Empowering Society : Transdisciplinary Research in the Performing Arts

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EDITORS

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CONFERENCE PROCEEDINGS

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FOREWORD

Warmest congratulations and appreciation to all the presenters who have successfully submitted their articles to be published as the proceeding of the 2nd International Music and Performing Arts Conference (IMPAC2016). While the 37 articles in this proceeding were not stringently reviewed as articles for journals or chapters in books, they provide important and pertinent information on current research progress and outcomes in music and the performing arts, especially related to the theme "*Empowering Society: Transdisciplinary Research in the Performing Arts*." The articles in this proceeding are written in the English and Malay languages, negotiating between internationalisation and sustaining cultural expressions and identity in each original language. Issues from countries—namely Malaysia, Thailand, Indonesia, Australia, Austria, Africa, China, Norway, Zimbabwe and Sri Lanka are presented. A variety of articles written by authors ranging from experts and amateurs in the field represent the variety of research conducted in these regions. The documentation of knowledge from these researches are important to the sustainability and continuity of scholarly excellence in Malaysia and beyond. In this proceeding, the authors are solely responsible for the content, grammar, referencing and style of their article, while the editors refine the format and standardise certain aspects such as margins, spacing and capitalisation. Last but not least, we extend our appreciation to the editorial committee of the IMPAC2016 for their rigorous efforts in collecting, compiling and editing the articles in this proceeding. Our heartiest congratulations to all!

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Only minor edits were made on the format of these articles. The author is solely accountable for the quality and validity of the content and information provided in his/her article.

Conference Theme

Empowering Society: Transdisciplinary Research in the Performing Arts

The main theme for this conference is Empowering Society: Transdisciplinary Research in the Performing Arts which resonates with the Malaysian Education Blueprint 2015-2025 aim to recognise research with intangible outcomes, as indicated in the Key Intangible Performance (KIP). These intangible outcomes refer to research that creates an impact on society and solves problems of the industry. These researches are usually demand driven, value or serviced based and encourage academia to collaborate with industry, community and business in providing practical solutions. Transdisiplinary research that fuses ideas from the fields of music, dance, theatre, science, sport, mathematics, language, archaeology and others will also contribute to new knowledge and innovative outcomes. We have categorised these strands into four sub-themes.

Community-based Education, Advocacy and Engagements

This sub-theme explores how academics can advocate educational goals in the community through innovative pedagogy and creative performances by working closely with culture bearers in the community. The researcher applies the theories and concepts in creative production through hands on application in the field. Practiced-based, practice-led, action-based, reflective approaches may be explored in this theme.

Heritage, Entrepreneurship and Commercialisation of Ideas

One of the ways to approach cultural sustainability is through the reconstruction, rebranding, adaptation, innovation and commercialisation. This theme explores the heritagisation of culture and the mobilisation of cultural identity by various power structures with different socio-political agendas. Issues of rights to representation and how much innovation in cultural heritage is acceptable are questions probed in this theme.

Innovative Teaching and Learning Ecosystems

This sub-theme is in line with the Ministry of Higher Education's goals to increase diversity in the approaches and methods to the transmission of knowledge. Teaching and Learning methods that utilise current technological advancements may be explored in this theme. Research that examines education beyond the established models intrinsic in our education system may be presented. Malaysia needs to shift from working as an academic system functioning in isolation to the "quadruple helix of academia, industry, government and local communities" (Malaysian Education Blueprint, 2015-2025). These enhanced ecosystems need to support value driven research that strive toward the commercialisation of ideas.

Creative Compositions and Performance

The integration of philosophies and concepts from various disciplines into music, dance and theatre enriches new compositions and adds new ideas to performances. This subtheme explores how science, mathematics, history and other fields can influence the composition of new pieces and engage performers in reinterpreting their performances.

New Research

This sub-theme provides an additional platform for researchers exploring new ideas that is in line with the main theme such as research that empowers society and one that is transdisciplinary.

TABLE OF CONTENTS

Title Page ii

Foreword iii

Conference Theme iv

Table of content v

The Music Cottage Industry - Creativity vs. Commerce in the Work of Music Instrument Making 1
Abdul Jamal Abd Hamid
MohdAswawi Isa

Scoring Malay Nationalism: Zubir Said and the Making of Traditional Malay Music for the Silver Screen of the 1950s to 1960s 9
Adil Johan

***NadiBumi*: Extended Techniques for Alto Recorder and Science** 16
AinolnaimAzizol

Gaya PenciptaandalamLagudanSeni Kata Lagu Popular Malaysia KaryaAzlan Abu Hassan 31
MohdAzamSulong

PengkaryaanFeminismedalamTariKontemporari Aida Redza 1995-2002 45
AzuraAbalAbas

The Wot Panpipe Solo Techniques in Northeast Thailand 55
BulakornSomsai

Constructing Contemporary Traditional Semai Music through an Exploration of the Talents and Interests of the Youth 59
Clare Suet Ching Chan
ZaharulLailiddinSaidon

Music Schools in International Comparison 67
Demerdzhiev, NikolayTomov

ThatsanaNatayaChatri Dance: A Creative Conservation Process of Cultural Performing Arts for Competition 84
DusittornNgamying

Demonstrating the Native: Constructing Musical Identities in Lecture-Performances of Philippine Indigenous Music 92
Earl Clarence L. Jimenez

Woven Music - An Exploration of Compositional Techniques Used in*Tenunan II* by TazulIzanTajuddin 99
Elvin Dainal

A Study of University Students' Attitudes towards Contemporary Music in Guangxi Arts University in Nanning, China 112
FengYue
Wong Kwan Yie
Chiu Ming Ying

Determinants of Music Preference among the Gifted Students: A Qualitative Study 121
Grace AnnammalPiragasam

Transmission and Participative Structures in the Music Classroom: A Study of a Boomwhackers Class in a Singapore Institution 128
Grace Y. L. Wong

Coast to Coast: Creating Collaborative Based Research to Improve Teaching and Learning Skills for Mature Aged Pianists 135
Jan McMillan

ZatPwe Theatrical Arts of Myanmar: Its Components and Aesthetic Elements 142
JarernchaiChonpairot

Teachers' Perception Regarding the Role of Music in the Development of Children's Learning in Malaysian Preschool 148
JurianibintiJamaludin
Jason Tye Kong-Chiang

Robert Muczynski's*Desperate Measures,* Op. 48: An Analytical Study and Pedagogical Issues 156
JuwairiyahZakaria
FaezahHamdan
Ahmad MunirMahzair

"**What's Up Indie? The Malaysia Context"** 165
Khatriza Ahmad Saffian
KhairunnisaDiyanaMohd Noor
Yeoh Pei Ann

UNESCO Heritage Zoning of Historic Cities: Catalyzing Funding for Restoration of Musical Instrument 171
Leonard SelvaGurunathan

Designing Teaching Sequence for Primary Year 1 Pupils: An Action Research in a Malaysian Chinese Primary School 177
Lim Li Wen

Kajian Kepentingan Dramaturg: Satu Kajian Kes Terhadap "Sabri Yunus" 186
Mardiana Binti Ismail

From Ghanaian Folk Songs to Contemporary Art Music: The Style of MawuyramQuessieAdjahoe 198
MawuyramQuessieAdjahoe

The Diachronic Analysis of English Songs from 1960-2010: A Corpus-Based Study 226
MazuraMastura Muhammad
LajimanJanoory
Dahlia Janan, Chan Siang Jack

SeniMuzikSaungAngklungUdjo Bandung: Transformasi untukMenarikPelancongTempatandanLuar Negara 240
MochamadDadangSoleh

AnalisisMuzikologiLaguAreeLakhuadalamTradisiPakapelKaumKelabit diHulu Sungai Baram, Sarawak 245
Mohd Hassan Bin Abdullah
Raja AzuanNahar bin Raja Adnan
Nor Azman Bin MohdRamli
IkhwanMursyeedi Bin Ramlan

SignifikasiBarongandalamKonteksMasayarakat Johor Kini 254
MohdKipli Bin Abdul Rahman

The Role of Music in Raising Disability Awareness: A Personal Reflection from a Music Project in Bali 264
Monica Subiantoro

Secondary School Students' Acceptance towards Experimental Electronic Music by *ankbktnoisescape* 268
MuhamadHafifi bin Mokhtar
IkhwanMursyeedi bin Ramlan
Muhamad Ashraf bin MohdNashir

Contesting Heritage in the Continuity of African Traditional Dances: An Account of the Jerusarema/Mbende Traditional Dance of Zimbabwe 274
Nesta N Mapira

Trend Dan PengaruhLaguSaduranDalamMuzik Popular Melayu Era 70an 282
Raja AzuanNahar Bin Raja Adnan

The Urgency for the Innovative Design of *Angklung* Music Score 294
RoswitaAmelinda

Teaching and Learning Khap Performing Arts in Northern Laos 303
SagsallSodseaw
TinnakornAttapaiboon

An Objectivist-Constructivist Blended Approach for Teaching Beginner String Technique Class: A Conceptual Framework 314
Shafizan Bin Sabri
ShahanumMohd Shah

Sa Ding Ding's *Wan Wu Sheng*: World, Pop and Buddhist Music Cross-Over 330
Song Xi Xian

The State of KSSR Music in Primary Schools: The Teacher's Perspective 349
Swee-FoongLiau, Mimi

The Art of Voicing the Social Empowerment: An Analysis of Songs Sung for Former Sri Lankan President MahindaRajapaksa 359
UthpalaHerath

Approaches to Cultural Sustainability through Creating Études/ Studies Based on Malay Children's Folk Songs Used in Beginner's Viola Method Book 365
ViolettaAyderova
Colleen Wong

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The Music Cottage Industry - Creativity vs. Commerce in the Work of Music Instrument Making

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Abstract

Music instrument craftsmanship, whereas traditional or contemporary instruments has been seen as a creative product development with associative element of the arts, science and inspirations from the nature. This is illustrated in instrument design, artistic fabrication processes, and the incorporation of nature and cultural heritage values that forms part of the aesthetic presence. Aspects of music legacy preservation has always been nurtured, cultivated and cherished by the people in the process of making the instrument. The products in this case is seen as a convincing creative commodity which fascinates music instrument collectors and consumers. This study explore some aspect of music instrument making activities at selected traditional music cottage industry operators in Malaysia, particularly at Kg. Marak, Kelantan, the bamboo saxophone making at Tambunan, Sabah while in Indonesia, the angklung music making at Saung Pak Udjo, Bandung and traditional guitar and ukulele making at Kg Daungan, Solo, Indonesia. Finding shows that music instrument products created by the cottage industry are often unique and distinctive with commodity values given the fact that they are created with great enthusiasm and passion, manually constructed and usually not mass-produced. This is attributable to the concept of cottage industry where, implications of traditional technology and aesthetics preferences is greatly emphasized moreover, fabrication of product is accomplished on home-based basis, rather than factory-based.

Keywords: traditional technology, culture, creative, heritage, aesthetic

The term creativity in art involves the notion of ‘imagination’ from original thoughts, expression of the art and culture, aesthetic sensitivity and contextual awareness. Creative can be defined and perceived as having the ability or power to create or produce any kind of works which is characterised by originality and, expressions from the originality of thoughts. These are vital elements of associations contributing to the construction of music instrument making with embedded aesthetic qualities, philosophical significances and even signals the presence of commercial preferences. Creativity is integral in the mastery of music craftmanship process, and is sometimes seen as essential to the fulfillment or accomplishment of an art work. Creative development in the work of art and music may comprise of two (2) prominent factors, aspects of creative and critical thinking and, the stylistic and artistic innovations. These factors are perceptible to be seen as distinctions to unleash one’s talent and adapt to unforeseen change to flourish the creative art industry. The deeper their relationship with music, and with their own unique creative expression, the more likely they'll be able

to transform the work of art and music into a product or a master-piece, fulfilling and resonating their human experiences. As pointed out by Blacking (1995): '*the value of music is inseparable from its value as an expression of human experience. Thus the world of music is a world of human experiences'*.

Creativity makes us to be more adaptable and resourceful. Creativity in music too helps to develop the domains of contemporary education, the affective, psychomotor and cognitive. Beyond creative expressions, adding music to movement for example, the aerobics or Zumba dances, can increase both our physical endurance and intelligence. Combining other forms of creative expressions for example collaborating music with films or other forms of static and moving images, or recognizing musical nature inherent in those forms, can open us up to a whole new range of creative ideas. In the work of art, new creative ideas may move and relocate the work of art and music to new heights and dimensions of aesthetic and commercial appreciations. The art for economy as it may be referred, may reposition significations of art products in the mainstream of the nation's creative industry that has been seen as prominent in generating the nation's economy.

Relatively today, as the creative industry is making its way to generate the creative economy, music cottage industry should be seen as an activity of music instrument making in the spheres of music business. In fact, beyond spectrums of traditional music instrument making, which is cottage-industry-based, one has to concede the absence of 'Malaysian made' music instrument products in Malaysian music outlets, particularly of the traditional music instrument, the angklung and gamelan or even the modern music instrument, the guitar. These insights ought to be responded with constructive deliberation among scholars and business people that will serve to propagate and promote music instrument making in the music industry as a distinctive opportunity and avenue in generating the nation's creative economy.

In the spheres of music business, it is an entity serving to enable and support the creation of musical products for example records, videos, concert, instruments, and published musical works, for commercial exploitation of the copyrights embodied in those products. The notion of creativity in music works or product is eminent, probably a fascination which encompasses to attaining creative and commercial preference results. Commercial preference in this case, can be perceived as obligations to commercialization characteristics in which aspects of quality, creativity, expressions and aesthetic are significantly illustrated in the work of art. In the course of productions, conceptions of 'fashion', stylistic design, or to some extent, sound and acoustics impressions as well as other creative concept are artistically and aesthetically observed.

This preliminary report therefore analyses and highlights some aspect of creativity and innovation in music instrument making, as a cottage industry activity, in pursuit of the future and growth of music business and industry. Some of the works has been observed and seen at locations of interest in local villages and at places of visits outside Malaysia. The analysis too discusses some insights on business opportunities, anticipating to drawing interest and curiosities among Malaysians or business institutions, in the world of Malaysian music business.

Music Instrument Making – The Art and Aesthetics

As one would have anticipated that, new musical patterns or groups may occur out of cultural process, the establishment of keroncong ensemble for example in Indonesia has been observed as results of creativity of the people. The introduction of keroncong music in Indonesia as argued by Kornhauser (1978) which has been seen as results of cultural processes from activities of Portuguese seafarers and settlers in Tugu, Batavia in the middle of 17th century which has placed Keroncong successfully as Indonesian ensemble despite debates by keroncong enthusiasts and academicians. The creative ability of the people to fashioned keroncong's 'musical texture' and instruments along the line of Sundanese gamelan rhythmic texture, created keroncong as a distinctive ensemble of the Indonesians. New instruments were created to accommodate keroncong a signature of itself. 'Cuk' and 'Cak' performance style which is central to patterns of keroncong distinctive Sundanese gamelan aesthetic interlocking rhythm, were created and fashioned to the performance centricity with

improved organology and organographical features to that of Hawaiian ukulele. These instruments were carefully constructed to produce the desired tone character and colour as it gives musical impact on to the 'sound character' of the ensemble. In this case, crafting of music instrument to achieve the essence of arts, notably requires high level of craftsmanship in its creative mastery process. Transgressions to western instrument design may occur however, distinctive instrumental tonal values are significant factors to be reconsidered.

Figure 1. Home-made guitar, cuk and cak

Spectrums of music instrument making today shows that music instruments are either created or reconstructed. *Cuk* and *Cak* of the keroncong ensemble has been seen as reconstructions to western ukulele, while Johore's gambus has its roots from Arab-Persian 'Oud' or the European 'lute'. Gambus is now being actively produced in the state of Johore. A similar instrument identical to gambus, the ovation guitar was introduced to the market in the early 1980s . The guitar has the gambus ' rounded belly' which produces good mellow tones with rich bassy sound. On another note, bamboo flutes are widely produced by traditional musicians especially in rural areas. These flutes produces different sound and tone colour, attributable, to the art of making the instrument. However different it was physically, production of sound or tone of an instrument forms part of instrument's aesthetic values. A wailing Turkish flute may set a person's emotion, or pounding of Chinese or Korean drum or the *rebana ubi* of the Malays may invoke the spirit of gallantry and heroism. These semiotic centricities are instrumental aesthetics communicating the music with the environment and surroundings.

Creating music instruments or product is perceived as a journey of a thousand miles. The aspect of art and aesthetic is an 'intact' factor that require due considerations. An observation at the world music museum in Poland suggests that, in the early days, the making of instrument, a violin or a viola for example requires creative mastery of craftsmanship. Apart from tonal production centricities, stylistic design and decorations on the instrument is observed as an enthralling component constituting to the values of instrumental aesthetics. The artistic work demonstrates comprehension of cultural appreciation among the people and, an added value to the community's musical culture.

Figure 2. Decorative 'scroll'

Similar work of craftsmanship can be found in the creative making of an aerophonic instrument in Sabah. Artistically crafted, the instrument called 'somporing' has characteristics and physical features of a western saxophone. Somporing is observed as an ethnic-contemporary music

instrument. Made of bamboo from selected species either 'rugading' or 'kuning' from the forest in Tambunan village. It is traditionally and conventionally constructed in small huts in the absence of computer applications and devices. DIY tools such as saw, spanners, pliers, rulers, glues, cutters and knives, are predominantly important in the process. These are essential tools to produce 20 separate parts of somporing. Prior to cutting process, a diagram resembling western saxophone is sketched and drawn on to a wooden plank with precise measurement written on it. 20 separate units are identified and each unit or bamboo cuts are carefully measured using rulers and calipers. These parts are then systematically attached and glued together to be assembled as one instrument known as somporing. The making of somporing illustrates mastery of craftsmanship particularly in constructions of the 'curve' and the 'horn' which connect the main body to the 'horn'.

Figure 3. 'curve' of somporing

It is an assembled unit of five (5) bamboo parts which is carefully measured to the precise calculation of the required component. To create the 'curve', aspects of mathematical calculations is indefinitely required to achieve the desired size and design. Each part resembles the shape of a ring and has different diameter. The concept of ring-shaped bamboo parts and gradual increase in diameter of each 'ring' enable each unit to fit one to another, forming the 'curve' and securely connected to the horn.

Relatively, creative constructions of somporing's horn or the 'bell' requires a definitive imagination of Sabah's flora called '*periuk kera'* or its scientific terminology, *nepenthes mirabilis*. As the craftsman asserts, the idea to design the horn is very much based upon Sabah's flora. This assembled section comprise of four (4) different measured units, a combination of cylindrical and ring-shaped units, to ensure a 'vertically projected horn' as is illustrated in *nepenthes mirabilis*.

Figure 4. The horn and Nepenthes Mirabilis

However unique the somporing was, it has proven that the tone colour and productions of the instrument sounded 'silky dark tones' on low notes but 'bright', 'edgy' and 'sparkling' on the high notes. The tones sounded better coarse quality with soft edgy sounds, perhaps attributable to the source of nature in its construction, that is, the bamboo.

Creative Culture

An observation in Solo, Indonesia, shows a craftsman creatively crafted guitar making activities in their homes applying traditional technology with conventional DIY tools, and in the absence of computer applications and devices. Initial design of the guitar structures is passionately sketched on to lengths of papers or on to the wood for quick reference, and the work begins. Although traditional kits and tools are prominent in this process, nevertheless the work of art has remarkable merit, and interestingly to note that, these custom-made instruments, ironically produces well-crafted quality products.

Figure 5. Kg. Daungan Craftsmen at work

As pointed out by the craftsman who confesses that *'the human touch on every inch or part of the instrument structure is being felt by the hands, and this is a passionate matter to deal with when making an instrument'*. Undoubtedly, his confessions has been seen as justifying the fact to comprehend that custom-made music instruments have better market value to that of factory fabricated products, in lieu of the fine work and aesthetic finishing that exist in the making of the instrument.

Application of traditional technology in music instrument making creates the feeling of tradition, and expressed pride in one's culture. Beyond the cottage industry concept of sustaining the village's economy, Thebérge (1999) however points out that music-making has been seen as a form of entertainment or a leisure ethic that has become one of the more enduring ideological and economic conflicts for the musical instrument trade. In view of this, the concept of leisure ethic activities or a form of entertainment as argued by Theberge probably can be seen as factors mitigating senses of creativity and innovations among the artist.

In the Malaysian scenario, the cottage industry in music instrument making is noticeably active in the 1980s. Angklung, gamelan instruments, Malay percussive single and double-faced drum and cak lempong were actively produced by the community in villages in Sabak Bernam and Banting, Selangor, Terengganu, Kelantan, while in Johore once led by by the late Pak Margono Sitir and Pak Rubeon. However at the present situation, the making of some of these instruments have shown evidence of failures and discouragement attributable to factors of insufficient knowledge and skills in instrument making technology, passive art appreciators and other financial, economic and socio-cultural factors. As a result, these instruments were imported from neighbouring country, Indonesia, who had successfully produce good and quality music instruments despite the cottage industry concept. Much of the instruments for example gamelan sets and angklung, the bamboo-rattled instrument were exported to countries including Malaysia. The making of gamelan sets from 'kuningan' metal in Solo and Bandung, sets the standard of gamelan quality in Malaysia particularly to end users from among the higher learning institutions, schools and some government agencies. In spite of these issues, however, at the current situation, music cottage industry operators in Johore have started to revive and regenerate the industry particularly the making of kompang and gambus instruments in Batu Pahat, Johore.

In the northern states in Malaysia particularly the state of Kelantan, traditional music instrument making has been observed as moving in the directions of preservations and sustainability of traditional culture. The state of Kelantan envys rich cultural diversities particularly of the high tradition and low art tradition. Kelantan is well known for the origin or birth place of *Dikir Barat* performances, *Kerthuk Kelapa* ensembles, *Main Petri*, *Wayang kulit* or the shadow puppet play and the authentic traditional form of dance-drama, the *Mak Yoṇg* performance. In fact, *Mak Yoṇg* was declared by UNESCO in 2005 as a "Masterpiece Of The Oral And Intangible Heritage Of Humanity". These are some of the music and cultural signatures of Kelantan cultural rendezvous apart from other traditional ensembles, for example *silat* music ensembles, *serunai*, *rebab* and *rebana ubi* ensembles. The rebana ubi ensemble consists of six (6) majestic drums, beautifully crafted and carved. The sonorous pounding on these drums produces throbbing rhythm pounded on a systematic rhythmic structure into the interwoven or interlocking rhythmic patterns.

In the context of music instrument making, the active performances of these groups in the state indicates necessities of local music instrument requisites. Active utilisation of local made instruments in Kelantanese music ensembles performances signifies the pace of music cottage industry activities in Kelantan particularly of the drums and percussive instruments. In referential to drums instruments for example the majestic drum of *rebana ubi*, an observation to Awang Selamat's workshop located at Kampong Marak, Bachok, Kelantan shows that traditional music instrument making has been moderately in progress due to factors of passive market demand. Awang's music workshop fabricates *rebana ubi* and *kertuk kelapa* which forms part of the Kelantanese musical heritage. Rebana ubi was finely constructed, crafted and decorated to give the instrument a symbol of authentic cultural ethnicity of the Kelantanese people. It is made of wood from different type of species namely, 'nangka', cengal' and 'merbau' that can be found in the local forest. Lengths of rattan is used to reinforce tensions to the cow-skin surface of the drum which is colourfully and brightfully painted. It is of the views that different districts in Kelantan has its iconic colour scheme, symbols and motives identifying the district's representation. Vibrantly decorative patterns of motives on the body and surface of the drums are part of iconic aesthetic purposes and holds intrinsict meanings in the Malay art of wood carving.

Figure 6. The writer and rebana ubi

Creativity and Commerce

Evidently, creative music instrument craftsmanship produces artistic results with potential values for commercialization. A home-made *cuk* or *cak*, or an acoustic guitar in Kg Daungan is estimated to be at RM100-RM700 per unit, a *rebana* or singled-face drum from Kelantan workshops approximately at RM300 while the *rebana ubi* at RM 2000 per unit. A complete set of *Dikir Barat* instruments from the cottage industry in Kelantan is between RM 2000 – RM 2500 while a

decorative *serunai* or the Kelantanese shawm at RM500. In fact, it is noted that somporing's price tag has reached more than RM1000 per unit possibly of the unique features and aesthetic considerations. In Indonesia, a set of home-made gamelan is estimated to be within the values of RM 30,000-RM40,000 while angklung sets from Saung Angklung, Bandung at RM 1500 essentially for 80-100 angklung players. In Johore, a gambus instrument is valued at RM1200 per unit while kompang instruments at RM 80 – RM 100 per unit.

In the spheres of business, It is interesting to note that, the making of angklung instruments at Saung Pak Udjo, in Bandung has been observed as a thriving cottage industry in music business attributable to business concept of, instrument making, public performance and instrument tutoring at the precinct. In view of this, cottage business in music has made Bandung a must-visit destination where tourist or travellers may observe the process of angklung instrument making and learning the ensemble performance techniques at the same time.

From another point of observation, sightings on Malaysian-made products in music business outlets in Malaysia is a scenario that need to be mend. Much of the instruments displayed or available in business outlets for example the acoustic guitar, has been imported stuff with exceptions of few Malay traditional instruments. Music distributors and retail outlets preferred to display non-branded guitar rather than branded ones for specific purpose that, potential clients dominating the market are the middle-class group who tended to affordable but 'quality' products. As a result, guitar products from China, Korea, Indonesia and the Philippines flocked the showrooms with competitive price.

This trend explain and justify music instrument retailers and outlets, who once championed the distribution of famous branded Japanese or the US products, and has finally shifted to distributing 'economical' but cost-effective instruments. 'Signature' models or branded guitars however, are still exclusively displayed as it is preferred by professional performers. In this case, in spite of the changing trend of music consumerism, Malaysian brand have yet to be seen. This issue explains the shifting patterns of music instrument acquisition among the people. The availability of affordable products plus the growth of popular culture particularly of popular music, has forced the market to open its door to competitive yet affordable music instruments. The demand for music instruments clarifies and explains the results of the rise of popular music appreciation in this century following the advancement of technology in music dissemination through U-tubes and other means of social media interactions. Certainly, this issue poses questions for the absence of Malaysian made guitars in the Malaysian music business. Can the music cottage industry be in the frontline of guitar music making activities?

Conclusion

This preliminary work has substantially gather invaluable facts and evidence in the context of accomplishing the work of art and music instruments, and its association to the development of cottage industry business in music instrument making. Evidently, cottage industry music business appears to be rewarding in the context to, accelerate the people's economy by way of producing creative work, despite accomplishment of productions on a small scale business concept. Some of the businesses are aided by related authorities while others survived in isolation. The homes and the huts are production factories while calipers, pliers and scrapers are the technology. Generally, activation for productions in this business sector will be triggered by or upon a specific demand or requests by clients or society.

However, it is pleasant to note that, aspects of musical legacy and cultural preservation has always been nurtured, cultivated and cherished by the people, and the continuous creativity and inventive expressions has been seen as manifestation of artistic inspiration in the process to attain quality music product with aesthetic and commercial preferences values. Since, it is usually not mass produced but a home-based productions, the term 'music cottage industry' may define itself as a home-based, loosely organized small-scale industry, managed and operated by family members applying traditional technology equipment. It is a business system in which music instruments are produced in the home for self-consumption or for sale. In the context of the absence of guitar products

on Malaysian music retail outlets, related authorities are strongly urged to observe the insights on the successes of the Indonesians, Koreans and Chinese in music instrument productions. Productions of instruments may contribute the potentials of generating the economy for Malaysian Creative Industry where, in 2012 the Malaysian Music Industry contributed more than RM 400 Million from various sectors of music business.

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Scoring Malay Nationalism: Zubir Said and the Making of Traditional Malay Music for the Silver Screen of the 1950s to 1960s

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Abstract

The Malay-language films produced by the Cathay-Keris Studio in 1950s to 1960s Singapore were known for their 'traditional' narratives based on Malay folklore and legends set in the pre-colonial Malay world. Made during a period of nation-making in the region, these films used musical accompaniment that had to be culturally-rooted in the music of the Malay Peninsula while expressing the region's aspirations for postcolonial independence. Interestingly, this task was undertaken prominently by the film composer, Zubir Said, who was not a citizen of Malay-majority Malaysia. Instead, he is commemorated as a national icon of Singapore, in which Malays form a minority. This paper aims to unravel the paradoxical process of traditionalising national culture in a period of cosmopolitan postcoloniality in the Malay world. Through an intertextual analysis of his biography and film score analysed against the history of Malay nationalism, the paper uncovers how a 'traditionalised' Malay musical aesthetic was established through the musical compositions of Zubir Said in historically-themed Malay films. The paper will analyse the use of musical motifs and styles in Zubir Said's music for Hussein Hanniff's *Dang Anom* (1962). The juxtaposition of an aesthetically-traditional film score against the film's anti-feudal narrative results in a critique of archaic notions of tradition that articulates a subversive message of ethical modernity, freedom and self-determination. In conclusion, the paper's intertextual analysis of film, music and history reveals how the making of musical tradition on the silver-screen was concomitant with the postcolonial aspirations and contradictions of nation-making in the Malay world.

Keywords: Malay nationalism, film music, Zubir Said, traditional music, postcolonialism

The Malay-language films produced by the Cathay-Keris Studio in 1950s to 1960s Singapore were known for their 'traditional' narratives based on Malay folklore and legends set in the pre-colonial Malay world. Made during a period of nation-making in the region, these films used musical accompaniment that had to be culturally-rooted in the music of the Malay Peninsula while expressing the region's aspirations for postcolonial independence. Interestingly, this task was undertaken prominently by the film composer, Zubir Said, who was not a citizen of Malay-majority Malaysia. Instead, he was commemorated as a national icon of Singapore, in which Malays form a minority. This paper will unravel the paradoxical process of traditionalising national culture in a period of cosmopolitan postcoloniality in the Malay world. Through an intertextual analysis of his biography and film score analysed against the history of Malay nationalism, the paper will uncover how a 'traditionalised' Malay musical aesthetic was established through the musical compositions of Zubir Said in historically-themed Malay films. First, the paper will provide a brief biography of Zubir Said, followed by a narrative summary of *Dang Anom* (1962). The musical contents of the score will then be analysed intertextually, in the context of the film's anti-feudal and postcolonial narrative. Finally, the paper will conclude with a discussion about this intertextual methodology as a means to unravel issues of postcolonial nation-making in the Malay world.

The Cosmopolitan Nationalist

In 1953, the release of the first Malay film to include original background music by a local composer marked a watershed in the musical history of the Malay Peninsula.[i] That composer was the already prolific *bangsawan* musician, record producer, and film song composer, Zubir Said. Until then, films of the Singapore-based Malay film industry used pre-recorded European orchestral music to save on production costs (Rohana Zubir, 2012, p. 82, p. 84, citing Zubir Said, 1984, Reel 13). Following his foray into scoring film music, Zubir Said won two awards, first from the Sixth Asian Film Festival in the category of 'Best Film Portraying Traditions and Folk Music' for the film, *Jula Juli Bintang Tiga (The Magical Tale of The Three Stars,* 1959, dir. B.N. Rao), and then from the Ninth in the category 'Best Folk Songs and Dances' for the film *Dang Anom* (1962, dir. Hussein Haniff). Aside from his film music, Zubir Said is best known as the composer of independent Singapore's national anthem "*Majulah Singapura*".

Zubir Said was a paragon of the fluid Malay cosmopolitan of the postwar years. Born of Minangkabau descent in Bukit Tinggi, Sumatra, he embarked on a professional music career in Singapore in 1928 and eventually became a citizen in 1967, two years after the formation of Singapore. Prior to composing for film, he worked as a photographer for the Indonesian Embassy and managed the Indonesian Club in Singapore (Rohana Zubir, p. 74). After composing Singapore's national anthem, he was invited in 1957 to write a national anthem for the Federation of Malaya but all three of his submissions were rejected (pp. 106-107). Riding on the wave of emerging nationalism leading up to Malayan independence from British colonial rule, he passionately advocated for Malay nationalism in music by composing numerous patriotic songs and writing nationalistic articles (pp. 102-120, Zubir Said, 2012a, 2012b, 1967, 1956/1957).

Narrative Summary of *Dang Anom*

The film is framed as a Malay historical epic centred on the invasion of the Malay Temasek kingdom (now, known as Singapore) by the Javanese Majapahit empire. It is, in fact, a modern melodrama that places idealistic agency in its female protagonist, Dang Anom (Fatimah Ahmad), while overtly critiquing the pre-colonial Malay feudalistic system as immoral and unjust. The main protagonist, is the daughter of Sang Rajuna Tapa (Ahmad Nesfu), a high-ranking minister in the court of the Malay Sultan of Temasek (M. Amin). She is tragically forced to become the concubine of the lustful Sultan when her lover, the warrior Malang (Noordin Ahmad), is sent to lead a war against the Javanese kingdom. When Malang returns from his successful campaign he is distraught to learn of Anom's unfortunate situation. Eventually, the two lovers are 'framed' for treason by Malang's jealous enemy and are sentenced to death. Desperate to save his daughter, Dang Anom's father reluctantly conspires with Majapahit spies to open the fortified gates of Temasek facilitating an invasion of the Sultan's palace. The movie ends tragically with the death of Malang, Anom and her parents. The film is a Malay historical epic that paradoxically challenges the concept of feudal power. This is achieved through a narrative of tragedy and injustice experienced by the protagonist that also reveals her aspirations for self-determination and freedom.

Melodic Analysis: Opening Theme for Dang Anom

The music of Zubir Said interacts with the melodramatic narrative of *Dang Anom* in unique ways by drawing on Malay melodies and styles combined with 'dark' or sombre-sounding, non-traditional textures to underscore the tragic narrative and modern subtext of the film. The orchestration sounds rich and full – in spite of only using eight studio musicians[ii] – but is coded culturally and affectively through varying use of instrumentation. The instrumental music for the opening credit theme (Figure 1) starts with a distinct resonating gong strike followed by a *gamelan*-sounding descending melody played on a vibraphone (Figure 2). This acts as an indexical code for

Javanese music, relating to the involvement of the Majapahit empire in the narrative. This 'Javanese' melody reappears in measure 9 and is hinted at with an ascending vibraphone melody at measure 23 towards the end of the piece (measure 23: Figure 3). Additionally, the use of a descending chromatic passage (measures 15 to 17: Figure 4) uncommon in Malay traditional and folk music provides melodic contrast to the culturally-coded 'Malay-sounding' theme that recurs frequently throughout the title theme, background music and songs in the film. All these musical devices converge with and complement the film's overarching allegory of self-determination in the face of unjust authoritarian rule.

The instrumental music of the opening credits reiterate the 'freedom motif' as described by Peters (2012, p. 87) in various configurations. I will call this melody and related variations the 'Dang Anom motif' due to its frequent occurrence in the film and the centrality of the main character. Following the Javanese melody, the Dang Anom motif (Figure 5) is announced by the violins (measures 2 to 7), rearticulated by a two-part saxophone section (measures 17 to 20: Figure 6), and finally, a solo electric guitar melody (measures 25 to 28: Figure 7). This motif is repeated in various orchestrations throughout the film, especially in the love duet between Dang Anom and Malang, Dang Anom's lament and the final scene of the film where Dang Anom's father discovers his dead daughter (see Peters, pp. 87-88). For example, the Dang Anom motif is articulated by flute and saxophone in this excerpt from the instrumental introduction to the love duet in Figure 8 (measures 1 to 5).

