse environment to the festival concert stage, the sape has evolved with amplification by adding guitar pickup fixtures onto its soundboard. The unprecedented COVID-19 pandemic has disrupted the arts and creative industry in Sarawak. Since the beginning of the lockdown in 2020, sape musicians have reinvented and recreated their performances and productions to sustain their creative life during the pandemic era via online streaming. In September 2021, Malaysia relaxed SOPs for the creative industry. Soon thereafter, sape musicians began collaborating with local Sarawak state-based NGOs, Sarawak state government agencies and federal government agencies in organising sape performances, concerts and workshops. These events were curated to promote the legacy and sustainability of Sarawak traditional music through sape.

Alongside the pressing questions, Covid-19 raises for the country's creative industries and performing arts scene, this research aims to examine the (un)sustainability issues faced by the sape musicians. In this study, I will analyse the issues experienced by the sape players and Sarawak local NGOs as they negotiate between nation-building agendas and the sustainability of Sarawak's cultural legacy, as well as the challenges faced in curating state and national level events.

Connie Lim Keh Nie is a music lecturer at the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS). She graduated with a Ph.D. (Music) from Universiti Putra Malaysia (UPM) with her thesis entitled "Alternative Modernities in the History of Iban Popular Music from 1950s to 1970s". Connie is also the co-author for the book *Sarawak Traditional Music Instrument: Sape* published by Dewan Bahasa dan Pustaka in December 2020. She currently serves as a President of Friends of Sarawak Museum, a Sarawak-based NGO, with a mission to promote Sarawak's heritage through its museums.

DAY 1

THURSDAY, MARCH 2ND, 2023 | 11:30AM - 12:00PM

PANEL #1

Commoning The Livehouse And Affective Relations In The Post-Hidden Agenda Era Hong Kong Indie Music Scene

Jonathan Chan | The Chinese University of Hong Kong

This paper explores the way that live music venues act as a commons in the Hong Kong indie music scene. The Hong Kong indie music scene is a loose community of musicians, participants and audiences dedicated to DIY and alternate forms of music activity in Hong Kong. The indie scene demarcates itself from the mainstream music sphere through practices such as performanceship, as well as through discourses such as the establishment and maintenance of their own media platforms. The indie scene has always existed precariously under the pressure of social, economic and cultural marginalisation. This precarity increased even more during the COVID-19 pandemic, which introduced strict restrictions on gatherings with a threat of prosecution and significant fines which persist to this day. Many live music venues that rent units in industrial buildings operate in legal grey areas, increasing the risk of being prosecuted, fined and shut down. Much live music in the indie scene is thus conducted mostly below the radar, operating essentially as private events, with minimal advertising on social media to mitigate risk for performers, audience members and more crucially, live music venues. A dominant belief is that if a live music venue is cracked down on by police, all other venues and events will come under increased scrutiny, increasing the scene's overall precarity. Through ethnography, I explore how various gig organisers and musicians view their role in the indie scene, and the sense of responsibility they display in the ways that they minimise risk to indie venues when organising and managing live music events. The ways that these individuals approach this precarity, protect live music venues and their reactions to recklessness while conducting live music on the part of other actors in the scene establishes these venues as a nuanced form of commons of the indie community (Federici 2018). I also discuss how various factors such as music venue rental prices influence the degree that a venue is seen as a community resource as opposed to a purely profit-oriented business, further revealing the attitudes of scene participants toward venues as a commons in the scene.

Jonathan Chan is a long-time musician and audience member in the Hong Kong indie music scene, having played in his own band and for other artists. He began his Ph.D in ethnomusicology in 2022, following the completion of his MPhil which focuses on boundaries, social mediation, and precarity in the indie scene. He has since befriended many musicians in the scene and has become a familiar face at gigs. He is frequently seen shuffling through the crowd at gigs with a camera and pestering various people with questions.

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DAY 1

THURSDAY, MARCH 2ND, 2023 | 12:00PM - 12:30PM

PANEL #1

The (un)sustainability of queer performing spaces in Kuala Lumpur

Rachel Ong | University of Music and Performing Arts Graz (KUG)

This paper explores the (un)sustainability of queer performing spaces in Kuala Lumpur, Malaysia by looking at the intersectionality of sexuality/gender, politics, race, and religion. The concept of 'queer space' is generally understood as a space(s) with the presence of queer bodies that transgresses heterosexual space(s) and as a space of validation, visibility, and safety for the LGBT community. In Malaysia, where LGBT or Gender and Sexual Marginals face discrimination and even violence from the general public due to repressive government policies shaped largely by Islamic principles and ethnopoltics, queer spaces exist as underground (private) events and initiatives to support musical and artistic expressions of the LGBT community. Recognized as a 'safe space', these spaces also provide a site of resistance against different forms of oppression faced by the community. However, the permanence of these queer spaces relies on many factors and one of the major disruptions to the stability and sustainability of these queer spaces is the irregular implementation of the law against those who are deemed to be morally and sexually transgressive. Taking the raid of a Halloween party held in October 2022 by Shagrilla as a case study, I discuss the effects of such crackdowns on individual performers, queer performing scenes or 'safe spaces', and its implications on Malaysian public lives. I note that queer spaces play an important role in the political and social lives of LGBT in Kuala Lumpur and suggest that queer (safe) spaces do not only precariously exist physically, but also through the virtual connectedness of various digital platforms.

Rachel Ong Shu Ying is a PhD candidate in ethnomusicology at the University of Music and Performing Arts Graz, Austria and works as a University Assistant there. Her doctoral project explores and maps queer musicking in the capital city of Malaysia, Kuala Lumpur, complicated by the intersections of race, religion, politics, and class. Previously, she conducted research on the musical culture of the Peranakan Chinese, a minority ethnic group in Melaka with regard to their identity construction in Malaysia's pluralistic society. Currently, Rachel Ong serves as the vice-chair of the ICTM Study Group on Music, Gender and Sexuality.

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DAY 1

THURSDAY, MARCH 2ND, 2023 | 12:30PM - 1:00PM

PANEL #1

Thuy Nga, The Sustainable Story of an Overseas Vietnamese Company in Times of Global Crisis

Ly Quyet Tien | Eastern International University

The outbreak of coronavirus has had severe impacts on all aspects of social activities including the music industries. Thuy Nga Productions, Ltd, a reputed overseas Vietnamese entertainment company, is no exception. The global health crisis affected Thuy Nga's activities, disturbed its cultural events and suspended its projects. For almost one year, Thuy Nga's singers stayed at home and could not perform on stage because of the quarantine. The pandemic devastation reduced the budget of the company, prevented it from organizing music performance tours and limited their shows from theater stages to indoor studios. The health crisis put Thuy Nga to a new challenge on a global scale differently from the previous ones. To survive and continue their cultural mission, Thuy Nga intensified their online performances to the Vietnamese around the world. From April 2020 to July 2022, the company organized 54 music boxes creating the opportunities for Vietnamese overseas singers to sing, maintain their passion and stay contact the public even when life returned normal. Thuy Nga's effort reflects their continuous change to face the world challenges. This paper examines Thuy Nga's effort and activities in the battle against a sea of troubles for survival during and post coronavirus. How can a small entertainment company with limited capital can survive and overcome the financial, sociocultural and political burdens? What makes Thuy Nga sustainable in the 21st century? What are the characteristics of their post pandemic shows? Could their online activities be considered as a business model in terms of sustainability for Vietnamese entertainment producers? My study focuses on these questions in the context of globalized threats. Through the story of Thuy Nga in their quest for success and glorification of Vietnamese culture throughout the world, we expect to give readers a new look at the Vietnamese popular music shows in times of global crisis.

Ly Quyet Tien is Lecturer and researcher at Becamex Business School, Eastern International University, Binh Duong. He has been a lecturer at many universities in the South of Vietnam. He holds bachelor's degrees in History & English from the University of Social Sciences and Humanities. He also holds M.A. degrees in FLE from University of Rouen, in Vietnam History from the Southern Institute of Social Sciences, and Humanities in Ho Chi Minh City. In 2008, he received his Ph.D. in Oriental Studies and Humanities from University of Paris 7- Diderot. A specialist in Vietnamese studies, he has taken part as presenter in the international conferences on pop culture, gender, education, and leadership since 2014. He can be contacted at lyquyettien@yahoo.fr

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THURSDAY, MARCH 2ND, 2023 | 2:30PM - 3:00PM

PANEL #2

When Music Can't Survive Without Help: The Self-Sustainability of the Singapore Chinese Orchestra

Cheney Teh | Nanyang Academy of Fine Arts

Some of the older generation of Singaporeans still harbour the mindset that musicians and entertainers are lower class citizens and generally associated with beggars. That may be true during the earlier days of Singapore, but in recent years with an improved economy and the government's efforts in cultivating an appreciation of arts, the arts scene in this pragmatic society has significantly improved. Musicians can earn a decent living, and more are willing to go down this career path. However, less popular genres such as Chinese orchestral music may have just transformed into a modern form of organised begging, by eliciting funds from the government, organisations and donors, unable to self-sustain in a free market. Virtually every concert comes at a monetary loss; with demand and ticket sales being unable to cover the costs, it is absolutely unprofitable. It is unlike pop music which has a high enough demand such that profit can be earned from the sale of tickets, merchandise, albums, and licensing. Then, should this relatively unpopular and unprofitable genre of music still be given the financial support it has been receiving, and for how long? Will its demand eventually rise enough to attain self-sustainability, or will it forever depend on benefactors? This paper uses the Singapore Chinese Orchestra (SCO), the only professional national Chinese orchestra in the country, as a case study, showcasing its lack of demand and profitability. It attempts to discuss the intangible sociocultural values that SCO brings to society and its financial sustainability in the long run. This study will also examine the various challenges faced by the SCO such as the COVID-19 pandemic, other possibilities of income, as well as whether its relevance to Singaporeans now and in the future is worth the investment despite its lack of profitability.

Cheney is a Singaporean erhu musician, currently pursuing a Bachelor of Education in Instrumental and Vocal Teaching at the Nanyang Academy of Fine Arts, after attaining a Diploma in Music at the same institution. She plays the erhu at the Singapore National Youth Chinese Orchestra and is learning Nanyin music from Siong Leng Musical Association, while also teaching the erhu. She has an interest in exploring traditional music and ethnomusicology, hoping to forge deeper connections with various cultures and better understand their significance and relation to people's lives.

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THURSDAY, MARCH 2ND, 2023 | 3:00PM - 3:30PM

PANEL #2

Repurposing for Pandemic Times: Adaptability of Singapura's Traditional Malay Music Groups

Noramin Farid | Nanyang Academy of Fine Arts

Traditional Malay music groups in Singapore were quick to respond to the Covid-19 pandemic that had caused for stringent regulations for citizens to stay home, leading these artists to use creative and technological means to still collaborate, practice and perform. Pre-recorded "social media challenges" that were uploaded on various online platforms such as Facebook and YouTube provided musicians an opportunity to work together voluntarily when their commissioned works were either cancelled or postponed and job routines were compromised.

The efforts of the community were lauded and welcomed as exemplary by fellow artists and citizens alike. Artists had to repurpose and pivot towards other roles and means to stay afloat. The turn towards the digital and exploring the many ways it can be harnessed was a mainstay for many musicians: navigating equipment and technology for live-streaming performance and podcasting to amplify discourse.

However, the rosy picture of resilience beckons the question: are these innovative attempts a case of repurposing conventional performance in new modes and platforms but extending already present concerns and anxieties the art-world shoulder regarding sustainability in neoliberal Singapore? Is the activities of the "new norm", in fact, just a measure of ephemeral survivability? This paper highlights some of the digital initiatives of selected musicians and music groups in the wake of sudden global precarity to document the adaptative capacity of the community. In addition, it attempts to initiate conversations of the (un)sustainability of these activities in the present moment as we transition and tolerate an endemic climate.

Noramin Farid is a choreographer, arts educator and researcher. He holds a PhD in Theatre and Dance Studies from Royal Holloway, University of London, UK. He has practice in Malay dance for 20 years and is passionate about Maritime Southeast Asian performing arts. He is an adjunct lecturer of Southeast Asian performing arts at Nanyang Academy of Fine Arts (NAFA) and Lasalle College of the Arts in Singapore. Amin has presented papers about dance research in conferences held by the International Council of Traditional Music (ICTM); International Convention of Asian Scholars (ICAS); and the European Association of Southeast Asian Studies (EUROSEAS).

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THURSDAY, MARCH 2ND, 2023 | 3:30PM - 4:00PM

PANEL #2

Narrowcasting with hidden technologies: sustaining musical agencies among transient worker communities in Southeast Asia

Shzr Ee Tan | Royal Holloway University of London

In this piece of collaborative research between transnationals of different backgrounds - an Indonesian domestic worker in Singapore and a Singaporean ethnomusicologist based in the UK, we present developing work on shared creativities in negotiating and sustaining hidden networks of popular music among Southeast Asian transient worker communities. Channelling the work of Arnado (2009) on hidden globalities, and also the perspectives of Liew (2005, 2013, 2016) and Kong (1996) on inter-Asian approaches to framing musical identities, we investigate the lived, observed and exchanged experiences of Indonesian domestic workers activating alternative cosmopolitan lifestyles in Singapore by way of engaging with their listening and music-making practices. What is the connection between dangdut, Bollywood, K-pop and the Swedish-Lebanese 'nice guy' singer Maher Zain for an Indonesian worker? How do different genres of music play into the sustaining of affective labour and leisure - as therapeutic sonic 'bubbles', as work-encouraging/enhancing 'energy-boosting' tracks, as 'gym' music, or adapted religious chant in mosques? Are migrant workers only passive consumers (not), and what are the sounded, musical and creative agencies they would like to show their friends, families, employers and the rest of the world? How do migrant workers hack existing/backstreet technologies (Smule, Starmaker, TikTok, FB streams) on their employers' fast internet speeds to narrowcast musical remediations and new creations? What might this say about their early internet pivoting (out of necessity, due to limited in-person time), long before the rest of the world picked up on snazzy corporate Zoom memberships? In a two-women exchange involving the sharing of musical and contextual experiences, we investigate the above questions and more, while at the same time reflecting on the awkward, inevitably class-hierarchised but also lesson-making journeys of joint ethnography, representation and authorship.

Shzr Ee Tan is a Senior Lecturer and ethnomusicologist (with a specialism in Sinophone and Southeast Asian worlds) at Royal Holloway, University of London. She is committed to decolonial and EDI (Equality, Diversity and Inclusion) work in music and the performing arts, with interests in how race discourses intersect problematically with class, gender and recent debates on posthuman digitalities, climate change and multispecies thinking.