I will suggest that the sequence of musical codes in the title theme sonically encapsulate the major narrative themes of the film. The musical themes are framed by the Javanese gamelan melody indicating the limited appearance but major role played by the Majapahit Empire in the story. The Dang Anom theme played by the violin section refers to the cautiously optimistic idealism and love between the two main protagonists. In this, the violin signifies a 'pure' Malay tradition as it has for centuries been used in Malay folk ensembles.[iii] The tension between 'tradition' and 'modernity' or, in the context of the story, between individual aspirations and feudal restrictions, can be heard in the use of saxophones and electric guitar to play the Dang Anom motif. Moreover, the saxophones are harmonised in sixths in an expression of western (or modern) tonality. While saxophones and other western instruments were common in the *Orkes Melayu* (Malay Music Ensembles) used in *bangsawan* theatre (Weintraub, 2010, pp. 38-41; Tan, 1993, pp. 76-78) it is uncommon and therefore striking to hear such instrumentation in a 'traditional' Malay film epic.

Zubir Said's creative musical agency can be heard in relation to the aspiring agency of the film's female protagonist as an aesthetic disjuncture between modernity and tradition. When made a concubine, Dang Anom is resolute in her expression of unhappiness. Unlike the other concubines who eventually warm up to the lustful but charming Sultan, she expresses her displeasure openly to the point of her execution, rejecting the Sultan's plea to ask for his forgiveness in exchange for her life. The musical references in conjunction with the actions of Dang Anom are allegorical to the struggle for independence from colonial rule in the Malay Peninsula. The film music of Zubir Said, therefore, expresses a nation-making aesthetic inspired by modern cosmopolitan ideas of emergent national autonomy.

Further oppositions are observed in the composer's use of musical 'moods'. When composing for films, Zubir Said understood 'Malay' music to be rooted in vocal melody that was limited to two moods: 'happy singing… and sad singing' (1984, Reel 13). This contrasting use of Malay musical 'moods' can be heard clearly in the two songs featuring Dang Anom in the film: initially, an aspirational love duet ("*Berpadu Budi*") between Dang Anom and Malang; and later, a tragic lament sung by Dang Anom. Zubir Said's writing process involved extensive experimentation on the piano to create instrumental (background) music that he considered aesthetically suitable to Malay film (Ibid). Moreover, he worked with a restricted budget of $3000 per film and a meagre 'orchestra' of only eight musicians, which limited his goals to create lush and grand textures easily achieved with a larger orchestra (Ibid).[iv] Because of this, he devised ingenious techniques to achieve his intended sounds by using more percussive instruments such as gongs and frame drums (Ibid). In place of large or atmospheric orchestral textures the vibraphone is heard extensively in *Dang Anom*; providing a lush, dark,'dreamy' and perhaps, ominous presence throughout the film's music.[v] Thus, while restricting

his music within self-imposed cultural boundaries, Zubir Said nonetheless composed music with a modernist aesthetic; using approaches that in fact challenged a rigid conception of tradition in music.

However, in line with a postcolonial conception of nationhood, a 'Malay' musical tradition, no matter how contested, had to be made visible even if it was not heard. A photograph of musicians recording at Cathay-Keris studio in the presence of Hussein Haniff presents a 'purely' Southeast Asian spectacle: two *angklung* players, a *gambus* player, a flautist with wooden and metal flute, a *kompang/rebana tar* (cymballed-frame drum) player, a man standing by an Indonesian gong set[vi] and Zubir Said holding a *kompang* and what appears to be three wooden flutes, a crash cymbal on a stand beside him, a harmonium and clarinet in front of him (see Peters, 2012, p. 76; and Rohana Zubir, p. 29). It appears that this photo was taken as a publicity shot in the recording studio, so additional instruments are placed for display such as more *angklungs*, a floor tom drum, a *gendang* and a *rebana*. What is noticeably absent from this photo are the modern instruments actually heard in Zubir Said's film scores such as the vibraphone, piano, guitar and saxophones. The most modern 'instrument' to be seen is the large microphone in front of Hussein Haniff. I can only speculate whether this was a 'traditional' instrument recording session or a conscious effort to promote the Cathay-Keris brand as being distinctly 'Malay'.

In fact, Cathay-Keris distinguished its productions from their rival Shaw Brother's Malay Film Productions (MFP) by focusing on the genre of the Malay epic. Unlike MFP, Cathay-Keris was the only Malay film production company that allowed its composers to write original background music, whereas MFP's composers focused more on writing commercially viable songs. Thus, Cathay-Keris was known for its more 'traditional' aesthetic offerings in Malay film and music. Kassim Masdor, a composer and musician who used to work for MFP as a continuity clerk suggests that the more aesthetically modern commercially-inclined film songs from MFP had a greater mass appeal compared with Cathay-Keris' film songs that were 'more… traditional(ly inclined), which are harder to sing'[vii] (1999, Reel 6). He elaborates:

> A lot of the film songs from Cathay-Keris were too excessively Malay. So, they were not accepted by society possibly because, sorry to say, they weren't that exciting but despite the Shaw Brothers films not having any, what people call very typical Malay songs… (Shaw Brothers film songs) have a *commercial touch*. (1999, Reel 7, my emphasis)

This statement does not necessarily disparage the musical productions of Cathay-Keris but rather indicates the reality of a Malay film audience's musical taste in the 1950s and 1960s. The 'commercial touch' of prominent Shaw Brothers MFP song writers such as P. Ramlee and Kassim Masdor constituted a cosmopolitan popular music aesthetic that included non-Malay styles of music such as jazz, samba and later, rock & roll, albeit sung in the Malay language. The 'commercial' musical approach of the MFP Shaw Brothers' studio culminated in the final transition out of Malay folk and traditional music in the rock & roll film *A Go Go '67* (1967, dir. Omar Rojik) which featured Malay *pop yeh yeh* bands – rock guitar groups with singers a la the Beatles and Rolling Stones (see Johan 2014).

Conclusion

Zubir Said's film music was composed with the intention of articulating a 'natural' cultural style that embodied a Malay musical aesthetic, but he did this in a postcolonial environment that influenced the need of cementing a 'pure' musical tradition. While drawing from local folk music practices, though, he also had to adapt such music to the formal methods and structures of western orchestration for film.[viii] His authorial agency thus imposed what could be included (or excluded) to represent a Malay 'mood' or sound in his selection of instrumentation, melodies and textures (Rohana Zubir, p. 82). In order to unravel the postcolonial structures of knowledge that governed Zubir Said's creativity I apply a methodology of intertextual musical analysis to consider the relationship of authorial agency and larger structures of power. The application of postcolonial analysis in studying music requires:

> … meticulous attention to textual detail, but always sees such analysis as subsidiary to the larger project of thinking through the implications of cultural expression for understanding asymmetrical power relations and concomitant processes of marginalization and denigration. (Born & Hesmondhalgh, 2000, p. 5)

However, to what extent are internal process of 'marginalization' and 'denigration' present in Zubir Said's music? For this study, instances of exclusion are more appropriately observed in the traditionalising of Malay identity in Zubir Said's compositions. His film composition and arrangement methods involved a process of exclusivity that ultimately left out certain local musical practices and traditional instruments in favour of modern instrumentation as this was what he deemed aesthetically acceptable for the modern medium of film.

Thus, Zubir Said was also exoticising, to an extent, the musical cultures of the Malay Peninsula and subsuming them under his aesthetic boundaries of what he considered 'traditional' Malay music. This is not as explicitly problematic as non-western music portrayed in films from the west resulting in the '*assumed vernacular*' film music (Slobin 2008a, pp. 25-29). The apparent auto-exoticism heard in Zubir Said's film music can, instead, be considered a *constitutive vernacular*, as the postcolonial power relations that are present in western films musically representing the non-west were not an issue in Malay films.

Rather, Zubir Said's film music articulates the desire of Malay nationalists during the mid-1950s to early 1960s to actively create a modern national culture that was independent of colonial rule, but, ironically, not free of colonial-western criteria of nationhood. Thus, while Zubir Said was, retrospectively, reproducing a (western) superculture of film music, such a system of musical production was 'neither monolithic nor omnipotent' and consistently gave way to 'systematic cracks' that allowed 'for variation and even subversion'; especially considering that saw himself as an important agent of postcolonial nationalism (Slobin 2008b, p. 60).

I argue that Zubir Said and his compositions for film – despite the colonial and modernist limits within which they were created – had a crucially agential role in creating the sound palette of Malay national identity. Zubir Said's personal motivations appear in his own writings on Malay music, which are enthusiastic about the future prospects of Malay national autonomy. The following is an excerpt from an article he wrote in 1958, shortly after independence (*merdeka*) in the Malay Peninsula:

> During the age of *merdeka* music should arise from a creativity that is free to explore new forms and ideas, but at the same time rational, while staying true to what is indigenous to the nation, even for modern compositions.
> During the age of *merdeka* there should be an understanding that a nation's creativity should not be an exercise in imitation, rather it should be an effort to discover new forms of national music, grounded on the artistic expressions of the nation. (Zubir Said, 2012, p. 95)[ix]

Zubir Said's manifesto on the importance of music in the construction of Malay nationalism reveals how he intended to create original music in his films that were also 'rational' in their references to a traditional Malay sound; more than that, he believed his compositions were 'staying true to what … (was) indigenous to the nation, even for modern compositions'. Furthermore, the manifesto indicates the unquestionable importance that Zubir Said accorded his musical compositions in shaping the culture and character of the newly independent Malay nation.

In conclusion, the juxtaposition of an aesthetically-traditional film score against the film's anti-feudal narrative results in a critique of archaic notions of tradition that articulates a subversive message of ethical modernity, freedom and self-determination. Ultimately, I have unravelled, through this intertextual analysis of film, music and history, how the making of musical tradition on the silver-screen was concomitant with the postcolonial aspirations and contradictions of nation-making in the Malay world.

Endnotes

[i] The film *Buloh Perindu* (1953), directed by B.S. Rajhans was also the first film produced by the newly set up Cathay-Keris Film Productions (Hamzah Hussin, 2012, 63).
[ii] As mentioned indicated earlier in this chapter from Zubir Said's interview (1984, Reel 13).
[iii] The combined use of the *rebana* and *violin* is one example of pre-modern cosmopolitan Malay instrumentation (Tan, 1993, p. 77, supra note 6; also see Tan, 2005)
[iv] The currency stated is in Malaysian Ringgit ($) that was at the time valued at £0.14 for $1.00. Most Malay films would have an overall budget of $30,000. Hence, the budget for music was only one-tenth of a film's entire budget.
[v] The vibraphone is not an instrument common to Malay folk music but it was immensely popular in Malay films from the 1950s to 1960s. Zubir Said's use of the vibraphone can be heard in most of his film scores, notably for films set in mythical or historical settings such as *Bawang Puteh Bawang Merah* (*Garlic and Onions*, 1959, Dir. Salleh Ghani) and *Jula Juli Bintang Tujoh* (*The Magical Tale of the Seven Fairies*, 1962, Dir. B.N. Rao).
[vi] The man is Wahid Satay, a popular actor at Cathay-Keris known for comedic acting and singing abilities.
[vii] '… *Kita punya (lagu)* more to modern. *Cathay-Keris punya* more to *traditional yang payah dinyanyikan'*
[viii] Slobin (2008a) terms this aesthetic of film music the 'Steiner superculture' – a reference to the classically trained composer, Max Steiner, whose methods to film scoring in the 1930s have become the 'norm' for all film music since.
[ix] It is worth mentioning the striking similarities of Zubir Said's views with English composer and staunch music-nationalist, Ralph Vaughan Williams' expressed at length in his book, *National Music and Other Essays* (1987). Williams' essay entitled 'National Music' was published in 1934, so it is highly likely that the Zubir Said could have been inspired by Williams' ideas, although this cannot be confirmed in any existing sources on Zubir Said.

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Nadi Bumi: Extended Techniques for Alto Recorder and Science

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Abstract

Previous musical acoustic researches have defined acoustic properties of recorder fundamental techniques for sound production such as tunings, dynamics, articulations and timbres. However, the acoustic properties and extended techniques other than multiphonics of recorder especially for alto recorder are not distinctly defined, scientifically and artistically. The aims of this research paper are to: 1) study the scientific and artistic profiles of alto recorder selective conventional extended techniques sound production that exists in contemporary classical recorder music compositions and 2) discuss a newly discovered extended techniques derived from the selective conventional extended techniques which were partly used in *Nadi Bumi*. This paper presents the applied research on *Nadi Bumi* music composition derived from instrumentation study, musical ideas associated with bone whistle or flute, Fibonacci number series, Schumann Resonance and spectral music techniques. Eventually, the research led to empirical study of alto recorder conventional and new extended techniques in sound production. The present study was carried by employing narrowband short-time Fourier Transform (STFT) spectrogram analysis, absolute scale non-linear decibel loudness seismograph analysis, music composition analysis based on selected readings of contemporary recorder music composition score excerpts and its controlled audio recording environment of alto recorder sound production sampling. The study ultimately led to the exploration of new alto recorder extended techniques sound production which will be discussed at the end of the paper. Music composers are anticipated to make reference to this research framework for future development of new and alternative artistic alto recorder music compositions.

Keywords: music, alto recorder, extended techniques, composition

Nadi Bumi is a quasi-aleatoric and spectral music piece composed for amplified alto recorder in F. The piece was written for New Recorder Music 2016 (Composition Competition) organised by Association Flauto Dolce Lausanne and was premiered at Church Saint-Laurent in Switzerland. The composition process of the piece began with recorder instrumentation study, sound idea development based on spectral music techniques and timbral associations of ancient bone flute or whistle with recorder and primitive sound-gestures, hence giving the piece its title, *Nadi Bumi*, which means Pulse of the Earth. The piece was written for alto recorder due to the ethereal timbre quality like. With a total duration of 7 minutes, the piece consisted of 7 staves, each one covering for 60 seconds. These staves were divided into sound-gestures cells or boxes and the number of sound-gestures cells in each staves are based on the idiomatic expression of Fibonacci numbers; 1, 1, 2, 3, 5, 8 and 13 [Figure 1]. The selection of sound-gestures cells were freely performed by the recordists without repeating the selected cells, which is to create a sense of freedom, organic and evolving sound-gestures.

The voicing lines of alto recorder and definite humming-voice pitches in the sound-gestures cells [Figure 1] are gravitated by the frequencial structure of harmonic partial series constructed from the Schumann resonances (SR) spectrum peaks (7.83 Hertz), as the fundamental frequency or first harmonic partial (f), which lies in the extremely low frequency (ELF) of electromagnetic resonance produced by lightning discharge between the ground earth and ionosphere. The frequency (7.83 Hertz) is multiplied by the harmonic partial numbers (fx1, fx2, fx3…) up to the octaves of alto recorder voice range. The piece is focusing on the timbre morphing of sound-gestures cells developed

through the subconscious of timbral associations ideas and spectral music technique, for example, overtone series, amplitude modulation or amplitude vibrato, frequency modulation and ring modulation which are reflected by the peculiar, primitive and explorative sound of conventional and new extended alto recorder playing techniques. The timbral changes work between harmonic and melodic consonance-dissonance and tension-release of sound gestures in vertical and horizontal motion. While studying the alto recorder instrumentation and extended techniques, research and discussion on musical acoustics and musical aesthetics of alto recorder extended techniques were discovered to be very limited. Hence, this situation has elicited the interest to investigate and develop new extended techniques for alto recorder for application in *Nadi Bumi* composition, which will be discussed in the following topic.

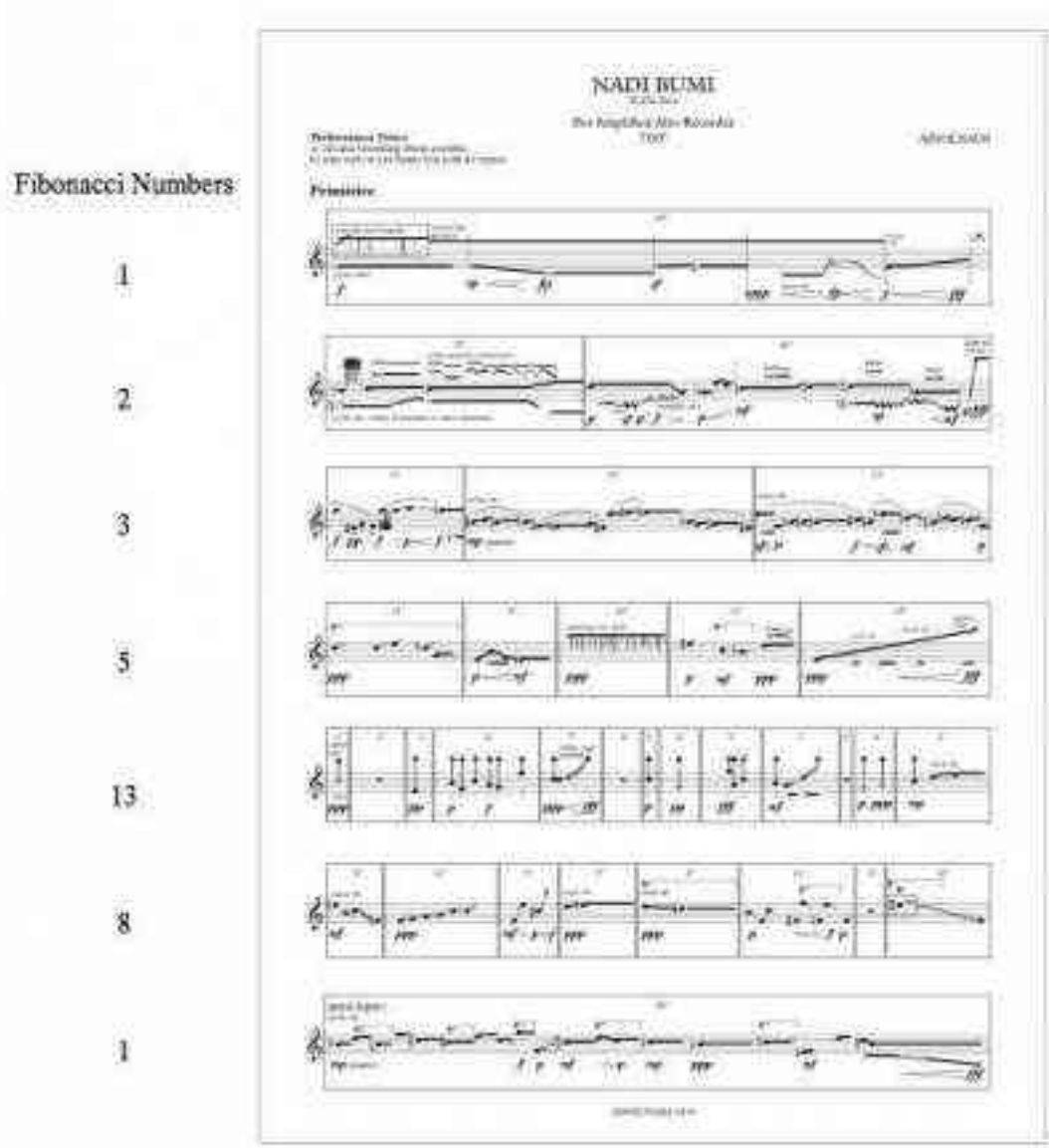

Figure 1. Fibonacci numbers in relation to number of sound-gestures cells

Background

Recoder

Recorder is a Western traditional end-blown aerophone instruments with whistle mouthpiece, also known as internal-duct flute or fipple flute. The instrument was developed since the Iron Age and it has been documented that recorder was in existence during the Medieval period. Today, recorder is available in a wide voice range [Table 1] with different sizes, materials, designs and central or fundamental pitch tunings. Baroque and contemporary recorder have a relatively similar design and three jointly parts; mouthpiece head or the upper with internal cylindrical bore, middle and foot, which both with a tapered bore. Meanwhile, Renaissance recorder has a single or two jointly parts; the upper and foot, both relatively with straight cylindrical pipe shape. Traditionally, a recorder is made of a wide variety of woods. Contemporary recorder is made of synthetic materials such as resins, fibreglass, carbon fibre and plastics, which are more durable, moisture resistance, 'in tune' for a longer period of time besides lower cost of production and maintenance compared to wooden recorder. These materials enable production of recorders with different finishing, hardness and timbre. According to O'Brian and Hass (2016), tonal characteristics of various woods are extremely subjective. Relatively soft woods such as maple, pear or other fruit woods often produce a very warm tone with less loudness whereas denser materials and very hard woods such as ebony or grenadilla may give an instrument more loudness and brilliance.

Table 1, Recorder types, central tunings, lengths and voice ranges

Recorder type or name	Central tunings	Lengths	Voice ranges (C4 = middle C)
Garklein recorder	C6	0.16 - 0.18 meter	C6 - D8
Sopranino recorder	F5	0.20 meter	F5 - G7
Soprano or descant recorder	C5	0.32 meter	C5 - D7
Alto recorder	F4	0.47 meter	D4 - G6
Voice flute recorder	D4	0.50 meter	D4 - A5
Tenor recorder	C4	0.65 meter	C4 - D6
Bass recorder	F3	0.85 - 0.89 meter	F3 - G5
Great bass recorder	C3	1.10 - 1.15 meter	C3 - D5
Contrabass recorder	F2	2.00 meter	F2 - E4
Sub-great bass recorder	C2	1.95 meter	C2 - D3
Sub-contrabass recorder	F1	2.40 - 2.50 meter	F1 - G3

Alto recorder or also known as treble recorder, is a non-transposed instrument with a diatonic scale tunings system of a central pitch either note F4 or G4 (Alto recorder in F or G). These pitch notes are the fundamental pitch produced by the fipple or whistle mouthpiece of a recorder (open hole fingerings). Alto recorders are available in different set of temperament tunings which vary based on the recordists stylistic preferences, musical repertoire style or genre and musical performance or orchestration settings [Table 2]. Traditional recordists prefer to tune their recorder in just intonation (JI) rather than in well-tempered tuning system for an unaccompanied solo repertoire unless the style or genre of the repertoire required so or to the accompaniment of other well-tempered tuned instruments such as piano. Changes in air temperature, humidity and blowing pressure affect the atomic vibrational energy rate of air and musical instrument materials, which significantly altered the state of any wind instruments pitch note tunings. Nonetheless, the types of alto recorder materials, ambient temperature, humidity and space acoustics affecting sound production quality (e.g. loudness degree, timbre and tunings), will not become a major concern for *Nadi Bumi* since electronic amplification and fine tunings are employed. Furthermore, *Nadi Bumi* did not indicate any type of tuning system for the recorder.

Table 2, Alto recorder f' (F4) temperament tunings from different Baroque and Renaissance recorder designers and makers used at present

Recorders types	**Recorders fingering systems**	**Recorders designers and makers**	**Recorders temperament tunings**
Renaissance alto recorder	English fingering system with double holes on lower notes	J. Steenbergen	A4 = 440 Hz
		J. Denner	A4 = 415 Hz A4 = 440 Hz
		P. Bressan	A4 = 415 A4 = 408 Hz A4 = 392 Hz
Baroque alto recorder	English/ Baroque fingering system with double holes on lower notes	Stanesby Jr.	A4 = 415 Hz
	English / Baroque fingering system with double holes on lower notes	Rottenburgh	A4 = 410 A4 = 415 Hz
	Hotteterre fingering system with single holes	Hotteterre	A4 = 440Hz
	English / Baroque fingering system with double holes on lower notes	Bizey	A4 = 392 Hz

	Ganassi fingering system with single holes	Ganassi	A4 = 466 A4 = 460 A4 = 440 A4 = 415

Extended Technique

Extended technique is non-traditional or unconventional methods of playing musical instruments through which unusual and new sounds are produced in explorative, experimental and artistic manner. Extended technique has been recognised in the 17th century classical Western art music and it distinctively developed and became prominent during the 20th and 21st century contemporary art music, which frequently functioned as musical sound effect (Table 3). Extended technique for recorder was introduced since 1964 in a piece entitled *Sweet* for alto recorder by Louis Andriessen (dedicated to Frans Bruggen). Recorder extended technique usually explores manipulation of fingering, embouchure, blowing, vocal chord, tonguing and prepared technique. The result of recorder extended technique playing can be categorized into two groups; definite pitch and indefinite pitch.

Table 3, Composers for recorder repertoires with prominent extended techniques

Composers	**Compositions title**	**Instruments**	**Year composed**
Louis Andriessen	*Sweet*	Alto recorder	1964
Luciano Berio	*Gesti*	Alto recorder or Tenor recorder	1966
Sylvano Bussotti	*Rara from La Passion selon Sade*	Soprano recorder	1966
Makoto Shinohara	*Fragmente*	Tenor recorder	1968
George Crumb	*Lux aeterna*	Soprano, bass flute (doubling soprano recorder), sitar and two percussionists	1971
Ryōhei Hirose	*Meditation*	Alto recorder or Tenor recorder	1975
Ryōhei Hirose	*Lamentation*	Two alto recorder, tenor recorder and bass recorder	1975
Eugene Bozza	*Interlude*	Soprano recorder or Alto recorder or flute	1978
John Cage	*Three*	Three recorders (various range)	1989
Maki Ishii	*Black Intention I*	Soprano recorder	1976
Arvo Pärt	*Pari Intervallo*	Soprano recorder, alto recorder, tenor	1976

	(recorder version)	recorder and bass recorder	
Arvo Pärt	*Arbos*	Two soprano recorder, two alto recorder, two tenor recorder, bass recorder and three triangle (ad lib.)	1977
Maki Ishi	*Black Intention IV*	Two alto recorder, tenor recorder and bass recorder	1980

Data Acquisition

Musical Acoustics

Fundamentally, the sound of the recorder is triggered by the air blown from mouth into the recorder mouthpiece which modifies according to the manipulation of recorder open-close fingering, embouchure, volume and speed of air blown and tonguing movements. Similar to descent and tenor recorder, alto recorder consists of three jointly parts; head or top which acoustically functions as air jet amplifier and resonator, mid as acoustic oscillator and foot as acoustic resonator. According to Elder (1964), recorder is classified as musical instrument with a jet-edge resonator. The resonator driver located at the recorder head which consists of tapered windway or duct, orifice, lip, window, edge, blade or labium [Figure 2]. An air jet stream is produced at the orifice by compressed air blown along the tapered duct. The air jet stream is sliced at the blade edge, generating air turbulence which follows the Bernoulli's principle. The turbulence generates a whistle tone or edge-tone and drives the air inside the bore or air column of recorder mid and foot parts to oscillate, producing an audible standing wave, which the pitch is determined by the wave length along the bore. For this research, the sound production of the instrument was recorded using spot microphone technique with AKG C415 B at the end open hole of the acoustic resonator (foot), acoustic oscillator (mid), air jet amplifier-resonator (window-head) and recordist mouth.

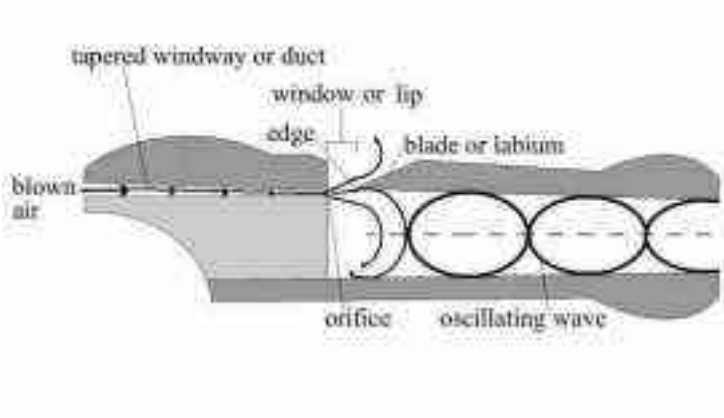

Figure 2. Musical acoustic mechanism of a recorder

Conventional Extended Techniques

Extended techniques can be classified into two categories; definite pitch that a listener able to discern and notate the pitch, and indefinite pitch that a listener perceives difficult to capture and identify the pitch. Both categories are largely influenced by speed fluctuation between silence and sound or rhythms, the degree of sound amplitudes or dynamics and the range of frequencies or

pitches. Definite pitch conventional extended techniques for alto recorder are; 1) microtones, 2) multiphonics from non-harmonics distortions, 3) pitch bending at slow tempo, 4) pitched based flutter tonguing, 5) definite pitches from headpiece playing and without headpiece playing and 6) definite pitches from circular breathing. Meanwhile, indefinite pitch conventional extended techniques for alto recorder are; 1) multiphonics from harmonic distortions, 2) rapid and irregular rhythm based sound production, 3) white noise tone, 4) plosive tones, 5) instrument body noise by hitting and blowing, 6) timbral fluctuation by breathing and prepared technique, 7) indefinite pitched based flutter tonguing, 8) overblown and 9) indefinite pitches from headpiece playing and without headpiece playing.

Audio Sampling and Frequency-Pitch Mapping

The conventional extended techniques for alto recorder sound production was sampled at 44100 Hz sampling rate and 16 bit rate from a plastic contemporary recorder in F (F4) tuned at A4 = 440 Hz in well-tempered tuning system. The audio sampling system consisted of two AKG C451 B microphones, an AVID Mbox 2 analog-digital signal converter interface, a Pro Tools 10 HD digital audio workstation and an Izotope Ozone Insight spectrum analyser plugin. The AKG C451 B microphone frequency response was calibrated to nearly flat frequency response [Figure 1 and 2] to achieve non-personalised alto recorder frequency or color sampling. Absolute scale non-linear decibel loudness seismograph analysis was employed to measure the loudness or sound pressure level (SPL) in decibel (-dB) which affects the frequency-pitch production of alto recorder. The spectrogram described the short-time Fourier transform (STFT) fixed at narrow band linear frequency with 4096 fast Fourier transform (FFT) Hanning window size that enables the display of individual harmonics with uniform frequency spread and good frequency resolutions. This will provide visual characteristics to respective alto recorder extended techniques sound production for scientific and artistic profiling, which eventually will lead to development of new alto recorder extended techniques besides new musical notation and acoustic synthesis-physical modelling.

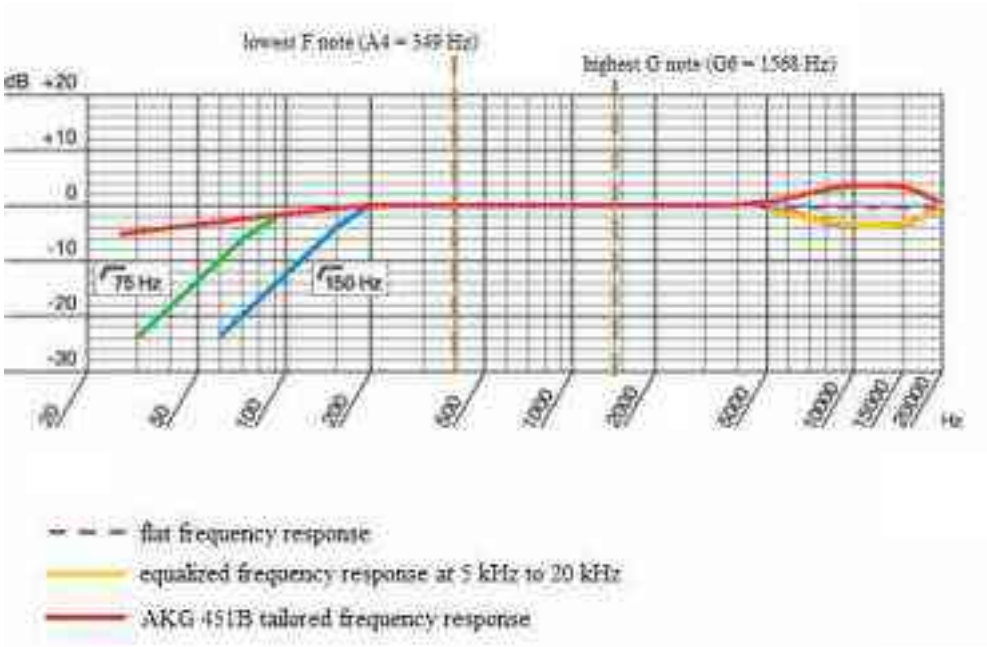

Figure 3. Nearly flat frequency response achieved by equalizing AKG 451B microphone tailored frequency response at 5 kHz to 20 kHz

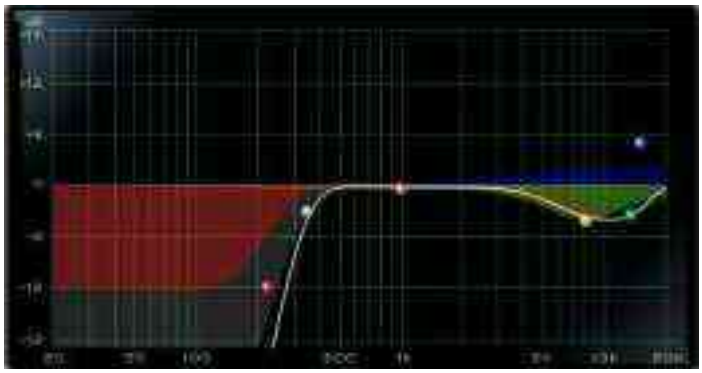

Figure 4. EQ3 7-Band Equalization with high pass filter (HPF) at 300 Hz with 24 dB/octave, and bell curve between 5 kHz to 20 kHz with flat curve belly around -4 dB between 1kH to 15 kHz

Analysis and Discussion

Possible of New Extended Techniques

Multiphonic is commonly played together with different combination of fingering pitch notes and long vocal chord notes (singing) with or without vibrato and glissandi (pitch bending). Based on the spectrogram analysis of multiphonics [Figure 3], the resultant frequency, a combination of frequencies generated from vocal chord and alto recorder air column (blowing), showed stable and several missing harmonics or phantom harmonics (suppressed harmonics). The degree of beatings and harmonics were easily exploited by vocal chord pitch and air stream behaviour (speed and volume) or embouchure [Figure 4]. Therefore, new extended techniques and sound of multiphonics could be achieved by combining two or three playing techniques that manipulate vocal chord pitch and lip-tongue embouchure, for instance, 1) reiteration of a single set of multiphonic which is done through flutter tonguing with fast loud-attack time and fade out (slap echo) or slow loud-attack time and fade in (reverse tape), 2) reiteration of a single set of two multiphonics with or without slap echo effect, reverse tape effect and flutter tonguing which is done by alternately changing between two sets of multiphonics through fingering pitch tremolo or vocal chord pitch tremolo, 3) a double tremolo multiphonic with or without slap echo effect, reverse tape effect and flutter tonguing which is done by simultaneously playing fingering tremolo with vocal chord tremolo, 4) amplitude modulation multiphonic without flutter tonguing which is done by alternately increasing and decreasing the air volume and speed or alternately open-close the foot hole with palm or other wind resistance materials.