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THURSDAY, MARCH 2ND, 2023 | 4:00PM - 4:30PM

PANEL #2

Spring Breeze Blowing to the South: Colonial Taiwanese pop songs and their legacy in Southeast Asian Hokkien-speaking World

Yick Sau Lau | National Taiwan University

Taiwanese pop songs were created in colonial Taiwan in the wake of the booming recording industry. Recording companies enthusiastically promoted pop songs as a new listening experience for Taiwanese audiences. Composing songs sung in Taiwanese became both a commercial strategy for recording companies, and a cultural phenomenon for modern lifestyle. Besides Taiwanese audiences, as Taiwanese and Hokkien languages are mutually intelligible, Taiwanese pop songs were also targeted at the Hokkien-speaking world in Southeast Asia, especially in British Malaya and Singapore. The imagined "Lâm-iûnn" (Southern Sea) region was often marked as a significant market for Taiwanese records. Since the 1930s, these Taiwanese pop songs were not only sold to Southeast Asia, but also adapted and reproduced in the local context. With emerging sound media in the 20th century, songs travel in different forms, such as records, radio, films, and television, securing their positions in Hokkien pop culture. From the 1930s onwards until nowadays, these songs were still being sung and performed. Yet, not much study was done on these issues.

This paper aims to contextualize the sonic legacy of Taiwanese pop songs in Southeast Asia by digging into the intertextual appearance of these songs on sound media in post-WWII Southeast Asia. It attempts to highlight the transformation of Taiwanese pop songs into Hokkien songs and modern Amoy songs. By investigating "Bāng tshun-hong" (Longing for the Spring Breeze), a viral pop song as an example, I shall exhibit the process from covering on records and broadcasting on the radio, to film adaptation and recreating as a sonic memory and experience in Southeast Asia. I shall discuss how the sustaining sound of Taiwanese pop songs continues to inspire Hokkien pop music-making, creating a transnational phenomenon in the Hokkien-speaking world.

Yick Sau Lau is a PhD candidate at the Graduate Institute of Musicology, National Taiwan University (NTU). He is also a part-time lecturer in Balinese gamelan at the Department of Southeast Asian Studies, National Chi Nan University. His research interests include historical recordings, mobility of music and language, Balinese gamelan, Southeast Asian studies, history of Taiwanese music, and sound studies. He is developing a dissertation topic on the dissemination of colonial Taiwanese pop songs into the Hokkien-speaking world in Southeast Asia from the 1930s onwards, reconsidering the relationship between Taiwan and Southeast Asia in terms of global sonic culture.

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THURSDAY, MARCH 2ND, 2023 | 5:00PM - 5:30PM

PANEL #3

Pinoy Vinyl Invigorators: Recollecting Local Records on New Media

Krina Cayabyab | University of the Philippines/University of Edinburgh

Collectors and DJs of music records produced from the past decades have a valuable position in the conservation of material culture and heritage of local music. Described as 'selectors' and in some cases, also as composers and producers (Maloney and Schofield, 2022), DJs enable the agency of a music scene's sonic culture and memory to be recollected, adapted, and augmented. In this paper, I explore how three Filipino DJs in diaspora have contributed to the preservation and stimulation of Pinoy music. DJ Pinoy Grooves or Chris Campbell is a British Filipino who has been producing events and curating Pinoy playlists in England and in various music streaming sites. Aside from this, he has continued to maintain a blog site, a YouTube channel and social media channels where he publishes tracks from his vinyl collection and writes about featured Pinoy artists and albums. DJs Les Talusan and Joel Quizon are Filipino Americans who host a weekly Sunday evening show on Twitch called "OPM Sundays" where they play back to back sets of what they label as OPM+ or "roots, pop, and covers from the Philippines and diaspora." Paolo Garcia or DJ Parallel Uno resides in the Philippines and has reworked a number of earlier tracks from the 1950s to the 1970s, and collaborated with various artists in producing reimagined versions of mostly unfamiliar Pinoy music. I had the opportunity to work on two songs for this project during the pandemic, and this made me become intrigued as well by the cultural processes and creative attitudes of collectors and DJs. In sum, these three cases provide some of the resourceful ways of (re)invigorating music records through new media, which are necessary in the interest of representing and even transforming a musical identity of a scene or community.

Krina Cayabyab received her BM in Choral Conducting and MM in Musicology from the University of the Philippines College of Music, where she serves as an assistant professor at the Department of Musicology. As a composer and arranger, her works include music for theatre, dance, documentary films, and events including projects of Dulaang UP, NCCA, Metropolitan Theatre and for Cultural Center of the Philippines. Krina also performs with and arranges for the female vocal trio, Baihana. She is currently pursuing her PhD in Music with her research on jazz in the Philippines.

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THURSDAY, MARCH 2ND, 2023 | 5:30PM - 6:00PM

PANEL #3

Malay Music on German Records, 1906-1936

Pow Jun Kai | LASALLE College of the Arts

In the first quarter of the twentieth century, several recording companies were active in the Southeast Asian region. Beka, Columbia and Parlophon records were founded by German, American and Swedish technicians respectively, and they were all quick to make a fortune off the many talents that the Southeast Asian musical scenes could offer. The recording engineers invited numerous musicians from the British East Indies and the Dutch East Indies to record for their labels. These include opera troupes of different languages as well as individual singers and instrumentalists. While much research have been conducted to determine the roles of these colonial music companies (Tan Sooi Beng 1996, 2013; Frank Hoffman 2004), little about their curation of repertory has been examined.

This paper is interested in the productive saliency of artists and genres. By reviewing the choice of ensembles and artistes, I argue that the record companies were engaging in a marketing strategy of product differentiation and prestige. This study will compare and contrast the selection by the German Beka versus the American Columbia to determine the musical taste of the Western listening public as shaped by the recording companies. Some notable case studies are recordings of male artistes singing in the female voice as well as the rise of independent local labels as by-effect. As a part of a decolonial process of restitution, I also ponder over the value of these pre-WWII recordings forming a part of Western musicology in our higher education, music curriculum today.

Pow Jun Kai, PhD, is a cultural historian in gender, media and technology of the Malay World. He majored in Music at the University of Birmingham and completed a MA and PhD in Musicology at King's College London. He was Research Fellow at NLB, NHB and IIAS and is currently adjunct lecturer at LASALLE College of the Arts, Singapore. He is published in South East Asia Research, Transgender Studies Quarterly and Chinese Literature and Thought Today. He is also a translator and producer for "Homesongs Project", "Music Space" as well as "Composing Monumentality" for the Composers Society of Singapore.

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THURSDAY, MARCH 2ND, 2023 | 6:00PM - 6:30PM

PANEL #3

Sustainable Forgetting and Unsustainable Archives: Exploring Catalogues of Remembrance among Transnational Vietnamese Communities

Alexander M. Cannon | University of Birmingham

Jeff Todd Titon (2009) offers a model of music sustainability through which music scholars might adopt ecological perspectives on music preservation. One of the core principles of this model is 'limits to growth'; like a natural environment, the development of too many new musics risks crowding out certain practices. Limitation, however, still requires choice—or does it? How do musicians and other cultural actors decide what to limit? Or does limitation happen unconsciously? French anthropologist Marc Augé (2004) suggests that forgetting is necessary for remembering, so does forgetting enable or impede limiting? This paper investigates the fraught relationship between forgetting, limits and sustainability in the creation of the archive of music and culture practice. I suggest that 'limits to growth' is too imprecise a metaphor for music sustainability theory, especially when considering translocal and transnational communities. To make this argument, I examine the relationship between Vietnamese musicians in Vietnam and those in diaspora, and the co-curated archives that they create online. Rather than disrupt practice by bringing back what has been forgotten, transnational communities open up capacity and build powerful potentiality for affiliation across generations of the community. They do not operate in a regimented ecosystem but upload, share, and talk across many boundaries. I focus in particular on remembrance of Ban AVT (the AVT Group), a group popular before 1975 in Saigon and who had some success in the United States in the 1980s and 1990s. Forgotten for a time, their recordings recently reemerged on YouTube and Facebook as a transnational catalogue of remembrance, which has encouraged greater communication between Vietnamese communities worldwide.

Alexander M. Cannon is an associate professor in the Department of Music at the University of Birmingham (UK). He holds undergraduate degrees in economics and music from Pomona College and an MA and PhD in ethnomusicology from the University of Michigan. He studies traditional and popular musics of southern Vietnam and of Vietnamese diasporas, and has publications in *Asian Music*, *Ethnomusicology*, *Ethnomusicology Forum*, and the *Journal of Vietnamese Studies*. His recent book, *Seeding the Tradition: Musical Creativity in Southern Vietnam* (Wesleyan University Press, 2022), explores creativity in southern Vietnamese music practice.

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THURSDAY, MARCH 2ND, 2023 | 6:00PM - 6:30PM

PERFORMANCE-LECTURE #1

Reflections on the Role of Dizi in Cantonese music

Jessica Kai Sze Fung

This performance lecture is to explore the flexibility and diversity of the role of dizi in a Cantonese music ensemble. According to my observation, most musicians agree that the timbre of dizi can usually collide with the gaohu, which is the most common leading instrument in a ruangong (soft bow) ensemble. To solve this problem, xiao is used more often. The theoretical framework of classifying certain musical instruments as two sets of ensembles, yinggong (hard bow) and ruangong, is always implemented in the discussion of Cantonese music ensembles in academia and further reinforced by musicians through performances.

As a dizi player, I have gone through some documents, archival recordings, and interviewing musicians to understand the rationale behind choosing one instrument over another. After looking at the old notations from the early 20th century, I found out that early Cantonese music ensembles did not rigidly divide these instruments into two sets in a practical manner. Furthermore, I have conducted practical research with various ensembles to explore the ways of incorporating the sound of dizi with the ensemble. The decision of various instrumental combinations can always be different. The only question behind the decision is why and how. In this performance lecture, I will showcase several Cantonese music in various forms and instrumental combinations to explain how dizi can be used idiomatically in a Cantonese music ensemble.

Performer:

Jessica Kai Sze Fung (dizi and xiao)

Jessica Kai Sze Fung is a dizi artist and an independent researcher based in Hong Kong. Her research interests range from Chinese instrumental music to vocal music. Fung graduated with an MMus from the Hong Kong Academy for Performing Arts (HKAPA) as a Hong Kong Jockey Club Scholar; a BA and an MA from the Chinese University of Hong Kong (CUHK) where she was awarded the Yam & Pak Scholarship, Ng Tai-kong Memorial Scholarship and Kong Yue- kau Memorial Scholarship for Chinese music and Chinese opera. Her creative research project "Cantonese Music Lab" was awarded Creative Professional Practice Award by the HKAPA, where she was later invited to perform as a Visiting Artist in 2022.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 10:00AM - 10:30AM

PANEL #4

Values-based Indigenous Music Pedagogy: A Temuan Environmental Project

John Perkins | Butler University

Beyond performances about climate change that may bring about temporary awareness or a much-needed advertisement about global warming, to what extent can musicking (Small, 1996) become a tool for transformative education? On one hand, Bhabha (1994) suggests that enunciation (dialogue) is essential for epistemological shifts that bring about change. The body, in another way, can bring about strong, even critical, emotions that aid the rational brain to better enunciate the processes for transformation. If musicking (embodiment) may aid in this process and better aid the cognitive (dialogic) process, do concepts like the environment have a longer-lasting effect on students than a mere, staged performance?

In April of 2022, while on a Fulbright project to Malaysia, I began work on a values-based indigenous music pedagogy. In this study, we examined participants' values and those of an indigenous Temuan community in the Genting Highlands of Malaysia. Grande's (2014) question framed our approach: "Is it possible to engage the grammar of empire without replicating its effects" (p. 234)? Current "modernized" attitudes that Malaysia's orang asli (indigenous) communities are "back water" or un-educated, result in their loss of power and social agency, among others.

Guided by graduate music education students, secondary students engaged in liminal exercises that allowed them to musically improvise with body movement, and engage with sounds from nature (Toh, 2019). Later, students learned about the loss of spirituality within a local Temuan community due to deforestation. Later, they discussed the serious implications of deforestation for the Temuan community, not only as a way of life, but as a form of worship, healing and protection from environmental catastrophes. Through embodied improvisation, students could better feel through the difficulties which plagued the Temuan people. The aim of the pedagogy was to create a sustainable pedagogy that engaged students' cognitive and physical state and hope for a more transformative music education.

The project continues as a dialogue with the Temuan group, about their needs and wishes. I am guided by culturally sustaining/revitalizing pedagogy (CSRP) which promotes three tenets: 1) restructuring relationships between colonizers and colonized groups; 2) "reclaim[ing] and revitalize[ing]" what was lost, especially indigenous languages; and, 3) indigenous "community-based accountability" developed by the indigenous community as moral guidelines for non-indigenous groups (p. 103). This paper explores the ongoing possibilities for music education as a force for ecological and equitable relationships between "modernized" and indigenous communities.

At Butler University (2014-present), **John Perkins's** teaching and research activities focus on choral music, equitizing choral spaces and music curricula, critical dialogue in performance spaces, and trauma-informed music pedagogy. Experiences with African-American, Arab and Malaysian colleagues helped him de-center his traditional training and work toward sustaining students' agency through dialogical, relational and social actions. While teaching at the American University of Sharjah (2008-2014) John founded the Nassim Al Saba Choir and initiated the first college choral program in the Gulf region. He was awarded a Fulbright Scholar project to Malaysia for his values-based indigenous music pedagogy teaching and research.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 10:30AM - 11:00AM

PANEL #4

The sustainability of music education during the COVID-19 pandemic: an example of the music classes at national elementary schools in Taiwan

Wen-Hsiu, Chen | National Taiwan University

This study will discuss how teachers could maintain the normal teaching of music lessons using technology products (such as iPads) and some apps during the COVID-19 pandemic in music classes of national elementary school in Taiwan, so that school music education would maintain its sustainable development. COVID-19 has not only affected the way of life of human beings all over the world, but also directly impacted the sustainable development of music education. The music education in school has been forced to change from the traditional state of face-to-face teaching between teachers and students in the classroom to online teaching. Online teaching is not limited by space and is a very convenient teaching method during the epidemic. Whether students are infected or isolated at home, as long as there is an Internet connection, they can maintain normal classes at home. Although online teaching is convenient, it still encounters many difficulties for music lessons. The school's music education curriculum is based on general knowledge of music, singing, and playing the recorder. In online music classes, teachers would encounter many problems when singing, playing the recorder, and appreciating music using online teaching. For example, music videos could not be shared with students in online classes due to copyright issues, teachers play piano could not be transmitted to students' computers, and students could not play the recorder with everyone at the same time, etc. The author shares her experience as a school music teacher with how to use technology to overcome the difficulties of online music lessons in this study.

Wen-Hsiu, Chen, is a Ph.D. student in Musicology at National Taiwan University and a music teacher at a national elementary school. She obtained her M.S. degree in Historical Musicology from National Kaohsiung Normal University. Her master thesis, "Returning to Judaism? Exploring the Religious Fusion in Arnold Schoenberg's Moses und Aron". Her research interests include Operas and music education.