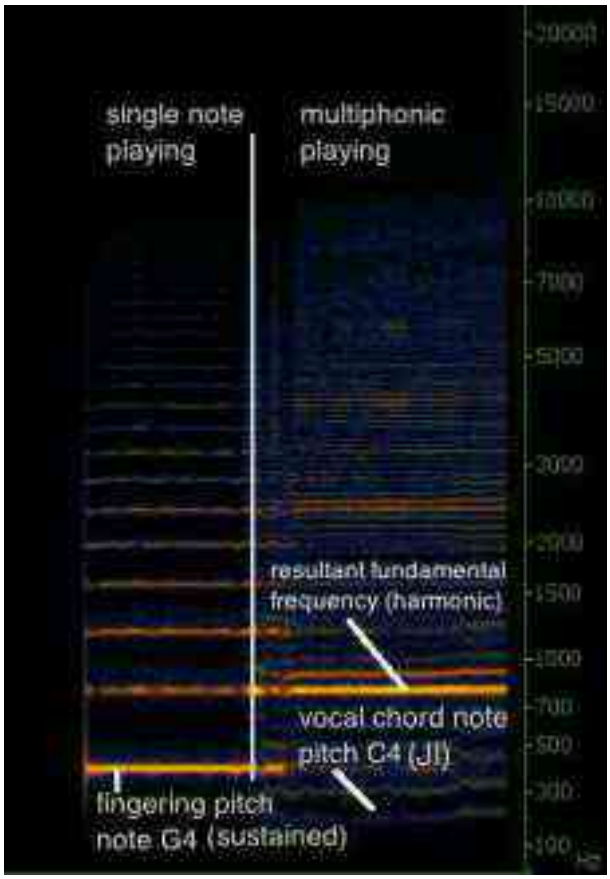

Figure 5. Spectrogram analysis (hertz, Hz) of single note and multiphonic playing with uniform fundamental frequencies (thick bright lines) from constant loudness of fingering pitch note G4 which later simultaneously played with vocal chord note pitch C4 with just intonation (JI) ~262 Hz

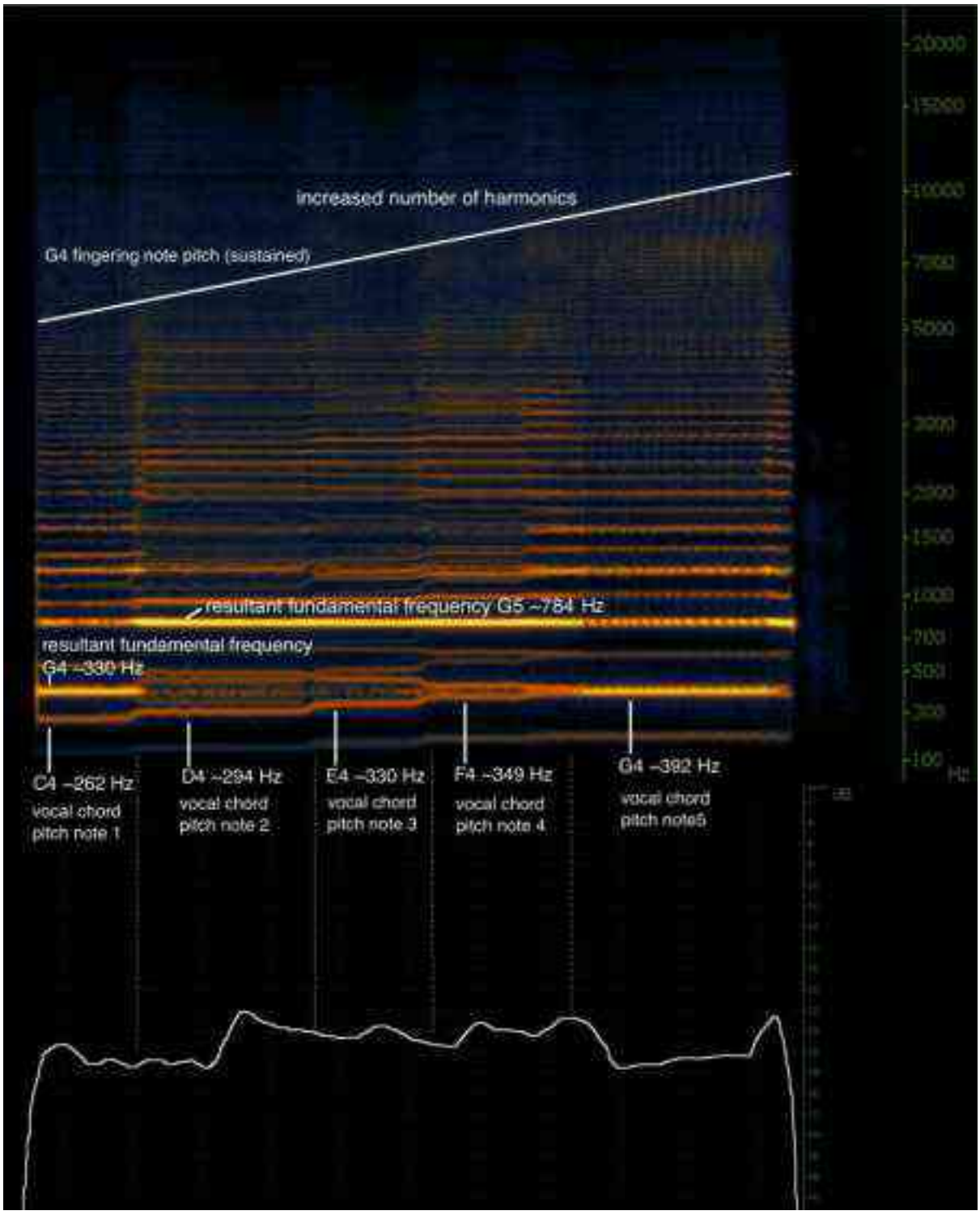

Figure 6. Spectrogram analysis (hertz, Hz) and loudness of multiphonics consists of sustained G4 fingering note pitch with five vocal chord pitch notes

Changes in open-close size of foot hole and window using hand or other wind resistance materials have been used as common extended techniques for pitch and timbre manipulation. Spectrogram analysis [Figure 5] showed a single note pitch sound production at foot hole with less

blowing air or breathing noise produced slightly softer sound than the sound produced at head-window and mid-fingering holes [Figure 6]. The sound at foot hole with prepared mini size Elizabethan collar or E-collar (megaphone cone like), made from plastic or metal sheet installed outside the bore of headpiece along the alto recorder window [Figure 7], can possibly be focused and projected towards stereo perception listeners at certain vector which resulting to sound localisation or spatial effect at 360 degree horizontal plane and 180 degree vertical plane.

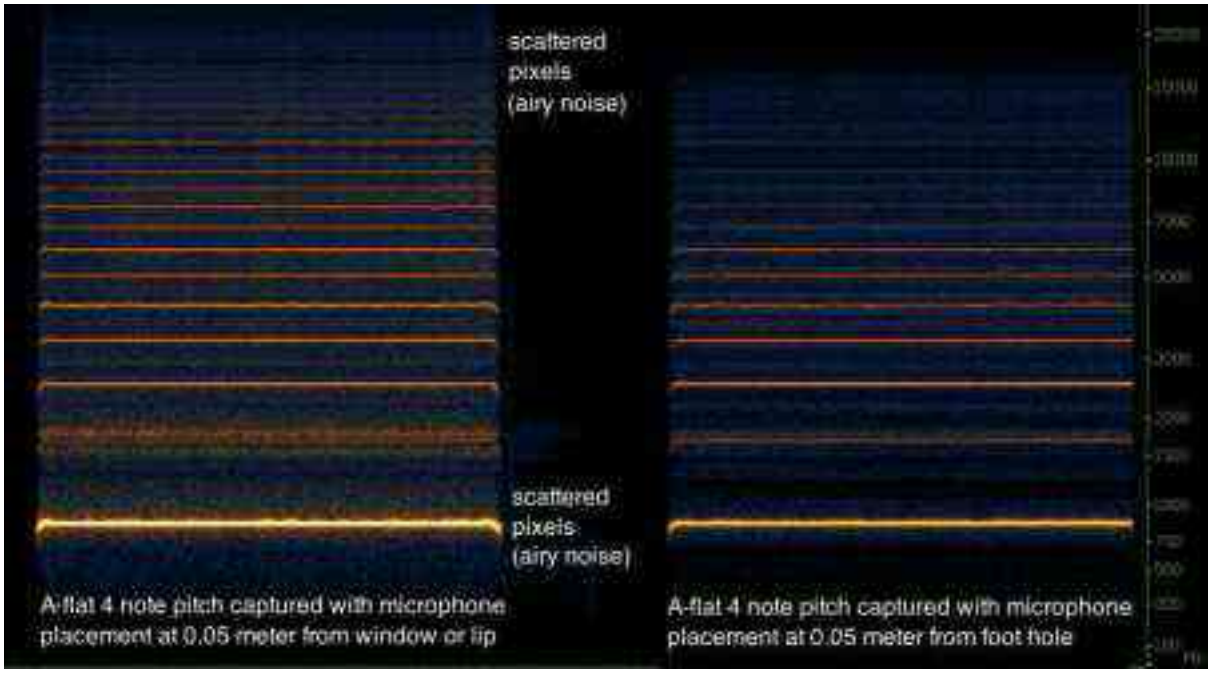

Figure 7. Spectrogram analysis indicating airy noise level projected at window and foot hole

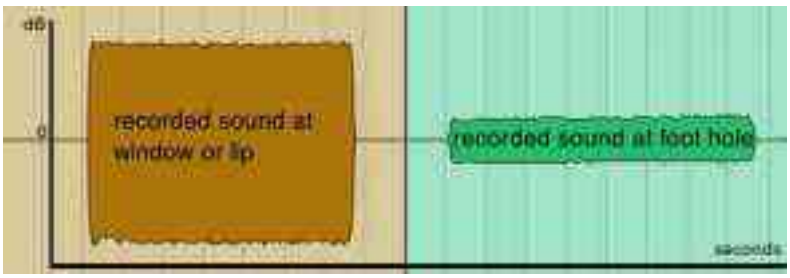

Figure 8. Loudness level (decibel, -dB) of A flat 4 note pitch (sound wave) with microphone placement at 0.05 meter from window or lip and foot hole

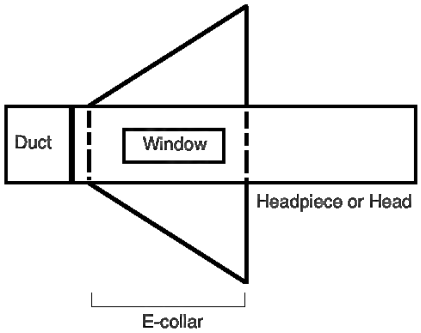

Figure 9. Top view of an alto recorder prepared with mini size E-collar made from plastic or metal sheet for alto recorder sound localization or spatial projection

Whistling tone is another conventional extended techniques commonly used for flute which could also be applied to alto recorder. Whistling tone technique produced thin, silky, transparent and airy sound with high harmonics through the manipulation of lips shape and tension, blown air pressure and air column length, which was reflected in the spectrogram analysis [Figure 8]. This technique is played either by; 1) blowing normally at the mouthpiece and very carefully shading the windway at the window with finger which produces limited variations of high harmonics, 2) blowing like a transverse flute embouchure at the first hole (fingering hole number 1 near window) with manipulations of open-hole fingerings which produces variations of high harmonics. Conceivably, whistling tone could be further developed into newly extended technique by combining other techniques that involve manipulation of lips shape and tension, air blown pressure and air column length. Hence, new extended technique on whistling tone is theoretically can be achieved by transverse flute style playing in addition with timbral and dynamic fluctuation (wah-wah effects or gradually loud soft or terrace dynamic) through the control of open-close size of the foot hole using hand or other wind resistance materials.

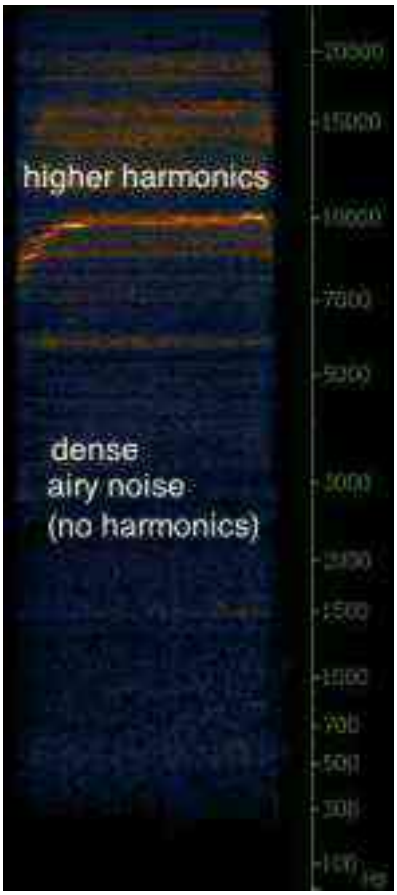

Figure 10. Spectrogram analysis of whistling tone technique with small numbers of high harmonics (with missing fundamental frequency) and dense airy noise (scattered pixels)

Conclusion

Analysis, discussion and discovery of five possible new extended techniques which later were partly used in *Nadi Bumi*, could be conducted through scientific and artistic profile studies on alto recorder selective conventional extended techniques sound production. However, sound spatial prepared extended technique was not employed in this piece due to; 1) unknown effectiveness of sound projection which result is highly determined by acoustic feedbacks of the performance venue or space and 2) the usage of electrical amplification in the piece requires complex ambisonic sound system. Future studies to explore and discover new extended techniques on prepared techniques for alto recorder and other recorder range (e.g. bass recorder and sub-bass recorder) are highly recommended to create continuity, fresh, alternative, creative and artistic profile for new recorder music composition.

Acknowledgements

The author would like to acknowledge Gertrud Kuhn (President of Association Flauto Dolce Lausanne, Switzerland) and Marc Pauchard (recordist for *Nadi Bumi*) for the indispensible opportunity and meaningful collaboration, and Mohamed Taufiq Omar (Research Assistant) who contributes substantially to the preparation of the manuscript. The research facilities and financial supports provided by the Faculty of Music, Universiti Teknologi MARA (UiTM) are also duly acknowledged.

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Gaya Penciptaan dalam Lagu dan Seni Kata Lagu Popular Malaysia Karya Azlan Abu Hassan

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Abstrak

Azlan Abu Hassan merupakan seorang karyawan muzik yang sangat prolifik dan versatil. Beliau telah banyak mencipta lagu yang popular dan menggondol beberapa anugerah berprestij dalam negara Malaysia. Antaranya adalah Anugerah Juara Lagu (AJL) dan Lagu Terbaik Anugerah Industri Muzik (AIM). Kertas kerja ini adalah untuk membincangkan gaya penciptaan dalam melodi dan seni kata lagu Melayu popular karya-karya Azlan Abu Hassan. Pengulangan adalah *hook* kepada sesebuah lagu popular. Ia merupakan kaedah dan ramuan yang sangat penting dalam penciptaan lagu pop. Pendekatan dalam kajian ini adalah pendekatan stilistik dan muzikologi. Antara karya Azlan Abu Hassan yang dijadikan sumber kajian adalah "Terlalu Istimewa" (AJL 2005), "Selamanya" (AIM 1998), "Menyemai Cinta Bersamamu" (AIM 2001), "Keabadian Cinta" (AIM 2003), "Izinku Pergi" (AIM 2008). Hasil kajian mendapati banyak karya cipta Azlan Abu Hassan menggunakan gaya penciptaan pengulangan sama ada dalam bahagian melodi lagu mahupun seni kata lagu. Antaranya adalah silabik, melismatik, *hook* melodi, anafora, aliterasi, simile, metafora, invensi/anastrof, paralelisme, erotetis dan okasional. Gaya penciptaan lain adalah penggunaan gaya penciptaan modulasi dengan tempo yang agak perlahan dalam ciptaannya.

Kata Kunci: gaya penciptaan, azlan abu hassan, lagu popular melayu, melodi, seni kata lagu

Azlan Abu Hassan merupakan seorang pencipta lagu yang sangat prolifik dalam negara Malaysia. Bermula karya ciptanya yang berjudul "Sinaran" nyanyian Sheila Majid mendapat sambutan peminat lagu pop sehingga beliau telah berupaya menggenggam beberapa kali anugerah berprestij seperti Anugerah Juara Lagu dan Anugerah Industri Muzik kategori Lagu Terbaik.

Latar Belakang Kajian

Lagu popular saban tahun semakin bertambah. Pelbagai anugerah diberikan oleh badan penyiaran dan pihak industri muzik bagi memberi pengiktirafan terhadap karya seni yang dilakukan oleh karyawan tempatan. Banyak lagu-lagu yang terbaik dihasilkan oleh karyawan-karyawan termasuk salah seorangnya adalah Azlan Abu Hassan. Namun begitu belum ada kajian mendalam mengenai sesebuah lagu yang terbaik dari segi melodinya mahupun seni katanya. Lagu-lagu yang popular adalah mengandungi melodi dan seni kata yang dinyanyikan oleh seseorang penyanyi popular dan disiarkan melalui media massa (Blume, 2003). Menurut Abu Hassan Abdul (2006), sesebuah karya yang dapat menguasai khalayak mempunyai keindahan. Keindahan adalah merujuk kepada kreativiti pengarang memanipulasi bahasa dan naratif dengan tujuan memberi kesan estetik. Prinsip-prinsip keindahan merupakan ciri istimewa yang terdapat dalam penulisan kreatif. Menurut Mohd Azam Sulong (2015) pula menyatakan bahawa lagu yang mempunyai bahagian-bahagian yang *catchy* dan *hook* juga penting untuk menjadi popular dan mudah diingati. Susunan muzik yang menggunakan kaedah modulasi juga menghasilkan satu hasil komposisi yang menarik. Keupayaan lagu-lagu begini lebih kepada membentuk *sub-liminal*. Kita seakan terngiang-ngiang pada bahagian-bahagian tertentu sehingga terbawa-bawa dalam kehidupan sehari-harian.

Persoalan Kajian

Ada dua persoalan yang perlu dijawab dalam penulisan kajian ini. Satu, apakah gaya penciptaan melodi lagu yang terdapat dalam lagu-lagu ciptaan Azlan Abu Hassan, dan dua, apakah gaya bahasa yang ada dalam seni kata lagu-lagu ciptaan Azlan Abu Hassan sehingga lagu-lagu ciptaan beliau ini dianggap terbaik menerusi Anugerah Juara Lagu (AJL) dan Lagu Terbaik Anugerah Industri Muzik (AIM)

Metodologi Kajian

Kajian ini menggunakan pendekatan kualitatif dan kuantitatif. Pendekatan kualitatif digunakan menerusi kaedah analisa kandungan. Analisa kandungan ini memberi tumpuan kepada dua aspek utama di dalam penciptaan lagu popular karya cipta Azlan Abu Hassan iaitu aspek melodi lagu dan aspek seni kata lagu. Pendekatan kuantitatif pula digunakan dalam mendapatkan data tentang aspek muzikologi yang berkaitan dengan "hook" di dalam melodi lagu yang dipilih oleh pelajar-pelajar jurusan muzik.

Pengurusan Kajian

Kajian ini menggunakan analisa kandungan terhadap lagu-lagu yang telah dikenal pasti menjuarai anugerah berprestij dalam negara Malaysia. Lagu-lagu yang terpilih ini terlebih akan dibuat transkripsi ke dalam bentuk notasi standard barat dengan menggunakan perisian notasi muzik Sibelius 7.5. Ini bermakna lagu dalam format audio itu dihayati dan difahami melodi dan seni katanya oleh pengkaji, seterusnya pengkaji menotasikan secara digital. Pengkaji hanya menotasikan melodi dan seni kata lagu mengikut nada, tempo, bentuk dan seni kata seperti yang terdapat dalam audio asal lagu yang dipilih. Kelebihan menggunakan perisian notasi Sibelius 7.5 ini, pengkaji dapat mendengar

kembali skor lagu yang dituliskan itu bertepatan atau tidak dengan lagu yang ditranskripsikan (Humberstone, 2012). Setelah skor melodi dan seni kata lengkap dalam bentuk notasi standard barat, analisis kandungan akan dibuat kepada aspek-aspek melodi dan seni kata lagu. Pengkaji hanya memilih melodi dan seni kata untuk dijadikan bahan untuk dianalisis kerana di dalam sesebuah lagu, melodi dan seni kata merupakan bahagian yang sangat utama. Rookby (2004, hal. 5) menyatakan melodi merupakan bahagian lagu yang boleh diingati sama ada disampaikan dalam nyanyian ataupun dimainkan menggunakan alat muzik. Gabungan melodi, irama dan seni kata dapat menjadikan sesebuah lagu itu lebih bermakna dan beremosi. Dhanaraj & Lagon (2005) menyatakan bahawa seni kata dianggap sebagai komponen yang sangat penting dalam menjanjikan sesebuah lagu itu menjadi *hit*. Seni kata lagu menjadi isi kepada rangka karyanya iaitu irama atau melodi lagu itu sendiri (Lydon, 2004).

Sampel Kajian

Lagu-lagu yang dipilih sebagai sampel kajian adalah lagu-lagu ciptaan Azlan Abu Hassan yang telah memenangi Lagu Terbaik Anugerah Industri Muzik Malaysia (AIM) dan Anugerah Juara Lagu (AJL). Karya Azlan yang pertama mendapat lagu terbaik Anugerah Industri Muzik ialah "Selamanya" nyanyian Innuendo pada tahun 1998. Seni kata lagu ini ditulis secara kolaborasi Azlan Abu Hassan, Cahaya Pena dan Rizal Kamarulzaman. Lagu "Menyemai Cinta Bersamamu" iaitu lagu terbaik AIM tahun 2001 ni adalah nyanyian oleh Nora Arifin. Melodi lagu ini ciptaan Azlan Abu Hassan yang seni katanya ditulis oleh Ishak Ahmad @ Ucu. Lagu ini juga merupakan finalis Anugerah Juara Lagu tahun 2001 bagi kategori Balada. Lagu "Keabdian Cinta" nyanyian Anuar Zain telah berjaya dinobatkan sebagai lagu terbaik AIM 2003 ini adalah karya Azlan yang seni katanya dituliskan oleh Azalea ini juga merupakan finalis Anugerah Juara Lagu 2003 bagi kategori Balada. Lagu "Terlalu Istimewa" nyanyian oleh Adibah Noor ini adalah dinobatkan sebagai pemenang Anugerah Juara Lagu tahun 2005. Lagu ini juga merupakan antara lima lagu terbaik yang dicalonkan dalam Anugerah Industri Muzik Malaysia (AIM) tahun 2006. Pada tahun 2008, menerusi lagu "Izinku Pegi" nyanyian Kaer Azami adalah ciptaan Azlan Abu Hassan yang seni katanya ditulis oleh Sulu Sarawak berjaya menggondoli Lagu terbaik Anugerah Industri Muzik (AIM). Lagu ini juga merupakan lagu terbaik Anugerah Juara Lagu 2007 kategori balada.

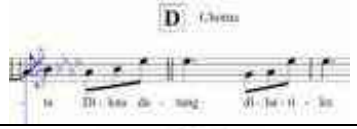
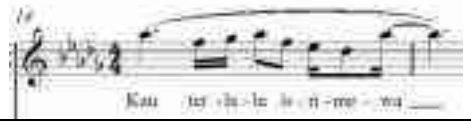
Seramai 30 pelajar jurusan muzik digunakan sebagai responden untuk mendapatkan data berkaitan dengan 'hook' di dalam sesebuah melodi lima lagu ciptaan Azlan Abu Hassan yang terpilih. Bagi analisa kandungan seni kata lagu, teori stilistik digunakan sebagai landasan penganalisisan dari sudut gaya bahasa dan analisa kandungan melodi lagu pula menggunakan teori muzikologi sebagai landasan penganalisisan sebahagian elemen muzik di dalam melodi. Elemen-elemen yang dikupaskan adalah nada dan modulasi, tempo dan tanda masa, "hook", silabik dan melismatik.

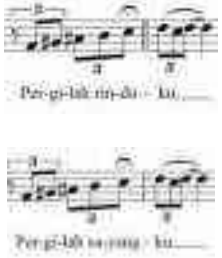
Dapatan Kajian

Dapatan kajian dibahagikan dua bahagian. Bahagian pertama berkaitan dengan analisis gaya penciptaan melodi dan bahagian kedua adalah gaya penciptaan seni kata lagu.

Gaya Penciptaan Melodi Karya Cipta Azlan Abu Hassan

Rajah 1, Analisis Kandungan Melodi Karya Cipta Azlan Abu Hassan

Nama Lagu	Tahap pencapaian Utama dan Tahun	Nada	Modulasi	Tanda Masa	Tempo Bit per minit	Hook	Silabik/ Melismatik
Selamanya	Lagu Terbaik AIM 1998	Ab Major dan Bb Major	Ada	6/8	Krocet Bertitik=48		Sibalik dan Melismatik
Menyemai Cinta Bersamamu	Lagu Terbaik AIM 2001	C Major dan D Major	Ada	4/4	Krocet=83		Sibalik dan Melismatik
Keabdian Cinta	Lagu Terbaik AIM 2003	Ab Major dan C Major	Ada	4/4	Krocet=58		Sibalik dan Melismatik
Terlalu Istimewa	Anugerah Juara Lagu 2005	Db Major, D Major dan F Major	Ada	2/4 dan 4/4	Krocet=55		Sibalik dan Melismatik

Izinku Pergi	Lagu Terbaik AIM 2008	B Minor dan C Minor	Ada	4/4 Melodi Anakursis	Krocet=55		Sibalik dan Melismatik

Nada dan Modulasi

Lagu-lagu ciptaan Azlan Abu Hassan banyak menggunakan nada major iaitu lagu "Selamanya", "Menyemai Cinta Bersamamu", "Terlalu Istimewa", dan "Keabdian Cinta". Hanya lagu "Izinku Pergi" yang menggunakan nada minor. Kesemua lagu-lagu yang dikaji ini menggunakan nada yang dimodulasikan ke nada yang lain. Di dalam lagu "Selamanya" menggunakan nada Ab Major dan dimodulasikan ke nada Bb major. Nada C major dimodulasikan ke D major dapat ditemui di dalam lagu "Menyemai Cinta Bersamamu", nada Ab Major ke C major terdapat di dalam lagu "Keabdian Cinta". Lagu "Terlalu Istimewa" mengalami modulasi sebanyak dua kali iaitu daripada nada Db major ke D major dan bertukat lagi ke F major. Lagu "Izinku Pergi" juga menggunakan teknik modulasi iaitu B minor ke C minor. Teknik modulasi merupakan satu teknik yang berjaya digunakan oleh Azlan Abu Hassan di dalam karya-karya yang telah terbukti menerima anugerah lagu terbaik di dalam Anugerah Juara Lagu (AJL) dan Anugerah Industri Muzik Malaysia (AIM).

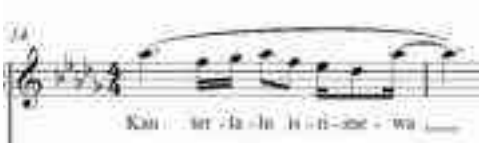
Tempo dan Tanda Masa

Tempo adalah kelajuan sesebuah lagu. Analisis terhadap lima lagu Azlan Abu Hassan mendapati tempo lagu ciptaan beliau adalah perlahan iaitu antara 48 hingga 83 detik per minit. Tanda masa yang digunakan dalam lagu-lagu ciptaan beliau adalah 6/8 dan 4/4. Lagu "Selamanya" menggunakan tanda masa 6/8 mana kala lagu "Menyemai Cinta Bersamamu", "Keabdian Cinta" dan "Izinku Pergi" menggunakan tanda masa 4/4. Ada juga lagu ciptaan beliau menggunakan tanda masa lebih dari satu seperti dalam lagu "Terlalu Istimewa". Lagu ini menggunakan tanda masa 4/4 dan 2/4.

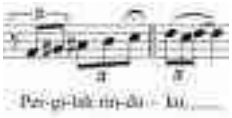
"Hook" Melodi Lagu

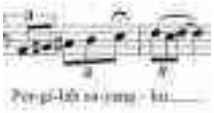
Pattison (1999) menyatakan *hook* sesebuah melodi seharusnya satu motif melodi yang dapat diingati dan mudah dinyanyikan oleh siapa sahaja. Peterik, et al (2002, hal. 53-54) pula menyatakan bahawa *hook* adalah bahagian yang sangat menarik atau *catchy* yang menjadi ingatan kepada pendengar. Mereka menyenaraikan ada lima jenis *hook* yang boleh diperoleh dari sesebuah lagu kegemaran pendengar. Lima jenis tersebut adalah (1) *hook* melodi, (2) *hook* lirik, (3) *hook* muzikal, (4) *hook* irama, dan (5) *hook* kesan bunyi. Dalam kertas kerja ini hanya mengupas berkaitan dengan *hook* melodi. Dapatan kajian mendapati 86.66% responden memilih "hook" dalam melodi lagu "Selamanya" adalah bahagian frasa "Dikau datang di hatiku". Selebihnya adalah memilih bahagian frasa "Kerana kaulah segalanya bagiku". Keratan skor lagu di bawah ini merupakan bahagian "hook" lagu "Selamanya" pada bar ke-32 dan bahagian diulang-ulang pada bar ke-62 dan bar ke-90 dengan modulasi.

Menerusi lagu "Terlalu Istimewa", 100% memilih "hook" adalah pada bahagian "Kau terlalu istimewa" yang terdapat bahagian *chorus*. Sila rujuk keratan skor di bawah ini:



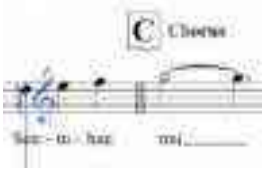
"Hook" lagu "Izinku Pergi" pula terdapat dua bahagian yang dapat diingati oleh pendengar iaitu bahagian frasa "Pergilah rinduku" dan "Pergilah sayangku". Ia dipilih oleh 100% oleh responden. Dari segi melodi, bahagian ini menggunakan melodi yang sama tetapi seni kata yang berbeza. Ia merupakan satu teknik pengulangan pada bahagian melodi lagu. Sila rujuk keratan skor di bawah ini.





100% responden memilih bahagian frasa lagu "Takkan Lagi Kusendiri" sebagai "hook" di dalam melodi lagu "Keabadian Cinta" yang dinyanyikan oleh Anuar Zain. Sila lihat keratan lagu tersebut yang dianggap sebagai "hook".

Melodi lagu "Menyemai cinta bersamamu" sukar dinyatakan "Hook" oleh responden kerana Lagu ini disampaikan secara dramatik melalui nyanyian dan susunan muziknya. 56.69% responden memilih bahagian frasa "Sentuhanmu" sebagai tempat yang sering diingati yang merupakan "Hook" bagi melodi lagu ini.16.69% memilih bahagian frasa akhir lagu iaitu "Menyemai cinta bersamamu" sebagai "Hook". Alasan yang diberikan kerana ia merupakan klimaks dan penutup dalam lagu ini yang kebetulan merupakan tajuk lagu ini. 36.69% memberikan bahagian frasa "Menjadi igauan di dalan jiwa" yang dianggap sebagai "hook" di dalam melodi lagu ini. Di bawah ini merupakan keratan skor "Menyemai Cinta Bersamamu" bahagian yang dianggap "hook" di dalam melodi lagu ini.



Bahagian ini terdapat pada bar ke-31 dan mengalami pengulangan pada bar ke-55 yang merupakan *chorus* pada lagu nyanyian Nora Ariffin ini.

Silabik dan Melimastik

Kesemua lagu-lagu ciptaan Azlan Abu Hassan menggunakan teknik campuran silabik dan melismatik. Silabik adalah satu pic menggunakan satu suku kata mana kala melismatik satu suku kata melibatkan banyak pic yang disampaikan secara ornamentasi atau lenggok. Sebagai contoh cuba perhatikan keratan skor dalam lagu "Selamanya" pada frasa "Ku mendoakan …" di bawah ini.

Gaya Bahasa Seni Kata Dalam Lagu ciptaan Azlan Abu Hassan

Dalam penulisan seni kata bagi karya-karya Azlan Abu Hassan (AAH) selalu berkolaborasi dengan penulis seni kata yang tersohor antaranya adalah Ucu, Azalea, Sulu Sarawak, Cahaya Pena, Rizal Kamaruzaman dan Adibah Noor. Gaya bahasa yang terdapat di dalam lagu-lagu Azlan adalah gaya bahasa asonansi, aliterasi, simile, Inversi/Anastrof, metafora, anafora, paralelisme, erotetis dan okasional.

Gaya Bahasa Asonansi

Umar Junus (1989, hal. 215) menyatakan asonansi ialah pengulangan vokal a, e, i, o dan u dalam satu pengucapan bahasa. Asonansi adalah pengulangan bunyi vokal a, i, e, o dan u secara horizontal. Ia boleh menimbulkan kesan dalam sebutan atau nyanyian. Cuba perhatikan dalam lagu "Selamanya" yang menggunakan gaya bahasa pengulangan asonansi vokal "a"

Dikau takhta di hatiku
Bers**a**m**a** kit**a** bin**a** ist**a**n**a** cint**a**
Ku rel**a** bers**a**m**a**mu
Di **a**ngk**a**s**a** bergem**a**
Mek**a**r d**a**n rel**a**

Cuba perhatikan dalam lagu "Izinku Pergi" yang menggunakan gaya bahasa pengulangan asonansi vokal "a"

Sin**a**r**a**n m**a**t**a** cerit**a** seg**a**l**a**ny**a**
Duk**a** l**a**r**a** terpend**a**m memori sem**a**l**a**m
Tingg**a**l seg**a**l**a** cint**a** ti**a**d**a** kemb**a**linya
Ab**a**di k**a**sih kit**a** k**a**u b**a**w**a** bers**a**m**a**
Mimpi ind**a**h mek**a**r s**aa**t cint**a** bersemi
Sedetik **a**sm**a**r**a** syurg**a** sel**a**m**a**ny**a**

Tersem**a**t jiw**a** seti**a** bers**a**m**a**ny**a**
Cinta murni berdua beribu tahunnya
Mimpi indah mekar saat cinta bersemi
Sedetik asm**a**r**a** syurg**a** sel**a**m**a**ny**a**

Cuba perhatikan dalam lagu "Izinku Pergi" yang menggunakan gaya bahasa pengulangan asonansi "**u**"

Tersemat jiwa setia bersamanya
Cinta m**u**rni berd**u**a berib**u** tah**u**nnya
Mimpi indah mekar saat cinta bersemi
Sedetik asmara syurga selamanya

Pergilah rind**u**k**u** hilangkan dirim**u**
Tak sangg**u**p menangg**u**ng derita di kalb**u**k**u**
Pergilah sayang bermula semula
Semangat cintaku membara kerana dia
Tiada niatku

Gaya Bahasa Aliterasi

Aliterasi adalah pengulangan bunyi vokal konsonan secara horizontal. Aliterasi mengikut pandangan Umar Junus (1989, 208) adalah pengulangan konsonan yang sama, biasanya pada awal kata. Ia boleh menimbulkan kesan dalam sebutan atau nyanyian. Cuba perhatikan dalam lagu "Izinku Pergi"

Tersemat jiwa setia bersamanya
Cinta murni berdua beribu tahunnya
Mimpi indah mekar saat cinta bersemi
Sedetik a**s**mara **s**yurga **s**elamanya

Simile

Simile menurut Keraf (2007, hal. 138) merupakan gaya bahasa kiasan perbandingan. Ia bersifat eksplisit iaitu menyatakan sesuatu sama dengan hal yang lain. Penggunaan kata-kata *seperti, sama, bagaikan, sebagai, laksana* dapat menggambarkan sesebuah frasa itu dianggap simile. Menerusi lagu "Terlalu Istimewa" gaya bahasa simile dapat dilihat menerusi verse pertama seperti seni kata di bawah ini:

Ku tak tergambar wajahmu
Sinar mata itu
Lirik senyumanmu
Persona yang membelai
Wajahmu bercahaya
Memberi bahagia
Tiap yang memandang
Hati jadi salju

Inversi/Anastrof

Inversi atau anastrof merupakan gaya bahasa retoris yang mana kata-kata dalam sesebuah frasa diterbalikkan dari kebiasaan (Keraf, 2007, hal. 130). Menerusi lagu "Terlalu Istimewa" gaya bahasa inversi atau keterbalikan dapat dilihat menerusi verse kedua seperti seni kata di bawah ini:

Kau terlalu istimewa
Kasih dan sayangmu terpancar
Seikhlas tiada batasan
Terus membara
Terkilan rasa jiwa
Inginku lihat mu dewasa
Apa daya
Tuhan yang lebih menyayangimu

Metafora

Umar Junus (1989, hal. 227-228) mendefinisikan metafora sebagai bahasa perbandingan atau kesamaan yang dipendekkan atau dipindahkan kepada makna yang lain manakala Rahman Shaari (1993, hal. 1) pula menyatakan metafora ialah bahasa kiasan yang menyatakan sesuatu dengan memberi kata yang lain. Gaya bahasa metafora boleh didapati dalam lagu "Menyemai Cinta Bersamamu" pada verse kedua iaitu:

Sentuhanmu yang pertama
Kini menjadi igauan di dalam jiwa
Wajahmu kasih kini menjelma
Seindah pelangi
Yang menyuluh di wajahmu
Terbuka juga **mahligai di hatiku** kini
Menyemai cinta bersamamu

Metafora juga boleh didapati dalam lagu "Keabdian Cinta" nyanyian Anuar Zain. Cuba lihat frasa-frasa berikut:

Takkan lagiku sendiri
Kasih yang berlabuh kini
Terasa keabadian cinta kau beri
Mungkinkah daku bermimpi
Sebahagia begini
Ini bukan (nya) ilusi
Oh kasih

Anafora

Anafora menurut Umar Junus (1989, hal. 210) adalah pengulangan kata pertama pada setiap ayat. Anafora boleh dijumpai dalam lagu "Izinku Pergi" pada verse kedua di bawah ini.

Pergilah rinduku hilangkan dirimu
Tak sanggup menanggung derita di kalbuku
Pergilah sayangku bermula semula
Semangat cintaku membara kerana dia
Tiada niatku

Paralelisme

Umar Junus (1989, hal. 230) menjelaskan paralelisme adalah gaya bahasa ini menjajarkan beberapa ayat yang berpola sama. Cuba perhatikan dalam seni kata lagu "Keabdian Cinta" yang ditulis oleh Azalea pada frasa-frasa di bawah ini.

Seindah **irama**
Gemersik suaramu
Meng**alun** sepiku yang merindu

Erotetis

Keraf (2007, hal. 134) menyatakan bahawa erotetis juga dikenali sebagai pertanyaan retoris. Ia semacam pertanyaan yang dipergunakan dalam pidato atau tulisan dengan tujuan untuk memberi kesan yang lebih mendalam dan penekanan yang wajar dan sama sekali tidak mengkehendaki jawapan. Gaya bahasa erotetis boleh dilihat dalam seni kata lagu "Keabdian Cinta" berdasarkan frasa-frasa ini.

Takkan lagiku sendiri
Kasih yang berlabuh kini
Terasa keabadian cinta kau beri
Mungkinkah daku bermimpi
Sebahagia begini
Ini bukan (nya) ilusi
Oh kasih

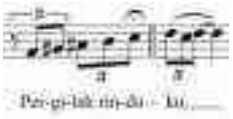
Okasional

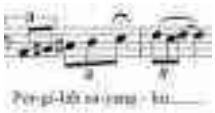
Seni kata lagu "Terlalu Istimewa" ini bersifat okasional iaitu seni kata dihasilkan dari kisah benar ataupun selepas berlaku suatu peristiwa penting atau peristiwa yang menggemparkan negara seperti tragedi dan sebagainya (Hairul Anuar Harun, 2012, hal. 139).

Hubungan Melodi dan Seni Kata Lagu

Lagu-lagu ciptaan Azlan menggunakan irama silabik iaitu setiap pic mengandungi satu suku kata. Walau bagaimanapun pola irama melismatik ada digunakan. Penggunaan seni kata lagu pada bahagian pola irama melismatik menggunakan suku kata setiap perkataan yang dilenggokkan dalam beberapa pic sekurang-kurang melebihi dua pic. Setiap frasa melodi lagu, seni kata yang dicipta juga mengambil kira jumlah pic yang digunakan. Ini bermaksud seni kata yang ditulis tidak lebih dan tidak kurang dengan jumlah pic yang terdapat dalam sesebuah frasa. Setiap frasa melodi juga mengambil kira pernafasan seseorang penyanyi. Kebiasannya satu frasa disampaikan dalam satu nafas Ada sesetiap frasa melodi mengandungi beberapa sub-frasa yang memerlukan keperluan penyanyi membahagikan pernafasan agar dapat membunyikan pic-pic dengan makna liriknya yang tepat.

Unsur pengulangan di dalam sesebuah melodi lagu juga merupakan pengulangan terhadap seni katanya. Sila lihat keratan skor lagu "Izinku Pergi" di bawah ini.





Pengulangan melodi yang sama dengan pengulangan seni kata yang sama bahagian awal (anafora \Pergi\: “Pergilah rinduku” dan “Pergilah sayangku”. Pengulangan ini mampu menjadikan bahagian ini sebagai “hook” di dalam lagu ini.

Kesimpulan

Melodi lagu ciptaan Azlan Abu Hassan menggunakan teknik modulasi. Kesemua lagu-lagu ciptaan beliau yang memperoleh anugerah-anugerah ini menggunakan teknik modulasi. Dari segi penggunaan tempo, lagu-lagu ciptaan beliau menggunakan tempo perlahan antara 48 hingga 83 detik per minit. Banyak lagu beliau menggunakan tanda nada major. Seni kata dalam lagu ciptaan Azlan Abu Hassan dengan kolaborasi penulis seni kata seperti Ucu, Azalea, Sulu Sarawak, Cahaya Pena, Rizal Kamaruzaman dan Adibah Noor menggunakan gaya bahasa anafora, erotetis, paralelisme, metafora, aliterasi, asonansi dan okasional. Bahasa artifisial atau konotatif sangat kurang kerana penulis seni kata dalam lagu-lagu ciptaan Azlan banyak menggunakan bahasa denotatif.

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Author's Biography

Mohd Azam Sulong Lebih dikenali dengan nama Azam Dungun, berkelulusan Sarjana Pendidikan Muzik dari Universiti Pendidikan Sultan Idris. Beliau mempunyai pengalaman sebagai seorang guru Bahasa Melayu dan Pendidikan Muzik sejak tahun 1988 – 1995, Pensyarah Muzik di IPGM Kota Bharu, Kelantan tahun 1995 hingga 2001 dan mulai 2002 hingga kini bertugas di Universiti Pendidikan Sultan Idris. Dalam masa yang sama beliau sangat aktif dalam Industri Muzik dalam bidang penerbitan album komersial, penyusun muzik, pencipta lagu, penulis lirik dan penyelidik. Telah menerbitkan lebih 6 buah album penyanyi tempatan dan mencipta lagu serta menulis lirik melebihi 500 buah termasuk lagu korporat. Beliau juga terlibat secara kolaborasi sebagai penerbit, pencipta lagu dan penulis lirik untuk lagu-lagu korporat seperti Kementerian Pengajian Tinggi Malaysia (KPTM), Majlis Peperiksaan Malaysia (MPM), Institut Tanah dan Ukur Negara (INSTUN), Tekun Nasional, Bekalan Air Perak, Suruhanjaya Pekhidmatan Pendidikan (SPP), Majlis Daerah Tanjong Malim dan sebagainya. Beliau merupakan ahli kepada *Music Authors' Copyright Protection* (MACP) dan PRISM. Telah melaksanakan lebih 20 aktiviti perundingan dan kursus dengan agensi luar seperti Tentera Lautan DiRaja Malaysia (TLDM) dan Tentera Udara DiRaja Malaysia (TUDM) dalam bidang muzik dan teknologi. Dalam bidang penyelidikan, telah menjalankan lebih daripada enam penyelidikan geran UPSI dan luar serta pernah memenangi Pingat Emas dan Anugerah Utama dalam Expo Penyelidikan dan Inovasi (EKSPIN) di Universiti Pendidikan Sultan Idris menerusi penyelidikan yang bertajuk *Pendigitalan Lagu Gambus Masyarakat Brunei Sabah*. Penyelidikan ini juga mendapat pingat Gangsa dalam pameran hasil penyelidikan di *International Exposition of Research and Invention of Institutions of Higher Learning* (PECIPTA) 2009. Tahun 2015 team penyelidikan beliau telah memenangi pingat emas dalam *International Exposition of Research and Invention of Institutions of Higher Learning* (PECIPTA). Kini sedang menyiapkan pengajian doctoral (PHD) pengkajian nilai-nilai estetik dalam lagu popular tempatan.

Tajuk: Pengkaryaan Feminisme dalam Tari Kontemporari Aida Redza 1995-2002

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Abstrak

Apa itu feminisme? Adakah feminisme wujud dalam tarian kontemporari di Malaysia? Penulisan ini membincangkan tentang dua persoalan tersebut dengan menganalisis hasil karya tari kontemporari oleh Aida Redza iaitu *Ta'a* (1995), *Zik'r* (1996), dan *Stirring* (2002). 'Feminisme' adalah suatu istilah besar serta penuh persoalan yang turut merangkumi pergerakan, pemikiran dan teori. Secara umum feminisme adalah tentang wanita, oleh wanita untuk wanita yang merangkumi isu-isu wanita, pergerakan wanita, suara wanita yang berjuang untuk hak wanita. Dengan melihat kepada hasil karya Aida Redza, penulisan ini akan memberi tumpuan kepada bagaimana tari kontemporari boleh menjadi medium untuk menyalurkan pemikiran feminisme. Teori feminisme, representasi budaya dan semiotik; tanda, penanda & menandakan diaplikasikan untuk membincangkan isu-isu wanita itu yang muncul dalam karya Aida Redza. Pengkaji membuat spekulasi bahawa Aida Redza mempunyai pemikiran feminis dengan mengangkat isu-isu wanita di kalangan masyarakat Melayu ke dalam karya tari kontemporari beliau.

Kata kunci: feminisme, tarian kontemporari, representasi budaya

Apa itu feminisme? Feminisme secara umum, merujuk kepada perjuangan politik oleh wanita untuk wanita (MacCan, 2013). Istilah feminisme berasal dari Perancis pada 1880-an. Ia menggabungkan perkataan Perancis "femme" untuk wanita dan "isme" iaitu pemikiran atau politik yang merujuk kepada mereka yang membela nasib wanita (Cott 1986b; Musa 1998a). Maggie Humm (2003) telah mendefinisikan feminis secara ringkas sebagai golongan yang mengenalpasti dirinya sebagai feminis dan juga dikenali oleh orang lain sebagai feminis. Secara rangkuman, golongan feminis ini memiliki keperihatinan terhadap permasalahan wanita yang berbangkit, berpengetahuan tentang penindasan wanita, dan mampu mengenalpasti perbezaan wanita dan komunaliti. Justeru feminis adalah pergerakan dan perjuangan oleh golongan wanita ke arah perubahan sosial agar wanita dapat berada setara dengan lelaki melibatkan isu sosial, politik dan budaya yang menjadi amalan masyarakat di seluruh dunia.

Negara Malaysia mempunyai penduduk berbilang bangsa dan kaya dengan pelbagai budaya[1]. Bangsa Melayu[2] merupakan penduduk peribumi yang mengamalkan adat resam dan kebudayaan

[1] Budaya menurut Mohd Anis (2009), merujuk kepada tamadun atau peradaban, iaitu cara berfikir atau akal budi. Kebudayaan memberi erti tentang keseluruhan cara hidup manusia bertindak dan menghasilkan ciptaan kebendaan mahupun kerohanian di dalam sesebuah tamadun atau pun peradaban yang dibina bersama.

[2] Definisi Melayu telah diakses pada disember 2014
http://pmr.penerangan.gov.my/index.php/budaya/3240-masyarakat-melayu-di-malaysia.html
Pemerintah Malaysia mendefinisikan Melayu sebagai penduduk pribumi yang bertutur dalam bahasa Melayu, beragama Islam, dan yang menjalani tradisi dan adat-istiadat Melayu.

Melayu yang diwarisi sejak dahulu. Agama Islam pula merupakan agama rasmi negara Malaysia. Walaupun institusi kekeluargaan masyarakat di Malaysia pada zahirnya mempraktikkan konsep *bilateral*[3] seperti yang dimaklumkan oleh pihak kerajaan Malaysia, namun pada dasarnya masih wujud dominasi sistem patriarki yang kekal dipraktikkan di kalangan masyarakat Melayu. Penindasan terhadap wanita yang diletakkan sebagai subordinat di dalam institusi kekeluargaaan adalah berdasarkan justifikasi dan konstruksi budaya masyarakat tersebut dan sering pula dimanipulasikan oleh struktur hegemoni setempat yang tegar mempraktikkan dominasi maskulin dan sistem patriarki (Zeenath, 2006, 2008). Dalam penulisan ini ia merujuk kepada amalan budaya masyarakat Melayu tempatan. Menurut Zeenat (2008):

"…cultural factor remains the dominant one behind most of the problems encountered by women in the family and society"

Penulis mendiskusikan bagaimana Aida Redza sebagai koreografer wanita Melayu feminis menzahirkan pemikiran feminis dalam karya karya tari kontemporari beliau. Aida Zurina Redza merupakan seorang koreografer wanita Melayu yang mendapat perhatian bukan sahaja di Malaysia, tetapi juga di Asia Tenggara, dan juga di Eropah. Ini adalah kerana keberanian dan kelantangan beliau dalam memamerkan isu-isu wanita menerusi karya-karya tari kontemporari karya beliau. Penulis menginidikasikan Aida sebagai koreografer wanita Melayu feminis pertama di Malaysia yang mengangkat isu-isu permasalahan wanita Melayu dalam karya tari kontemporari beliau. Aida telah memaparkan konflik yang berlaku dalam institusi kekeluargaan masyarakat Melayu yang selama ini tidak pernah didedahkan kepada khalayak umum. Amalan budaya masyarakat Melayu yang dianggap normal, adalah bersifat tertutup lebih-lebih lagi jika melibatkan isu-isu rumahtangga. Penulis mendapati Aida dengan berani memprovokasi penonton iaitu masyarakat awam apabila penari wanita yang berperanan sebagai isteri menanggalkan kain batik sarong yang dipakai. Senario ini adalah jelas bertentangan dengan budaya masayarakat Melayu tradisional yang penuh adab sopan dan tatasusila. Aida telah merepresentasikan sisi lain wanita Melayu yang ingin bebas dan berani bersuara serta menuntut hak wanita sebagai manusia melalui karya tari kontemporari beliau. Penulis memerhatikan karektor Aida sebagai wanita Melayu yang berfikiran liberal dan ekspresif.

Aida Redza, Feminisme dan Tari Kontemporari

Setelah menamatkan pengajian di bidang tari di University of North Carolina, Greensboro **(**1990-93) dan pulang ke tanah air dan telah ditawarkan sebagai tenga pengajar di ASK (1994-1998). Aida telah menubuhkan kumpulan Shakti Dances (1995) yang dianggotai oleh Aida, Judimar,

[3] Sistem kekeluargaan dan perkahwinan masyarakat Melayu di Malaysia – telah diakses pada Februari 2015 http://pmr.penerangan.gov.my/index.php/budaya/3240-masyarakat-melayu-di-Malaysia.html
Dari segi kekeluargaan, masyarakat Melayu dibagikan kepada dua kelompok:

- mengamalkan sistem kekeluargaan dwisisi (bilateral)
- mengamalkan sistem kekeluargaan nasab ibu (*matrilineal system*), Melayu Minangkabau

Tetapi disebabkan kedua-dua kelompok tersebut menganut agama Islam, maka sistem kekeluargaan Melayu itu banyak dipengaruhi oleh sistem kekeluargaan Islam. Orang Melayu melakukan perkahwinan monogami dan poligami. Semua perkahwinan Melayu dijalankan mengikut peraturan dan undang-undang perkahwinan Islam menurut Mazhab Shafie.

Azura (penulis) dan Mohamad Arifwaran. Melalui kajian terdahulu oleh Mumtaz Begum Aboo Backer dalam disertasi kedoktoran (2008), beliau telah membuktikan keberadaan feminisme dan peranan koreografer wanita sebagai 'the strong women' terhadap tiga orang koreografer wanita iaitu Marion D'Cruz, Mew Tsang Ching dan Aida Redza. Penulisan ini pula mendiskusikan pemikiran feminisme Aida Redza yang berkembang dalam karya-karya tari kontemporari beliau.Tari kontemporari di Malaysia di dapati berbeza dengan konteks tari di Barat. Namun begitu, tari kontemporari di Malaysia tidak dapat dinafikan turut dipengaruhi oleh elemen-elemen tari dari Barat. Menurut Mohd Anis (2007), tari kontemporari di Malaysia adalah genre tari terkini yang bukan bersifat tradisional dan tidak generik kepada genre tari yang sedia wujud. Melalui pemerhatian penulis, tari kontemporari di Malaysia adalah genre tari terkini hasil kreativiti perbauran di antara elemen-elemen tari Barat dan elemen-elemen tempatan (Timur) yang merangkumi pemilihan teknik, gaya, bentuk, motif, idea, konsep dan tema yang dipilih khas oleh koreografer terbabit. Tari kontemporari Malaysia turut menerapkan idea pemikiran koreografer (Mohd Anis, 2007), yang melibatkan ekspresi dan interpretasi terhadap isu-isu kontemporari yang berbangkit berdasarkan sosio-budaya masyarakat Malaysia yang majmuk. Karya tari kontemporari Aida didapati menyalurkan pemikiran feminisme. Pemilihan tema dan isu yang dikaryakan oleh beliau mengangkat permasalahan dan isu-isu wanita berlatarbelakangkan amalan budaya masyarakat Melayu tempatan, berlandaskan kesedaran serta keperihatinan beliau melalui observasi beliau sebagai wanita Melayu-Islam terhadap wanita Melayu-Islam dan juga amalan budaya masyarakat Melayu-Islam. Penulis mendapati dengan menggunakan medium tari kontemporari, Aida dapat menyuarakan pemikiran feminisme mengenai isu yang sensitif yang bukan sahaja tidak dibincangkan secara terbuka malahan diperhatikan mampu mengundang kontroversi masyarakat sekeliling.

Teori feminisme yang dipelopori oleh Simone De Beauvior (1908-1986) tentang '*the other*' dalam bukunya *The Second Sex* (1949) didapati sinonim dengan pemikiran feminisme dalam karya tari kontemporari Aida. Beauvior adalah tokoh feminis dari Perancis yang awal dan berpengaruh besar terhadap perkembangan feminisme sehingga masa kontemporari (Butler, 2006). Teori '*the other'*, berkaitan wanita yang telah diposisisikan sebagai subordinat dan sering didominasi serta dimanipulasi oleh kekuasaan lelaki sebagai subjek dalam perhubungan di antara lelaki dan wanita. Beauvoir telah menyatakan: "*one is not born, but rather one becomes a woman*". Menurut Beauvior, manusia tidak dilahirkan terus menjadi 'wanita' tetapi menjalani satu tempoh atau proses untuk menjadi 'wanita'. Beliau malahan telah merpersoalkan bahawa gender bukan bersifat natural tetapi telah melalui proses pembelajaran. Proses sekularisasi dan sosialisasi bersama masyarakat sekeliling ini telah menciptakan identiti gender wanita. Beauvior juga telah mempersoalkan identiti gender wanita yang telah dikonstruksi oleh masyarakat yang menurut beliau telah menciptakan hirarki gender. Kenyataan berikut turut dibincangkan oleh Bhasker A. Shukla (2008) dalam bukunya *Feminist Theories* (*A Critical Study*). Menurut beliau, Beauvior telah mencetuskan persoalan tentang identiti gender wanita tradisional di Barat yang dicipta berdasarkan proses sosialisasi, pendedahan awal dalam institusi kekeluargaan dan juga masyarakat yang mencorak identiti gender wanita. Karya tari kontemporari Aida iaitu *Ta'a* dan *Zik'r*, dengan jelas telah mempersoalkan identiti yang diberikan kepada peranan isteri dalam institusi kekeluargaan Melayu-Islam. Diskusi berkaitan topik feminisme dalam penulisan ini adalah merujuk kepada bagaimana feminisme dikaryakan dalam tari kontemporari berdasarkan senario budaya masyarakat Melayu tempatan menurut pemikiran serta pengalaman seorang koreografer wanita Melayu feminis iaitu Aida Redza.

Karya-Karya Yang Dibincangkan

Tiga buah karya Aida Redza yang dibincangkan bagi penulisan ini adalah :

***Ta'a* (1995)**. *Ta'a* adalah sebuah karya tari kontemporari Aida yang bersifat minimalis dan berbentuk naratif serta sarat dengan mesej mengenai kemelut dalam diri seorang wanita 'Melayu'-Islam yang bergelar 'isteri'. Karya ini berkisar tentang konflik perhubungan suami isteri dalam masyarakat Melayu. Kenyataan ini adalah berdasarkan busana penari wanita yang memakai baju kurung Kedah dan berkain batik sarong, manakala penari lelaki pula memakai seluar silat tanpa baju. Busana yang dipilih untuk karya ini merupakan pakaian seharian pasangan suami isteri (lelaki dan wanita) Melayu yang menjadi amalan masyarakat Melayu. Justeru pemilihan busana ini merepresentasikan amalan budaya masyarakat Melayu tradisional. Karya ini mengangkat isu konflik pasangan suami isteri dalam masyarakat Melayu yang belum pernah didedahkan dan telah diangkat ke pentas persembahan.

Dalam koreografi karya *Ta'a* aksi mencampak dan menangkap (*throw & catch*), ekspresi keterpaksaan dan aksi bergelut dengan jelas merepresentasikan konflik dalam rumahtangga pasangan suami isteri terbabit. Seterusnya, aksi penari wanita telah meloloskan diri dari posisi tidur bersebelahan dengan penari lelaki (suami) adalah merepresentasikan keinginan wanita (isteri) untuk merasa bebas. Representasi bebas dan membebaskan diri dapat dilihat melalui eksplorasi gerak bersama dengan kain batik sarong yang merepresentasikan ikatan dan keterbatasan apabila penari wanita yang berperanan sebagai isteri memakainya. Apabila penari wanita menanggalkan kain batik sarong, gerak, ekspresi dan *gesture*[4] direpresentasikan menjadi lebih ceria dan bebas. Aida dengan jelas memamerkan pemberontakan terhadap kekangan tersebut. Melalui pemilihan muzik yang mempunyai lirik yang kedengarannya seperti rintihan, "*i want to know why…i…but I, don't know why, please tell me how…I … I just want to know…* ". Melalui pemilihan lirik tersebut yang didapati berunsur keluhan dan luahan perasaan, Aida merepresentasikan nasib wanita Melayu-Islam sebagai isteri. Apabila Abu Bakar (suami) menggunakan kaki untuk menyentuh dan memanipulasi Aida (isteri), jelas sekali Aida memamerkan posisi subordinat wanita Melayu berperanan isteri yang dipaparkan dalam karya ini. Di akhir karya, berlaku pengulangan gerak pergelutan seperti di awal dan penari wanita kembali ke posisi asal seperti hendak bermula semula, dan seterusnya lampu dimalapkan secara perlahan. Senario ini merepresentasikan hakikat bahawa wanita tersepit dalam dominasi sistem patriarki serta kekuasaan lelaki dalam ikatan perkahwinan yang diamalkan dalam budaya masyarakat Melayu.

Isu utama dalam karya ini adalah berkisar tentang wanita yang diposisikan sebagai subordinat di dalam institusi kekeluargaan masyarakat Melayu. Status lelaki sebagai pemegang tampuk keluarga yang mempraktikkan sistem patriarki telah mengekang, memanipulasi, dan mendominasi seorang isteri. Manakala isteri dalam karya *Ta'a* harus menghormati dan akur terhadap arahan suami tanpa bantahan dan juga perlu menjaga keharmonian serta kerukunan rumahtangga. Melalui karya ini, penulis mendapati Aida merepresentasikan bahawa setiap permasalahan yang wujud dalam keluarga Melayu pada akhirnya akan memihak kepada suami di mana isteri harus patuh walaupun wujud unsur pemberontakan di situ. Koreografi Aida memaparkan idea-idea ini dengan jelas daripada sudut gestura, postura, dan juga aksi gerak berpasangan. Aida telah melontarkan persoalan berkaitan sifat 'taat' yang disarankan oleh agama Islam, dalam dalam hubungan suami isteri melalui karya ini. Adakah sifat taat ini masih dianggap relevan ababila isteri dikasari samaada

[4] Gerak isyarat tubuh yang membawa maksud tertentu
Gesture - http://prpm.dbp.gov.my/Search.aspx?k=gesture telah diakses pada Oktober 2016

secara fizikal atau verbal. Dalam ertikata lain melalui karya *Ta'a*, Aida telah memamerkan gambaran wanita sebagai isteri telah didera secara mental dan fizikal. Apabila berlakunya senario tersebut, haruskah seorang isteri terus taat terhadap suaminya? Berbalik kepada ajaran agama Islam, suami tidak harus menzalimi isterinya, namun dalam konteks budaya masyarakat Melayu pula apabila isteri tersebut bersuara atau mengadu beliau akan dituduh tidak pandai melayan dan tidak taat kepada suami. Wanita Melayu didapati lebih selesa menyembunyikan permasalahan mereka. Wujudnya konflik dan dilema bagi wanita Melayu yang bergelar isteri di sini yang dipamerkan dalam karya *Ta'a*. Penulis mendapati Karya ini memberikan impak dan kesan yang besar kepada penonton dan khalayak umum di Malaysia, berdasarkan kepada persembahan oleh kumpulan SD sebanyak tiga kali (1994, 1995) dan dipersembahkan bersempena kempen WAO (Women Aids Organization) - '*Break the Silent*' (1997) dan juga persembahan oleh ASWARA Dance. Co yang direkonstruk oleh Marion (2015) dalam *Women on Top*.

***Zik'r (*1996)**

Karya *Zik'r* pula mengutarakan isu poligami yang sinonim dengan amalan budaya masyarakat Melayu di Malaysia. Walaupun agama Islam membenarkan poligami, namun begitu suami tersebut juga harus mematuhi lunas-lunas Islam[5]. Faktor-faktor kukuh berlandaskan Islam yang membenarkan poligami bertujuan untuk membela nasib kaum wanita, mengelakkan zina, dan berkemampuan. Sebaliknya berdasarkan pemerhatian pengkaji, konsep poligami telah menjadi budaya bagi golongan lelaki Melayu yang berharta dan berkedudukan. Golongan lelaki Melayu Islam ini bukannya membela nasib atau menyelamatkan wanita yang susah atau dizalimi, malahan memilih 'artis wanita' yang glamor. Ini dapat dilihat melalui kekerapan berita sebegini di dada akhbar, contohnya golongan yang berpangkat dan berharta mengahwini artis wanita Malaysia [6].Yang jelas berdasarkan senario ini, niat berpoligami untuk meringankan beban dan membantu wanita yang susah dan dizalimi seperti unjuran Al Quran telah dipesongkan.

Kronologi karya *Zik'r* ini dimulai dengan eksposisi penari wanita sebagai isteri pertama (Aida), dan kemunculan isteri kedua (penulis) dan seterusnya isteri ketiga (penari lain) Aida dalam koreografinya telah mengadaptasikan gerak dan *gesture* mengerjakan solat dalam Islam seperti mengangkat takbir dan *gesture* jari telunjuk iaitu aksi ketika mengucap dua kalimah syahadat di posisi duduk di antara dua sujud sewaktu mengerjakan solat. Ini dengan jelas merepresentasikan aksi solat dalam Islam. Senario ini merepresentasikan isteri pertama (Aida) terpaksa redha dan berserah kepada tuhan apabila isteri kedua (penulis) muncul di belakang tirai dengan aksi mempersiapkan diri dan berhias untuk upacara perkahwinan sebagai isteri kedua. Seterusnya berlaku kompromi di antara isteri pertama dan kedua, pertukaran kuasa direpresentasikan melalui simbolik prop kerusi sebagai status dan posisi isteri pertama dan kedua yang berpoligami. Melalui pergelutan dan aksi angkat-mengangkat di antara isteri pertama (Aida) dan isteri kedua (penulis) yang bersilih ganti bertukar

[5] "Dan jika kamu takut tidak berlaku adil terhadap perempuan-perempuan yatim (apabila kamu berkahwin dengan mereka), maka berkahwinlah dengan sesiapa yang kamu berkenan dari perempuan-perempuan (lain): Dua, tiga atau empat. Kemudian jika kamu bimbang tidak akan berlaku adil (di antara isteri-isteri kamu) maka (berkahwinlah dengan) seorang sahaja atau (pakailah) hamba-hamba perempuan yang kamu miliki. Yang demikian itu adalah lebih dekat (untuk mencegah) supaya kamu tidak melakukan kezaliman" (Al Quran, Surah An-Nisaa : Ayat 3)

[6]Artis Malaysia berpoligami telah diakses pada Disember 2014
http://www.mstar.com.my/berita/berita-semasa/2010/04/20/bung-moktar-zizie-mengaku-berpoligami-tanpa-izin
https://www.malaysiakini.com/news/139153

posisi primer yakni isteri pertama di atas kerusi dan posisi sekunder iaitu isteri keduadi bawah. Wanita yang dimadukan direpresentasikan pasrah dan terpaksa menerima hakikat dominasi serta manipulasi lelaki terhadap isteri-isterinya. Menurut saranan Al Quran yang dinyatakan oleh Zeenath (2001), lelaki dan wanita adalah harus saling melengkapi di antara satu sama lain dan juga lelaki seharusnya memainkan peranan sebagai pelindung dan bukannya siapa yang lebih superior berbanding yang lain dan mengambil kesempatan menindas isterinya. Dalam karya *Zik'r*, Aida telah memaparkan senario isteri-isteri yang dimadukan, menjadi mangsa subordinat dan terpaksa pasrah. Hak wanita sebagai manusia telah diabaikan. Pastinya senario poligami ini membuat wanita merasa rendah diri dan terabai, mereka harus berkongsi segalanya iaitu dari sudut harta benda (zahir) dan juga kasih sayang (batin). Apabila berlaku eksposisi isteri ketiga (penari lain), isteri pertama dan kedua kelihatan pasrah di atas ketentuan dan terpaksa akur dengan alasan agama yang membenarkan konsep poligami dalam institusi kekeluargaan masyarakat Melayu yang beragama Islam. Kenyataan ini adalah berdasarkan *gesture* dan postur yang dipamerkan oleh isteri pertama dan kedua yang mengimitasikan gerak melakukan solat secara berjemaah. Identiti dan peranan lelaki sebagai suami (Arifwaran) telah mendominasi dan memanipulasi ketiga-tiga wanita yang berperanan sebagai isterinya. Pergelutan di antara Arifwaran dan isteri ketiga, merepresentasikan kekuasaan dan manipulasi lelaki sebagai suami terhadap wanita sebagai isteri. Pergelutan yang dimaksudkan di sini adalah aksi kejar-mengejar, tangkap dan campak, dan keterpaksaan sebagai isteri ketiga serta wujudnya unsur kekerasan fizikal yang dipaparkan. Arifwaran sebagai suami memegang kuasa dominan berlandaskan konsep patriarki, direpresentasikan dengan postura beliau duduk megah di atas kerusi sebagai pengakhiran karya *Zik'r*. Di penghujung karya ini, ketiga-tiga isterinya mengimitasi gerak dan *gesture* mengerjakan solat berjemaah secara abstrak bagi merepresentasikan kepasrahan mereka.

> *A dance recitation of the verse "I found a woman' which hopes to transcend the complex issue of monogamy and polygamy* (Aida Redza, 2013)

Dalam karya *Zik'r* Aida telah mempersoalkan sepotong ayat di atas, walaupun sesebuah perkahwinan termetri berdasarkan persetujuan kedua belah pihak yang berikrar (akad nikah) setelah keduanya saling mengenal dan jatuh cinta. Namun pada hakikatnya lelaki tidak pernah merasa puas dengan hanya mempunyai seorang isteri, malahan bersandarkan agama Islam mereka dibenarkan mempunyai empat orang isteri. Menurut Aida (2013), beliau mendapat ilham menciptakan karya ini berdasarkan perbualan berkaitan isu poligami di antara seorang pemanggil wanita dan seorang ustaz yang diundang dalam program bual bicara di salah sebuah stesen radio tempatan yang didengari beliau sewaktu berada di dalam bas. Penulis menjustifikasi bahawa perbualan tersebut berunsur provokasi dan telah mencabar Aida sebagai wanita Melayu. Aida telah mengambil tindakan sebagai seorang koreografer wanita Melayu dan mengangkat isu tersebut melalui karya tari kontemporari beliau. Penulis mendapati Aida telah bertindak sebagai pembela nasib wanita yang dimadukan dengan mempersembahkan senario 'poligami' tersebut kepada khalayak dan masyarakat agar isu ini dapat difikirkan semula. Persoalannya adalah poligami telah memberikan hak istimewa kepada lelaki, namun adalah poligami adil bagi wanita? Busana bewarna merah yang dipilih oleh Aida bagi tiga orang isteri dengan jelas memamerkan penekanan beliau bahawa isu poligami ini adalah isu yang serius dan memerlukan perhatian serta tindakan sewajarnya.