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FRIDAY, MARCH 3RD, 2023 | 11:15AM - 11:45AM

PANEL #5

Music Vitality In Practice: The Indigenous Popular Music of Panay Bukidnon Musicians Within And Across Contemporary Digital Spaces

**Jose R. Taton, Jr. | University of the Philippines Visayas;
National Research Council of the Philippines**

This paper articulates the processes social actors engage with in making indigenous popular music viable and sustainable within and across contemporary and cosmopolitan spaces. As indigenous musicians in Panay Island, Western Visayas become entangled with music practices, aesthetics, and economies in the "center" complex, indigenous musical forms are reframed, if not recontextualized, leading to the accommodation of urban music frameworks, appropriation of contemporary media, and assimilation of new performance spaces. The establishment of social media platforms, such as the Durupan ("Creative and Innovative") Channel of a Panay Bukidnon indigenous youth on YouTube, provides native musicians spaces for creative equity as it affords the streaming of "indigenous popular music" content that elides tradition and innovation. For example, the channel previews a song dedicated to the Panay Bukidnon that manifests sections of the moribund sugidanon (epic) chanting and vocal exhilarations during the binanog (hawk-eagle) dance interlaced in the more popular komposo (ballad) tune and form. Given the metropolitan community's familiarity with the komposo, such interface of the indigenous and the popular renders the former aurally "familiar," thus, making indigenous and traditional music more accessible to the public. Framing such activity as a form of "cultural vitality in practice," I argue that indigenous popular music shared in digital spaces is both empowerment and entertainment that potentially contributes to the viability and sustainability of indigenous music and, as a transformative resource material, may foster creative citizenship.

Jose R. Taton, Jr. is an assistant professor teaching music, arts, and humanities at the University of the Philippines Visayas. He finished his Master of Arts, major in Ethnomusicology at Philippine Women's University where he is currently pursuing doctoral studies in music, major in Ethnomusicology. His research interests include festival music studies, ethnochoreology and indigenous/cultural pedagogy. At present, he is undertaking research on indigenous organology, vocal music and dance practices among the Panay Bukidnon people living in central and southern highland areas of Panay Island.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 11:45AM - 12:15PM

PANEL #5

Remix: Genre, Language and Aesthetics in Indigenous Taiwanese Music

Jarrood Sim | Australian National University

This paper looks at the incorporation of African American aesthetics in indigenous Taiwanese music. Specifically, it looks at the Paiwan singer, Abao, and her adoption of both musical and visual aesthetics. It focuses on the role of syncretism in the performing arts – seeking to explore ideas of authenticity and contemporaneity. Abao mentions that her primary role as a singer and public figure, is to provide music that allow indigenous listeners to engage with their mother tongue through her performance of popular music. Her oeuvre of music includes genres such as rap and hip-hop; this paper asks: what is the efficacy of such an approach, what is gained and lost in this process? Here, sustainability is explored in two different ways: I first look at the political dimensions of performance. I explore the allure of this aesthetic beyond contemporary dimensions and seek to understand the nuances that might have influenced and/or inspired this syncretic “remixing” of music. Further to this, I will unpack the concept of genre in an indigenous context, can this combination of aesthetics be referred to as a new genre or is the term simply irrelevant or unhelpful? Next, I will discuss issues of language diversity and (mis)representations among different Paiwan listeners. This research is based on tangential ethnographic participant observation taken from my own engagements during fieldwork in 2019 to present. This paper provides different perspectives that complexify cultural nuances specific to the Paiwan identity and more broadly, on indigenous musicians. This is done through providing a framework that aims to examine both collective and individual sentimentalities toward aesthetic choices made by contemporary musicians, and the reception of such choices.

Jarrood is a finishing doctoral candidate in Anthropology at the Australian National University. His research project is an ethnographic examination of the relationship between landscape, sound(scapes), music and performance in the context of an indigenous (Paiwan) community located in the south of Taiwan. Adopting an interdisciplinary approach, he looks at how sonic production is associated with the negotiation of identity amidst an increasingly globalised world. Jarrood investigate different modalities unique to the community – knowledge transmission, rituals, musical instruments, vocal music, and oral history; and the extent to which these practices are informed by the immediate environment.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 12:15PM - 12:45PM

PANEL #5

Women in the Sampé' Tradition of the 21st Century

Gini Gorlinski | Keypath Education

Hunched over a manual typewriter in an unairconditioned guesthouse in Kuching, Sarawak, I pecked away at a paper for presentation the following week at Universiti Kebangsaan Malaysia. It was 1993, at the close of my third year of fieldwork among the upriver peoples of Central Borneo. The paper, titled "Why Women Don't Play Sampé'," analyzed the aversion of Kenyah and Kayan women toward playing the traditional plucked lute of the region.

Today, thirty years later, the content of that paper holds historical ethnographic value, but otherwise is largely invalid. Times have changed and so has the sampé' tradition. Not only has there emerged a strong, multiethnic contingent of female sampé' players, but these women have figured prominently in elevating the sampé' from the longhouse veranda to the international stage. They have brought a novel, vibrant, sustaining energy to the sampé' tradition.

Or have they? Change in any tradition implies an element of unsustainability as well as sustainability. Without the unsustainable, why would we need or want change a tradition at all? On the other hand, some elements must be sustained though change or the tradition would lose its integrity, become unrecognizable, and subsequently take on a new identity.

Drawing on ethnographic literature, field research, social media (e.g., sampé'-dedicated Facebook groups), and personal communications (correspondence with contemporary players), this paper will examine degrees of sustainability and unsustainability of various spiritual associations (traditional religion), social factors (gender roles), repertoire distinctions (men's vs. women's vs. group dance tunes), and contexts of sampé' performance through the decades. The sustainability status of these elements will be shown to have enabled women's participation in the tradition and, ultimately, helped them to propel sampé' from the rural village to the global spotlight in the 21st century.

Gini Gorlinski earned degrees in Music (Ethnomusicology) from the University of Hawai'i (M.A.) and the University of Wisconsin–Madison (Ph.D.) She has conducted extensive ethnomusicological fieldwork in Indonesian and Malaysian Borneo—primarily among Kenyah and Kayan peoples—since the mid-1980s. The results of her research have appeared in assorted music encyclopedias, academic journals, and anthologies, and her music recordings have been made available on CD as well as through digital music archives in the United States and Malaysia.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 2:15PM - 3:45PM

ROUNDTABLE #2

Opening Up The Can of Worms: The Banes of Malaysian Higher Music Education

**Choong, Hueyuen (Chair) | Ch'ng, Xin Ying | Anuar, Nur Lina
Ang, Josephine | Lim, Hoong Bee
UCSI University**

Models of formal music education generally subscribe to the master-student apprenticeship model that places emphasis on proficiencies in performance and composition, and the study of canonical works. Such pedagogic models are prevalent across the formal learning of a spectrum of musical traditions from Western art to popular music, and its various levels of study from preschool to higher education. Though the objective of all levels of instruction is for music to be learnt, higher music education (HME) is arguably distinct in one regard: It aims to prepare aspiring musicians for careers in the music industry.

Because of this objective, it can be argued that such pedagogic models in HME are becoming increasingly problematic with the continuously evolving industry, the increasing numbers of, and diversity among, the students, the changing roles of educators, and when confronted with internal and external institutional expectations. With all these factors interwoven at a intersection, it has created an environment where HME is struggling to balance existing pedagogic models with contemporary demands, and this was thrust to the forefront as providers grappled with the realities of the COVID-19 pandemic.

Therefore, this roundtable session aims to discuss the concerns of current higher music education through the lens of sustainability by examining the case of one Malaysian higher music education provider's attempts to identify and address pedagogic issues with considerations to well-being, curriculum design, entrepreneurship/employability, and identity practices.

Hueyuen Choong is a drummer and a lecturer at the Institute of Music, UCSI University. His research interest primarily revolves around the music-learning cultures of popular musicians, and his latest research examines this subject matter within the Malaysian context; specifically the examination of HPME and the disturbances that such modes of becoming popular musicians caused within the popular music-making cultures. He is the author of *K-Pop in Malaysian Popular Music Education: Yea or Nay?* (2022), as well as *The Learning Experiences and Musical Proficiencies of Formal and Informal Popular Musicians in Malaysia* (2022).

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 2:15PM - 3:45PM

ROUNDTABLE #2

Ch'ng Xin Ying is Assistant Professor of Music and lectures at the Institute of Music in UCSI University, Kuala Lumpur in Western art music history and writing. Her varied research interests lie in the way how concepts of nationalism found in music can inform complex issues of identity especially in relation to race, nation, gender and sexuality. Ongoing publications include work on the countertenor Alfred Deller and the Malaysian artist Namewee. Dr Ch'ng's most recent projects include an examination of radio and the history of broadcasting during the mid-twentieth century as a tool of pre- to post-colonial nation building.

Nur Lina graduated with a Master of Arts (Performing Arts) from University Malaya, Malaysia. Prior to that, she earned a Graduate Diploma in Music Studies from the University of Tasmania, Australia and a Bachelor of Music in Contemporary Music from UCSI University, Malaysia. She recently completed the Postgraduate Diploma in Tertiary Teaching program at UCSI University. While she wears multiple administrative hats in the institute, she continues to strive for balance to improve and grow in the research area. Lina progressively expands her knowledge and aims to study the interdisciplinary fields of music, culture, youth and well-being through K-pop.

Josephine currently holds a lecturer position in UCSI University, Kuala Lumpur, where she teaches Aural Skills and Introduction to Kodály Method in the undergraduate programmes. Additionally, she is frequently invited to conduct professional development trainings in Malaysia, Indonesia, and Australia. Some of her recent workshops include Teacher Training Workshop in Bandung (2018), Musicianship Training at the Kodály National Conference in Perth (2018), the 24th International Kodály Symposium (2019), and Bandung Choral Camp (2020). Even during the lockdowns during 2020-2021, organisers from various countries continued to invite Josephine to conduct workshops and trainings virtually. A selection of these include Choir Lab 2 (Malaysia), Dong Zong Music Teacher's Training (Malaysia), Bandung Online Choral School (Indonesia), Virtual Summer Music Camp (Sri Lanka) and Early Childhood Kodaly Certificate (Vietnam).

Hoong Bee obtained a Film Scoring degree from Berklee College of Music in 2004. Upon the completion of her studies, she moved to Los Angeles to work as an assistant to a film composer and has since composed for several feature films, shorts and commercials. Beginning her teaching career at UCSI University in 2009, she obtained a full-time position in 2012, and continued her education pathway with a Master of Music Technology from the University of Newcastle, Australia in 2016. Her composition entitled 'Make A Wish', was adopted by Make-A-Wish Malaysia as the official corporate song in 2017.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 4:15PM - 6:15PM

ORGANISED PANEL #1

Panel Organiser:

Shazlin Amir Hamzah | Universiti Kebangsaan Malaysia (UKM)

Panel Theme:

The Sustainability of Radio Throughout the Mid to Late 20th Century in Malaysia and Indonesia

This panel discusses the development, sustenance, cultivation, mediation and dissemination of popular culture through the media specifically via radio and social media. The panel discusses possibilities for a broad discussion of how technological advancements and changes in the pattern of media affects the taste and consumption of popular culture among the local community across Malaysia and Indonesia. The first presentation discusses how radio plays a role in the promotion of inter-ethnic unity through unisonance in music – a simultaneous and unanimous acknowledgement of a common symbol in songs that is accepted and that signifies belonging to a collective emotional commitment to the nation –through an analysis of a selected number of radio request cards (1950s to 1990s) from Radio Malaya. Simultaneously, the broad cultural tastes and reception of popular music in the era observed. The second paper interrogates the importance of songs in transmitting and sustaining oral cultural heritage to children. It is an analysis of the aesthetic and moral values in symbols within lyrics from selected songs published in the Radio Pendidikan songbooks published by the Education Technology Division of the Ministry of Education Malaysia. The third presentation discusses a Cyber Public Relations strategy on how the Indonesia Bertutur Festival could be promoted and campaigned to promote the idea of sustainable living to the public through music using social media channels as they enable the construction of trust and constructive image towards the local culture. The fourth presentation examines the process of mediatization in contemporary youth culture and how social media has played a role in creating the mediated world. Using the mediatization and culture perspectives, it is an exploration of the mediated world of Korean Wave female fans in Malaysia.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 4:15PM - 4:45PM

ORGANISED PANEL #1

Radio Malaya and the Sustainability of Local Popular Music via Radio Request Cards From 1950s to 1990s

Shazlin Amir Hamzah | Universiti Kebangsaan Malaysia (UKM)
Ch'ng Xin Ying | Institute of Music, UCSI University

Given that Malaya's history was rooted in a lengthy period of cultural diversity, creating a cohesive political entity based on concepts of a modern democratic society during the years following independence was difficult. Radio developed into a remarkably significant tool that the government used to encourage inter-ethnic harmony, inform the populace about national issues, and encourage people to cooperate to build the country. As transmitters steadily increased to include harder-to-reach locations, it eventually became a pervasive method of communication. A significant portion of radio programming has always included music. The paper discusses how radio plays the role in the promotion of inter-ethnic unity through unisonance in music – a simultaneous and unanimous acknowledgement of a common symbol in songs that is accepted and that signifies belonging to a collective emotional commitment to the nation. A selected number of radio request cards (1950s to 1990s) from the Malay, Chinese, Tamil and English sections of Radio Malaya were analysed to understand the broad cultural tastes and reception of popular music in the era. It was observed that Radio Malaya encourages "unisonance" by playing songs that listeners have requested using radio request cards. In addition, changes in the patterns and tastes of music consumption between 1950s to 1990s were also ascertained. Song requests from local movies revealed how the 'Golden Era' of Malay cinema was essential to the creation of an independent post-colonial nation distinct from the Anglicized Malayan identity the British had ingrained.

Shazlin A. Hamzah is a Research Fellow and Senior Lecturer at the Institute of Ethnic Studies (KITA), Universiti Kebangsaan Malaysia. She obtained her PhD in Ethnic Studies focusing on nation-state branding and the role of popular patriotic songs in the construction of national identity. Her research interests include the heritage of popular music, identity, nations and nationalism, as well as the ethno-symbolism of a shared community in the Nusantara. A book written by her is in the process of printing entitled *Wajah Malaysia Dalam Gurindam Lagu-lagu*, in which she writes about the history of Malaysia's national anthem as well as the role of patriotic songs in the building of the nation that the Malaysian community aspires to have.

Dr Ch'ng Xin Ying is Assistant Professor of Music and lectures at the Institute of Music in UCSI University, Kuala Lumpur in Western art music history and writing. Her varied research interests lie in the way how concepts of nationalism found in music can inform complex issues of identity especially in relation to race, nation, gender and sexuality. Ongoing publications include work on the countertenor Alfred Deller and the Malaysian artist Namewee. Dr Ch'ng's most recent project include an examination of radio and the history of broadcasting during the mid-twentieth century as a tool of pre- to post-colonial nation building.