Melalui karya *Ta'a* dan *Zik'r,* budaya Melayu ditonjolkan daripada sudut pemilihan busana dan prop manakala pemilihan muzik Persian pula merepresentasikan agama Islam. Pemilihan judul karya di dalam bahasa Melayu yang berasal daripada perkataan Arab pula menonjolkan pengkaryaan

feminis Melayu bercirikan tempatan. *Ta'a* atau 'taat' membawa maksud setia dan patuh, dan *Zik'r* atau 'zikir' adalah perbuatan melafazkan puji-pujian bagi mengingati Allah SWT. Menurut ajaran agama Islam, penganut Islam wajib mendekatkan diri dengan tuhan dalam waktu senang dan susah iaitu dengan mengerjakan solat dan berdoa. Kedua-dua perkataan yang dipilih bagi judul karya itu menjurus kepada dilema yang dihadapi oleh wanita Melayu-Islam sebagai 'isteri' yang terpaksa patuh, redha, dan bertawakal terhadap setiap dugaan di dalam krisis rumahtangga yang dihadapi. Dalam perhubungan lelaki (suami) dan wanita (isteri) dalam karya *Ta'a* dan *Zik'r*, wanita Melayu-Islam dipamerkan pasif dan direpresentasikan sebagai tidak mempunyai kuasa serta terpaksa akur dan patuh terhadap dominasi kuasa patriarki. Manakala lelaki (suami) pula ditonjolkan sebagai pihak yang 'berkuasa' mutlak, memdominasai dan memanipulasi wanita sebagai isteri. Menerusi kedua-dua karya ini, Aida memaparkan kekangan kuasa yang menghimpit wanita, konflik dan dilema wanita Melayu Islam yang berperanan sebagai isteri yang diposisikan subordinat.

***Stirring* (2002)**

Kronologi koreografi karya *Stirring* memamerkan suasana seorang wanita memasuki ruang baharu sebagai tukang cuci ketika berada di perantauan. Aida sebagai tukang cuci memakai t.shirt putih, seluar panjang hitam, kain lap/penutup kepala dan membawa sebaldi air. Perkataan 'cuci' membawa maksud membersihkan, dan ini sangat sinonim dengan kerja serta tanggungjawab wanita sebagai ibu, anak dan juga isteri dalam kehidupan sebenar, samaada di rumah mahupun di mana-mana sahaja mereka berada. Melalui interpretasi secara umum, cuci juga melibatkan unsur kotor yang harus dibersihkan. Tugas ini telah menjadi tanggungjawab yang tipikal kepada setiap wanita yang juga berperanan sebagai suri rumahtangga yang juga bertindak sebagai 'tukang cuci' yang bertanggung jawab mengemas rumah, mencuci pakaian, pinggan-mangkuk dan memastikan hal ehwal kebajikan keluarga di rumah berjalan lancar. Dalam karya ini Aida memamerkan gerak tari, *gesture* dan postur seorang tukang cuci yang jelas. Sambil itu, beliau turut mengimitasi watak tok wan yang membebel (berdialog) melalui ekspresi mimik muka dan *gesture* yang sinonim dengan perwatakan orang tua. Karya ini merepresentasikan ketabahan seorang tukang cuci wanita yang merantau jauh dan meninggalkan kampung halaman dan keluarga tersayang namun masih tetap membawa ingatan tentang keluarga bersamanya. Aida sebagai tukang cuci yang beraksi mencuci, mengelap cermin dan lantai serta turut berdialog dengan mengimitasi pesanan dan nasihat tok wan kepada cucunya supaya menjaga diri di perantauan. Selain itu Aida juga melakukan aksi gerak, *gesture* dan postur berdayung yang merepresentasikan golongan yang bermigrasi. Dalam karya solo ini, Aida juga telah mengimitasi dan merepresentasikan pelbagai watak wanita peringkat umur yang berbeza sebagai anak kecil dan ibu selain watak tok wan. Aida memamerkan senario apabila berada di perantauan, maka setiap individu akan terkenang kampung halaman dan juga keletah orang yang disayangi. Transformasi pelbagai watak yang berbeza usia, merepresentasikan ingatan dan juga ikon wanita dalam diri seorang wanita melalui hubungan akrab di antara anak, ibu dan tok wannya dalam membina jati diri seorang wanita.

Wanita yang berkerja sebagai tukang cuci di perantauan, direpresentasikan memikul pelbagai bebanan tugas. Wanita didapati dibebani pelbagai tanggungjawab dan cabaran samada di rumah mahupun apabila keluar bekerja. Aida sebagai wanita Melayu berstatus isteri membuat kenyataan bahawa tugas wanita sebagai 'tukang cuci'di rumah tidak pernah selesai, wanita sebagai isteri memikul tanggungjawab mencuci dan mengemas di rumah serta memastikan keperluan isi

rumah[7] terjaga. Aksi mencuci dalam *Stirring* mempunyai maksud yang tersirat iaitu yang nyata dan tersurat iaitu yang tersembunyi. Selain karektoristik seorang tukang cuci yang direpresentasikan secara naratif melalui *gesture*, postur, dan gerak tari, karya ini mempunyai mesej yang ingin dikongsi oleh Aida dengan khalayak. Dalam karya *Stirring,* Aida bermain dengan unsur penceritaan yang tidak berselindung, namun beliau bijak menggunakan bahasa tubuh serta *gesture* yang bersifat naratif serta membawa maksud yang sangat mendalam. Sebaldi air, kain pengelap /tutup kepala, ketiga-tiga prop berikut merepresentasikan kerjaya sebagai seorang tukang cuci. Pada akhir karya ini Aida telah melakukan aksi 'mandi dan membersihkan' diri. Ini merupakan gerak dan *gesture* perilaku berulang (*restored behavior*) yang mudah difahami. Penulis mendapati Aida ingin menonjolkan imej 'wanita' yang 'ideal' sebagai isteri dan ibu, adalah sama cabarannya seperti tugas seorang 'tukang cuci' yang tugasnya 'mencuci' iaitu membersihkan segala kekotoran. Wanita sebagai isteri mestilah sentiasa kelihatan bersih dan juga bertanggungjawah membersihkan diri dan juga menjaga keperluan dan kebajikan keluarganya. Aida telah menjalinkan komunikasi dengan khalayak bagi merepresentasikan keberdayaan wanita dari sudut ketabahan, keberanian sebagai perantau di samping menunaikan tanggung jawab sebagai isteri di rumah dan keluar bekerja. Aida juga telah bermain dengan aksi erotisme apabila beliau menggayakan aksi mandi di pentas persembahan secara langsung. Menurut pendapat penulis, aksi ini mencabar kepuasan penonton lelaki seperti konsep yang dipraktikkan oleh Mary Wigman dalam karya tarinya. Busana yang dipakai beliau adalah t.shirt putih yang jarang dan apabila terkena air telah menampakkan susuk tubuh beliau dengan lebih jelas, disamping ekspressi beliau yang erotis dan menikmati aksi mandi tersebut sebagai suatu 'kepuasan' yang dipertontonkan. Aida telah menuturkan dialog, "*I am very clean*" berulang kali, menurut penulis dialog ini adalah penyataan Aida yang bersahaja namun membawa maksud yang tersurat tentang wanita sebagai tukang cuci, isteri dan ibu yang kerjanya 'mencuci'.

Pemilihan muzik berunsur Melayu, India, dan Thailand merepresentasikan latar belakang majoriti imigran wanita adalah dari Asia Tenggara yang berhijrah ke seluruh pelusuk dunia. Walaupun bermigrasi golongan ini masih mempunyai jati diri kebangsaan yang mendalam dan tidak melupakan asal-usul mereka. Aida telah merepresentasikan secara menyeluruh golongan yang bermigrasi adalah wanita dari Asia Tenggara. Namun penulis secara spesifik mendapati Aida merepresentasikan imigran 'Melayu' berdasarkan dialog dalam bahasa Melayu dan juga gestura menggunakan 'gobek' yang mengimitasi watak tok wan yang signifikan dengan bangsa Melayu. Makan sirih menggunakan merupakan identiti masyarakat Melayu tradisional. Aida dengan jelas merepresentasikan ikoniknya wanita Melayu yang dibebani pelbagai tanggungjawab dan cabaran namun bersifat tabah dan mempunyai jatidiri yang kukuh. Dalam karya ini, penulis mendapati Aida telah memaparkan identiti wanita Melayu yang memikul tanggungjawab besar sebagai isteri, ibu dan anak adalah seorang wanita yang tabah, kuat dan berdayasaing. Selain terbeban dengan tanggungjawab di rumah wanita juga keluar bekerja dan memikul bebanan kerja. Penyataan tersebut turut disokong oleh Zeenath (2001) yang menyatakan bahawa cabaran wanita moden kini bukan sahaja terbeban dengan tanggungjawab di rumah malahan di tempat kerja. Identiti wanita Melayu sebagai anak, isteri dan ibu dalam *Stirring* direpresentasikan dan disarankan sebagai berdayasaing dan ikonik kepada khalayak dan masyarakat.

[7] Isi rumah yang dimaksudkan di sini adalah mencakupi tanggungjawab terhadap suami dan anak-anak. Yakni makan, pakai dan keperluan lainnya.

Kesimpulan

Melalui diskusi dan analisa tiga buah karya tari kontemporari yang dipilih bagi penulisan ini iaitu *Ta'a* (1995), *Zik'r (*1996), *dan Stirring* (2002), Aida telah dibuktikan mengangkat pemikiran feminis berkaitan kedudukan wanita Melayu yang diposisikan subordinat di dalam konteks amalan budaya masyarakat Melayu ke pentas persembahan. Aida berkomunikasi dengan khalayaknya melalui medium tari kontemporari dalam menyalurkan pemikiran feminis yang menyentuh isu ketidakadilan gender (*Ta'a*, 1995), mengangkat isu poligami (*Zik'r*, 1996), dan unjuran ikoniknya wanita Melayu (*Stirring, 2002*). Melalui tiga buah karya yang dibincangkan, Aida sebagai seorang koreografer wanita Melayu dengan jelas memperjuangkan isu keadilan gender dan membela nasib wanita selari dengan penyataan Cecilia dan Maznah (2006) iaitu pada masa kini definisi feminisme telah diperpanjangkan, mencakupi kesedaran dan kajian diskriminasi terhadap wanita yang melibatkan ekploitasi dalam institusi kekeluargaan, di tempat kerja, dalam masyarakat. Aida telah mengkaryakan pemikiran feminisme sebagai subjek bagi memperjuangkan nasib golongan wanita Melayu di samping memrepresentasikan keupayaan wanita Melayu menghadapai cabaran dalam amalan budaya masyarakat Melayu. Penulis membincangkan tiga buah karya yang dipilih untuk memperlihatkan pengkaryaan feminis Aida yang berekembang dalam karya tari kontemporari beliau. Penulis juga membincangkan kepekaan Aida terhadap isu-isu berkaitan permasalahan wanita berdasarkan pengalaman beliau sebagai wanita Melayu-Islam yang dibesarkan di kalangan masyarakat Melayu. Karya tari kontemporari Aida Redza dibuktikan signifikan dengan pemikiran feminisme. Justeru itu pemikiran feminisme wujud dan telah disalurkan dalam karya tari kontemporari serta mampu menjadi rujukan bagi kajian pergerakan dan perjuangan feminisme di Malaysia di masa akan datang.
"*if dancer could say what their dancing in words, they would not need to dance*". (Manning, 1993)

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The Wot Panpipe Solo Techniques in Northeast Thailand

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Abstract

Wot, a panpipe, is a wind instrument of Isan (Northeast) Thailand. At first it was a kind of toy for children; it was used for swinging and throwing in a paddy field during the beginning of rainy season. After that Mr. Songsak Prathumsin, a famous wot player and teacher, developed it to be an instrument which could be performed together with other musical instruments. And at the present, it becomes a popular musical instrument. This qualitative research aimed at investigating the wot solo techniques. Data were collected from document and a field study from the 4 folk artists : 1) Mr. Songsak Prathumsin, 2) Mr. Bancha Chopbun, 3) Mr.Thawin Srikamphon, and 4) Mr. Banthong Patla through interviews and observations. The research was conducted between November 2014 and May 2015. Research results revealed that the Wot solo techniques divided into 2 main techniques: 1) The technique of wind control and 2) The technique of sound control.

Keywords: wot, panpipe, solo techniques, isan, Northeast Thailand

Originally a wot panpipes was not a musical instrument, but a children's toy. The children threw panpipes up into the sky at the beginning of rainy season to make sound through the air. (Saenthaweesuk; 2003: 166)

Wot throwing was connected with a bun *bangfai* rocket festival of Northeast Thailand which is held in May. When it was drought the Isan or Northeasterner people would send bang fai bamboo rockets to *Phaya Thaen* God, asking for rain; when the were enough rain the Isan people would send the wot panpipe to *Phaya Thaen* God, informing him to stop the rain.
(Saeng Ngam: 1994: 61)

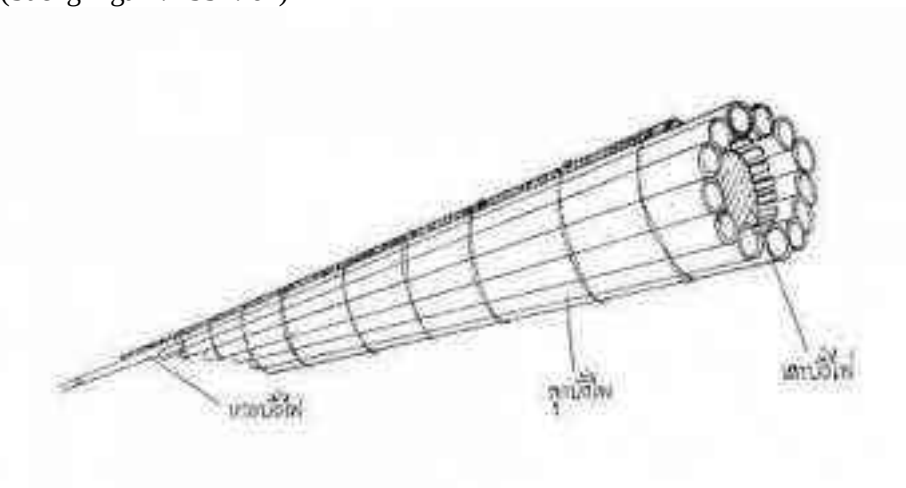

Figure 1. Bangfai Rocket in Wot Shape (Saeng Ngam : 1994 : 62)

In 1978 Mr. Songsak Prathumsin at Nong Phok District, Roi Et province had adapted a wot toy to be a musical instrument by adding more pipes becoming a 12-13 pitches, matching with a *ponglang* xylophone, playing with other instruments, making a *pong lang* ensemble. This ensemble consisted of a *phin* plucked lute, a *khaen* mouth organ, a wot panpipe, and a folk drumset. This ensemble won the first prize in folk music competition in 1975 in Sakon Nakhon province. In 1980 wot panpipes were introduced into Roi Et Dramatic College. Nowadays wot is one of the most popular instrument in school system.

Objectives

1) To examine *wot* panpipe solo techniques in Northeast Thailand, and
2) To investigate the *wot* panpipe transmission method in Northeast Thailand.

Research Methodology

This was a qualitative study, using interviews and observations. Field research sites were in Nong Pok District, Roi Et Province, and Kuchinarai District, Kalasin Province. The research was conducted during November 2004 and 2005. Data were classified, analyzed, and the results of the study were presented in a descriptive analysis form.

Figure 2. Interviewing Mr. Prathumsin

Results of the Study

1) On playing techniques, there were 2 types---wind using techniques and sound controlling techniques.
   1.1) The wind using techniques included: wind flowing; wind waving; wind blockage; wind stopping; and wind switching.

Figure 3. showing a *wot* solo technique

1.2) Regarding sound controlling techniques, there were 4 aspects: sound connecting; tone embellishment; melodic embellishment; tone avoiding; and two hand technique

Figure 4. Khaen and wot demonstrations

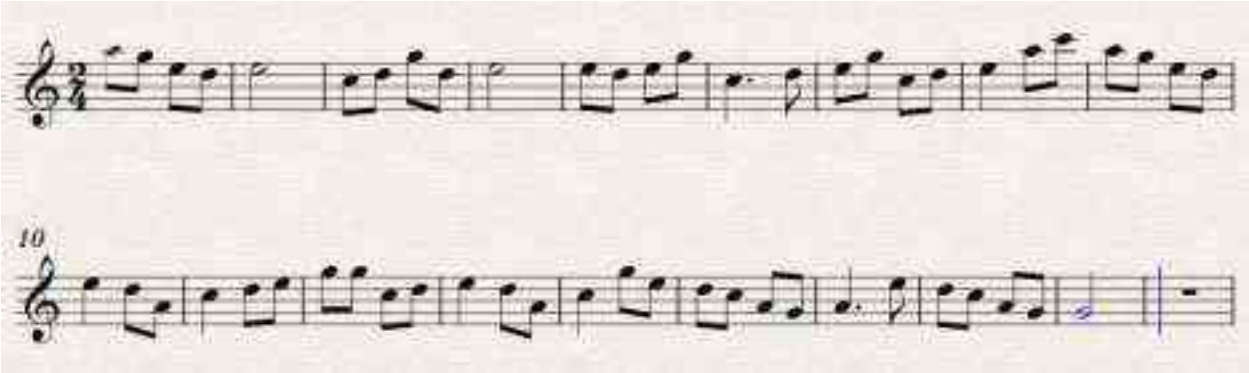

Figure 6. Wot Solo 1
"Lullaby of widow"
Played by Mr. Songsak Prathumsin

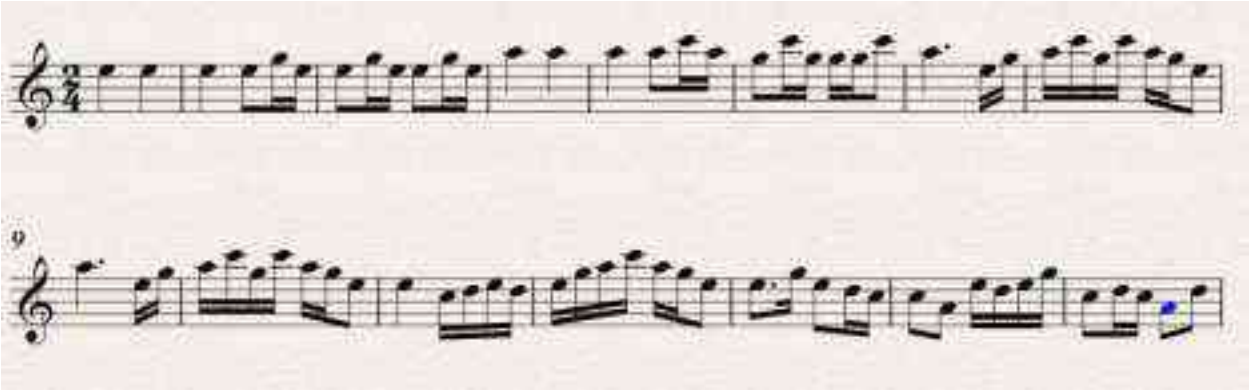

Figure 7 Wot Solo 2
"A Young Girl Pinches Her Mother"
Played by Mr. Songsak Prathumsin

2) On the transmission process of a wot panpipe, the following steps were realized:

2.1) evaluating general back ground of knowledge in wot playing;

2.2) explaining about a wot tonal system and its holding position;

2.3) explaining about wot notation and demonstrating on how to play a tune from notation;

2.4) showing various techniques of playing to students and asking student to imitate;

2.5) practicing on pieces from beginning level to higher levels--- pieces of slow tempo; pieces of medium tempo; and pices of fast tempo;

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Constructing Contemporary Traditional Semai Music through an Exploration of the Talents and Interests of the Youth

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Abstract

Many Orang Asli grassroots groups are often invited to perform their traditional music and dance, known as *sewang, main jo'oh, pinloin or belian* to local and international tourists or visiting dignitaries. In response to the tourists' gaze, these grassroots groups "stage authenticity" by creating an embellished performance of their ancestral heritage. They quench the thirst of the tourists' alienation from their fruit of labour by performing an almost static unchanging version of their "traditional" performance. At the same time, popular live bands and karaoke singing thrive with popular demand among the Orang Asli communities regardless of age. The Orang Asli communities are enthusiasts of Malay, Indonesian, Thai, Korean and Western popular music disseminated through the mass media. They memorise, imitate and perform their own live band version of these popular music at village festivals, celebrations and rites of passages. In this creative presentation, we explore how the Semai community can bridge the gap between the musical interests of the younger generation with their communities' concern over their declining traditional cultural heritage. We will work together with some Semai youth from villages near the university to explore how their talents, interests and knowledge in music can be synergised with their traditional music in a new, fresh and creative way. The outcome will be an Semai traditional contemporary performance by the Semai youth themselves.

Keywords: contemporary traditional, hybridity, Orang Asli youth, *jenulak*

Sewang is the Malay term for an Orang Asli religious ritual that involves music, dance and singing. According to Edo (2006) different Orang Asli subgroups have different terms for this ceremony: the Semai of Perak refer to as the *kebut* (songs) and *asik* (dance); the Semai of Pahang, *jenulak* (songs) and *ngengsaak* (dance); the Temiar, *pehnooh* or *pehpoh* (dance) and *genabak* (songs) (p. 59). Sewang is performed to heal a patient's illness, to propitiate (request permission, renew agreement and thanksgiving) or to revitalize the spirit, and as a form of entertainment (p. 61). This research focuses on the traditional music of the indigenous Semai in Perak, which is gradually declining as the social-cultural life of the Semai evolves with the modern world today (2016). The Semai in this region refer to sewang as 'jenulak', a music and dance genre that is performed to accompany festive celebrations or healing ceremonies among the Semai communities who live in small settlements along the foothills of the Titiwangsa Range of Perak and Pahang in peninsular Malaysia. The Semai are the largest subgroup of Orang Asli categorised under the Senoi group.

Statement of Problem

Three phenomenon contribute to the change in musical production among the Semai 1) change of livelihood 2) religious conversion 3) interest of youth in popular music. Jenulak embody knowledge of the flora and fauna, and host of supernatural beliefs in their rainforest ecological niche. The change of livelihood from nomadic groups to permanent settlers have gradually detached the Semai from their forest ecology, consequently, their connection to jenulak. The younger generation finds it difficult to relate the meaning of the songs inherited from their ancestors, which encompasses the description of animals and plants, and a host of spirits from Semai ancestral animistic beliefs. One significant issue in learning jenulak is the need to grasp its unique singing style, song text rendition, and changing rhythmic patterns encultured through the oral transmission. Learning the art of singing and performing jenulak requires an internalisation of the music, which consists of unique modes, rhythmic patterns and improvisation. As many Semai *halaq* (shaman) and musicians seldom perform these songs today (2016), the continuity in the oral transmission of jenulak is disrupted. The Semai younger generation who are growing up in the habitus of modern popular music heard daily on the radio and television are inevitably more inclined to perform and produce music in these styles.

The conversion of many Semai groups into Christians and Muslims have also deterred them from singing jenulak due to its association with an animistic past. Semai Christians attend church and sing Christian hymns in the Malay language (Chan, 2012). Some of these religious sects discourage the Semai from performing jenulak because it is perceived to be "bringing the Orang Asli backward to a primitive animistic past" (personal communication, Jenita Engi, 9 July 2016). Christian hymns in Semai churches are usually sung in monophony and accompanied by a keyboard, guitar and bass. There appears to be little transference or adaption of traditional musical styles into Christian hymns. Islamised Semai groups are being encultured in Muslim forms of worship through *berzikir, berzanji,* and *nasyid*. Both religions prohibit the participation of singing, music and dancing associated with what these religions relegate to paganism.

Although the new converts are informed that they cannot perform jenulak, it is almost impossible to eliminate an ingrained cultural tradition among adult converts. Changes in music due to cultural contact is discussed by Nettl (2005) who posits that there are 9 different levels of change in the music when one culture encounters another – abandonment, impoverishment, isolated preservation, diversification, consolidation, reintroduction, exaggeration, reintroduction, exaggeration, humorous juxtaposition and syncretism. Abandonment of some of the components of music could lead to 'improverishment' or 'reduction' of music (p. 438). Isolated preservation could lead to the preservation of traditional musical heritage in "isolated pockets of existences, usually under the protection and patronage of the government agencies" (p.439). Since not everyone in the Semai community decides to convert, jenulak is still kept alive through festivals that continue to survive such Jis Pai festival that celebrates the new year.

The third phenomenon that influences the Semai's musical performance is the Semai youth's selective rendition of local and international popular music from the region and beyond. The performances of popular local music by Semai music bands have gain popularity over jenulak performances during Semai festive celebrations. Popular live bands and karaoke singing thrive with popular demand among the Orang Asli communities regardless of age. The Semai care enthusiasts of Malay, Indonesian, Thai, Korean and Western popular music disseminated through the mass media (Chan, 2012). They memorise, imitate and perform their own live band version of these popular music at village festivals, celebrations and rites of passages. This phenomenon demonstrates the outcome of the Semai's exposure and engagement to modern musical styles through the media.

While local popular music is rising in popularity, jenulak has not altogether disappeared. There are still communities that practice traditional healing rituals accompanied by jenulak on a

smaller and reduced scale. Traditional jenulak that accompanied healing ceremonies and rites of passages played an important function in ensuring the well being of the community. The commercialisation of the tourism industry provides an avenue for the performances of traditional jenulak songs. Semai grassroots groups are often invited to perform jenulak to local and international tourists or visiting dignitaries during tourism festivals such as the Rainforest World Music Festival (Sarawak), World Music Festival (Penang), Citrawarna (Tourism Malaysia), and the Selangor International Indigenous Arts Festival (Selangor). In response to the 'tourist gaze', these grassroots groups 'stage authenticity' (MacCannell, 1976) by creating an exoticised performance of their cultural heritage. They quench the thirst of the tourists' alienation or estrangement from their fruit of labour by performing a standardised version of jenulak. The staged jenulak is performed merely for the tourist spectacle by specific grassroots troupes that maintain exclusive control to the jenulak. It functions as a form of entertainment to the community and therefore the urgency for continuity of practice does not arise.

Objective of Research

To ensure that the function of performing jenulak continue to play a role in the livelihood and practices of the Semai communities, our research aims to develop new music that synergises traditional Semai music and songs into the 'world music' idiom that is relevant to the Semai youth. A new hybrid form referred to as contemporary traditional jenulak will be the outcome of this research project. We hypothesise that this music will be popular and of interest to the Semai community, therefore, ensuring the sustainability of the traditional jenulak in new ways.

This research capitalises on the current musical interest of the Semai youth and integrates them with the traditional Semai music in an attractive and aesthetically pleasing to the 21st century audience. The aim of this research is to 1) advocate the development of contemporary traditional Semai music 2) perform, transcribe and record the contemporary traditional Semai music 3) produce a print and online digital recording of the contemporary traditional Semai music. We intend to advocate the composition of Semai contemporary music by nurturing the musical skills of the Semai youth and to facilitate them in creating their own modern arrangements of Semai contemporary music. Prior to this, we will facilitate jenulak singing and music workshops taught by the Semai musicians.

Methodology

Applied Ethnomusicology is a relatively new approach to fieldwork involving advocacy and community engagement (Pettan, S., & Titon, J. T., 2015; Schippers, 2015; Harrison, 2012; Higgins, 2010; Stock, 2010; Titon, 2009). This research uses an applied ethnomusicology approach whereby researchers take on the role of advocators. The Semai youth talents chosen will be provided workshops to enhance their current musical skills, learn jenulak songs and approaches to composing hybrid contemporary traditional. This research utilises an applied and practised based approach in community engagement. During the course of the research, we will reflect and re-evaluate our role as advocators. A large part of this research will involve examining the best approaches and practices in nurturing the musical potential of Semai youth. Since the approaches to advocacy in community engagement are a new area of study, this research will contribute to the developing field in applied Ethnomusicology.

Research Design

This research project focuses on the sustainability and commercialisation potential of Semai music through the production of contemporary traditional Semai dance. It also analyses how

music enhance well being and income generation among Semai youth. The three aims to be:

Sustainable

It will document traditional jenulak music and also the new contemporary traditional creative work developed from merging Semai youth's musical interest with traditional jenulak music. This new product is developed with an aim for commercialising musical heritage with integrity and in a form of aesthetic interest to the public. The commercialisation of indigenous musical heritage will highlight Malaysia on an international pedestal.

Commercialisation Potential

In this research project, we explore how the Semai can bridge the gap between the musical interests of the younger generation with their communities' concern over their declining traditional cultural heritage. We will work together with some Semai youth from villages near the university to explore how their talents, interests and knowledge in music can be synergised with their traditional music in a new, fresh and creative way. The outcome will be an Semai traditional contemporary performance by the youth themselves.

Well being and Income Generation to the Semai

One of the most important 'Returns On Investment (ROI)' in this project is the aim to advocate the well being of the Semai society through musical training, skill development and entrepreneurship. We hope that this project will be a stepping-stone for Semai communities to advocate their own cultural heritage in a manner that fosters integrity and in-depth of knowledge in their own culture. We hope to provide a good model for the Semai communities to develop the sustainability of their own cultural heritage through creativity, skills development and entrepreneurship.

The research duration is for one year. The research design include the following step-by-step approaches:

1. Identifying Semai youth's musical interest (musical instruments, singing styles)
   The research act as a advocator and facilitator who identifies the talent, interest and potential of the Semai children.

2. Audition and selecting Semai youth for musical project
   Interested and talented candidates will be auditioned and a selection will be made on developing a Semai contemporary traditional musical group

3. Workshops on traditional jenulak songs
   Workshops on learning traditional jenulak music and songs from the elders will be conducted.
   These candidates will learn to sing and perform traditional jenulak.

4. Examining elements of music in traditional jenulak
   Researchers will assist in examining the musical elements of traditional jenulak

5. Workshop on enhancing skills of Semai youth musical interest
   Researchers will provided some lessons on improving and sharpening the musical skills of the Semai youth

6. Transferring traditional elements into Semai youth musical interest
   We will encourage the candidates to experiment on how they can integrate traditional melodies and rhythms in to the musical instrument of their interest.

7. Revising, refining and polishing up performance
   New contemporary indigenous Semai compositions will be revised and refined over a period time. It will be performed to the Semai communities for comment, critique and acknowledgement

8. Recording and digitalising the music
   The approved musical works will be recorded and digitalised at the Faculty of Music and Performing Arts music studio

9. Transcribing final performance
   The recorded music will be transcribed into a musical score for documentation and commercialisation

10. Editing article for journal
    An article that discusses the strength and weakness of our approaches will be written. This article will also include feedback through interviews from the community on the processes and outcome of the project.

Literature Review

In the recent decades, Orang Asli groups such as RAMSAR, JELMOL, Seniro and Sarihan have formed several popular music bands. These popular music bands comprise of a bass guitarist, guitarist, drummer and others (Nicholas 2000, pp. 194-5). The Orang Asli perform their own song compositions such as "Joget Kapal Terbang" by Chen Y; "Seniroi" by Perenhod; "Aku Anak Kampung" by DJ Kamel & DJ Khaty; "Panas siang, Panas Malam" by Bah Bola, a Semai musical group from Gombak; and "Zaleha", "Rindu Menanti" and "Aku Budak Kampung" by the RAMSAR, a Semelai band from Pos Iskandar, Lake Bera, Pahang in popular music band styles. Orang Asli music bands exemplify influences from Thai, Hindustani, Indonesian, Malay and Western music. Rather than borrow musical styles from beyond the community, our research project intends to revive and consolidate jenulak musical influences with modern popular music styles.

In Malaysia, Akar Umbi is one of the most significant compact disc (CD) music recordings that synthesises contemporary music with traditional Temuan music. This music may be accessed online, an important feature in the preservation of traditional Temuan music. According to Antares (2002), Akar Umbi "helps to keep Mak Minah's memory alive through her beautiful songs, and encourage the younger generation of Orang Asli to cherish and value their traditional songs" (Barendregt, 2014, p. 360). Songs present in a modern setting and using instrument such as the keyboard, guitar and world music idiom helps the younger generation connect and engage with modernity (ibid.). The band combined professional musicians from the music industry with the Temuan musical group to create a 'world music' fusion type of music. The Akar Umbi CD consists of an "ethnically heterogeneous band of musicians that has self produced and widely distributed a record of 'world'/ Temuan protest music, focused on a woman's shaman's songs (Dentan 2001, pp. 9-10; Tan, 2002 as cited in Duncan 2008, p. 50)

While the Akar Umbi project marks a first attempt to create an Orang Asli 'world music' idiom, it was not Temuan culture bearers but Antares and his group of musicians who arranged and

produced the music. While, this production is an important digitalised documentation of indigenous music, it does not sustain the production of traditional music among the Temuan communities. The adaptation of indigenous music to the world music idiom has sparked much controversy and critique in the academic world due to issues revolving around cultural imperialism, authenticity and appropriation. Many perceive that indigenous music performed in the world music idiom is a "one way flow of products from West to the Rest" (Yue Lu, 2013, p. 50) that will eventually result in cultural "grey-out" (Nettl, 1983). Cultural "grey-out" posits fear that musical interaction and wider communication systems will lead to the standardisation music (Nettl, 1983, p.27). Wallis and Malm (1984, p. 10) propounds that the 'world music' idiom will allow a multitude of music cultures to continue to emerge and thrive (Ramnarine, 2003, p.197). Since, the discourse on world music composed for commercial and tourism purposes often positions indigenous music as having been appropriated by western music, we are kept aware of the tendency to impose our ideas on the Semai. This project will also be a self-reflective research in which we will explore a variety of advocacy skills, such as inspiring and cultivating community ownership of the new composed jenulak contemporary music.

Benefits to the Nation

This research is instrumental in sustaining the nation's national cultural heritage of indigenous music in a manner that is sustainable to the community. It supports the 'National Cultural Heritage Act 2005' and also the Ministry of Higher Learning (KPT) emphasis on 'Key Performance Index (KPI)' those marked by 'Key Intangible Product (KIP).' KIP research is immensely important in the development of the well being of the diverse communities in Malaysia. This research aims to foster the protection, preservation and sustainability of the national's nation cultural heritage in ways that benefit the communities well being.

This research also supports the Malaysian Education Blueprints 2015-2025 seventh (7th) trajectory that promotes an 'innovative ecosystem' for learning. The trajectory states that:

> Malaysia needs to move from academia operating in insolation, to the quadruple helix of academia, industry, government, and local communities coming together in partnership for the incubation, development, and commercialisation of ideas.

The involvement of the academia with local communities toward improving Orang Asli well being reveals a shift from the top down to bottom up approach. It marks a landmark change in research whereby researchers act as advocators and facilitators toward improving the needs of the communities. This research project paves the way toward a practice-led fieldwork methodology in which researchers explore and continuous refine their role as advocators.

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Music Schools in International Comparison

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Abstract

Music schools are rarely seen as a subject of research or as a topic for international comparison. They are often seen more as a place for free time activities. In some European countries such as Austria and Germany, however, the importance of the music school as educational, social and cultural centre has been re-evaluated. The purpose of the current study is to encourage and to boost cooperation worldwide on research related to music schools. Three music schools from Bulgaria, Hungary and Austria, have been taken into account for the current research project. The different specific school characteristics, their missions and goals as well as their legislative basis and funding are subjects of the study. Expert interviews with the music school's supervisors had been conducted with special attention on topics related on the challenges of the different school environment and the coherence between music schools, educators identity, music pedagogy strategies , professional experience and institutional cooperation. The interviews had been evaluated according to the research method of thematic analyse (Braun/Clarke 2006) and the fine structure analyse (Froschauer/ Lueger 2003). The results are concluded in a number of propositions and recommendation for the future perspectives which may be of interest to international organizations such as the International Society of Music Education (ISME), the International Musicological Society (IMS) and others.

Keywords: music, identity, cooperation, policy, education

The current research project focuses on different music educational concepts and this is why it has been named "Music Schools in International Comparison". The following research questions had been examined:
If a social, political or location change has been taken place, would be there any impact on the music school providers?
What is the coherence between music schools, educators identity, music pedagogy strategies, professional experience and institutional cooperation?