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DAY 2

FRIDAY, MARCH 3RD, 2023 | 4:45PM - 5:15PM

ORGANISED PANEL #1

Empowering humanities: Implementation of Cultural Values and Aesthetics in Music through Radio Pendidikan Malaysia in the late 1900s

Puteh Noraihan A Rahman | Universiti Kebangsaan Malaysia (UKM)

Chai Ming Yan | Universiti Kebangsaan Malaysia (UKM)

Before the implementation of a formal music curriculum, a radio education program called Radio Pendidikan was aired from as early as 1973 to as late as 1989. A series of teaching songbooks through "Radio Pendidikan" was published by the Education Technology Division of the Ministry of Education Malaysia which included traditional Malay folk songs amongst other genres of songs. This singing program focused on primary school students from Standard 1 through 6 and was broadcasted weekly by Radio Malaysia. This program aimed to produce musically capable school children in both group and individual musical activities, and to nurture the students to contribute to the community through cultural and social efforts and activities. Despite its importance, music education faces many obstacles such as lack of properly trained music teachers, music facilities, and limited class time. Thus, it is important to study further the importance of songs in transmitting and sustaining oral cultural heritage to children. This study aims to analyze the aesthetic and moral values in symbols within lyrics from selected songs published in the Radio Pendidikan songbooks. The melodies are also analyzed to find the pedagogical and aesthetical functions of the songs. The findings show that good values in the lyrics were parallel with the Ministry of Education's goal to generate Malaysian citizens who can contribute to the harmony and prosperity of the nation while also possessing knowledge, skills, noble character, responsibility, and the capacity to attain personal well-being. Additionally, it is found that the melodies of the songs selected work as suitable pedagogical material of which students learn cultural values and aesthetics. This study also shows that songs can help children in enhancing linguistic inflection through melody, melodic and rhythmic motifs and, singing in tune and in time.

Puteh Noraihan A Rahman is a lecturer at School of Liberal Studies (CITRA-UKM). She also acts an associate research fellow at the Institute of Malay World and Civilization (ATMA), UKM. She received a Bachelor of Human Sciences (Hons.) degree and Master of Human Sciences degree majoring in history and civilization from the International Islamic University of Malaysia. She was awarded a Ph.D by the University of Malaya in literary history. Dr Puteh Noraihan has published various articles in history and last year, she has published a book on devaraja symbolism in Malay classical texts and it is now its way for second printing. She has experience as a reviewer of journal articles, academic book and was invited to review a book published by the Nordic Institute of Asian Studies, Copenhagen University, Denmark. Her research interest is in history and civilization, particularly the medieval history of Southeast Asia.

Logan Chai is a current graduate student and research assistant at the National University of Malaysia (UKM) in the Institute of Ethnic Studies (KITA). He completed his Bachelor's Degree in Classical Music at UCSI University in 2019, majoring in classical piano. During his final year research project, he worked to document and research on Malaysian musical theatre under his supervisor, Josephine Ang. Chai is currently working on his Master's thesis on the phenomenon of unisonance under his supervisor, Dr. Shazlin A. Hamzah. He is currently Studio Manager at KL City Opera, a Western opera company.

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FRIDAY, MARCH 3RD, 2023 | 5:45PM - 6:15PM

ORGANISED PANEL #1

Sustainability of Korean Wave Bracing the COVID-19 Pandemic Nurul Akqmie binti Badrul Hisham | Xiamen University Malaysia

The development of media technology became a key element in sustaining the fan culture while the world faced the COVID-19 pandemic. This study analyses the process of mediatization in contemporary youth culture and how social media has played a role in creating the mediated world. Aiming to explore the mediated world of Korean Wave female fans in Malaysia using the perspective mediatization and culture. This study was conducted using qualitative research and a netnography was conducted due to the movement control orders or locked downs that took place in many countries due to the Covid-19 pandemic. The study was conducted on events that took place on the Internet. This study shows social media as a catalyst in connecting fans with the social phenomenon and it has allowed fans to create their own mediated world and online community. The mediazation process bring fans and celebrities closer to each other with information on the Korean Wave obtained without interruption and filtering. Social media had led to the negotiation of social reality, the empowerment of groups involved and groups' participation in the evolution of the Korean Wave becomes sustainable despite the restrictions and obstacles faced by the whole entire world.

Nurul Akqmie Binti Badrul Hisham is a lecturer at Advertising Department, Xiamen University Malaysia. She received the Hadiah Samsudin A. Rahim for her doctorate endeavour from UKM. She was also a member of the IKMAS-Nippon Foundation Young Scholar Fellowship 2017/2018, YSEALI and ASEA-UNINET alumni. Her specialisation is Mass Communication.

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FRIDAY, MARCH 3RD, 2023 | 6:15PM - 7:15PM

FILM-LECTURE #1

Deconstructing (un)sustainability: The Romance of Upcycling Pinoy Hip-Hop Creativity in the post- corona era

Lara Katrina T. Mendoza | Ateneo de Manila University

This film-lecture coaxes a provocative hybridity in the age of the United Nations Sustainable Development Goals. Invoking the Romantic sensibilities of the poet, John Keats, and the 1990s phenomenon coined by mechanical engineer, Reiner Pilz, I will present a series of documentary extracts and edited videos emanating from my ethnomusicological research on Pinoy hip-hop. The decision to frame the presentation with Keats' Endymion and the upcycling trend that hip-hop style denizen Dapper Dan made hip in the 1990s is a conscious ode to the kind of research that pervades popular music studies in a doom and gloom world of spiralling (un)sustainability. The environment in which music can prosper as a "joy forever," while seemingly detached from the realities of economic instability and climate degradation, is in upcycling the artistic value of music scenes and genres; in this instance, the subversive, excitingly underground tangle that Pinoy hip-hop is. Research featured was conducted pre-pandemic, edited during the two-year black hole of COVID lockdowns, then re-imagined for post-pandemic face-to-face musicking in the company of peers that IASPM and ICTM make possible in Penang. I will feature no more than ten excerpts from the 86- minute long documentary (2019) and nine edited clips on the art of battle rap that Pinoys made (in)famous from 2010 to the present. Intriguingly enough, my research was debuted in ICTM's Sabah conference in 2018, and since then, raw materials have been upcycled into this lecture that aims to contribute even more value to the field of Southeast Asian popular music studies.

Bio-note: Lara Mendoza earned her doctorate in Music from the University of the Philippines. She earned an undergraduate degree in the Humanities and two graduate degrees in Literature from Ateneo de Manila and Cognitive and Functional Linguistics from Katholieke Universiteit Leuven. Her research interests are in Pinoy hip-hop, live sports, and literary analysis, owing to her background as a professor of Literature and Language at Ateneo de Manila University since 1996. She is currently connected with the Development Studies Program of the School of Social Sciences at the same university, where she teaches the core course on The Economy, Society, and Sustainable Development.

Lara Mendoza earned her doctorate in Music from the University of the Philippines. She earned an undergraduate degree in the Humanities and two graduate degrees in Literature from Ateneo de Manila and Cognitive and Functional Linguistics from Katholieke Universiteit Leuven. Her research interests are in Pinoy hip-hop, live sports, and literary analysis, owing to her background as a professor of Literature and Language at Ateneo de Manila University since 1996. She is currently connected with the Development Studies Program of the School of Social Sciences at the same university, where she teaches the core course on The Economy, Society, and Sustainable Development.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 10:00AM - 11:30AM

ORGANISED PANEL #2

Panel Chair:

Krina Cayabyab | University of the Philippines/University of Edinburgh

Panel Organiser:

DJ Hatfield | National Taiwan University

Panel Theme:

Entangled Models of Sustainability in Indigenous Taiwan

In her reframing of the notion of sovereignty, Tuscarora scholar Jolene Rickard argues for diversification, a movement beyond both the narrow confines of identity and recognition offered by multicultural settler states and legal concepts of sovereignty as based in politically constitutive violence. Working with Indigenous people in the island country now known as Taiwan, the three scholars in this multigenerational panel seek to take up Rickard's challenge as they explore entangled models of sustainability. In his discussion of the reworking of Pinuyumayan ritual dance and early popular musics by a pan-Indigenous dance troupe active in Taiwan from the 1990s onward, Chia-Wei Yang explores how the movement of 20th century Pinuyumayan composer Baliwakes's music to the stage activates socio-cultural networks, quickening cultural resurgence movements. Shura Taylor takes a close look at one of these movements in her work with Indigenous language teacher Akawyan Pakawyan, whose use of improvised lyrics in language teaching draws on established Pinuyumayan performance practices to create sustainable models for language teaching and cultural transmission. While Yang's case focuses on mostly urban Indigenous performers finding in ethnographic fieldwork a possibly sustainable model for their creative process, Taylor explores how song lyrics maintain cultural memory within the spaces of everyday urban Indigenous life. Hatfield is concerned with how these models of sustainability inform the work of an urban 'Amis dance troupe. Dancing for their cultural resurgence efforts, the troupe finds itself entangled with the settler state's culture power: its metrics, recognition guidelines, and accounting practices. It would be difficult to do otherwise, given the investments of contemporary Taiwanese publics in multiculturalism. We see other entangled models as performers translate popular musics that had circulated in recordings and informal performances to cultural festival and art music stages, dance contests, and language classrooms. Framing our discussion across our papers as concerned with these entanglements, the panelists hope to encourage conversations about competing and entangled models of sustainability in Taiwan and wider Austronesian / Indigenous worlds.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 10:00AM - 10:30AM

ORGANISED PANEL #2

Identity Mobilization and (Re)Construction Through Music-Dance Performance: Amiyan and Baliwakes's Songs on Stage

Chia-Wei Yang | Taipei National University of the Arts

In this talk, I discuss how music conventions mobilize social networks and (re)construct (pan-) Indigenous identity by the examples of performing Amiyan (a series of yearly rituals of Pinuyumayan people held around the new year) and Baliwakes's music on stage.

Amiyan is the most important period in a year for Pinuyumayan people, a group of Indigenous people in eastern Taiwan. Serious life events such as promotion of male age hierarchy are held during this period. Moreover, the songs composed by Baliwakes (1910-1988), due to his great significance in Pinuyumayan music, are considered as Pinuyumayan convention. Compared to ritual songs that cannot be sung in ordinary times or by other groups, Baliwakes's songs can be performed in daily life and are welcomed not only in his hometown, Puyuma, but in other Pinuyumayan communities. In addition, due to the transmission by popular singers with their own improvisation in recordings, live performances, or streaming, his songs are also known by many non-Indigenous people. For example, "Puyuma Mutual Aid Society Song", which is borrowed from a Japanese melody, was revised by his student Akawyan Pakawyan, who switched the lyrics into the names and the location of Pinuyumayan's ten villages; the song later become one of most translocal and iconic Pinuyumayan songs, "Bulay Nanta Pinuyumayan". In the song "Mi-Ami", whenever the lyrics suggests the bell-ringing during the ceremony, performers swing their hips to mimic the scene. Regarding the significance of Amiyan and Baliwakes's contribution, the Taiwanese Indigenous dance group Formosa Indigenous Song and Dance Troupe have choreographed three works themed on Pinuyumayan rituals, music-dance, and Baliwakes: "Yearning Amiyan" (1992), "Re-yearning Amiyan" (2001), and "Memories under the Mango Tree" (2010). Many of these Indigenous performers, who had been long absent from rituals, later returned and devoted themselves to their communities for cultural revitalization after learning cultural traditions and music-dance through performances and fieldwork.

Why can such music performance awaken pan-indigenous identity? Perhaps, the music moves both the performers and audience to learn the components of the performance: the lyrics, melodies, costumes, movements, and related cultural knowledge, so that the culture can survive through broader transmitted and to cohere identity. Although the music varied according to performers' use, musical preferences, performing practices, aesthetic values or meaning systems, the agents expand their social sphere, continue to activate the agents' social network, perpetuate their culture, and redefine their cultural landscape.

Chia-Wei Yang is a doctoral student at Taipei National University of the Arts, Taipei, Taiwan, majoring in interdisciplinary studies of music. In addition to his recent work on indigeneity and Taiwanese Indigenous music-dance performance, his other research interests include cultural studies, music aesthetics, and psychology of music. Chia-Wei also has interests in contemporary music and body techniques. Chia-Wei's previous academic work was in psychology and counseling, while minoring in pipa performance at the National Taipei University of Education, Taipei, Taiwan.

DAY 3

SATURDAY, MARCH 4TH, 2023 | 10:30AM - 11:00AM

ORGANISED PANEL #2

Music and Language (Un)Sustainability in Puyuma Language Classes

Shura Taylor | National Taiwan University

In this presentation, I will talk about improvised lyrics as a way of creating sustainability in language use and cultural memories in a Pinuyumayan language learning setting. Puyuma is 1 of 10 Pinuyumayan villages in Taitung, Taiwan. Pinuyumayan, 1 of 16 recognized indigenous people of Taiwan, is currently undergoing language revitalization after decades of state language policies prohibiting the use of the language. Traditionally, Pinuyumayan folk songs consist of mainly vocables; set lyrics were rare until songs started being written down in recent years. Puyuma people often improvise lyrics into familiar melodies while singing, this habit also applies to foreign melodies. Many Puyuma seniors who grew up during the Japanese colonial era (1895-1945) still speak Japanese and are familiar with Japanese songs; in a 2018 village project, a number of Japanese tunes with improvised Pinuyumayan lyrics were collected and recorded as part of a "songs of Puyuma daily life" booklet. Akawyan Pakawyan, a senior in her 80s, is familiar with this way of music making, and often changes or re-composes lyrics from folk melodies and foreign songs with Pinuyumayan lyrics and uses it in her Pinuyumayan language classes. Her lyrics not only carries the language, but also her cultural knowledge and memories. I argue that this unsustainability in lyrical composition comes from a tradition of Pinuyumayan music-making, and allows music to become a sustainable way in the teaching of language and transmitting of cultural knowledge.

Shura Taylor is a second year PhD student at the Graduate Institute of Musicology at National Taiwan University. She completed her undergraduate studies in World Music and Chinese Flagship, as well as Masters in Chinese (Literature, translation and linguistics) at San Francisco State University. She was a member of the San Francisco Guzheng Music Society for 8 years and regularly performed guzheng with the group and as a soloist in the San Francisco Bay Area from 2012-2019. Her current research interest is music and language revitalization of the Pinuyumayan indigenous people of Taiwan.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 11:00AM - 11:30AM

ORGANISED PANEL #2

Competing Models and Agents of (un)Sustainability: Hubs and Metrics of Indigenous Dance in New Taipei City

DJ Hatfield | National Taiwan University

In this paper, I engage in critical reflection on conversations concerning competing models for sustaining Indigenous dance practices among urban 'Amis people living in New Taipei City (New Pei). 'Amis, who are one of Taiwan's sixteen officially recognized Indigenous Peoples, speak an Austronesian language and resided in the country now known as Taiwan several millennia before the arrival of the Sinophone settler colonists who now form Taiwan's majority population. From the mid-1970s onward, 'Amis people have migrated to New Pei, drawn by opportunities in the construction trades and factory work in the greater Taipei region. Initially living in construction sites, these labor migrants formed their own urban communities, some resembling the communities that they left behind on Taiwan's East Coast, others residentially scattered. Urban 'Amis communities struggled to sustain themselves during these early migrations as they confronted settler racism, built environments hostile to Indigenous social practices, and the assimilatory policies of the Chinese Nationalist Party dictatorship, which proscribed public use of Indigenous languages. Democratization in the 1990s and President Tsai Ying-wen's 2017 apology to Indigenous people heralded a new landscape of state sponsorship for language and cultural maintenance. Yet, whether cultural maintenance programs offer sustainable models remains a matter of debate among Indigenous people. Practicing dance with an urban 'Amis cultural association based in New Pei, my research focuses on the cultural association as a kind of space that Winnebago / Ojibwe scholar Renya Ramirez calls a "native hub"—a place that creates possibilities for belonging and cultural transmission for urban dwelling Indigenous people. The association often relies upon dance practice as a context for socializing and both formal and informal language teaching. Much of the practice, moreover, is geared to a series of grant opportunities for cultural preservation, performances in a number of city events, and Indigenous music contests. As such, the largely participatory framework of 'Amis dance often becomes entangled with settler government metrics such as models of performance, accounting, and recognition. Thus, the question of (un)sustainability arises as one of competing models and agents: to what extent is a contest- or grant- oriented practice of Indigenous dance sustainable? What are the alternatives? Asking these questions along with Indigenous dancers in New Pei, I hope to contribute to discussions of how native hubs can sustain themselves within contemporary frameworks of multiculturalism.

DJ Hatfield is associate professor in the Graduate Institute of Musicology at Taiwan National University. A sociocultural anthropologist and sound installation artist, Hatfield is currently working on a project concerning the role of dance as an assertion of sovereignty and a means of cultural resurgence among urban Indigenous people in New Taipei City, Taiwan. Hatfield's recent publications include "Do Good Dances Make Good Guests?" and "Voicing Dissensus in Contemporary 'Amis Art."

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 11:45AM - 1:15PM

ROUNDTABLE #3

Unsustainable Paradigms of Asian Popular Music: Inter-Asia Links, Local Epistemologies, and New Directions

Mayco A. Santaella, Sunway University (Chair)

Anthony Fung, The Chinese University of Hong Kong

Eva Tsai, National Taiwan Normal University

Adil Johan, Universiti Kebangsaan Malaysia

Viriya Sawangchot, Walailak University

The study of popular music has largely been framed within specific continents, nations, or eras, consequently developing discourses that accommodated such frameworks. An Inter-Asia discourse (at times method) has considered a regional focus beyond global (mostly western) categorizations. In view of the potential that these parallel discussions offer, this roundtable explores alternative paradigms for the development and study of popular music focusing on post-colonial Austronesian connections and present-day links. The discussion considers sonic entanglements in (and between) Taiwan, Hong Kong, and Southeast Asia characterized by the movement of music, musicians, and the development of historically linked industries that have influenced the conception of new genres and styles. Eva Tsai examines the circulation of morlum music in Taiwan through cultural festivals that provide critical and cultural means of introducing Isan culture to Taiwan. These festivals anchored rich perspectives beyond a Taiwan-Thailand bilateral and nationalist framework. Morlum as daily entertainment differs from morlum as research topic, and its staging as performance or representation in popular media such as indie films, drama series, or YouTube videos affect its transnational accessibility. This presentation juxtaposes ethnographic and popular mediations of morlum and discusses the productive tensions that these modes bring about. Anthony Fung examines the status, condition and survival of indie musicians in China. While major digital music platforms seemingly have provided hope for indie bands to circulate their songs and albums, this presentation highlights how indie musicians have been reduced to data for platforms, competitions, and profit under the phenomenon of datafication. Viriya Sawangchot investigates the circulation of popular music in film and television dramas of mainland Southeast Asia. (cont. next page)

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ROUNDTABLE #3

Though music functions as a subtext, it supports better relationships and reduces racial discrimination among citizens of different countries in the region. Furthermore, examples such as the soundtracks of Friendzone and Nakree depict a shared domestic pop music phenomenon for citizens of this region. Mayco Santaella looks at the development of new regional genres during the 1980s through the use of the electronic keyboard, new recording technology, and dissemination platforms in Southeast Asia that were produced and consumed in situ. Using local music idioms and sung mostly in the local language, these genres became both ethnic and regional signifiers of alternative modernities until the present day. The presentation examines a "Logic of Practice" (Handelman 1998) for the development of popular repertoire in Southeast Asia such as the use of the keyboard for Thai likay, Bajau sangbai, Central Sulawesi dero, and Javanese campursari. Lastly, Adil Johan reflects on the cultural politics of diaspora in view of the popular music connections between Malaysia and East Asia. Malaysia is home to many popular music artists who have made a mark on the "Chinese" (read Mandarin) entertainment industry (eg. Fish Leong, Namewee, Shila Amzah), thriving in Taiwan, Hong Kong and China. Conversely, independent music acts have tried to enter the Chinese market with very little success. However, in more recent years, independent artists have found sporadic opportunities to perform their original music in Taiwan, Hong Kong and China. The dichotomy between "commercial" and "independent" is increasingly blurred and the once rigid economic networks of inter-Asian music exchange are changing rapidly. In questioning the sustainability of diaspora as an analytical framework, Adil unpacks issues of belonging, mobility, indigeneity and inter-Asian interculturalism that are articulated in similar and divergent ways across the spectrum of commercial and independent popular music.

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ROUNDTABLE #3

Mayco A. Santaella studied Asian Studies and Ethnomusicology at the University of Hawai'i at Mānoa and conducted research for his doctoral studies as a Fulbright recipient. He is currently Associate Professor at the department of Film & Performing Arts and Associate Dean (International) at the School of Arts, Sunway University.

Anthony Fung is Professor in the School of Journalism and Communication, and Co-Director of the Institute of Asia-Pacific Studies at The Chinese University of Hong Kong. He also holds an appointment as Professor in the School of Arts and Communication at Beijing Normal University, China.

Eva Tsai is Associate Professor of Mass Communication at National Taiwan Normal University. She is committed to media and cultural studies in inter-Asian, translocal contexts and has published primarily in this area. She is also an independent podcast producer. Tung-hung Ho is Associate Professor of Psychology at Fu Jen Catholic University, Taiwan. He devotes his research and social activism to all issues related to independent music culture.

Adil Johan is a research fellow at the Institute for Ethnic Studies (KITA), Universiti Kebangsaan Malaysia. Research from his PhD in Music Research awarded by King's College London was developed into a book on independence era Malay film music titled, *Cosmopolitan Intimacies* (NUS Press, 2018).

Viriya Sawangchot is a senior fellow at the Center for Geosocial and Cultural Research (GSCR), Walailak University, Nakhon Si Thammarat, Thailand. Viriya wrote books about rock music studies and cultural studies of music (in Thai) and contributed chapters (in English) on pleang lukthung, Thai reggae, The 60s Thai rock 'n' roll, and indie rock in various books and journals.

DAY 3

SATURDAY, MARCH 4TH, 2023 | 2:45PM - 3:15PM

PANEL #6

The role of intangible music heritage designation in securing continuity of local traditions

Marzanna Poplawska | University of Warsaw, Poland

This paper is based on a recent fieldwork in Sumatera, Indonesia. I investigate selected music communities and genres in the areas neighboring Medan and Padang – two major cities in the regions of Batak (north Sumatera) and Minangkabau (west Sumatera).

Indonesia is one of the leading countries in Southeast Asia regarding intangible cultural heritage designation. In the span of thirteen years, twelve Indonesian cultural elements have been inscribed onto the international Representative List of the Intangible Cultural Heritage of Humanity that is maintained by the UNESCO. Out of twelve elements, seven belong to performing arts category. Among these seven, two are most relevant to the culture of Sumatera: traditions of Pencak Silat (inscribed in 2019) and Pantun (inscribed in 2020, together with Malaysia). Regional and national lists contain dozens more cultural elements, which are considered representative of the two regions in question.

In my analysis, I take into consideration the musical practices of Batak communities (selected dances, pantun poetic forms) and Minangkabau communities (e.g., rabab, salawat dulang, tari piring, randai) that have been inscribed over the past decade on the regional, national and/or UNESCO lists of intangible cultural heritage (ICH).

Based on my observations and conversations with local artists and scholars, I attempt to answer following questions: In what ways the recognition of ICH helps (or hinders) sustaining of local music practices? What kind of specific methods and activities ("best practices") can assure the continuity of local practices? How do artists maintain the balance between preserving/ safeguarding and creative practices in the process of sustaining local traditions?

Marzanna Poplawska holds a Ph.D. degree in Ethnomusicology from Wesleyan University (USA), and M.A. degree in Musicology from Warsaw University (Poland). She has studied, taught, and performed Javanese music in Poland, UK, Indonesia, Ireland, and the United States. Her primary interests encompass the musical traditions of Indonesia, SEA, and Central-Eastern Europe as well as acculturation/inculturation, music and religion, diaspora, and Intangible Cultural Heritage. She is an author of a monograph on Christian music in Indonesia: "Performing Faith: Christian Music, Identity and Inculturation in Indonesia" (SOAS Studies in Music, Routledge, 2020). She is also a performer of central-Javanese music and dance.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 3:15PM - 3:45PM

PANEL #6

Sustaining for the Next Generation: The Assumption Pipe Organ

Leonard Selva Gurunathan | Universiti Sains Malaysia

The first large scale restoration of a pipe organ in Malaysia took place at the Assumption Church in 2013. The Church of the Assumption pipe organ was restored at a cost of RM250,000.00. Using photographic and video footages, historical documents of the church, interviews and reports by the organ builder, this paper documents the history and processes of restoring the organ at the Church of the Assumption from 1916 to 2013. It shows that community engagement is critical in sustaining the historical pipe organ. In the early years, the maintenance and repairs of the organ were carried out by the church community led by the late Captain Ian Campbell using their own DIY methods from the 1970s. As the organist of the Assumption Church since 1995, I have been documenting the DIY process of maintaining the organ since then. As the Assumption pipe organ had become unplayable by the turn of the new millennium, the community raised funds together with corporate help to employ organ builders from England to restore the organ. Peter Wood and Sons organ firm from Harrogate, England restored the organ in 2013. As one of the co-ordinators of the restoration, I had the opportunity to document the entire process and also to have a closer view on restoration of the musical instrument. Other than the big pedal pipes that were above 8 feet, a major portion of the organ was shipped by the organ builders to their workshop in Harrogate, England. Following the restoration, compositions for the pipe organ and church music can once again be played on the organ. The restored Assumption Church organ also became a reference model for restoration of another pipe organ in Malaysia that is the St Mary's Cathedral organ in Kuala Lumpur. The restoration of the organ in Malaysia also gave opportunity for other countries such as Singapore where the organ builder that restored the Assumption organ were asked to submit their quotation for restoring an organ in Singapore. The survival of the 108-year-old organ was only made possible by the church community who saw the need to preserve and to leave the instrument in a good playable condition for the next generation.

Leonard is a PH. D Student at Universiti Sains Malaysia under the supervision of Prof Tan Sooi Beng. He is an organist who has a keen interest in the development of the instrument in Malaysia. He is the resident organist and plays for the various language masses celebrated at the Assumption Church. He has given numerous talks and concerts and is engaged in pipe organ awareness programmes in Malaysia. Currently his doctoral research is on the development of the pipe organ and its music in Malaysia, Singapore and Secunderabad, India.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 3:45PM - 4:15PM

PANEL #6

Repositioning *Mek Mulung* for sustainability: a re-evaluation on advocacy intervention.

Nur Izzati Jamalludin | Universiti Teknologi MARA

For more than a decade, the success of Mek Mulung has largely depended on the efforts of various agencies and advocates from outside of the traditional bearer's locality to ensure its continuity. Originating from a small agricultural village in Wang Tepus Jitra Kedah, the Mek Mulung, a traditional dance-drama performance has traded its humble community-driven performance for a larger urban stage presence. The driving force behind this shift is a current demand for traditional inspired performance among the urban audience, reliving the kampong or village nostalgia in a cosmopolitan city. Whilst the Mek Mulung has now evolved and made urban spaces its new home, the performance style of the village has diminished greatly or only exists in documentaries and academic writings. The declining number of active performers and the limited number of the younger generation interested in the performance has encouraged the Mek Mulung to cater to the new audience, making necessary changes to acclimatize to the new environment, usually to paying audiences, and not making certain elements available for public view, usually if it is associated with certain elements of spirituality that might be perceived as offensive. In this paper, I argue that the transplant of traditional culture like Mek Mulung is a result of heritage revitalization and the commodification of culture. The revival process includes a repurposing of a tradition from a different context to be consumable for a larger audience that has access to a wide array of entertainment that is much more receptive to the reconstructed model. However, there is a concern initiated by Graves and Wilson (2018) to understand to what extent these reconstructed performances 'voice' was democratized versus how much was did the advocacy agencies and other stakeholders intervened. What were the alternative opportunities and strategies that are needed to balance between "protection and exploitation" (Graves, 2005) of the performance? As a result, I argue that the outcome of this observation now has an opposite effect on what Keith Howard (2014) describes as "post-revival", whereby, creativity no longer maintains the support of the preservation of the village tradition. Instead, the urban performance is the new accepted tradition between both urban and village communities and the village understanding of Mek Mulung will soon disappear from the knowledge of the beholders.

Nur Izzati is a Senior Lecturer and holds an academic position at Universiti Teknologi MARA's College of Creative Art's Conservatory of Music. In 2014, she was offered by the university she is currently serving the Young Lecturer Scheme scholarship to pursue her doctoral degree at King's College London under the supervision of Dr Katherine Schofield. Nur Izzati's research interests include performing arts in northern peninsular Malaysia, in particular the Mek Mulung. Before her doctoral degree, Nur Izzati worked as a researcher at the Department of Museums Malaysia's Music Museum and did her Master's degree at Universiti Malaya under Prof. Dr Mohd Anis Md Nor.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 4:15PM - 4:45PM

PANEL #6

Sustaining K-pop fandom, from university modules

Liew Kai Khiun | Hong Kong Metropolitan University

This paper discusses the use of pedagogical platforms from university courses in acknowledging and sustaining the creative literacies, community networks, cultural resources of students' involvement in popular-music based fandom. For more than a decade, I conducted an undergraduate module in a Singapore based university on the subject of the Korean Wave with the emphasis on participatory observations on assignments on K-pop (Korean popular music) fandom. Amongst the learning outcomes intended for such assignments were for students to be given actual experiences in the dynamics and practices of contemporary K-pop fandom within the contexts of scholarly literature on the phenomenon. In the course of the assignment, students had engaged in prosumer production of creative contents in parodies, commentaries and adaptations of original texts from the K-pop industry in addition to reaching out to K-pop fan communities. Comprising predominately of women in their late-teens and early twenties, many students in my class were either existing or formerly actively involved K-pop fans.