Music schools are not only different in international comparison. It is common that in the same country itself there are diverse type of music schools. Sometimes even in the same city music schools are different. A good example for such place is the city of

Vienna, where private music schools provider, public music school system and mixed type of music schools are all presented.

Last but not at least, music schools are nowadays not only just "one stop shop" where children are coming once a week for learning a music instrument. They are much more "community of practice" with rich spectrum of competences such as talents fostering and basic music education provider; the music school is a irreplaceable partner for music universities, conservatories and general schools, educating the professional music elite of tomorrow as well as the excited classical music auditory.

Case Study One - Johann Sebastian Bach Musikschule Wien

The Johann Sebastian Bach Musikschule (JSBM) was founded by the Protestant School Community (today "Evangelisches Schulwerk A.B. Wien") in Vienna in June 2000. All music teachers at the JSBM have extensive musical training. The training provided by the JSBM is recognised by the Austrian government. As a school governed by public law, it is subject to the quality assurance programme of the Vienna School Board.

Elementary music training at JSBM is available to children aged 4+ and provides the basic knowledge and skills to play musical instruments. Attendance is compulsory before participating in the JSBM's regular musical training, which can be started at the age of 6 years and prepares for musical or music-related professional training.

The "Johann Sebastian Bach Music School" has played an important role in further developing music in Vienna. As the building accommodating the music school has been sold recently, the school will be moved to the Gasometer Music City in the near future. What has been, what is and what will be the school policy of Johann Sebastian Bach Musikschule? An interview with headmaster Hanns Christian Stekel was conducted on May 28th, 2015.

...[It] discusses the fact that the music school scene still clings very much to the traditional music school model, conceived as a one-stop shop. Due to all-day schooling and music lessons teaching kids to play musical instruments, instruction in playing a musical instruments increasingly becomes the responsibility of general schools. Music schools should therefore focus on creating a specific music culture with which the parents, teachers and pupils can identify. If this is accomplished, and we do have some examples, something fantastic is created which is still a music school but has nothing to do with the music school of the past. We would like to demonstrate that it is necessary to re-think the music school.[i]

Interview with Dr. Hanns Christian Stekel, Director of Johann Sebastian Bach Musikschule Wien

Theme: Music pedagogy - The interview partner hopes to find new ways of teaching classical music. He sees an opportunity for this in the pop music and especially in

the synergy of the pop and classical music. The Gazometer house offers all of this, as it is home of several studios teaching different music styles.

Theme: Identity - The interview partner believes that tradition and modern are not in conflict. Even more the cultural and educational background (Luther, Bach, Vienna) could be crucial for the future development.

Theme: Cooperation/ Competition - The interview partner insists that cooperation rather than competition has a key role in the relationship between different music school providers and this might be also the receipt for success.

Theme: Changes - The interview partner claims that nowadays is easier to provide music school education because in the mean time the social benefit of the music learning is as good as undisputed. However it is more difficult to keep children's interest on making music since there is so many other kind of entertainment in people's life.

Theme: Experience - Patents could play a crucial role by supporting the music instrument learning of their kids (especially for strings learners) . However the interview partner warns that parents shouldn't put pressure on their kids since this could have undesirable consequences for the children development.

Theme: Comparison - The interview partner believes that to run a music school in such competitive environment as this in Vienna is not easy but he would not change it for anywhere in the world because the challenge is at the same time a chance for those who dare to do it.

Case Study Two - The Music School of the City of Tata

My interview were conducted in 2012, 23 years after the political changes in 1989. Hungary is since 2004 a member of the European Union and it seems nothing from the socialistic era had survived until today. However many things haven't change at all or have their roots in the past. One example of this is the music education and the width system of music schools across the country.The music school of the city of Tata is one of the nearly 600 public music schools across Hungary, which are providing basic music education to mainly but not only children in primary school age. Those schools are building the first (ground) level of the country's music education system and around 280 000 children were in 2012 students there. Nevertheless there are changes and they were described by the director of the music school of the Hungarian town of Tata, Mr Toka Szabolcs:

...The changes we can feel also in the music school. For example there are much more exchange programs for students - our students are regularly invited to join international music camps outside of Hungary and we also have children from foreign countries who stays and studies with us. So for example Hungary hosted in 1995 and 2007 two huge European music festivals and my school in Székesfehérvár took part in both.[ii]

Interview No 2 with Tóka Szabolcs, Director of the Music School of Tata

Theme: Music pedagogy - The interview partner praised the importance of Zoltan Kodaly for the music education in Hungary. His work continued to have a positive effect on the music education in general and on the development of the music school system in Hungary. The key characteristics of the music school program - its openness and equal accessibility for every child in order to educate enthusiastic music lovers rather than professional musicians - are still the same today.

Theme: Identity - Music schools have already more than 200 years old tradition in Hungary. They are nowadays presented in the major cities as well as in the small towns. The interview partner believes that the smaller the place, the more important is the music school, because it is crucial for the culture identity of the region. The interview partner also states that Hungary and the other middle European countries have synchronized their music educational policy after the Second World War. This is important because politically the country had been integrated into the Soviet influence zone. However the traditional cultural connections are stronger and deeper then the political one, this is why Hungary among East Germany (DDR - Deutsche Demokratische Republik) and Czechoslovakia had been always seen as the most "western" country in the former Eastern European Block.

Theme: Cooperation/ Competition - The interview partner hails the integration in the European Union since this gives the countries a lot of advantages as many new cooperation opportunities for example. He emphasize that the European Union is not only an economical but a social and a cultural project too. In this context music schools have an important role in cultural exchange between the countries. Once again in our conversation he mentioned also the difference between city and country cite: while there is a competition between the different arts schools in the big cities and culture centers (such as Budapest and Székesfehérvár), the music schools in the country side are usually the only place where the children can get in touch and could receive professional education in music and arts.

Theme: Changes - The interview partner couldn't answer explicitly whether the social and economical changes after 1989 have a positive or a negative impact on the music education. This is because some changes occur to be positive and another less positive. Positive is the fact that after 1989 there are much more cooperation possibilities then before the changes. Another important positive step is the issue of statement by the European Union that every child has right on equal and appropriate music education and this should be guaranteed by its basic rights. Negative is that nowadays there are less children in Hungary then before 1989 who like to deepen their music knowledge by studying in a music school.

Theme: Experience - Hungary has rich experience of providing professional music education - in the instrumental and in the vocal music as well. The oldest schools are over 200 years old and they still exist. However some music schools have changed recently their educational profile: while the very famous music schools Béla Bartók Music School in Budapest (and other similar ones) could keep its (their) pure music educational profile, other music schools, as the one in Tata, are teaching painting or other different arts too.

Theme: Comparison - In Hungary all music schools have to work in closer coordination with the educational authorities. In specific period of time they have to pass a "qualitative tests" which have to prove the quality of education there. Some schools didn't passed the last conducted tests and they were forced to close. However even though those measures, which are actually aiming to balance the system, there are many differences among the music schools. According to my interview partner, schools are "different from town to town, from school to school."

Case Study Three - The Music School of the City of Burgas

Even 25 years after the political and social changes in 1989 the structure of music education in Bulgaria remains much as it was decades ago. During this period there were attempts at changes, which were provoked by the difficult situation in the relevant institutions. For example the middle music schools, which had been established during the socialist government in Bulgaria (1944-1989), were integrated into a system of 23 arts and culture schools under the jurisdiction of the Ministry of Culture. The result of this is that of the eight music schools that existed in Bulgaria before 1989 only two remain: the music school in Sofia and the school for music and dance in Plovdiv. The rest of the schools became a hybrid of culture schools in which both music and arts education has been subsumed. This reform is still disputed in the professional circles. The opponents of the reform say that these changes had eliminated the professional music education in Bulgaria.

The situation of music education in Bulgaria's fourth largest city, Burgas, is not much different from elsewhere in the country. The state music school, which is the successor of the People's School of Music founded in 1921, is now called National School of Music and Performing Arts. According to its current Director Mrs. Zlatina Panteleeva, which interview had been conducted on 18.07.2011 in the music school's office "Despite of its rich and notable history, the National School of Music and Performing Arts is now struggling for its right to exist".[iii] The main reason for this is the absence of new students, which is a consequence of the inadequate cultural and educational policy of the Ministry of Culture for the whole period of transition. "The problem is in the communication between the Ministry of Culture and the Ministry of Education - or better to say the problem is in the lack of communication between them."[iv]

Interview No 2 with Zlatina Panteleeva, Director of the Music School of Burgas

Theme: Music pedagogy - My interview partner thinks that the reason why the level of instrumental playing nowadays is getting lower is in the lack of enough time for practising of the students. Furthermore the main reason for this is the wrong culture policy of the state. Since the music education is very expensive, the state should make an effort to keep those students engaged in the country and to try get the best of their education for our society. However nowadays most of the music and art students are going to work and to live

abroad right after graduating in Bulgaria. This is because of the missing adequate jobs and professional development chances within the country. The modern music pedagogy should take account into this and try to find solutions. My interview partner believes that the educational proposal should be broaden and it should include more different kind of arts and so the music school would become a kind of "art fabric".

Theme: Identity - The interview partner believes that the school of music and arts in Burgas is a mini example of 'school of the furure'. In its matters it should be an elite school ("This kind of education shouldn't be open to everyone."), but it is currently not so, because it lacks in candidates, who wish to enter the school. The school identity as a music and an art educational institution is what it makes it so special. This is why the music schools should be kept under the jurisdiction of the Ministry of Culture and it shouldn't be under the Educational Ministry, as such plans for reform already exist. Otherwise this would be the final stage of "cultural and educational disaster", according to Director Zlatina Panteleeva.

Theme: Cooperation/ Competition - In Bulgaria the cooperation doesn't work in ministry level. For example the interview mentioned the lack of communication between the Ministry of Culture and Ministry of Education, which is one of the reasons for current problems in the system. But neither between schools are enough collaborations, and some of the existed one had been frozen or canceled. The reason is in the competition for students among the schools, which are struggling for more students, since the number of students regulates the financial support from the state. With this background it seems to be very difficult to manage a school in an optimistic and future orientated way.

Theme: Changes - My interview partner's philosophy is "to try to get the best from the current situation". Since the Bulgarian society has changed a lot, the school system should try to adapt respond to those changes. For example the schools may open different programs, as the music school is doing. By introducing new arts programs the music school is trying to address more potential students. And this seems to work.

Theme: Experience - The schools of arts and music are struggling with problems, which roots are in the lack of government strategy for culture and educational policy. The music schools are confronted with new challenges but they have to look for solutions by their own self. Nothing is done on national level. This problem is not new and it does not apply only to the current government. This is much more a symptom of the whole process of transition from 1989 to today.

Theme: Comparison - The music school provides the best educated musicians and there isn't any other institution, which could prepare children better for their professional career. However the costs for each students is much higher compared to those in the general schools. This could be a reason for further changes in Bulgarian education policy. The feeling of fear of undesirable developments makes the job of music school director not easier. Unfortunately we could summarize that even 25 years after 1989 the process of transition in Bulgarian cultural and educational policy hasn't finished and it continued to be a factor of social instability.

Themes and Propositions

Table 1. References for interviews contents (The number shows the number of relevant statements.)

Themes in all interviews, most commented first**:** (1) Identity, (2) Music pedagogy, (3) Changes, (4) Comparison, (5) Experience, (6) Cooperation / Competition

Table 1. References for interviews contents

Interview Partner	Music pedagogy	Identity	Cooperation/ Competition	Changes	Experience	Comparison
Hanna Stekel (A)	2	2	1	1	1	1
Tóka Stabolcs (B)	3	4	2	4	2	3
Zázina Pasteleeva (C)	4	4	3	3	4	4
Sub-total	9	10	6	8	7	8

The number shows the number of the relevant statements

Description

Identity

The interview partner A believes that tradition and modern are not in conflict. Even more the cultural and educational background (Luther, Bach, Vienna) could be crucial for the future development. The interview partner B believes that the smaller the place, the more important is the music school, because it is crucial for the culture identity of the region. The interview partner C believes that the school of music and arts in Burgas has all the characteristics, which schools in the future should have. She believes that if the school loses its status as a special school and if it goes under the jurisdiction of the Ministry of Education, this would mean the end of the art and cultural education in Bulgaria.

Similarities - All interview partners agree that the identity is crucial for the music educators. However they have different concept of identity. It could be sum up as cultural-religious (Interview partner A), cultural-geographic (Interview partner B) and professional concept of identity (Interview partner C).

Differences - For interview partner A his identity is in the evangelical pedagogical tradition once developed by Martin Luther and introduced in the music by Johann Sebastian Bach. Interview partner B identify the middle European tradition as closest to the Hungarian identity among the work of Zoltan Kodaly, which is fundamental for the Hungarian music pedagogy. Interview partner C identify herself as a musician and this is the primary difference with the other individuals. However she pledges for a broader educational concepts, which may undermine her own musician identity and this could lead to conflicts.

Music pedagogy

The interview partner A hopes to find new ways of teaching classical music, especially in the synergy of pop and classical music. The interview partner B praises the importance of Zoltan Kodaly for the music education in Hungary, whose work continued to have an impact in Hungary The interview partner C thinks the educational proposal should be broaden in order to include more different kind of arts into the school program.

Similarities - Interview partners A and C are looking for new educational concepts, while interview partner B seeks a reviving the Hungarian music pedagogical tradition.

Differences - Interview partner A is looking for new pedagogical concepts in the synergy of pop and classical music. Interview partner C is also seeking for new pedagogical concepts and she believes the music should become an "art fabric" where different arts have

been taught. Interview partner B believes that the key characteristics of Zoltan Kodaly's educational concept remain to be up-to-date today.

Changes

The interview partner A claims that nowadays the social benefit of the music learning is as good as undisputed. This makes the job of the music education providers easier, however children have nowadays many kind of entertainment, so it is difficult to get them practising. The interview partner B believes that the social and economical changes after 1989 have both positive or a negative impact on the music education. Positive is the fact that after 1989 there are much more cooperation possibilities then before the change and right of music education is guaranteed as children basic right. Negative is that nowadays there are less children in Hungary then before 1989. The interview partner C's philosophy is "to try to get the best from the current situation". Since the Bulgarian society has changed a lot, the school system should try to adapt respond to those changes. For example the schools may open different programs, as the music school is doing. By introducing new arts programs the music school is trying to address more potential students.

Similarities - All interview partners talk about the changes as an important factor for the music school development. Interview partners A and B stated the new unquestionable role for the human development as a milestone in the acceptance of the music school's work. All three interview partners emphasized that the children nowadays have less time for practising and this becomes increasingly a problem for those who decides to learn a music instrument seriously. Also the demographical crisis is mentioned by all three interview partners as a further challenge for the music school's future.

Differences - Unlikely interview partners A and B, interview partner C do not feel the increasingly acceptance of the music school work in the society. The lack of support and understanding by the Bulgarian government institutions seems to hinder the work of the music school's director. This is why the answers of interview partner C were less positive at all compared to the answers of her colleagues.

Comparison

The interview partner believes that to run a music school in Vienna is not easy but it is an unique experience for those who takes this challenge. According to my interview partner B music schools in Hungary are "different from town to town, from school to school." The interview partner C claims that music schools provide educated musicians while assisting children for their choice for professional career. This makes the schools irreplaceable in the educational system.

Similarities - Interview partner A believes that the very competitive music school landscape is a good chance for his music school, "because we do cooperate". Also interview partner B believes that the differences in the music school landscape in Hungary is rather

positive than negative future. So schools without high qualitative educational standards may need to improve or to close.

Differences - Interview partner C fears that further unwanted changes may come in the future, because music school education is still much more expansive compared to the education in the general schools.

Experience

Patents could play a crucial role by supporting the music instrument learning of their kids (especially for strings learners) . However the interview partner A warns that parents to do not use pressure on their children in order to become better musicians, because this is a wrong approach, which leads to nowhere. Interview partner B claims that Hungary has rich experience of providing professional music education - in the instrumental and in the vocal music as well. Among the existing schools nowadays, some are over 200 years old. Interview partner C says that the schools of arts and music are struggling with problems, which roots are in the lack of government strategy for culture and educational policy in the last 25 years.

Similarities - Interview partners B and C mentioned similar experience during the period of transition (after 1989). However interview partner C has a stronger negative attitude by describing this period. The similarities are in the absence of adequate cultural policy during the transition period and also there are changes of the educational profile of music schools, which function is nowadays more as art school.

Differences - Interview partner B emphasized positive and negative sides of the transition period. His opinion sounds overall optimistic for the future. This is the biggest difference to interview partner C. Interview partner A mentioned the importance of parents support at home when the child is learning an music instrument and at the same he warned about negative experience when parents exercise pressure on their children.

Cooperation / Competition

The interview partner A insists that cooperation rather than competition has a key role in the relationship between different music school providers and this might be also the receipt for success. The interview partner B hails the integration in the EU since this gives the countries a lot of advantages as many new cooperation opportunities for example. He emphasize that EU is not only an economical but a social and a cultural project too. In this context music schools have an important role in cultural exchange between the countries. In Bulgaria the cooperation doesn't work in ministry level, and only insufficient in school level.

Similarities - Interview partners A and C said that the cooperation as a future is crucial for the music schools. Cooperation could be set on local or international level and both are fundamental for the music school's existence. Even more interview partner B has

emphasized the importance of the music schools in context of the cultural integration of the nations in Europe.

Differences - Interview partner C emphasized the lack of cooperation and dialogue between Ministry of Culture and Ministry of Education as the most seriously problem for the music schools in Bulgaria. On local level she mentioned the importance of cooperation with different art professional institutions such as the Opera of Burgas, but at the same time she said that cooperation with other schools had been suspended because the music school aims to get all interested children as their own students and the school is not interested of joint educational projects with other schools.

Summary

The research project had been completed by creating codes, which are highlighting the most important themes, similarities and differences between the views of the interviewed persons. The research method, which came in use for this was the thematic analyse (Braun/Clarke 2006).[v] After considering the unnoticed, but still for the knowledge very important text places by using the fine structure analyse (Froschauer/ Lueger 2003)[vi], six propositions had been created:

Proposition one - The music schools have to be an open minded institution. Only so they could become a cross point for educating of arts. Discrimination or any other kind of intolerance has no place in the music school. The identity of the stakeholders (teachers, students, administrative staff) reflects on the identity of the music school.

Proposition two - Modern music pedagogy needs modern music schools. The music schools have to become an integrated part of the general educational system, but they have to keep their own competencies and capacity. The unique experience of teaching professional music should be the fundamental for the further development.

Proposition three - Music schools are not resistant to the social phenomena. Furthermore they have to find appropriate educational proposals to fulfill their social engagements and mission. These would be the guarantee for their future existence.

Proposition four - There aren't good or bad locations and better or worse timing for founding a music school. Each location is specific and this makes the music school exclusive by itself. Having a reasonable partnerships could be the key for the success of the music school policy.

Proposition five - Music schools are "community of praxis". As such institutions they have to create a special creative atmosphere between teachers, parents and students, which could only help the teaching process. In the "community of praxis" all stateholders have their responsibilities - parents have to help and encourage their children to practice at home, while the students have to understand as early as possible that the music school unlikely the general school is a place where the individual effort has much greater importance for the educational achievements.

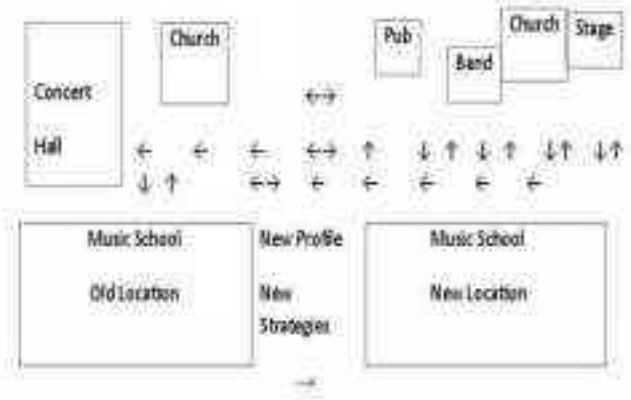
Proposition six - Music schools should be especially considered when developing state cultural and educational policy. The music schools have the potential of being a motor of both individual empowerment and social transformation. Collaborations and cooperation have a positive effect on developments.

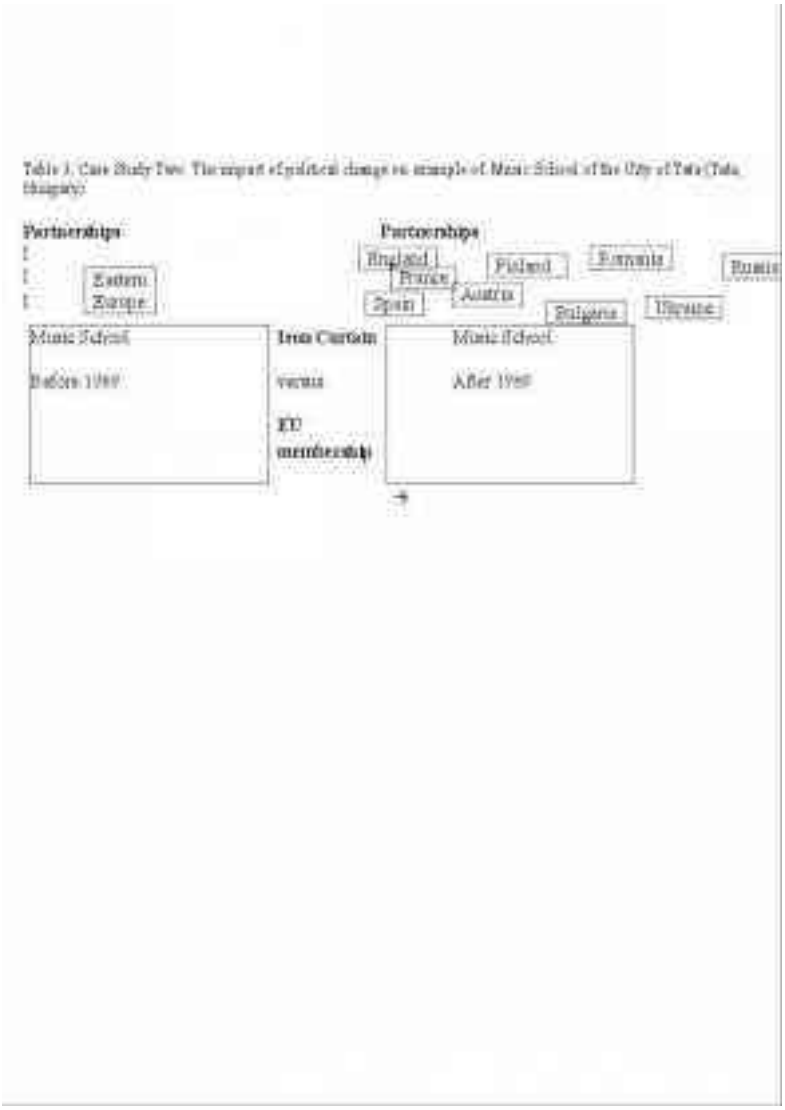
The propositions are corresponding to the research questions as following:

Research question one - If a social, political or location change has been taken place, would there be any impact on the music school providers?

The answers of all interview partners are in general consenting. Music schools are "communities of practice"[vii] and as such they are in permanent connection with the society. It matters not only which city or region does the music school exist, but even the local district has a greater importance for the music school's profile. Please refer to Table 2, Table 3, and Table 4 of this study.

Table 2. Case Study One: The impact of location change as example of Johann Sebastian Bach Musikschule Wien (Mozart, Austria)




Partnerships
Partnerships
Eastern Europe
England
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Before 1989
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versus
EU membership
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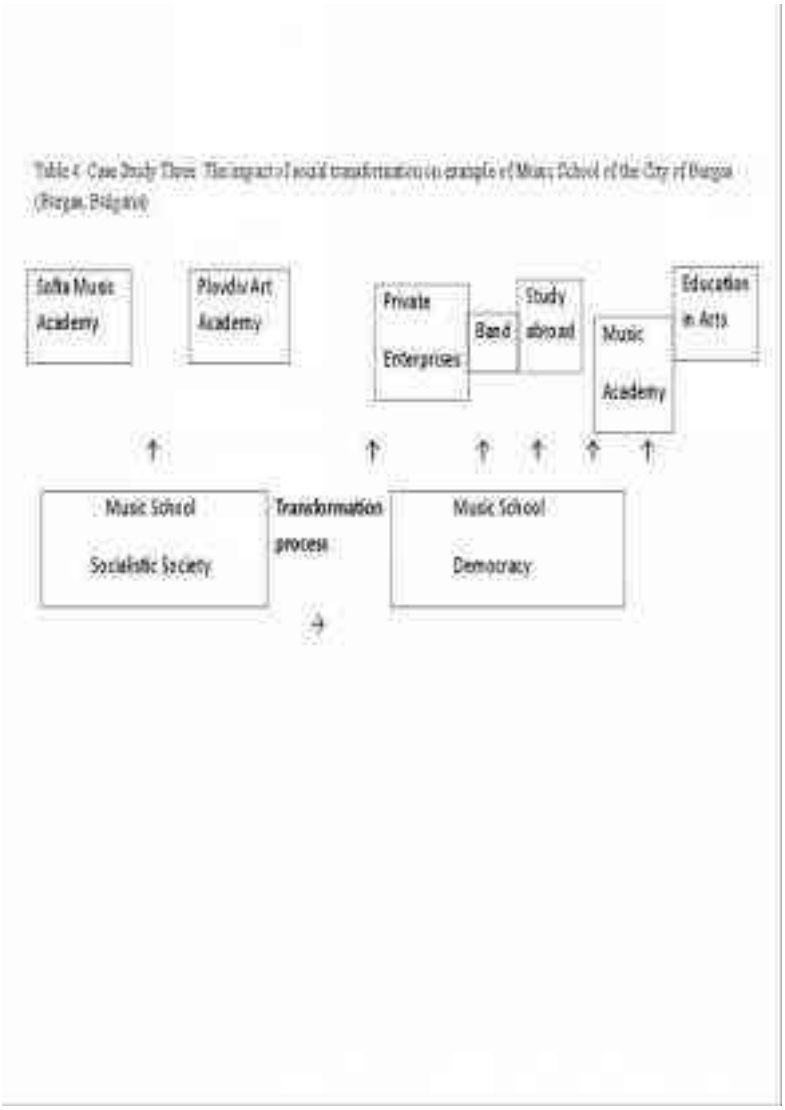
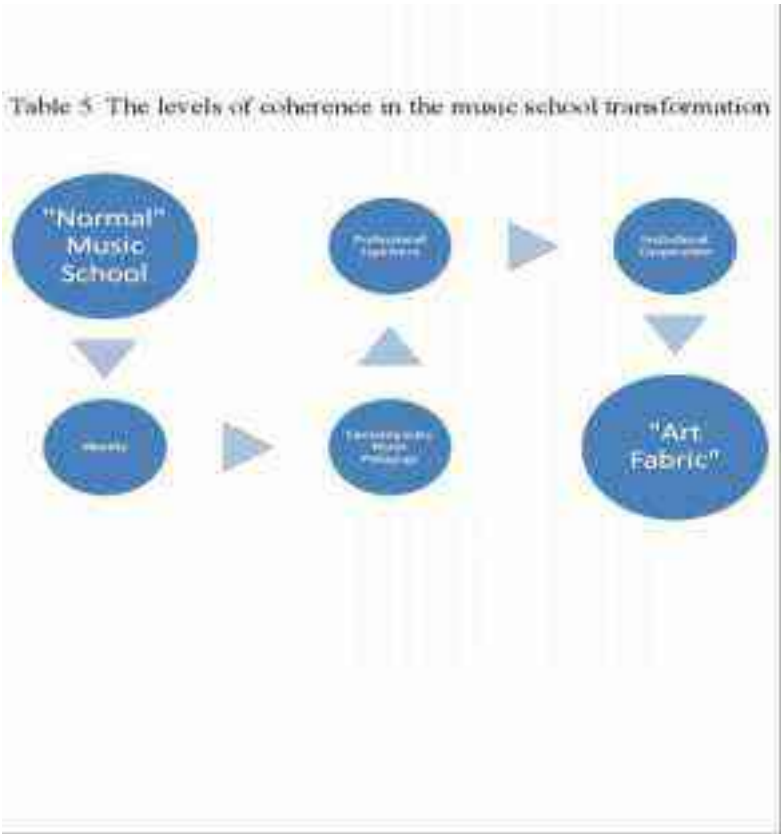
After 1989



Research Question Two

What is the coherence between music schools, educators identity, music pedagogy strategies , professional experience and institutional cooperation?

This research question is more complicate and therefore the answers by the interview partners were quite different in the details. If we have to summarize it: music schools and music pedagogy are two coherent terms. The same is true for identity and professional experience. The institutional cooperation is a term, which can link all other terms to itself and this is why it is so important for the theme of the current study - music schools in international comparison. Music schools are kind of cut surface for several institutions, which are different from country to country, from town to town, from district to district; however institutional cooperation is in the music school's nature and therefore is critical for their existence. In the future - this is the point, which all interview partner agree - the institutional cooperation will become even more important for the music schools, as they may need to work as "art fabrics".[viii] Please refer to Table 5 of this study.



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[ii] Demerdzhiev & Szabolcs, 2012.
[iiiiii] Demerdzhiev & Panteleeva, 2011.
[iv] Demerdzhiev & Panteleeva, 2011.
[v] Cf. Dannecker & Englert, 2014.
[vi] Cf. Dannecker & Englert, 2014.
[vii] Demerdzhiev & Stekel, 2012
[viii] Demerdzhiev & Panteleeva, 2011.

Author's Biography

Nikolay Demerdzhiev (Ph.D., Universität für Musik und darstellende Kunst Wien) graduated his Doctoral studies at the University of Music in Vienna with distinction. He also studied in Austria and graduated from the Graz Arts University in 2007 with two Masters Degrees in viola performance and music pedagogue. In 2008 he moved to Japan to teach viola and violin at the invitation of the Johann Sebastian Bach Music School of Utsunomiya. Nikolay returned to Austria in 2010 to complete his PhD at the University of Music in Vienna while continuing to teach at the Johann Sebastian Bach Musikschule Wien. As an experienced orchestral and chamber musician, he has performed with Maribor Philharmonic Orchestra (Slovenia), Macau Philharmonic Orchestra, City Chamber Orchestra of Hong Kong and Malaysian Philharmonic Orchestra, among others. He is also an author of several publications on music educational research. He is now head of Johann Sebastian Bach School of Music in Hong Kong.

Thatsana Nataya Chatri Dance: A Creative Conservation Process of Cultural Performing Arts for Competition

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Abstract

The research on Thatsana Nataya Chatri Dance: A Creative Conservation Process of Cultural Performing Arts for Competition was aimed at 1) to study the creative process of cultural performing arts for competition; 2) to devise creative process of cultural performing arts for competition; and 3) to apply the process for the competition. The study was conducted using the qualitative research method in Bangkok (Thailand) through documentary study and data from field observations, interviews and focus group meetings. Data were collected from 50 informants consisting of 10 experts on the subject, 30 practitioners and 10 general information providers. The data collection instruments consisted of participatory and non-participatory forms, structured and non-structured interview schedules and focus group note forms. The data were verified by the triangulation technique and presented using the descriptive analysis. The results of the study reveal that the creative conservation process of cultural performing arts should be initiated by those who have experienced using a prior knowledge in the pursuit of new knowledge. The new knowledge is combined to generate creative work with the conservation process in 8 aspects: a study of format and regulations of the competition, a study of basic information on cultural performing arts, defining the performance format, a fieldwork to acquire an in-depth information, the data analysis, design of cultural performing arts, performance rehearsals and presentation. Inventing the conservation process of cultural performing arts Thatsana Nataya Chatri dance consists of 33 dance postures and 14 transformed patterns. The performance requires 6 dancers, 3 males and 3 females. Costume features both male and female classical and modified dancer's costumes. The duration of the show takes 5 minutes. As for the application for the competition, this creative work has been selected by Dramatic Works Association (Thailand) to represent Thailand at the Lombok International Dance Sports Festival 2015 held at Lombok, Indonesia. The team has been awarded the Second Place in the Traditional Dance category.

Keywords: creative conservation process, cultural performing arts, Thatsana Nataya Chatri dance, competition

Culture performance is a science indicative of the aesthetics and identity of the people in society. Cultural performance plays a vital role in the life of man including in ritualistic ceremonies for expressing cultural identity and creativity. This is evident in the dance specifically performed for healing the persons affected by or exorcising the evil spirits commonly performed in the Northeast of the country. This is similar to the rituals performed at the shrines to worship the gods of Hinduism – Brahmanism in India [1] or the candle procession to celebrate the Buddhist lent festival in the Northeast of Thailand. In addition cultural performance also functions to sooth the mind of the people and to affirm the identity of the people in the nation. It is an intricate way to proclaim the people's customs and practices traditionally

handed down to the later generations. It is a cultural product meticulously and exquisitely created by man that is meant to entertain the audience, thus creating a feeling of acquiescence among its followers. For the cultural performance to function properly, it requires many elements such as the performing procedure, costumes, musical instruments, as well as singing melody, a combination that leads to achievement. Cultural performance is deemed as an aesthetic discipline in the fine arts.

Moreover, elements are essential to make cultural performance of each social and ethnic group to be esthetics, such as environment, culture, tradition, religion, etc. Therefore, the patterns of performance are varied depending on differing social and ethnic characteristics, making it impossible to determine whether the cultural performance of one group is better than that of the other. The present research was faced with selecting performance when she was selected by *Dramatic Works Association)Thailand(to represent traditional performing arts competition at Lombok* International Dance Sport Festival held at Lombok Island in Indonesia. This festival was an event that contestants from several countries took turn in presenting their chosen performance in the presence of the judges and audience. At the beginning, it was rather difficult for researcher to make a decision what Thailand's cultural performance to be chosen as an entry. The fact is that the nature of Thai traditional cultural performance is rather slow in its dance movement and the emphasis is on the gracefulness of the dance itself. This is in contrast to cultural performance from countries like China and India, where the fast movement is their strong point, which naturally gives a thrilling emotion to the audience. Other pressing problem is time allowed for the performance. Three to five minutes of performance time is too short for Thai traditional performance. More importantly, researcher and those who entered the contest and were never experienced that kind of event before. Since Thai traditional cultural performance is an important parameter for determining the scope of creative arts, to prevent any error that might arise, researcher decided to make a detailed study by acquiring data from documentary sources as well as a field work as the basis for the creative process of cultural performing arts for competition.

Methodology

This qualitative study aimed to study the creative process of cultural performing arts for competition, to devise creative process of cultural performing arts for competition and to apply the process for the competition. This research and development work was a qualitative study where data were gathered from documents and collected during the fieldwork. Data acquired were developed and divided into three stages.

Stage One: The study collected data from documentary sources and from the fieldwork through survey, interviews, observations and focus groups. The instruments used in the study consisted of observation, survey form, participatory and non-participatory observation forms, structured and non-structured interview schedules, in-depth interview form and focus group form. Bangkok (Thailand) was chosen as the study area as most of the government and private agencies involved with the research topic are located in this city. The sample for the study, drawn according to the purposive sampling, consisted of 50 respondents, classified into 10 experts in the field, 30 practitioners and 10 general informants. The data were analyzed and synthesized to obtain information indicated in the objectives.

Stage Two: The acquired data were compiled and processed for devising the creative process of cultural performing arts for competition based on six elements of the performing arts: performance process, musical melody, costumes, performance time, rituals [2], and in compliance with the rules and regulations of the competition.

Stage Three: After the creative process of cultural performing arts for competition has been invented, the researcher has led the team of performers to enter the competition. Afterward, an assessment been made and the findings were presented with the descriptive analysis.

Results

From the fieldwork, it is found that the creative process of cultural performing arts for competition consists of the following elements: 1. A study of format and regulations of the competition; 2. A study of basic information on cultural performing arts; 3. Defining the performance format; 4. A fieldwork to acquire an in-depth information; 5. The data analysis; 6. A design of cultural performing arts; 7. Performance rehearsals and 8. Presentation.

When the data on creative process cultural performing arts for competition has been acquired, the researcher analyzed and synthesized and devised creative process of cultural performing arts for competition with details based on Objective one. The researcher has been selected by Dramatic Works Association (Thailand) to represent the country in the cultural performing arts competition at Lombok International Dance Sport Festival 2015 held at Lombok Island in Indonesia on 11 September 2015 on Traditional Dance Adult Team category. Each entry team consists of at least eight performers and the time allowed for the performance session is 3-5 minutes. The criteria for awarding are based on the satisfaction of the audience and judges. The researcher has engaged in a documentary study on the essence of cultural performing arts and previous cultural performances for competition formats. Later a performance format has been defined, based largely on Thai traditional performance, i. e from *"Sat Cha tree Dance".* A fieldwork has been engaged in Bangkok (Thailand) area for in-depth information through observations, interviews, and focus groups with experts in the field, practitioners, and general informants. The total 50 respondents include staff from Division of Music, Fine Arts *Department* (Figure 1), Bunditpatanasilpa Institute, Ministry of Culture, Lakhon Chatree Troupes (Figure 2), and those who have been the audience of this type of performance. The cultural performing art then has been designed with the title *"Thatsana Nataya Chatri Dance*" meaning recognition by seeing and experiencing the beauty of cultural performance, with postures showing all 33 dance movements and 14 transformation patterns. Six dancers, 3 males and 3 females, comprise the performing troupe, with costumes featuring both male and female classically modified dancer's costume. The melody used is a mixture of traditional and modern music. The duration of the show takes 5 minutes. The casting and rehearsals are carried out in full costumes in order to find out the flaws and to make improvement for a better display (Figure 3, Figure 4 and Figure 5).

"*Thatsana Nataya Chatri Dance*" has been competed on the category of Traditional Dance Adult Team with 12 teams from other countries, such as from Indonesia featuring the performance of Yogyakarta and Bali; Malaysia, China, Belly Dance, Thailand, etc. The winner of the first place was the performance of Indonesian Balinese performance called "*Legong Kuntir Dance*" (Figure 6), whereas the performance from Thailand titled "*Thatsana Nataya Chatri Dance*" ranked the second place (Figure 7), and another Indonesian Balinese performance called "*Legong Dawa Dance*" fetched the third place. (https://www.youtube.com/watch?v=FRXcV5pRtjE)

Figure 1. Interview the expert of Fine Arts Department

Figure 2. Interview the practioner of *Lakhon Chatree Troupes*

Figure 3. The rehearsal of Thatsana Nataya Chatri Dance

Figure 4. The costume of Thatsana Nataya Chatri Dance was designed by Fine Arts Department

Figure 5. The judges

Figure 6. The first place was Legong Kuntir Dance of Indonesian Balinese

Figure 7. The second place was Thatsana Nataya Chatri Dance of Thailand

Discussion

1. The creative process of cultural performing arts for competition has following processes and elements: a detailed study of regulations and format of the competition, a study of the basics of cultural performance, defining performance format, a fieldwork for in-depth information, data analysis, a design of cultural performing arts, rehearsals and presentation. This is consistent with the concept of Chantana Iamsakun [3] who states that a person who designs creative performance should take into account of the elements, with creative process as key principles. Similarly, Prathin Puangsamlee [4] states that elements of the performance is indicative of cultural prosperity and self-valued. The beauty of the performance is based on several elements. A person operates the performance will have to show understanding of the various elements, most importantly the performer, costume, music, performing gesture and place of performances.

2. On the devise of the creative process of cultural performing arts for competition, it is found that the performance consists of 33 postures, 14 transformation patterns, 6 performers - divided into the three males and three females, modified male-female dancer's costume, a mixture of traditional and modern music and a 5-minute show time. This finding is in line with the aesthetic theory of Alexander Gottrib Baumgaten [5] stating that aesthetics that exists in nature and as a result of the creation of man comes from sensory perception. However, to understand the beauty requires sensory perception, emotion, meaning of creations and the individuality [6].

3. As for the use of the performance for the competition event, it is found that the entry has won the second place among 12 contestant teams. The outcome is in consistent with the concept of Harold, Koontz and Cyril, and O'Donnell [7] stating in effect that planning is to decide in advance what to do, when and how do, and who will do it. Planning is to bridge the gap of the present and the future as needed and makes things happen as desired.

Conclusion

The findings of the study are in line with the details set in the objectives of the study. The researcher has been able to come up with the creative process of cultural performing arts for competition,

devise the creative cultural performance and participate in the competition. Although the result of the contest is not totally satisfying, that is second place in the Traditional Dance Adult Team category, the researcher still feels proud with such achievement. This is the first time for both the researcher and the performers who have no experience in the field of competition to win such a prestigious award. Performing arts of each country vary and all display an aesthetic aspect; it is difficult to judge the performance of one country to be more beautiful than the other. From the analysis and assumption of the researcher, the reasons why Thailand's entry has won the second place are the following: the uniqueness of the performance process, a rousing musical melody and the spectacular costumes. The researcher also speculates that the reason why the Thai entry has not fetched the first prize is because of the fact that Indonesian Balinese performing arts' use of body gestures, in particular, the facial expression to express emotions is something to be commended. This is something that is lack in the Thai performance. In addition, the inexperience of the contestants is the cause for nervousness, anxiety and errors during the competition.

Suggestions

The findings from this research can be used as a guideline of the competition, especially for those who have never experienced the culture performance event both at home and abroad before. The findings may be used by interested individuals who look for the relevant information.

Acknowledgment

This research is a result of a long effort made by the researcher to get participated in the study of this subject. Accordingly, the researcher wishes to thank the following institutions and individuals who have contributed to the completion of this work. Thanks to the Research and Development Institute, Valaya Alongkorn Rajabhat University under the Royal Patronage, which has granted the research fund for this project, Performing Art Program, and Faculty of Humanities and Social Sciences. My appreciations also go to Assoc. Prof. Dr. Sombat Kotchasit, University Rector, who has provided fruitful comments for the improvement of the work.

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Demonstrating the Native: Constructing Musical Identities in Lecture-Performances of Philippine Indigenous Music

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Abstract

Lecture-performances of Philippine indigenous music are a popular way by which students are taught and exposed to their musical heritage. In these activities, an ensemble plays a varied musical program consisting of representative instrumental and vocal music from different language groups in the Philippines while a lecturer explains what is being performed. In conceiving and presenting these lecture-performances, a musical identity of Philippine indigenous music is constructed by the ethnomusicologist-lecturer in a process fraught with multiple challenges and subjectivities. I aim to show the means by which ethnomusicologists construct an identity of Philippine indigenous music in the process of translating and presenting research materials in a lecture-performance format to an audience more attuned to Western popular music. I present the issues through each of the three stages of conceptualization, presentation, and evaluation by which the lecture-performance was conceived using my personal experience as a co-presenter in lecture-performances to students of two schools, the Ateneo de Manila and the International School Manila. Central to this activity is the performance by the Gongs of PWU, the Philippine music ensemble of the Phil. Women's University where I teach. In the process of transforming research materials for the consumption of students through lecture-performances, researches negotiate the identities they seek to present in such activities. In doing so, they engage with their own constructivist notions of what Philippine indigenous music is and how it should be presented.

Keywords: representation, appropriation, identity, authenticity, indigenous music,

This paper is reflexive as it is discursive. It is a result of years of participating in lecture-performances of Philippine indigenous music both as a musician and as a lecturer together with my colleague from the university. I take a step back and ask myself, "What have we done?" As I shift the gaze inwards towards myself and my colleague, I examine and argue how an identity of Philippine indigenous music is constructed during lecture-performances. I look at the process from conceptualization, presentation, and evaluation and surface issues by which these constructions and subsequently its consumption by the audience are mediated. I adopt Said's (1978) strategic location and strategic formation as vantage points by which I locate the lecture-performance in reference to the Other and the relationships we have with it. I refer to two lecture presentations which I participated in as examples--- on October 2014 to elementary students at the International School Manila and on February 2015 to Junior High School students at the exclusive Ateneo de Manila High School. Both lecture-performances were led by myself and a colleague and featured performances by the Gongs of PWU, the resident traditional music ensemble of the Philippine Women's University.

Constructing Identities In Performance

In his work, "Musical Performance: A Philosophical Study," Stanley Godlovitch (1998) writes, "musical performance provides an interesting framework for broader philosophical concerns about action; notably about intention, purposive-ness, skill, communication, and creativity." (p. 1). Musical performance then becomes a text for study be it in the domains of philosophy as Godlovitch suggests or in musicology and performance studies, the latter being brought to bear in the study of music as performance (Auslander, 2006, p. 261). An analysis of lecture-performances framed within the paradigm of performance as text surfaces the narratives present in these events.

Lecture-performances in Philippine music as their name suggests, are musical performances annotated with a short lecture whose goal is to introduce students to various Philippine musical cultures, mostly those belonging to the indigenous people. They have become popular means by which students, particularly those in urban centres, are exposed to and learn Philippine music. Taken as a whole, it takes on the definition of a performance as "all the activity of a given participant of a given occasion which serves to influence in any way any of the other participants." (Goffman, 1959, pp. 15-16). Music performance thus takes on the form and function similarly to story-telling (Godlovitch, 1998) where the schema of player-work-audience interact with each to produce a visual and auditory experience in which the performative creates meanings consumed by the audience. It is an influencing activity in a sense that all its components such as the performers' costumes, behaviour, musical performances, and the lecture function as a form of meta-communication, to use the term of Gregory Bateson (1972/1987), to convey a particular message, in this case, an identity of Philippine music through a series of tropes. By identity, I refer to Weinreich's (2003) definition as "the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future" (p. 80). Lecture-performances construe an identity of Philippine indigenous music in the continuum of what has been researched in the past, presented in the future, and configured for the future.

Conceiving the Lecture-Performances

As undergraduate students in musicology at the University of the Philippines, my colleague, Prof. Lilymae Montano, and I became adept with a wide variety of Philippine and Asian traditional music studying with traditional musicians at the university. As members of the UP Musika Asya, the traditional music ensemble of the then Department of Music Research, we played at numerous shows and lecture-performances under the direction of our professors. Moving on to graduate school and becoming teachers at the Philippine Women's University, we were soon being invited to do lecture-performances with the Gongs of PWU. Conceptualizing these lecture-performances, we referred back to our experiences as students and appropriated elements such as the flow of the program and how the lecture was interspersed with it. Eventually, the format of lecture-presentations consisted of and was presented in the following order: an introductory piece, vocal and instrumental music from the Kalingga people of the Cordillera mountain range in northern Philippines, gong music of the Maranao, Maguindanaon, and other people of the southern Philippines, and modern compositions by ethnomusicologist-composer, Dr. Kristina Benitez. A lecture began each describing the ethno linguistic group, the music instruments, and the music itself. Choice of what music to present was largely dependent on what was available from our researches.

The October 2014 lecture-performance at the International School of Manila consisted of a 15-minute performance followed by 30 minutes of lecture about the music instruments and a hands-on activity in which the students (Grades 3) tried the different instruments. As its name suggests, the International School hosts students from around the world belonging to the elite class. The lecture-performance was part of the annual Filipiniana Week. It was a vehicle for the construction of a Filipino identity in the school community alongside other activities such as jeepney rides, Filipino food booths, and games.

It was in the same context that the lecture-performance at the Ateneo de Manila Junior High School was conceived. The school hosts varied performances as part of its music appreciation program. The Gongs of PWU were invited to provide a change from the mostly Western music programming. Because many of the music teachers have had exposure to playing Philippine music instruments, it was felt that a lecture-performance in Philippine music would not only expose to students to their musical heritage but will provide a visual and auditory experience of the music that they learn in the classroom as part of the school curriculum. Unlike the International School of Manila lecture-performance which was held in a classroom, this one was at the Irwin Lee Theatre which provided for a more concert hall experience feel.

Both lecture-performances followed the standard program flow except for the one in the Ateneo which included a short Balinese music section[1] as requested by the school. The repertoire featured the same pieces with the addition of a few more at the Ateneo which allotted more time. The lecture at the International School was more spontaneous and included a few minutes of open forum wherein students questions ranged from "What is the metal of the gongs made of?" to "How do you remember which gong to strike?" At the Ateneo, I was reading from a prepared script with a few adlibs. Another colleague who was doing a report on student engagement with the Gongs of PWU for a graduate class, distributed questionnaires to the students asking for feedback about the lecture-performance. I will refer to their replies later on in my paper. What the two lecture-performances truly have in common is that they were meant to inform students what Philippine indigenous music is within our construction of its identity.

Performing the Native

So in what manner did we construct this identity of Philippine indigenous music? As I go through the process of critiquing the work that we had done, it is prudent at this juncture to point out that such constructions were unconscious at that time. We were simply performing and lecturing. The critical distance I now take scrutinizes and provides answers to the question I had asked earlier, "What have we done?" I gaze at our costumes, the choice of repertoire, the program flow, and in doing so, raise some issues that these present.

Costumes: Wearing Identity

The costumes of the performers were an all-black outfit topped with a vest fashioned from the traditional woven tubular cloth called *malong* typically worn by Muslim women of southern Philippines. Others such as myself wore it as a kind of sash across the upper torso or as a traditional wrap-around garment such as the case of Prof. Montano at the International School. In our discussions of what the performers would wear, we did think of letting them use traditional Kalingga textiles when playing music from that ethno linguistic group but we hesitated as were concerned that the audience would also associate the *malong* with the Kalingga. At the end, we decided to use the *malong* vests all throughout the lecture-performance. It was not only more convenient than the Kalingga *bahag* (loin cloth) which when worn as a sash requires pinning it. More importantly, we were not the Kalingga, the Maranao, and the Maguindaon and we were not trying to be them. In his study of fashion and clothes, Daniel Miller (2010) argues that "clothes were not superficial; they actually were what made us what we think we are." (p. 13). The all-black outfit of a shirt and black trousers were meant to portray who we were as neutral performers of Philippine music. The *malong*, whether worn as a skirt, a vest, or a sash, was not a second skin. It was simply a visual marker of an indigenous presence in our presentation. In an era of porous geo-cultural boundaries, the visual representation of Philippine indigenous music through costumes echo its transculturalism by which musicians from outside the culture perform the music and by which the audience connect to. This theme of transculturalism is further elucidated in the performance of the music itself.

Repertoire: Challenges of Homogeneity and the Transformation of Tradition

The repertoire of Kalingga music consisted of different rhythmic patterns played in interlock on the *tong-a-tong* (stamping tubes), *saggeypo* (pipes-in-row), *bungkaka* (buzzers), *tabatab* (struck zither), *pateteg* (single blade xylophone) and two songs, *orde-e* and *dang-dang ay*. These instruments were familiar to students through their music textbooks. What we sought to rectify as it was not stated in their books, was that rhythmic patterns of the Kalingga as well as the names of the instruments varied from area to area. That contrary to what many people think, Kalingga music was not as homogenous. The same had to be pointed out when referring to the gong ensembles (*kulintang*) and its music of the Maranao and the Maguindanaon. In a country where the non-Christian people in the southern Philippines are simply summed-up as Muslim, it was important to point-out ethnic identity and subsequently the distinct music culture of the two groups of people; that they are Maranao and Maguindanaon and not simply Muslim. That while the music instruments appeared to be the same, the music was not. This idea of a homogenous music culture as found in Philippine indigenous groups emanates from decades of colonial ethnocentrism that attributes the music culture of the Other as repetitive, unchanging, and lacking in complexity. Lecturing on the *kulintang* was to decolonize both people and music and locate them in their own rightful cultural spheres where the audience could give them due recognition. Rhythmic patterns, style, and playing technique differences as found in Maranao and Maguindanaon music all gave voice to heterogeneous identity of Philippine indigenous music.

Modern compositions for the gong ensembles began and ended the lecture-performances. The set of pieces called "*Indayog*" (roughtly translated as meaning to move or to dance with the music), juxtaposed traditional and upbeat Western pop-like rhythms and melodies and showcased possibilities of creating "new" music for the gongs. It allied itself with what composer Benitez called, "urban *kulintang*,"[2] a new context of *kulintang* playing as performed in Metro Manila's schools and other performance spaces by people who have studied the instrument and have created new aesthetics and music for it. We knew that the *Indayog* pieces would be the one that the audience would respond to. Of more important value is the concept of innovation in traditional music. Though it was not the native musicians themselves innovating[3], the creation of new compositions by people outside the music culture and far removed from its original locality claims the music as belonging to a music cultural identity far larger than that of the Maranao or Maguindanaon--- that of Philippine music.[4] *Kulintang* music is Filipino and is open to appropriation by other Filipino musicians regardless of ethnicity. It is the paradigm that Tenzer (2006) advances with world music as the context for new music in which musical traditions are fused, combined, and re-imagined even by musicians outside those traditions. In this case, what is being re-imagined is Philippine indigenous music.

Evaluating What Was Seen: The View from the Other Side

As stated earlier, the lecture-performances were conceived by the school and us as ways for the students to learn and appreciate what Philippine indigenous music is as part of the multi-cultural thrust in learning institutions. In a context where students are more sonically and aesthetically attuned to contemporary urban popular music, this was a challenge. At the Ateneo, questionnaires distributed by a colleague for her own research reveal a general appreciation and understanding of the lecture-performance, acknowledging that Philippine music as they have seen and listened to it performed was part of their being Filipino. One student commented that we should play contemporary pop music on the traditional instruments to make it more interesting. Whether they enjoyed the performance or became more interested in Philippine music is of muted value compared to their acceptance of the lecture-performance as identifying itself as Philippine music and acknowledging the multiplicity of identities as presented to them. At the International School, students heightened interest could be gauged by the their excitement in playing the instruments and the number of questions asked which included how the music figured within the larger scheme of Philippine

music and Southeast Asian music cultures. If it is of any indication, both the Ateneo and the International School of Manila have since invited us back for more lecture-performances.

Issues In Representation: The Ethnomusicological Authority

A fundamental issue I would like to point out in lecture-performances is the voice of the ethnomusicologist who frames the entire event. As Solis (2004) notes, "Performing in or teaching in an ensemble that stems from our primary research embodies more of what we are professionally and reflects why we do what we do in more ways and more directly than nearly anything else." (p. 2) Introducing the lecture-performances, we clearly state that field research is the source of all that they will listen to as we have interpreted them as ethnomusicologists and musicians. It locates the lecture-performance in relation to the Other. As Said (1978, p. 20) states,

> Everyone who writes about the Orient must locate himself vis-à-vis the Orient; translated into his text, this location includes the kind of narrative voice he adopt, the type of structure he builds, the kinds of images, themes, motifs that circulate in his text--all of which add up to deliberate ways of addressing the reader, containing the Orient, and finally representing it or speaking on its behalf.

Charged to represent the culture and its music, we interpret, create, recreate, and mould those cultures in the academe (Solis, 2004) and do so with the voice of authority. As ethnomusicologists, we bring a "constructed form of credibility different from that of the native teacher…authority for the music (comes) from the academic degree and its research exercise, the dissertation, supplemented by performance competence." (Trimillos, 2004, pp. 40-41). The lecture-performance becomes transformative "through the strength of the performers' conviction and the power of the message." (Davis, 2008, p.7). The medium then becomes the message. It conforms to Austin's (1962) notions of performativity where utterance is the performance of the action. On issues of authenticity, it is important to note that lecture-performances as representation involves music appropriation which involves reinvention and reinterpretation as needed and making clear of the intentions of borrowing music from another culture (Omolo-Ongati, 2005). It is one of strategic inauthenticity, the reworking of authentic selves to create new works and identities (Schippers, 2010) close to Clifford's (1986) "true fictions." In this sense, music that is performed is chosen and transmitted in ways that keeps the essence of the music and musical experience real.

Conclusion

The subjectivities present in the narrative of Philippine music and its identity in lecture-performances is mediated by several factors not least among them the position of the ethnomusicologists and the musicians in reference to the Other. Speaking with the voice of authority, the representation of the Other is reflected in the costumes, the repertoire, and the lecture all of which foregrounds the construction of a larger identity of Philippine indigenous music. Issues of authenticity and legitimacy in the face of non-natives representing the music are addressed through concepts of appropriation, transformation, and strategic inauthenticity. While not dismissive of the voice of the native, the academic settings of lecture-performances provide the context by which it claims legitimacy. The identity of Philippine indigenous music as constructed by these lecture-performances as being heterogeneous, open to re-imaginations by composers outside the music culture, and transcultural thereby allowing non-native musicians to understand and transmit the music, locates it within the quotidian practices of modernity. As lecture-performances continue to become ways of music transmission

and ontology, stakeholders must be cognizant of the processes of construction and the responsibility inherent in representing the music of the other.

End Notes

[1] I learned to play Balinese music instruments with a master musician in Ubud.
[2] Casual conversations with Dr. Benitez.
[3] Of course, this is not to say that traditional *kulintang* musicians do not innovate in their music because in fact, they do.
[4] I would like to point out that traditional Maguindanaon musicians have responded positively to us playing the *Indayog* pieces during our UP Musika Asya days perceiving us as who we are, Metro Manila students playing our own version of their music. Playing their traditional music alongside them, elicited an even better response as they were happy to note how *kulintang* music was alive in the metropolis.

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Woven Music - An Exploration of Compositional Techniques Used in *Tenunan II* by Tazul IzanTajuddin

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Abstract

The music of the 20th century seems so fundamentally different from the music of the past; so varied and wide-ranging. Thus, it is difficult to realize that it has deep roots in what came before and, at the same time, a pervasive unity that distinguishes it from the past. As Malaysian contemporary art music is still in its developmental stages, maybe some of the listeners do not understand or cannot accept this kind of music. Thus, in order to encourage the growth of Malaysian contemporary art music, we need to make a survey of what is the composer's perception towards this contemporary art music. This research thesis is intended to explore the compositional techniques used in the work *Tenunan II* by the Malaysian contemporary composer, Tazul Izan Tajuddin. The title of this composition means 'to weave' and it is compositional process of 'weaving music', developed by Tajuddin which will be analyzed in the course of this research. The primary sources of this research are the composer of *Tenunan II* himself, the actual score of *Tenunan II* and the audio recording of *Tenunan II*. The finding shows that *Tenunan II* specifically comprises an analytical exploration of the compositional techniques of 'weaving'. The finding shows that the composer has developed instrumentation, time signature, rhythm and pitch, modulation, pulse, texture, centre-internal drone and extended technique on the strings in his work.

Keywords: woven music, Malaysian contemporary art music, compositional techniques

Malaysia is a multi-ethnic and multicultural country, in which people of different religions, countries of origin and race live in a peaceful and harmonious society and it has influenced the art including its music. According to Huey (2000), research done on Malaysian music scene was only focusing on the history and development of traditional music and popular music but lack into the area of art music. Malaysian composers that trained in Western art music tradition such as Razak Aziz, Valerie Ross and Tazul Izan Tajuddin are responsible for encouraging and helping art music in Malaysia to be widely known. Some of these composers have developed their own distinctive style by infusing various Malay, Indian and Chinese traditional music in their composition by including elements such as motives, rhythms and the utilization of traditional instruments into their works.

Now, there is a society called Society of Malaysian Contemporary Composers (SMCC) responsible to help and as a center for the composers to meet and discuss everything about art music in Malaysia. Yi Kah Hoe and Chong Kee Yong are among of the rising members actively involved. Even though Malaysian music is different from western music, but it is very important that Malaysian art music still has to be appreciated by all people especially to the Malaysian people.

Thus, this research thesis is intended to explore the compositional techniques used in the work *Tenunan II* for flute, celesta, piano, percussion and string orchestra by the Malaysian composer, Tazul Izan Tajuddin. The title of this composition means 'to weave' and it is compositional process of 'weaving music', developed by Tajuddin. It is very interesting to explore how the basic idea of weaving has been transformed into a musical structure specifically in *Tenunan II*.

Methodology

Research Sources

I categorized two types of my research sources into primary sources and secondary sources. My primary sources are the composer of *Tenunan II*, the actual score of *Tenunan II* and the audio recording of *Tenunan II*. Meanwhile, my secondary sources are the website of the composer, the printed journals, internet articles and books related to his music.

Problem Statement

Tazul Izan Tajuddin's music has been influenced by Asian cultures, especially Malaysian and Indonesian. His music is very decorative and draw inspiration by visual arts, gamelan music and Islamic geometrical patterns combined with multi-cultural contemporary idea. *Tenunan II* is inspired by the concept of weaving, making it a type of 'woven sound' resulting in texture-based composition or 'sound fabric'. The composer has invented the compositional technique of 'weaving music', by referring to the extra-musical idea of weaving. As Malaysian contemporary art music is still in its developmental stages, maybe some of the listeners do not understand or cannot accept this kind of music. Thus, in order to encourage the growth of Malaysian art music, we need to understand how Malaysian composers trained in the Western art music tradition express their artistic creativity.

Objectives of the Study

This research is conducted to achieve two (2) objectives as below:

1. To explain and discuss how the idea of weaving can be expressed in music.
2. To explore what compositional techniques related to weaving are used in *Tenunan II*.

Significance of the Study

There are a few significance of the study identified. We should appreciate the works from the Malaysian composer. In other words, by doing this research, this can encourage more students/young composers to write about contemporary music based on Asian cultures.

Other than that, this research thesis is also intended to provide source material on the compositional technique of woven music, which can be utilized by music students. This can be a guideline for them to write music on their own. By referring to this composition references; we can develop more ideas to help Malaysian contemporary art music grow up at the same level with western contemporary art music.

Limitation of the Study

I am limiting this research to explore on how the technique of 'woven music' has been developed, as it applies to *Tenunan II*. I will also discuss selected direct and indirect influences on Tajuddin's work.

Discussion and Findings

The finding shows that *Tenunan II* specifically comprises an analytical exploration of the compositional techniques of 'weaving'. The composer has developed instrumentation, time signature, rhythm and pitch, modulation, pulse, texture, centre-internal drone and extended technique on the strings in his work.

"Tenunan is a Malay word meaning weave. Even though technically batik is not woven, conceptually the piece is conceived as weaving which happen in the notation, in the process of composing and sound organization of one sound to another (one note to another)"…Tajuddin (2002)

Instrumentation

Every instrument was chosen by the composer for a reason. For flute, it is representing the bamboo flute or known as *seruling*. For percussion, the composer refers to the gamelan setting where this percussion's family played as in gamelan music. The main instrument in this piece is string orchestra. Based on the composer's point of view, the reason of choosing strings because string family is very flexible and can do anything based on the composer's need.

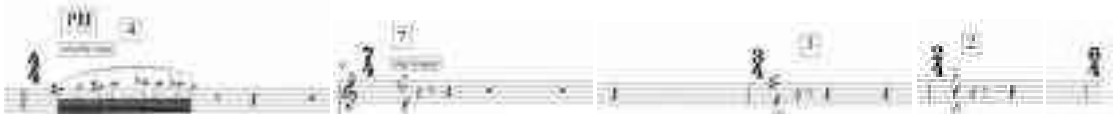
Time signature

Time signature in *Tenunan II* play an important role in making the concept of weaving transform into musical idea. *Tenunan II* is made of 14 sets of sections (pattern refers to the textiles). That means every section has their own set of time signature that form into 14 sections as in the table shown:

Table 1, Time signature analysis in *Tenunan II*

PI	1	4	7	3	2	6	5
PII	4	7	3	2	6	5	1
PIII	7	3	2	6	5	1	4
PIV	3	2	6	5	1	4	7
PV	2	6	5	1	4	7	3
PVI	6	5	1	4	7	3	2
PVII	5	1	4	7	3	2	6
PVIII	1	4	7	3	2	6	5
PIX	4	7	3	2	6	5	1
PX	7	3	2	6	5	1	4
PXI	3	2	6	5	1	4	7
PXII	2	6	5	1	4	7	3
PXIII	6	5	1	4	7	3	2
PIV	5	1	4	7	3	2	6

Conceptually, the piece is conceived as weaving which happens in the notation, in the process of composing and sound organization of one sound to another (Tajuddin, 2002). These small patterns are woven and connected to each other like broken tiles being placed together; however, the sound should be continuous and in constant flux. Below is the example of the indicated time signature in *Tenunan II.*



Musical example 1. Time signature indicated in Pattern II (PII)

Every section (pattern) in piece of *Tenunan II* is representing a small pattern of *batik*. *Batik* is mean technique for decorating textiles, by which parts of the textile that are not to be colored are covered in molten wax. The wax prevents the textile from absorbing the dye during the decorating process. For instance in Pattern I, the series of time signature itself is representing a small pattern throughout the piece. It is only a small part of the complete *batik*. Same goes to PII – PXIV, every section representing a new style of *batik's* pattern.

Figure 1. Example of Javanese *batik* pattern

By referring to the figure below as example, the rectangles are the small patterns of the *batik*. Thus in *Tenunan II*, every section (pattern) is representing the rectangle. When all the patterns combined, it will result a big and complete *batik* (Figure 3).

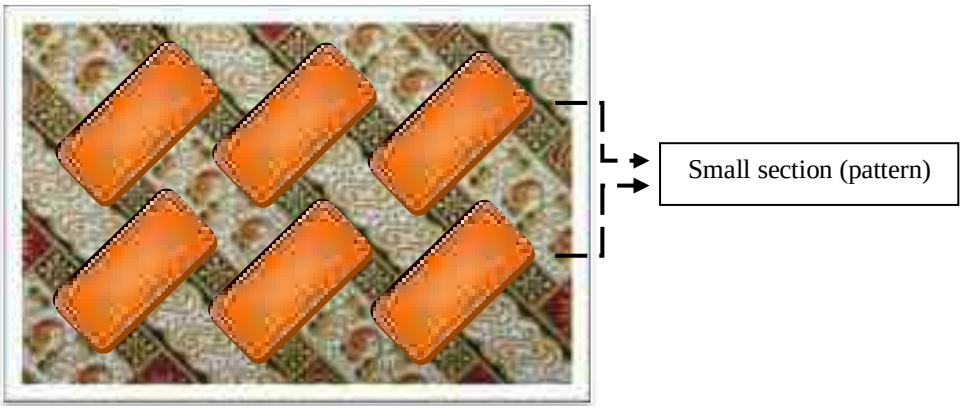


Figure 2. Representing the small section (pattern) in *Tenunan II*

The highlighted boxes are imagined as a section (pattern), and then it will change to next new section as a new pattern. Every section has its own modulation created by the composer. The figure above is not the exact *batik* that the composer used as a reference in *Tenunan II* but I chose this figure for the purpose of explaining the illusion based on my analysis and approved by him. The composer refers to the same 'box batik pattern' too.

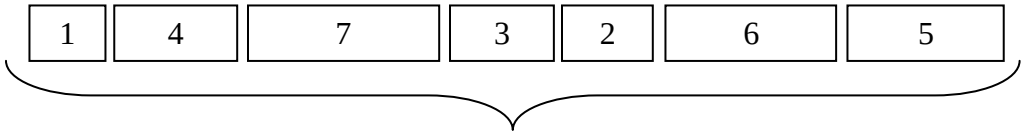


Figure 3. Pattern I representing small pattern of *batik*

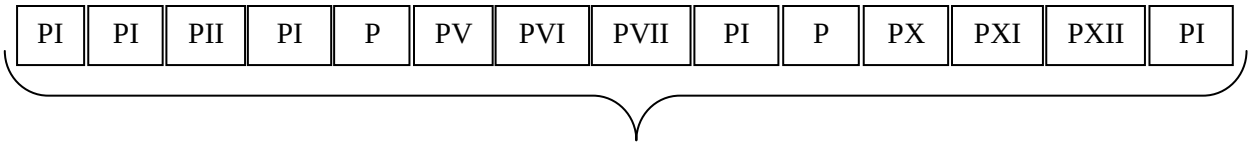


Figure 4. Combination of all patterns result a big pattern and complete *batik*

In most *batik* pattern, the style to decorating *batik* by the art of carving makes the pattern looks nice and very systematic. Thus, in *Tenunan II*, the composer put some decoration in order to makes the piece musically portray nice to listen to.

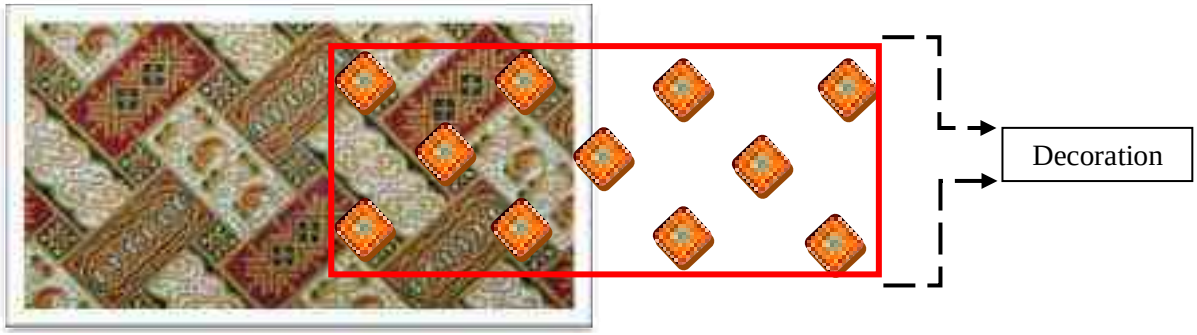
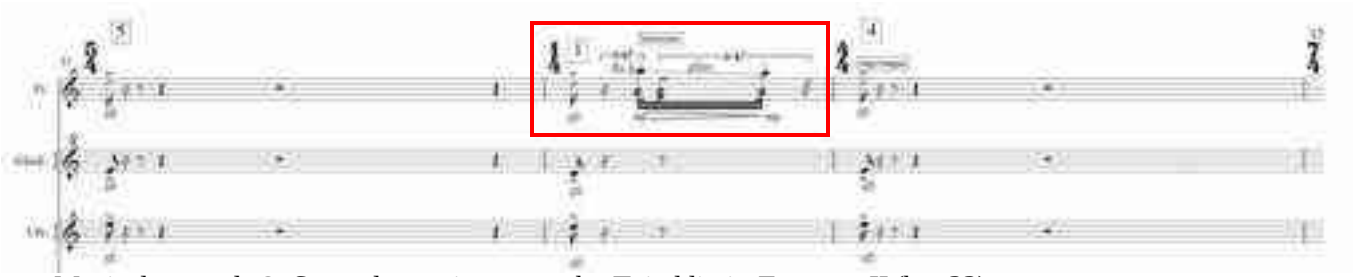
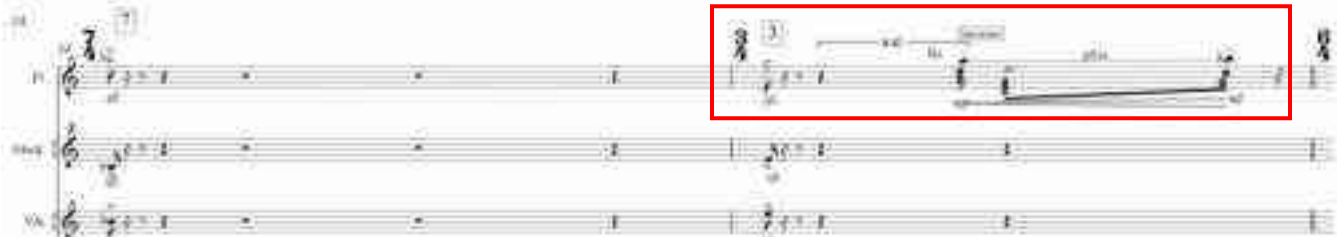


Figure 5. Representing the decoration in *Tenunan II*



Musical example 2. Some decoration meant by Tajuddin in *Tenunan II* (bar 33)



Musical example 3. Some decoration meant by Tajuddin in *Tenunan II* (bar 35)

Rhythm and Pitch

In *Tenunan II*, rhythm and pitch are the most important elements that are constructed by musically portraying the concept of weaving and connected to each other. Rhythms in this piece are not constantly the same for the whole until the end; they randomly constructed by tied with the pitches. For the pitches, every pattern has their own set 5 series of note clusters which are distributed throughout the 14 small sections (patterns) of the piece. These small patterns are woven and connected to each other like broken tiles being placed together; however, the sound should be continuous and in constant flux. 5 series of note clusters will be played by 5 instruments in each section (pattern). Even though the rhythm is not consistently constructed, the way how the rhythm and the pitches entered to the new pattern is the same. They will join together as a new pattern consequence from the modulation.