Given the generally negative public impressions of K-pop fans as being pathologically obsessive, participants have often kept their identities and activities closeted. As such, the nature of the module's assignment was not alien to them. What was more pedagogically more critical was the opportunity for these students to prepare and showcase experiences, networks and creative agencies common in fandom within the safety of the classroom environment. Aside from newly acquainting those previously who were unfamiliar with K-pop fandom, my module has also given the platform for students who were K-pop fans to strengthen interactions with classmates as well as continuing their existing cultural practices within their own K-pop communities. For former K-pop fans, the class had also given them the opportunity to reconnect with their fan communities. Such connectivities became more critical and treasured in sustaining the communities and practices of K-pop fandom especially within the COVID-19 restrictions during the past two years. As such, I would like to share my pedagogical experience as a case-study on leveraging the role of academia and the university campus as part of the rhythmic cultural sustainability of popular music.

Liew Kai Khiun is a scholar of Transnational Popular Media and Culture within the contexts of East and Southeast Asia. His research topics on Popular Music Studies cover that on the regional flows of popular music texts, particularly in the context of the Korean Wave, as well as youth popular subcultures in Singapore. His upcoming publications in this area include that of K-pop in Southeast Asia as well as K-pop and Social Media Research. A Committee Member of the Inter-Asia Popular Music Studies group, Kai Khiun is also currently an Assistant Professor at the Hong Kong Metropolitan University.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 5:15PM - 5:45PM

PANEL #7

Behind every crisis is an opportunity: Ignorance of music's roles and functions in society and how it leads towards the undermining of its value, as seen through the eyes of a music therapist.

Indra V. Selvarajah | University Putra Malaysia (UPM)

There is no denying that public perceptions about music play an important role in determining its worth, value and position in society. The ubiquity of music in our everyday life is both a blessing and a curse. Its omnipresence means that we have easy access to music. Personal listening devices (PLDs) and the advent of cheaply available music streaming stations mean that music listening has become increasingly discreet and accessible at the touch of a button, embedded into our cellular phones, laptops and work computers. However, what is obtained easily and often freely, is frequently viewed as less desirable in its value. As a result, music is taken for granted in its existence. The increasingly commodified nature of music is also slowly erasing its intrinsic value and eroding society's ability to value and appreciate music for what it's truly worth.

The crisis is worsened by the fact that musicians themselves are often ignorant of the fact that beyond its entertainment value, the work of cultural anthropologists and ethnomusicologists such as A.P. Merriam (1964) have revealed that music serves an additional 9 important functions or broad purposes of music in society for engaging in musical activity, that have stood the test of time and transcend cultures across the globe. An overemphasis of music's entertainment function has led to a narrowed view of music that diminishes its overall value and importance to society.

This paper presentation from a music therapist's perspective aims to highlight the additional 9 psychosocial roles and functions in society as reflected by Merriam as has been actively applied by into music therapy development work on multiple fronts at the grassroots level in Malaysia, in order to spur problem solving and contribute towards meaningful solutions towards the sustainability of the local music industry.

Indra Selvarajah is Malaysia's first PhD qualified Music Therapist (2014) and currently lectures at UPM. She is Founding President of the Malaysian Music Therapy Association, Vice-President of the Malaysian Society for Music in Medicine, and Chair of the Global Crises Intervention Commission for the World Federation of Music Therapy. Indra believes in pushing the envelope, and has helmed the organization of 4 major music therapy events in Malaysia: Music Therapy & Autism Seminar (2015); Music as a Catalyst for Nation Building & Community Growth (2016), MusicHeals: From Tradition to Medical Innovation (2019); and "Moving Music Therapy Forward in the Region" (2022) aimed at setting up a music therapy Masters training programme, locally.

DAY 3

SATURDAY, MARCH 4TH, 2023 | 5:45PM - 6:15PM

PANEL #7

Artistic Research and Popular music: The Artist Researcher

**Ingolv Haaland | Department of Popular Music, Faculty of Fine Arts,
University of Agder, Norway**

Artistic Research (AR) emerged as an academic discipline when the music conservatories in Europe became part of the University system in the early 2000s. With a practice-led and process oriented focus AR is research in and through arts where the artistic output is intertwined with a written reflection. AR functions both as a theoretical framework and methodology which challenge the traditional ways of dissemination and aesthetical assessment. Could AR contribute towards sustainable research within the fine arts disciplines? And if so, which (hybrid) AR approach and framework can be integrated in higher institutions in SEA?

Norwegian **Ingolv Haaland** (b.1973) is a composer, arranger, pianist and scholar who have collaborated with independent artists, musicians and academic institutions in Southeast Asia and The Middle East since 2006. Haaland published his PhD thesis Intercultural Musical Collaboration—Towards A Global Sound (2020) as an innovative stand-alone webpage (globalsoundphd.com) combining artistic research and popular musicology, with intertwined timelines.

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DAY 3

SATURDAY, MARCH 4TH, 2023 | 6:15PM - 6:45PM

PANEL #7

Understanding Learner's Needs in Navigating Intercultural Learning: The Lived Experience of a Jazz Major Student in Malaysia

Wong Siao Ern | Universiti Putra Malaysia

In recent years, the number of tertiary-level students pursuing a major that involves learning a "foreign" culture—such as foreign languages and western-based music—has been increasing in Malaysia. Other than the learning of the course content itself, doing well in the study also necessitates understanding an unfamiliar culture, or aesthetic system; often one that learners did not grow up with. To date, learners' phenomenological experience of embracing and adjusting to new attitudes and ways of being when undergoing such studies have received little attention. What are the challenges faced, how do learners perceive, handle, and value these experiences based on their own understanding which was bound up with their up-bringing and cultural background? This paper aims to explore the lived experience of a female jazz major in going through a jazz programme in an institution of higher learning in Selangor, Malaysia. Employing Interpretative Phenomenological Analysis (Smith, Flowers & Larkin, 2009) as a method, I interpret and analyze the student's process of meaning making and navigating learning challenges during her study. Major themes that emerged include the gap of readiness to begin study and making sense of unfamiliar aesthetic ideals and conventions in music making. Learning of the technical, theoretical, cultural, and performance was inextricably intertwined; the student could not identify solutions nor articulate needs in learning, resulting in a prolonged state of anxiety and demotivation during study. It is hoped that this understanding can facilitate discussion towards providing support to learners when going through arts or cultural education in similar settings.

Wong Siao Ern, M.Sc. (Music), B.Mus. (Performance) (Universiti Putra Malaysia) has performed as vocalist and pianist with jazz fusion ensemble DUST in venues across Malaysia, including the 9th Penang Island Jazz Festival. Starting from 2018, she has coached and worked as co-researcher in Heutagogy Global Classroom, a student exchange project between UPM and Kumamoto University (Japan) that focuses on understanding plural co-existence. Her research interests include intercultural and phenomenological experiences of learning. She is currently working as a part-time lecturer in UPM.

DAY 3

SATURDAY, MARCH 4TH, 2023 | 6:45PM - 7:15PM

PERFORMANCE-LECTURE #2

***The Ethical Troubadour* – Sustaining cultural resistance in a political digital cultural landscape.**

Azmyl Yunor | Sunway University

As a singer-songwriter, I believe I am at the crossroads of my so-called career. Not a mythical 'crossroad' of the Robert Johnson kind but more of a fork in the road. The confluence of two different paths. Having begun through a combination of opportunity and curiosity, with no real serious consideration of pursuing music making as a career (although daydreaming is permitted), I believe my body of work and performances in the past two decades are also spiritual in nature as opposed to a musical or careerist one alone. It is also common knowledge that it is hard, but not an impossibility, to seek a financially stable career from making original music with political undertones in Malaysia – what I like to call 'social songs' in the contemporary Malaysian context. The songs I became known for as 'social songs', sometimes 'protest songs' or 'punk folk', came to be at particular key moments in my creative practice, that were responses to the cultural politics of the times, being the nature, the actors, and the resolution of these moments. Moments, that with the benefit of hindsight, through a performance lecture, reveal more about the and places around us – the social and the political. I argue that a sustainable musical professional practice must be driven by an ethical motivation to 'decolonise' itself from industry narratives – in intent and in performance.

Performer: **Azmyl Yunor**

Azmyl Yunor is a 'fiercely independent' underground/indie artist whose work and lyrical vision (and outspokenness) has cut across cultural, social, & political boundaries, beyond race and religion. He prefers to navigate along the outer margins of the arts scene and hone his craft on his own terms with a very distinctive singular vision and wit based on principles he believes in. His latest full-length album *John Bangi Blues* – launched on Malaysia Day 2020 – has been praised by fans and critics alike for "its raw power and lyrics that shuffle between satirical humour and a stiff middle finger."

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 10:00AM - 11:30AM

ORGANISED PANEL #3

Panel Chair:

Patricia Ann Hardwick | Sultan Idris Education University

Panel Organiser:

Mohd Anis Md Nor | NusPARC

Panel Theme:

Navigating (un)sustainable 'spaces,' methodological monologue and circumnavigating (dis)continuity and (uncertainty) in artistic performance

This panel focuses on three main points of reflection on the topic of *navigating (un)sustainability* that is, (un)sustainability of the various 'spaces' for musical performance and creation; concepts and methods on sustainability in performing arts and popular music studies; and (un)sustainability in Southeast Asian music and the arts. The three panellists, Patricia Matusky, Leow Puay Tin and Mohd Anis Md Nor will present specific but associated papers on *navigating (un)sustainability*, namely *Viability in the Malaysian Shadow Puppet Theatre*, *The Tamil Project: A Methodological Monologue on Crossing Borders in Post-pandemic Theatre-making* and *Reviving Ronggeng: Challenging (dis)continuity, Confronting (un)certainty*.

Viability in the Malaysian Shadow Puppet Theatre

Patricia Matusky | National Academy of Arts, Culture and Heritage of Malaysia (ASWARA) Kuala Lumpur, Malaysia

This presentation addresses the topic of viability in the contemporary Malaysian shadow puppet theatre, considering its visual enactment, musical sound and puppet movement. As an ancient theatre, the Malay communities of the northeast states maintained the shadow puppet theatre as a traditional folk theatre for at least three centuries (Ghulam Sarwar, 1993) or even longer. Today this art form includes the usual conventions of shadow puppet theatre, old and new stories with stylized puppet movement, and traditional folk music to accompany the movement. This paper discusses the viability of this theatrical in the 21st century, and also notes 'creative (re)generation' and 'cosmopolitanism' as seen in an ancient theatrical, yet still maintaining its identity. (cont. next page)

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 10:00AM - 11:30AM

ORGANISED PANEL #3

The idea of 'viability' means the ability to take root, live, grow and develop (Webster's New World Dictionary, 1951, and Merriam-Webster.com Dictionary) (rather than 'sustainability', that is, to endure or 'safeguard' or 'take care of').

The concept 'viability' is used here in connection with 'creative (re)generation' (Grant, 2014:11) to point out contemporary conditions of this theatrical in its original village/rural setting and in its urban setting today. Some practitioners of this art form have transcended the limits of their local environments as well as transnational boundaries to achieve a theatrical that is still identifiable as Malaysian shadow puppet theatre, but also encompasses a high degree of cosmopolitanism in performance which achieves wide popularity among younger Malaysians as well as international audiences. Hence, this paper will focus on the specific aspects of visual enactment and theatrical conventions, musical sound and puppet movement in the context of the viability (the life, growth and development) of this art form in Malaysia in the 21st century.

Ethnomusicologist **Patricia Matusky** (PhD) has taught many years at universities in Malaysia, Singapore and the USA. She has published on Malay folk and classical music in journals, dictionaries, encyclopaedias, and the books *Malaysian Shadow Puppet Theatre and Music* (1993, 1997), *Traditional Musical Instruments of Malaysia* (in process, 2023), and (with co-author Tan Sooi Beng) *The Music of Malaysia, the Classical, Folk and Syncretic Traditions* (2004, 2017, Malay language versions 1997, 2012). She is Adjunct Professor at the Graduate Studies Centre of the National Academy of Arts, Culture and Heritage of Malaysia (ASWARA), Co-Chairperson, Publications Committee of ICTM-PASEA, and a Director in the Nusantara Performing Arts Research Center (NusPARC) in Kuala Lumpur, Malaysia.

DAY 4

SUNDAY, MARCH 5TH, 2023 | 10:30AM - 11:00AM

ORGANISED PANEL #3

The Tamil Project: A Methodological Monologue on Crossing Borders in Post-pandemic Theatre-making

Leow Puay Tin | School of Arts, Sunway University

In 2022, the pandemic receded and live theatre performances, travel, touring, in-person rehearsals became possible again as SOPs lessened, borders re-opened and funding for theatre-making resumed. I was one of the beneficiaries.

'My Name is Tamizh' [Tamil] was a regional theatre project initiated by Sankar Venkateswaran, a director-performer from Kerala, with a Sri Lankan actor from Jaffna and another actor, an Indian, who lives in Kathmandu. Their mother tongue is Tamil. I am Chinese, from Malaysia. I was brought in as a text curator to help them come up with a text to be performed at an international theatre festival in Switzerland in August 2022.

The director had wanted to do something about the ethnic conflicts in Sri Lanka through an event that stood out for him – the burning of the Jaffna Library in 1985. This idea morphed and eventually the event became a trigger for diverse personal and family stories that were related in some ways to Jaffna and/or being Tamil. They performed as themselves and came across as three random people who had little in common besides their Tamil origins and having been displaced many times when growing up (due to different causes).

More questions came up than I could find answers for in the compressed time allowed by the six-week project, on matters concerning language, appropriation, power, decolonisation, framing, etc, in the context of a regional project that was intended for a Western audience (and funded by European institutions). For example, the language. The text was in English (as transcribed from their spoken stories that were related over Zoom). But it wasn't easy for the Sri Lankan actor to perform in English, while the two Indians had a runaway fluency. I added bits of Tamil to his text but that created other problems in performance in relation to his co-actors. The language thing bothered me for another reason. It didn't seem right at times to see them speaking in English to tell personal stories for an audience who needed subtitles in German! But how does one cross several borders all at once? I hope to find some answers in time to rework the text, which is due for a second round of performance, at an international theatre festival in Germany in 2023.

Leow Puay Tin is a playwright, text curator and performer who uses performance to understand people and life. *Three Children*, *Family*, *Ang Tau Mui*, *Oppy & Professor Communitas* are among her major works. Her experiments with writing and performance include using chance (*tikam-tikam*) to present performance text in a non-linear manner and the creation of 'methodological monologues' to present about her research-creation process. Her practice includes teaching at the School of Arts at Sunway University in Kuala Lumpur and collaborative work with a wide range of arts practitioners in Malaysia and abroad.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 11:00AM - 11:30AM

ORGANISED PANEL #3

Reviving Ronggeng: Challenging (dis)continuity, Confronting (un)certainty

Mohd Anis Md Nor | Nusantara Performing Arts Research Center (NusPARC)

This paper revolves around an ongoing project by Nusantara Performing Arts Research Center (NusPARC) in reviving Ronggeng from a social and music genre of 20th century Malaya to musicking multiculturalism in 21st century Malaysia. The core of NusPARC's work with Ronggeng stems from the deep significance this form has in musicking multicultural expressions in Peninsular Malaysia. A highly improvisatory form of music making and dancing, Ronggeng was a popular form of entertainment enjoyed by multicultural communities in the early decades of the 20th century. Between the 1930s and the 1940s, Ronggeng featured heavily on dance stages (pentas Ronggeng) at amusement parks in Penang, Kuala Lumpur, and Singapore, as well as at a variety of social events within towns and villages. However, Ronggeng began to experience a serious decline by the 1960s, consequently reducing this once-vibrant social dance and music form to small pockets of Ronggeng practitioners in Kedah, Penang, and Malacca.

Although not new, the concept of musicking multiculturalism in Malaysia has been eclipsed in recent decades by challenges on localism and Islamic globalism by zealous political and religious fervent bordering on protectionist nationalism that has recently re-emerged in political and popular narratives. Amidst diachronic and synchronic realities of Ronggeng as one of the past mainstream performance traditions in Peninsular Malaysia, Ronggeng revival has been contested by (un)empathetic creative industries players (State, Agencies) which has seen Ronggeng being redefined and labelled to fit into mainstream performance traditions in Peninsular Malaysia. Challenged by protracted moral and religious narratives over the past millennium, Ronggeng revival continues to be confronted by (dis)continuity and (un)certainty. To navigate (un)sustainability, Ronggeng revival has to circumnavigate political, cultural and religious through musicking multiculturalism.

Mohd Anis Md Nor is the Managing Director of Nusantara Performing Arts Research Centre in Kuala Lumpur and is currently an Adjunct Professor at Sunway University in Subang Jaya, Malaysia. He was the Professor of Ethnochoreology and Ethnomusicology at the Faculty of Creative Arts, University of Malaya in Kuala Lumpur prior to his retirement in 2015. His foremost research area deals with Malay dance and music in Southeast Asia, interfacing of dance and music traditions among the Malayo-Polynesian societies in Southeast Asia, and Islamic performing arts in Southeast Asia.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 11:45AM - 12:15PM

PANEL #8

Enculturing Generation Z "Creative Persons" For 5IR through the Musical Practices Of The Main Jo'oh,

Clare Suet Ching Chan | Universiti Putra Malaysia

In 5IR, there will be a need for "creative persons" to create a more personalised and human experience for their customers and workers. In the Mah Meri community, the main jo'oh is a musical practice that leads to an enculturation of indigenous values, skills and way of life. The term "musicking" refers to the same enculturation process of acquiring holistic skills in the community. Creativity, improvisation, spontaneity and adaptability are at the heart and core of Mah Meri survival skills. This sessions aims to discuss 1) What is the type of "creative" person required in 5IR 2) How can the enculturation process of the main jo'oh contribute to the development of this "creative" person 3) How can the researcher and culture bearer can adapt the main jo'oh to develop this "creative" person? A participatory action research (PAR) that consists of cycles of action, reflection and revisions will be conducted by the researcher(s) in collaboration with the culture bearer(s) to examine the questions rendered. This research has implications for sustainability of heritage, indigenous values and identity.

Clare Suet Ching Chan, PhD, is an associate professor of Ethnomusicology at the Music Department of the Faculty of Human Ecology at Universiti Putra Malaysia. Prior to this she taught at the music department of Universiti Pendidikan Sultan Idris from 2002-2022 and held appointments as the deputy dean (research and graduate studies)(2011–2017) and chief editor (2015-2021) of the Malaysian Journal of Music. Clare served as the International Council of Traditional Music (ICTM) national liaison officer from 2018-2019. She is now an executive committee member of the Southeast Asian Directors of Music (SEADOM). Clare graduated with a PhD in Music (Ethnomusicology) from the University of Hawai'i at Manoa (2010); Master of Arts (Ethnomusicology) in 2002 and Bachelor of Arts (Music) in 1998 from Universiti Sains Malaysia, Penang. She was awarded a Fulbright Scholarship (2005-2007), the Asia–Pacific Graduate Fellowship in Ethnomusicology from the University of Hawai'i at Manoa (2005-2007), the East-West Center Graduate Degree Fellowship (2008-2010) and the Sumi Makey Scholars Award for Arts and Humanities (2008) for her PhD studies. Her research interests include applied ethnomusicology, sustainability, heritage advocacy, tourism, modernization and globalization of music.

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SUNDAY, MARCH 5TH, 2023 | 12:15PM - 12:45PM

PANEL #8

Blended Learning (MOS & DLO): Enhance, Enrich, Engage Learners in Malaysian Music Appreciation classes

Toh Lai Chee | Institute of Teacher Education

This paper addresses blended learning as a transformative approach in enhancing performance skills, enriching musical knowledge and engaging peer learning among student teachers in the Malaysian Music appreciation classes. The Z generation multi-ethnic student teachers from the Institute of Teachers Education in Penang are group-oriented, not bound by traditional methodology, interested in creative endeavours and are practical users of digital. The instructional approach used in the Malaysian Music appreciation classes combines the adaptation of the methodology of Music of Sound (MOS) in formal learning and technology assisted learning using Digital Learning Object (DLO). Both approaches encourage active student-centred participation, and encompass both experiential and collaborative learning from multiple intelligences pathways. Adapting the methodology of MOS, student teachers re-enact the musical genres learned (such as boria, dikir barat, lion dance and gamelan) in their creative expression using a mixture of languages, songs, movements, vocalization, musical instruments of various ethnic groups as well as daily objects from multiple intelligences entry points. Based on the concept of flipped classroom and self-directed peer learning, the student teachers assess the resources on history, performance styles, musical elements, musical analysis and creative performances of the Malaysian Music genres from the systematic guide and tasks prepared in the DLO. Rich and creative experiences combining both formal and virtual learning i) develop creativity, performance skills and artistic knowledge of the various Malaysian Music genres ii) inculcate invaluable learning experiences in appreciating cultural diversity among participants from different ethnicity and iii) foster unity as well as sharing of responsibilities. The fun-filled and engaging methodology also contribute towards teaching and learning in a meaningful way.

Toh Lai Chee, Ph.D. was a senior lecturer at the Institute of Teacher Education in Penang with more than 30 years of experience in music education. She received her M.A. in Ethnomusicology and Ph.D. in Music Education from the University Science Malaysia. Her research interest focused on 21st century pedagogical approaches in teaching and learning music from multiple intelligences pathways. She has been facilitating music workshops for young people based on the methodology of Music of Sound (with Prof Tan Sooi Beng) since 2007 and conducting "Music of Sound" workshops to student teachers, as well as schoolteachers since 2010. She headed the team to develop the Arts Education module which comprised the methodology of "Music of Sound" in 2015 and it has been used by all student teachers in the bachelor's program across the 27 campuses in the Malaysian Institute of Teacher Education. She was conferred "Bintang Cemerlang Negeri (B.C.N.)" in 2018 by the Penang State Governor for her outstanding contribution and services in education to the state.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 1:45PM - 2:15PM

PANEL #9

Disco as Unmarked Sound in Late Cold War Taiwan

**Hao-Li Lin | Institute of Anthropology,
National Tsing Hua University, Taiwan**

Studies of Disco in the 1970s and 80s have pointed out its flamboyant synthesized sound, steady but shuffling grooves, and lush musical arrangements. These sonic qualities are associated with specific cultural lifestyle, built environment, and most importantly sexual and racial politics, which are reproduced and reimagined in the global context. In Taiwan, there's also a vibrant disco era that has not been fully explored in its popular music history, which saw many disco songs created and divas emerged. While some were copies of foreign disco classics, there were still many original works. However, upon closer listening and examination, these disco sounds generally lacked the quality of "grooving" and were relatively "straight" and "flat", which corresponded to the generic and tamed lyrical contents. Moreover, they were not played nor performed in the dance spaces at the time. In this paper, I argue that in Taiwan disco is a kind of "unmarked" sound that was understood and produced mostly by local rock and roll musicians active from the mid-1950s. They were well-versed in Western popular music from their experience working in US military officers' clubs which were significant cold war social establishments in Taiwan. While this was the time when martial law and its censoring and restricting forces were imposed on different aspects in the society, rock and roll as a form of American culture was tolerated by the regime. As disco was introduced to Taiwan from the mid-1970s, it was not marked racially or sexually as in other places. For example, in both Japan and Korea it was strongly associated with African-American performative aesthetics and identity politics. Instead, it was perceived in the long line of positive American cultural influences in the late cold war era. This is thus reflected in the lackluster sonic qualities of disco in Taiwan, albeit in an energetic disco era.

I am an assistant professor at the Institute of Anthropology, National Tsing Hua University, Taiwan. Previously working on environmental issues such as marine conservation and agricultural practices in Fiji, I now focus on the politics of cultural representations such as movies, popular music, and contemporary artwork in Oceania, as well as the world of Austronesian peoples that includes Taiwan. Currently I am working on a project that rediscovers unexplored sounds in the 1970s and 80s Taiwan such as disco and early forms of Hip-Hop, which have implications of an alternative popular music and cultural history.

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SUNDAY, MARCH 5TH, 2023 | 2:15PM - 2:45PM

PANEL #9

The (Un)sustainability of Hip-Hop Feminism in Taiwan

**Chih-Yun Lee | Institute of Social Research and Cultural Studies,
National Yang Ming Chiao Tung University, Taiwan**

This research analyzes how Han-Chinese patriarchy along with Black Hip-Hop masculinity creates a double-structure of masculine performance in the Hip-Hop community in Taiwan, and how discourses of Hip-Hop feminism are problematic and unsustainable for Taiwanese female rappers. Hip-Hop culture is notoriously known for its masculine characteristics which are reproduced in the global music industry as it spread to different cultural contexts. It is argued that black male rappers empower themselves by showing this brand of masculinity to resist racism in the United States. Discourses of Hip-Hop feminism were thus raised to highlight the unique experience of contemporary urban black females, challenge the misogyny and sexual politics generated by Hip-Hop culture, but also embrace their collective vulnerability and comradeship with their black brothers who are also trapped in a racist society. However, in the Hip-Hop community in Taiwan, the performance of masculinity by Taiwanese male rappers are linked to local ideas of patriarchy, thus giving it a more complex structure. As Taiwan female rappers attempt to negotiate their own identity and place, they must first confront the question of whether there is indeed a "Hip-Hop community" in Taiwan with shared experience and sense of belonging. This is where discourses of Hip-Hop feminism fall short in Taiwan, as female rappers here are more concerned with ideas of patriarchy, nationalism, and self-empowerment. They may appear to have the same Hip-Hop aesthetics and performative strategies, but their project is fundamentally different.

My research interest concerns various issues in Hip-Hop community and culture in Taiwan, including how rappers identity themselves as a student, and why Hip-Hop campus clubs getting prevalent in Taiwan. What my main concerns about Taiwanese Hip-Hop community are the gender relationships, tried to not only clarify the masculinity structures, but also find out the sustainability the way of women self-empowerment. I also have great interested in underground music, k-pop, Korean Hip-Hop, and the cultures behind them.

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SUNDAY, MARCH 5TH, 2023 | 2:45PM - 3:15PM

PANEL #9

The Development of Taiwan's Recording Industry and its Relationship with the Southeast Asian Popular Music Market

**Cheng Chen Ching | Chu Hai College of Higher Education
Hong Kong**

This paper will collate the relevance of Taiwanese record companies to the development of Southeast Asian Chinese-language popular music from the 1960s to the 1980s, and attempt to add to the lesser-known historical evidence of the intersection with the Southeast Asian Chinese-language music industry in the study of Taiwanese popular music.

The exploration will begin with two historical trajectories, one of which is an analysis of the relationship between the Taiwanese record industry and the Chinese language record market in Southeast Asia. In the early 1960s, the Taiwanese government opened up the possibility for record companies to register officially. In just three years, the number of record companies in Taiwan doubled rapidly from less than ten in 1950. In 1965, the head of the record company travelled with a delegation to an international trade show and was surprised to see the huge market for Chinese songs in Southeast Asia, which led to the massive export of Mandarin songs from Taiwan. Four Seas Record Publishing Co., Ltd. sets up shop at the international airport. The singers under Hai Shan Records Co., Ltd. were one of the key factors in the gradual shift of the focus of Chinese pop songs from Hong Kong to Taiwan.

This, together with the 'access' to Southeast Asia, made films and songs the key products of Taiwanese popular culture exported from the late 1960s to the 1980s. The second historical context for analysis is the reverse feedback of the Chinese recording market in Southeast Asia to Taiwan, with Li Feng (Li Sing Opera Company) and TONY in Singapore and Malaysia as the cases for analysis. In addition to the historical and in-depth interviews on the role of the two groups in the development of Taiwan's recording industry, it also concludes with a look at the relationship between the establishment of Thailand's largest independent record label, GMM, and Taiwan's popular music, as well as the reasons why GMM eventually moved towards a different model of music industry from that of Taiwan in the face of competition from international record companies.

Cheng Chen Ching is an Assistant Professor in the Department of Journalism & Communication and Deputy director, Centre for Asian Studies at the Chu Hai College of Higher Education in Hong Kong. He left a career in Economic Journalism to pursue a PhD in Film Studies at Peking University and obtained his second PhD in Musicology at the University of Edinburgh under Prof. Frith. His research interests involve Music in Cold War Asia focused in Taiwan, China, Hong-Kong and Japan. He has various secondary projects studying post-cultural revolution in China with a particular focus in the popular music and film scenes.

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SUNDAY, MARCH 5TH, 2023 | 3:15PM - 3:45PM

PANEL #9

Music and Heritage; a study through Chu Chin Chow and the Orchid

Eugene Dairianathan | National Institute of Education Singapore

This paper is part of a research grant project (NIE-AcRF Grant RI 5-20 ED **A study of music scores from the Singapore Police Force Band collection (currently in the Private Collection of the National Archives of Singapore) as musical heritage in Singapore**) involving the conversion of selected music scores (among a collection of 215 music pieces) from the Singapore Police Force Band Collection (currently in the Private Collection of the National Archives of Singapore).

This paper focuses attention on two pieces, **Chu Chin Chow** and the **Orchid** and involves the conversion of music scores of individual instrumental parts into full orchestral format and digital audio realization using music software. This conversion is an attempt to bring to the fore, public outdoor concert performance soundscapes in Singapore through the Second Straits Settlement Police Band which was formed in 1925 (Singapore Police Force Band today).

The paper then considers, through **Chu Chin Chow** and the **Orchid**, the ramifications of the repertoire performed at various public locations as music and heritage in Singapore.

Eugene's interests are in interdisciplinary perspectives on Music and Education as well as musical practices in Singapore. He was lead author of a technical report based on a NAC Grant A Narrative History of Music in Singapore 1819 to the present (<https://repository.nie.edu.sg/handle/10497/4539>) (Dairianathan and Phan 2005), Principal Investigator for two Education Research projects on Creative music-making (OER 36-08 ED) and Popular Music (OER17-12ED) in schools, Co-Principal Investigator in three further Research projects. More recently he has contributed several entries for the SAGE Music in the Social and Behavioural Sciences (Thompson 2014) and Music and Culture (Sturman 2019) encyclopaedias. Eugene is co-author of "First Steps to Music" and "The Joy of Music" which are Ministry of Education approved music textbooks for Singapore primary and secondary schools.

DAY 4

SUNDAY, MARCH 5TH, 2023 | 4:15PM - 5:45PM

ORGANISED PANEL #4

Panel Chair:

Gini Gorlinski | Keypath Education

Panel Organiser:

Rebekah E. Moore | Northeastern University

Panel Theme:

**Social, Political, and Environmental (Un)Sustainabilities
in Indonesian Rock Music**

More than 60% of Indonesia's 270 million people are critically threatened by global climate change. With a sinking capital city and an annual disaster season delivering catastrophic earthquakes and deadly floods, the country known as Tanah Air (Soil and Water) has much to show the world about the unsustainability of the Anthropocene. Yet it also offers many lessons on the resiliency and vibrancy of youth activism and popular music. From Indonesian metal and punk to dangdut and hard rock, this panel blurs the binaries of freedom and dependence, mainstream and the underground, and culture and the environment. Our first presenter takes us back to 1998, the urban campuses and staging grounds for student uprisings against President Soeharto, and the Indonesian metal bands who penned the era's loudest anthems for socio-political reform. While reform did follow, social inequality persisted and fed a religious fundamentalism that emboldened conservative political parties and infected the country's metal subculture, pitting progressive metalheads against those mobilizing for one nation under Islamic law. Our second presenter poses a similar question of music scene sustainability in the wake of radical social change. The 2014 election of Indonesia's "Heavy Metal President," signifying a successful transition to democracy, was initially celebrated by many of Indonesia's best-known musicians. But when Jokowi failed to deliver on liberal reform, Indonesian popular music, lacking a common political vision, was splintered by disparate aspirations for Islamism, the national music industry, and global fame. Our final presenters share the podium as ethnographer and rock musician to consider sustainability in its customary relationship to the environment: Throughout their twenty-five-year career and eleven studio albums, Balinese rock band Navicula have been torchbearers for Indonesian environmental activism. Their latest creative projects explore the interrelationship between the archipelago nation's vibrant cultural heritages and ecosystems. Through the musical and cinematic artistry of their award-winning music video "Sun Dynasty," Navicula casts Javanese dalang (puppeteers), Dayak and Papuan warriors, Bali Mula masked dancers, and Sumba horsemen as a united "Tribe of the Equator" empowered to harness the sun's renewable and life-sustaining energy. Together these presentations illustrate that while rising Islamic conservatism and regional ethnonationalism belie the national maxim of Unity in Diversity and undermine freedoms hard-won by young activists at the twilight of the last century, the music that mobilized millions for democracy and social transformation may still inspire coordinated action for religious freedom, political transformation, environmental justice, and global cultural exchange.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 4:15PM - 4:45PM

ORGANISED PANEL #4

Now What?: Post-Underground Metal Scene in Post-Authoritarian Indonesia

Yuka Dian Narendra | University of Indonesia

One of the unique features of Indonesian Metal is its heavily-packed socio-political critical contents in its musical themes. Indonesian Metal scenes, growing in parallel with the 1998 Reform movement, mushroomed in a number of campuses in Indonesia. Such intersections organically emerged in political movement struggle activism alongside with the music. No wonder that the narrative of resistance toward the government grew stronger. In post New Order regime, Indonesian Metal successfully grew to be a solid subculture. Nevertheless, Metal musicians still voiced their critical stands toward social-political inequality in Indonesia. In parallel with this situation, the youth subculture scene grew hand in hand with social, political, and cultural musical contexts. Meanwhile, in the musical context, the now growing Metal subculture is up and about, each showing his or her own each identity.

The various expressions in the Indonesian Metal subculture in the first decade of the 21st century cannot be avoided. In Jakarta, the Metal Satu Jari movement appeared to carry a transnational Islamic narrative. It was then responded with Sundanese-flavored metal in the Ujung Berung scene, West Java, then followed by Javanese Black Metal in Solo, Central Java. Both spoke out against religious conservatism by returning to the cultural traditions of their ancestors. The elected president of Indonesia, Joko Widodo (Jokowi), bring about big hopes for young people, since he portrayed himself as a metalhead. Moreover, when Jokowi's opponents in the 2014 and 2019 presidential elections tended to be affiliated with Islamists. Over time, Jokowi began to get criticism from various parties, including metal musicians who used to shout out the government against the New Order regime and political Islamic conservatism. The dissolution of Islamic mass organizations and the handling of acts of terrorism carried out by the government do not seem to be appreciated by young people, especially by groups of subcultural actors such as Metal, who tend to be more critical.

The above-mentioned situation describes dynamic relationship between Indonesian Metal subculture and its social-political conditions. This research aims to investigate how the shift of meaning of cultural resistance of Indonesian subculture interacts with the changing Indonesian socio-political conditions. It proposes the following question: how the narrative of cultural resistance is embodied in the contemporary Metal subculture? How it is constructed and what does it resistant to? How the construction of meaning of this resistance is interpreted by the contemporary Metal subculture actors?

Yuka Dian Narendra is an independent music producer, sound recording engineer, and researcher of Indonesian popular culture. His passion for heavy metal and cultural studies led him to expand the study of heavy metal as a subculture in Indonesia through dissertation research at the University of Indonesia. He has worked as an Indonesian Popular Culture Studies researcher at the Center for Arts & Design, Surya University and is an experienced lecturer and writer on Indonesian popular culture and cultural studies. In his spare time, Yuka continues to pursue his own underground recording projects.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 4:45PM - 5:15PM

ORGANISED PANEL #4

Current Sustainability Strategies in Indonesian Popular Music

Jeremy Wallach | Bowling Green State University

How can a music scene be sustained in a time of radical social change? When President Soeharto, Indonesia's long-entrenched autocrat, was forced to step down in 1998, many commentators in the West predicted the culturally diverse country would soon break apart and descend into civil war. Proving the skeptics and doomsayers wrong, Indonesia instead successfully completed its tumultuous transition to democracy with the election of Joko Widodo to the presidency in 2014. Yet by the time Jokowi (as he is universally known) was elected, Indonesia's popular music scene was already in a transitional phase. Without the unified politics of resistance to the Soeharto regime, and with increased regional autonomy and the internet decisively ending Indonesia's exclusion from the global market, diverse genre cultures—hip hop, metal, punk, dangdut, ska—went separate ways. While some artists made bids for international stardom, others instead embraced religious fundamentalism or regional ethnonationalism. This presentation will survey recent developments in Indonesian popular music, focusing on three case studies: the rise of Islamic punk, shifts in the dangdut industry, and the global ascendance of Indonesian metal, particularly the global popularity of the remarkable West Javanese trio Voice of Baceprot.

Jeremy Wallach is Professor of Popular Culture at Bowling Green State University. A global popular music scholar, he has produced over thirty research essays, co-edited an issue of *Asian Music* (2013) and authored *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001* (Wisconsin, 2008; Indonesian Edition, Komunitas Bambu, 2017). He co-edited *Metal Rules the Globe: Heavy Metal Music around the World* (Duke, 2011), the forthcoming *Defiant Sounds*, and has presented research in North America, Indonesia, Austria, Finland, France, Germany, Italy, the Netherlands, the Philippines, and Puerto Rico. Several of Jeremy's most important publications are collaborations with the late Esther Clinton.

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SUNDAY, MARCH 5TH, 2023 | 5:15PM - 5:45PM

ORGANISED PANEL #4

We are the Heirs to the Sun Dynasty": Rock, Resistance, and Rebel Knowledge for Surviving the Anthropocene

Rebekah E. Moore | Northeastern University

Gede Robi Supriyanto | Independent Artist and Activist

Amitav Ghosh's *The Nutmeg's Curse* (2021) begins in 1621, when a Dutch official mounted a coordinated attack against the Selamon Village in the Banda Islands, pillaging, burning, and murdering and enslaving thousands to secure the Dutch East India Company's control of the global spice trade. What had once been an egalitarian network of trade relationships between the Banda Islands and across the Indian Ocean became a strategy of resource extractivism that secured the wealth and political power of colonizing nations over nearly every resource-rich landscape and people on the planet. Three centuries later, on the island of Bali, another setting for the voracious consumption of the local by artists, ethnographers, tourists, and expatriates seeking a Paradise Lost, a rock band called Navicula was born. For more than twenty-five years, Navicula has followed in the tradition of Indonesia's dissident poets and protest balladeers, using song and activism to interrogate the causes of Indonesia's modern-day environmental crises—pollution, deforestation, biodiversity loss, rising sea levels, and deadly flooding. Their stamina, popularity, and critical acclaim have led to sustained partnerships with anti-corruption, environmental, developmental, and indigenous rights organizations to address the existential challenges of the global climate crisis. In recent years, however, Navicula has sought collaborations with the bearers of an indigenous ecological knowledge the Europeans were so determined to snuff out during the bloody spice race. Through a co-presentation by **Navicula's founder and frontman**, and the band's American biographer and longtime research collaborator, this paper centers on the musical and cinematic artistry of "**Dinasti Matahari**" (Sun Dynasty), one of Navicula's latest creative projects and the winner of the 2022 **AMI Award** (aka, the Indonesian Grammys) for **Best Music Video**. The song is based on the band's years of travel and research across the Indonesian Archipelago to understand the interrelationship of vibrant cultural heritages and vulnerable ecosystems. The music video recasts the nation-building project of "Unity in Diversity" as a nationwide call to action for an indigenous alliance. Javanese dalang (puppeteers), Dayak and Papuan warriors, Bali Mula masked dancers, and Sumba horsemen are summoned to unite as the rightful "heirs to the sun dynasty," securing ecological knowledge as cultural heritage (warisan) and renouncing the destructive extraction of limited resources. By harnessing the sun's renewable and life-sustaining energy, these "rulers of the equator" may reclaim sustainability-as-survival in the Ring of Fire and commence reparations for centuries of cultural and ecological violence.

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SUNDAY, MARCH 5TH, 2023 | 5:15PM - 5:45PM

ORGANISED PANEL #4

Rebekah E. Moore is Assistant Professor of Music and Faculty Scholar for the Institute for Health Equity and Social Justice at Northeastern University. Her work has appeared in *Asian Music*, *Collaborative Anthropologies*, *Asian Journal of Communication*, and the edited volumes *Sounding out the State of Indonesian Music* and *At the Crossroads of Music and Social Justice*. Following her Fulbright-funded research in Bali, Rebekah remained in Indonesia for ten years, working in festival production, band and tour management, and arts administration. She is co-founder and project advisor for Bersama Project, an Indonesian nonprofit mobilizing musicians and artists to end gender-based violence.

Gede Robi Supriyanto is an Indonesian musician, activist, writer, organic farmer, teacher, and the vocalist, guitarist, and founder of rock band Navicula. Formed in 1996 in Bali, Navicula have released eleven studio albums and collaborated with environmental justice and social change organizations like KOPERNIK, Greenpeace, the Indonesian Corruption Watch, Indonesian Institute for Sciences (LIPI), and Indigenous People's Alliance of the Archipelago (AMAN). Navicula is an internationally award-winning band that has toured Europe, Asia, Canada, the United States, and Australia. 2021 marked the cinematic release of Robi's latest project, a feature-length documentary on Bali's plastic waste crisis titled *Pulau Plastik*.

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DAY 4

SUNDAY, MARCH 5TH, 2023 | 5:45PM - 6:30PM

PERFORMANCE-LECTURE #3

Endoharmony and metametrics. Paraphrasing tools in Hindustani music fusion improvisation

Leonardo García Fuenzalida | Universidad Metropolitana de Ciencias de la Educación (UMCE, Santiago de Chile) & PSPBB (Paris, France)

Hindustani fusion is a major matrix of contemporary global world music extending to jazz, rock and diverse popular genres. Its crossed-cultural dimension currently explores diverse integrations of Western harmony to Rāga; a mixed sonic paradigm extending from Bollywood songs to the music of Mahavishnu Orchestra, Philip Glass or Trilok Gurtu. In South-East Asia, harmonic triadic patterns in Hindustani fusion are present at least since the early 1980's in music of groups as Singapore Folk Jazz Ensemble and Flame of the Forest. However, if Western harmony can highlight new approaches to Rāga, particularly concerning arrangement and improvisation, it can also introduce technical and aesthetic issues to its organic structure. Indeed, Western harmony remains a strong global sonic compound that can easily delete the melodic senses and organicity of a Rāga through the directionality of its own triadic chord progressions.

The workshop proposes a comparative approach of Western harmony and Hindustani Rāga, considering possible combinations of new improvisation-variation ranges in composition and arrangement. It presents a specific harmonization of Hindustani Rāga from its own melodic structure (endoharmony), fostering the approach of composition (and improvisation) rules of the Rāga along with a coherent harmonic frame. From a rhythmic perspective, the workshop presents diverse approaches where cyclic (Tāla in this case) and metered structures may be overlapped, superposed, and permuted in the construction of paraphrases. The main purpose of the workshop is to highlight these tools in the practice and transmission of modal music fusion in general, in the contexts of music education as well as in performing.

Participants may join with their instruments and/or voices (all "tempered" instruments are accepted). Sight reading is not required but recommended.

Flute performance diploma from the Catholic University of Chile, Generative Improvisation diploma from the Paris Conservatory (CNSMDP) and PhD in Sociology (University of Paris 10). Researches on improvisation in modal music traditions, extended instrumental techniques and globalization in Popular music. Active musician in stage as in studio, also teaches currently at the Jazz Department of PSPBB (Paris, France) and at the Music Department of UMCE (Santiago, Chile).

Contact: leonardo.garcia@umce.cl

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