Table 2, 5 series of note clusters distribution in PI - PII

Pattern	**Instrumentation**	**Pitches**	**Intervals**
PI	Violoncello 3	A	min 2nd
	Violoncello 4	G#	dim 5th
	Double Bass 1	D	min 3rd
	Double Bass 2	F	min 6th
	Double Bass 3	Db	
PII	Violoncello 3	C#	min 2nd
	Violoncello 4	C	dim 5th / Aug 4th
	Double Bass 1	F#	min 3rd
	Double Bass 2	A	min 3rd
	Double Bass 3	F	

Most of the intervals are quite the same for the whole section (pattern) but differ at PIII, PIV and PV. The only difference is the semitone raised of note E, it because the function of note E is to connect the section (pattern) used in centre – internal drone which note E and F are always connected each other.

The rhythmic patterns shown below are the Pattern I and Pattern II. By seeing three of these examples, the rhythm is not same even though the time signature is same. As the composer mentioned, rhythm will not constantly the same but it tied with the pitches (*5 series of note clusters*) till the end of every pattern before it comes in to the next section (pattern).

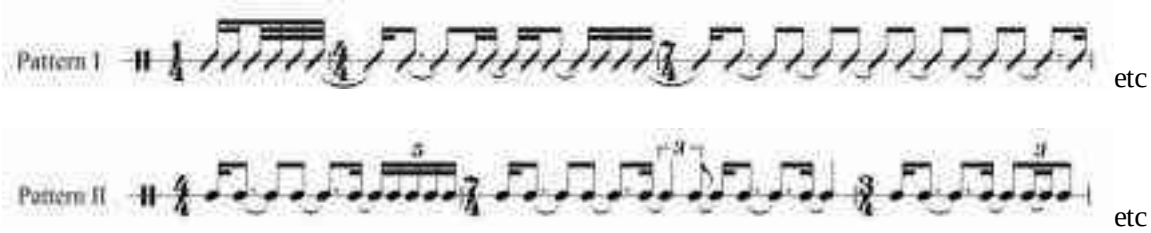


Figure 5. Rhythm analysis of *Tenunan II* (PI - PII)

Pulse

In*Tenunan II*, there is a pulse occurred in every bar following the changes of time signature. The idea of pulse in this piece is actually influenced from gamelan music, where in every new section the *gong agung* will be played once as a pulse of new chapter or ending. There are two types of pulse in *Tenunan II*, which are 'big pulse' and 'small pulse'. The 'big pulse' occurs at the beginning of every pattern and the 'small pulse' occurs at the first beat of every bar until the end of every section.

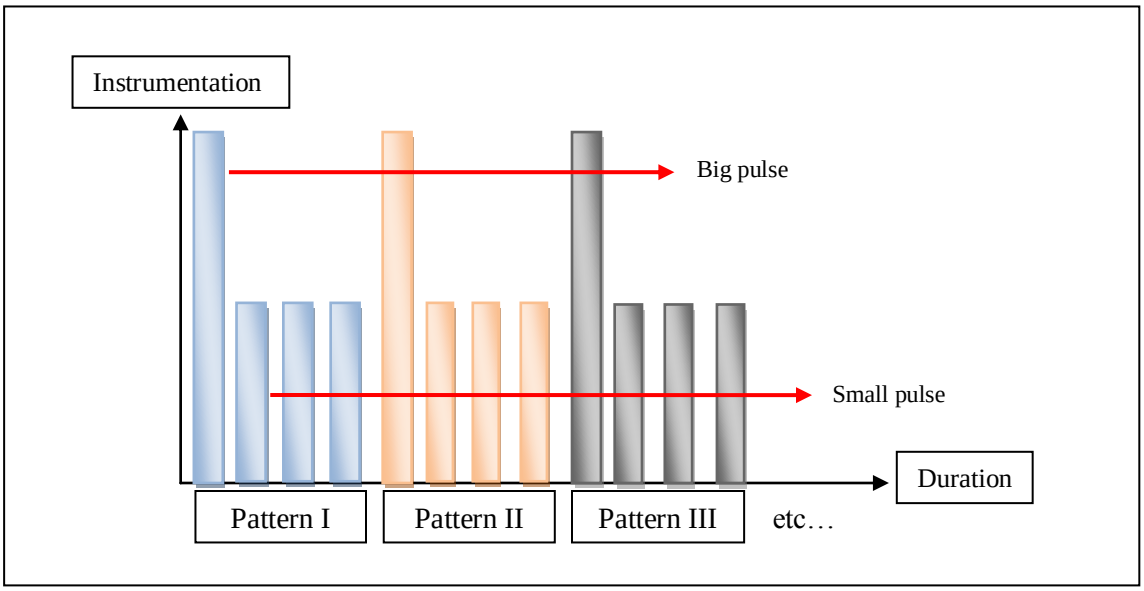
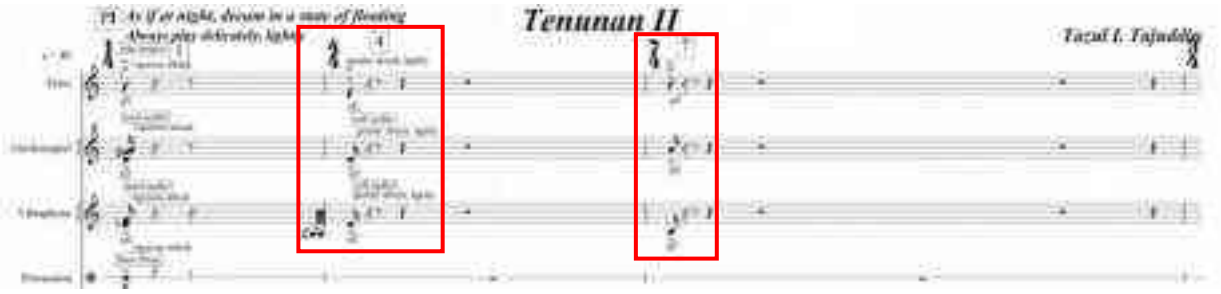
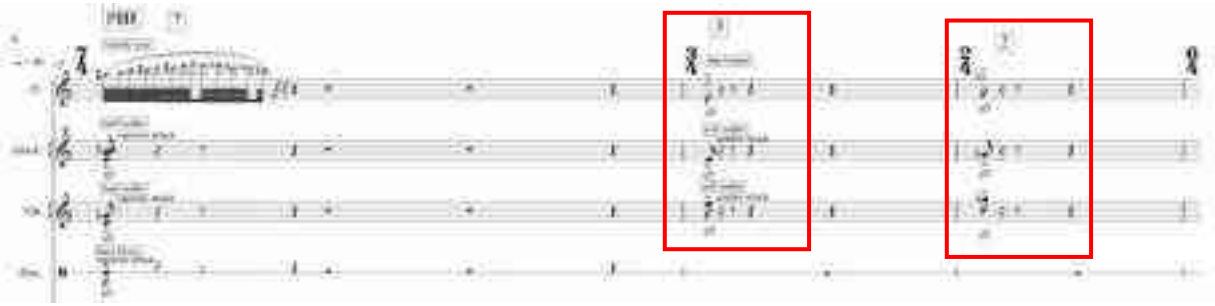


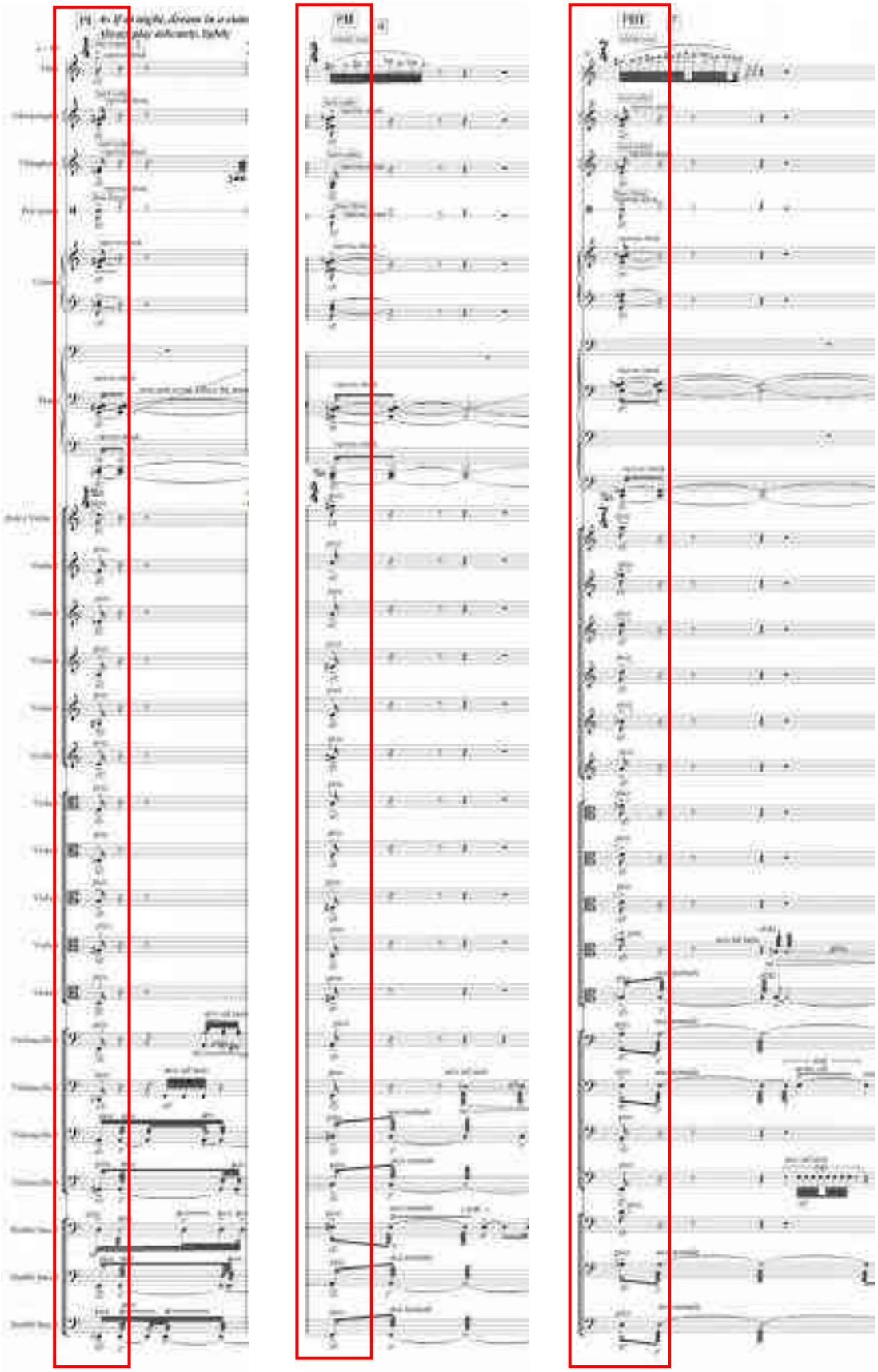
Figure 6. Big pulse and small pulse identified in *Tenunan II*



Musical example 4. Small pulse occurred at every first beat of every bar (bar 2-3)



Musical example 5. Small pulse occurred at every first beat of every bar (bar 16-17)



Musical example 6. Big pulse at the beginning of every pattern (Pattern I – Pattern III)

Texture

In *Tenunan II*, the texture is get thicker and bigger. It can be identified from the instrumentation where it started with the lowest strings and developed up to the highest strings. Below is shown of the instrumentation from Pattern I up to pattern PXIV and every section (pattern) distributed by 5 series of note clusters. Each series of the note clusters are played by one instrument.

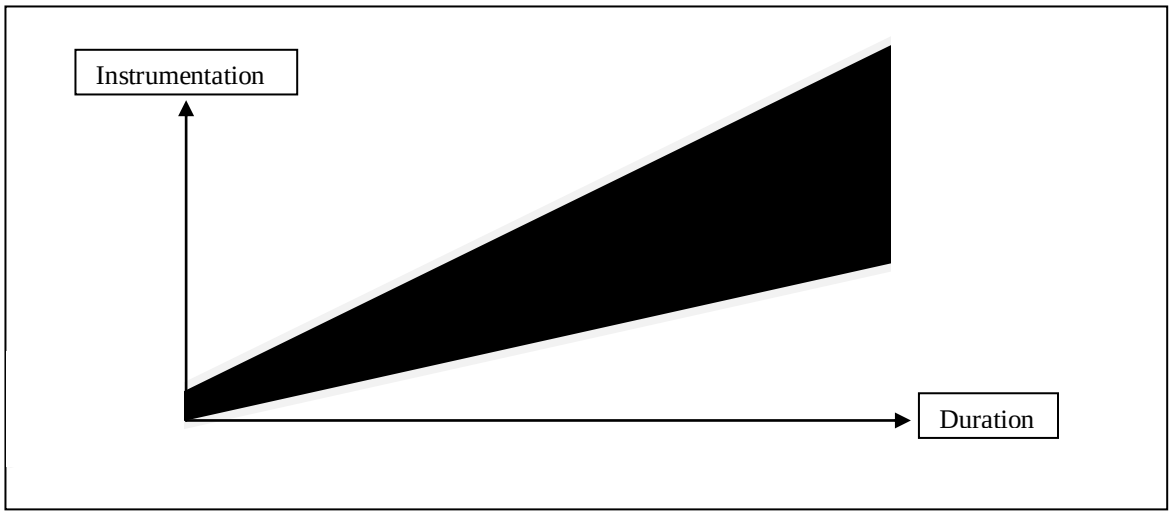


Figure 7. Texture developed in *Tenunan II*

Centre – Internal Drone

Throughout the piece of *Tenunan II*, there is a centre note called as internal drone played by the strings. Drone is mean a continuous note or chord, or the part of various musical instruments that produces such a sound for the whole piece. The idea of using internal drone is influenced by Indian music, also found in Arabian and other music. It consists of single melody performed over an unchanging background and has melodic, rhythmic tension and relaxation. The constant sound of the drone contributes vitally to the atmosphere of the music. In *Tenunan II*, the function of internal drone is to connecting notes constantly in every pattern and form a *fluid Structure*. *Fluid structure* is a new terms that created by Tajuddin. The internal drone may change in terms of pitch (note E and F) defined as 'modulated drone' and also changes of instrument depends on the modulation in every section (pattern). The internal drone starts at low register by violoncello and getting higher and higher in every changing of section (pattern). The internal drone ended with viola at high register. This internal drone in *Tenunan II* is to create stability when there is no indicated key.

Musical example 7. Internal drone played by Violoncello in *Tenunan II* (bar 2-3)

Musical example 8. More internal drone played by Viola in *Tenunan II* (bar 98)

Based on the analysis, the pitches *(distribution for 5 series of note clusters)* of the internal drone in *Tenunan II*, there are two notes that are always connected to each other which are the notes E and F. These two pitches are responsible for connecting each pattern constantly.

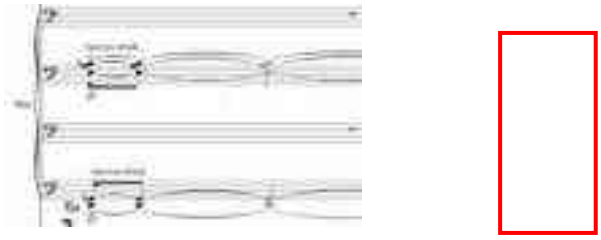
Table 4, Connecting note from pattern to new pattern (internal drone)

Pattern	**Instrumentation**	**Pitch (Internal Drone)**
PI	Double Bass 2	F
PII	Double Bass 3	F
PIII	Violoncello 2	E
PIV	Viola 5	E
PV	Viola 4	E
PVI	Violin 5	E
PVII	Violin 1	F
PVIII	Violin 1	F
PIX	Viola 4	F
PX	Violin 5	F
PXI	Violin 5	F
PXII	Violin 5	F
PXIII	Violin 4	F
PXIV	Violin 6	F

Modulation

Every section (pattern), the chord of the 5 series notes clusters are modulated. The reason for this modulation is because in *batik*, the pattern is not repeatedly the same. It is changed by repeating the same concept of 'weaving' but in the new different pattern. In *Tenunan II*, the modulation occurs on celesta, piano and the instruments that played the 5 series of note clusters.

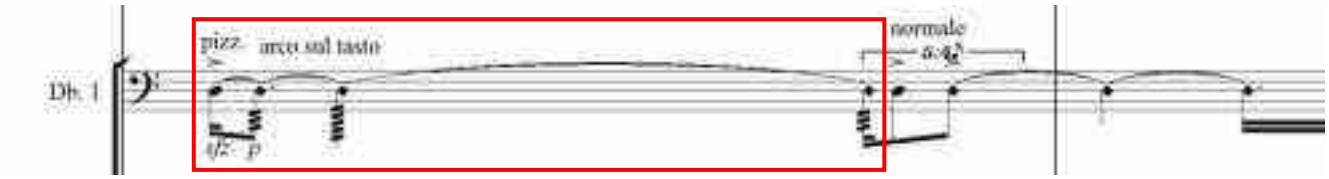
Musical example 9. The chord played by celesta in PI (bar 1)



Musical example 10. The chord played by piano in PIII (bar 15)

Extended Techniques on the Strings

There is an extended technique of playing developed by the composer in strings part in *Tenunan II*. This is how the composer asks the performer to play it: play the actual note as usual, and then release the note slowly to create a harmonic sound by touching the note as natural harmonic. It may produce a sound which the composer described as 'greasy'. By refer to musical examples below, all the red boxes are the technique that created by the composer. The reason why the composer used this kind of technique is because he is not satisfied with the actual sound and the composer was interested in exploring new sounds. According to him, as a composer, it is our job to create a new idea as well to explore sound in our surrounding.



Musical example 11. Extended technique developed by Tazul in *Tenunan II*

Conclusion

The composer did well in transforming the idea of "weaving concept" technique into musical idea successfully. The exploration on how he transfers the "weaving concept" into compositional techniques is also effective. This can be a starter to all Malaysian composers especially to the young composers who may follow in his track. This will help Malaysian art music to evolve up. There are still many unexplored music materials in Malaysia need to be bring out and educated people need to shed light on them. As Tajuddin said;

> *"Ignorance is what make us backwards. When culture become stagnant, it will become not interesting. It is very important to keep the culture updated full of ideas and with the latest innovative ideals to keep all of us thinking. When society is lazy to think or to listen in that matter, and have no desire to achieve intellectual and spiritual fulfillment in arts, the society will become cultureless, spiritual-less..."*

I agreed what he said to keep the culture updated full of idea with the latest innovative ideals. I believe *Tenunan II* is the best example of latest innovative ideals to show to the world. I think that people have to go far beyond their comfort-life-zone if they want to improve, maximize their artistic works and try to visualize what they can see but other people do not. Malaysia is multi-ethnic and multicultural country and still has many unexplored arts. So, as conclusion, my advice to the readers especially to the young composer; start thinking and do something to help art music in Malaysia growing up. Speak out your inner musical voice.

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Author's Biography

Elvin Dainal is a composer and music tutor at one of the local institution in Sabah. He has performed the musical traditional instrument Sompoton in Radio Television Malaysia RTM Angkasapuri KL, as clarinetist in UiTM Symphony Orchestra, and represented Malaysia with the UiTM Keroncong group at the International Society of Music Education ISME Beijing, China. He is currently pursuing Master of Arts MA Music in University Malaysia Sabah UMS concentrating in music composition.

A Study of University Students' Attitudes Towards Contemporary Music in Guangxi Arts University in Nanning, China

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Abstract

The purpose of this study was to investigate the students' attitudes towards contemporary music in university. A sample of 100 music students from Guangxi Arts University in Nanning, China has participated in this study. The survey designed for this study contained a set of questions that investigated on the students' attitudes towards the contemporary music. The data analysis included descriptive statistics, T-test and analysis of variance (ANOVA) to evaluate the music students' attitudes. In general, the findings revealed that the attitude scores did not differ significantly by gender and music courses that have been taken in university. However, it is found that there is a significant difference by music students' years of music learning experience. Implications for contemporary music learning and research will be discussed in this paper. Recommendations for further investigation will also be included.

Keywords: contemporary music, attitudes, university, music students, China

Music is a widespread cultural phenomenon especially amongst the adolescents. Beginning from the 20th century, Western music has become a part of Chinese urban's musical life and constitutes as a core element of musical entertainment as well as standard music education (Rao, 2002). At the same time, with the turn of the century, music in China began to develop further while the prevalence of Western, European and their very own traditional music culture is still very high. This statement is actually made a de facto victory based on the studies by Shen (1994) and Zhang (2013) respectively. Besides, contemporary music in China was also emerging at a slow pace. There is a steady increase in the number of composers, performers, musicologists, producers and journalists in this area, but the general public has not come to accept contemporary music yet. Only a minority from the general public is able to accept contemporary music. This may be due to the anomaly of contemporary music in China. Some of music critics also question on the negation of "What is music?", "Aren't all nature and human sounds music?", "Is silence music?" and "What is the main role of music?".

There are two phases on the development of contemporary music in China, the early stages (1979-1985) and the later stages (after 1980s). During the early stages, music composition mainly employed modern Western composition. Composers such as Zhu Jianer, Tan Dun and many others who are full of innovative

ideas tried to break the boundaries of traditional techniques. After the 1980s, composers began to create their own techniques rather than just imitating as compared to the previous stage. For instance, Zhao Xiaosheng invented the "Tai Chi Composing System" in his book entitled "Book of Changes". He also wrote a piece of piano music named "Tai Chi" based on his invention. In the 1900s, the development of China's contemporary music faced a market-driven period. Numerous contemporary music works were published such as Qinwen Chen's "He Yi", "Huaisha", "Ji Zhixiang" and "Pipa Ci". Liu (2011) also introduced his first personal album that acted as an exemplar which opened up the contemporary music market in China.

However, it is difficult for contemporary music to develop in China due to the different musical traditions and aesthetical values of the East and the West (Wang, 1995). The distinct culture and aesthetical perspective lacked the attention by universities in China towards contemporary music.

Some Chinese universities are actively exploring on new models of arts education for a better understanding of contemporary music. It will not only stimulate the performances of contemporary music at all levels but also will help students to think critically in music education classes. Most of the colleges and universities are improving but there are still patterns that can be practiced in action (Liu, 2011). This may be explained due to the relatively limited resources of contemporary music. Specifically, there are very few resources that investigate on music-majored students' attitudes towards contemporary music. Some studies investigate on contemporary music, but most of the studies are looking into the creative technique of contemporary music and music genres. For example "*Introduction to Contemporary Music"* by Joseph Machlis and "*The World of Twentieth Century Music*" by David Ewen. There are also a number of studies involving contemporary music's treatises, such as Yu Runyang's "*Introduction of Modern Western Music Philosophy*" and Song Jin's "*Western Music – from Modern to Postmodern*". However, there is only a handful of investigations on the impact of contemporary music amongst general students rather than music majored students. The studies include Liu Ying (2011) "*Investigation Study of College Students' Exploring on The Learning of Modern Music*" and Chao Rong (2007) "*Consideration of The Non-Music-Majored University Students' Study and Argument About Contemporary Music's Value*". Therefore, it is essential to examine the music-majored student's attitudes towards contemporary music.

Hence, this study aims to examine the students' attitudes towards the contemporary music in China. Furthermore, this study has three main objectives:

1. The differences between male and female students' attitudes towards contemporary music.
2. The attitudes among university music students with different years of music learning experiences towards contemporary music.
3. The differences of attitudes towards contemporary music between the students who major in music theory and music performance.

Through this research, a better understanding of university students' attitudes towards contemporary music will help improve teaching quality, teaching methods and the advanced development of contemporary music education in China. Simultaneously, this study will also provide reference materials and relevant information for other researchers in this field as well contemporary music education. There are limitations in this study which are:

1. The location is limited to Guangxi Arts University, China
2. The targeted group is limited to music-majored students
3. It is not distinct between undergraduate and graduate students
4. The age differences are not taken into account

Method

In order to explore on the attitudes of university students attitudes towards contemporary music in China, this study used the quantitative method to obtain results. The data collected was tabulated and analyzed using the Statistical Package for the Social Science (SPSS) software. In addition, a survey of

Attitudes Towards Contemporary Music (ATCM) was developed specifically for this study. This survey was developed based on several instruments and a five options Likert scale ranging from "strongly disagree" to "strongly agree". To ensure the reliability and validity of the survey, a pilot study was done before formal investigation to modify and improve the questionnaire. After the pilot study, a total of twenty-seven items in the questionnaire were formed and were divided into three sections:

1. General information of participants
2. Attitudes towards contemporary music
3. Sources of contemporary music

For general information, participants were required to fill in personal particulars such as age, gender, course they major in and years of music learning experience. The second section examines the participants' attitudes towards contemporary music while the third section seeks on how the participants obtain resources with regards to contemporary music.

The Cronbach's Alpha was used to assess the internal consistency for the music students' answers on this instrument and it was computed with a score of 0.729 for the 27 items scale. This implies that the students' answers for the questionnaire are consistent. The T-test was applied for Research Question One (What are the differences between male and female students' attitudes towards contemporary music?) and Research Question Three (What are the differences of attitudes towards contemporary music between the students who major in music theory and music performance?) A one-way ANOVA was used for Research Question Two (What are the attitudes among university students with different years of music learning experiences towards contemporary music?). T-test was used in order to identify significant differences while the one-way ANOVA was used to compare the variations of results.

Results

A total of one hundred students participated in this study. Table I below shows the demographic variables for the participants involved in the survey.

Table 1 shows the frequency distributions of demographic variables for 100 participants involving in the survey.

Table I, Background of Participants (N=100)

	N	Percentage (%)
Gender	32	32
Male	68	68
Female	100	100
Total		
Age Group		
18-21	1	1
22-25	52	52
Over 26	47	47
Total	100	100
Years of music learning experience		
3 years or below	15	15
4-9 years	63	63
Over 10 years	22	22
Total	100	100

Major course of study		
Music theory studies	78	78
Music performance	22	22
Total	100	100

Based on Table I, female participants are more than male participants as female participants make up 68% (n=68) of the total participant (n=100) while the male participants make up 38% (n=38) in the sample. As for the age group of this sample, the participants are mostly 22 years old and above. To be more specific, there is only 1% (n=1) of the participants that is between 18 and 21 years old; 52% (n=52) of the participants are between 22 and 25 years old, and 47% (n=47) of the participants are over 26 years old. In terms of the years of music learning experiences, 63% (n=63) of the participants have 4-9 years of music learning experience, which marks the highest in the sample as compared to 3 years or below of music learning experience with 15% (n=15), and over 10 years of music learning experience with 22% (n=22). In terms of major course of study, 78% (n=78) are music theory students while 22% (n=22) are music performance students.Table 2 shows the way students get information about contemporary music.

Table 2, Students' Approaches in Getting Information about Contemporary Music

Item No.	Item Description	Mean
PIII01	Information about contemporary music received from newspapers or magazines	2.26
PIII02	Information about contemporary music received from college professors	3.03
PIII03	Information about contemporary music received from textbooks	3.06
PIII04	Information about contemporary music received from friends or acquaintances	2.80
PIII05	Information about contemporary music received from network radio or public television	3.44
PIII06	Information about contemporary music received from scholarly, peer-reviewed journals	2.67
PIII07	Information about contemporary music received from concerts or program notes	3.50
PIII08	Information about contemporary music received from trade publications (specialist publications)	2.45
PIII09	Information about contemporary music received from research publications	2.33
PIII10	Information about contemporary music received from community or peer-group communications	2.37
PIII11	Information about contemporary music received from networking sites	3.23

In Table 2, it is found that the students' approaches in getting information about contemporary music are mostly from networking sites (mean=3.23), network radio or public television (mean=3.44) and concerts or program notes (mean=3.50). These three items out of the eleven items have the highest mean scores as compared to the other items. This may be due to the growth of satellite coverage in China of 10.1% in the year of 2015 as compared to the year 2014 (Sohu, 2015). Table 3 shows the result of students' attitudes towards contemporary music.

Table 3, Attitudes towards Contemporary Music

Item No	Item Description	Mean
PII01	I enjoy reading articles about contemporary music topics	3.49
PII02	I hate contemporary music	2.18
PII03	Contemporary music is easy for me to understand	2.95
PII04	Contemporary music is boring	2.25
PII05	I enjoy contemporary music	3.27
PII06	Studying contemporary music is a waste of time	2.02
PII07	I would like to go to the concert of contemporary music	3.71
PII08	Contemporary music is a very difficult topic for me	2.61
PII09	Contemporary music is one of my favorite topics	3.10
PII10	I participated in the contemporary music creation or performance	2.85
PII11	The music colleges should set up contemporary music curriculum	4.17
PII12	The music colleges should take the contemporary music as a compulsory course	3.63
PII13	Contemporary music should not be included in a university curriculum	2.14
PII14	Contemporary music is a very broad category, I like contemporary music of a popular nature	3.35
PII15	Contemporary music is a very broad category, I like contemporary music of traditional nature	3.48
PII16	I like some and dislike some	3.60

Note: PII represents the second section of the questionnaire that asked on the students' attitudes towards contemporary music.

Based on this study, it showed an unexpected result in terms of students' attitudes towards contemporary music and can be seen from Table III. Out of the sixteen items, students chose nine neutral items with a mean score of 2.61 to 3.60. The items are "I enjoy reading articles about contemporary music topics"; "Contemporary music is easy for me to understand"; "I enjoy contemporary music"; "Contemporary music is a very difficult topic for me"; "Contemporary music is one of my favourite topics"; "I participated in the contemporary music creation or performance"; " I like some and dislike some"; and "Contemporary music is a very broad category, I like contemporary music of a popular nature"; "Contemporary music is a very broad category, I like contemporary music of traditional nature".

Table 4 shows the mean scores and T-test Data for comparison between male's and female's Attitudes Towards Contemporary Music (ATCM).

Table 4, Mean Scores and T-test Data for Comparison between Male and Female on Attitudes towards Contemporary Music (ATCM)

Source of Variance	N	Mean	Std. Deviation	t-value	p-value
Gender					
Male	32	3.12	1.06	3.41	0.28
Female	68	3.02	0.89		

*Significant at 0.05

Table 5 shows one-way analysis of variance for Attitudes Towards Contemporary Music (ATCM) by years of music learning experience.

Table 5, One-way Analysis of Variance for Attitudes Towards Contemporary Music (ATCM) by Years of Music Learning Experience

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.352	1	1.352	4.097	.046*
Within Groups	30.361	92	.330		
Total	31.713	93			

*Significant at 0.05

By comparing the mean scores of male participants to the mean scores of the female participants, it answers to Research Question One and showed that the male participants achieve higher scores than female participants. However, the values in the T-test analysis indicate that there was no significant difference between the mean scores of both groups of students. This can be seen from Table V above.

As for Research Question Two, it is found that there is a significant difference in scores in terms of Attitudes Towards Contemporary Music (ATCM) by years of music learning experience by using one-way factorial ANOVA. Table IV shows the results obtained from the instrumentation of one-way factorial ANOVA. Table 6 shows differences in attitudes by years of music learning experience.

Table 6, Differences in Attitude by Years of Music Learning Experience

(I) Years studied music at University	(J) Years studied music at University	(I-J) Mean Difference	Std. Error	Sig.
3 years or below	4 – 9 years	-.283*	.130	.003*
3 years or below	Over 10 years	-.464*	.151	.003*
4 – 9 years	Over 10 years	-.181*	.112	.109

* It indicates statistically significant differences between years of music learning experience at 0.05

Three groups were targeted in the aspect of years of music learning experience and is presented in Table VI. From the results, it shows that there are significances between participants with three years or below of music learning experience and participants with four to nine years of music learning experience. There are also clear significances between participants with three years or below of music learning experience and participants with over 10 years of music learning experience. However, there are no significant differences between participants with four to nine years of music learning experience and participants with over 10 years of music learning experience.

Table 7 indicates the means and T-test data for comparison between music theory students and music performance students on attitudes towards contemporary music

Table 7, Means and T-test Data for comparison between Music Theory Students and Music Performance Students on Attitudes Towards Contemporary Music Scores

Source of Variances	N	Mean	Std. Deviation	t-value	p-value
Major course of study					
Music theory	78	3.05	0.93	1.86	0.38
Music Performance	22	3.06	1.01		

*Significant at 0.05

From Research Question Three, it is found that music performance students achieve higher scores as compared to music theory students in terms of their attitudes towards contemporary music by using the T-test. However, the p-value as shown in the T-test from Figure VII ~~shows~~ indicates that there was no significant difference between mean scores of both groups of students.

Discussion

From the data obtained, it is found that the highest mean scores (3.50) in the list of students' approaches in getting information about contemporary music is "Information about contemporary music received from concerts or program notes". On the other hand, the lowest mean scores (2.26) in the list is "Information about contemporary music received from newspapers or magazine". As for the item with the highest rank for the Attitudes Towards Contemporary Music (ATCM) is "The music colleges should set up contemporary music curriculum" with a mean score of 4.71. Item "Studying contemporary music is a waste of time" has no significant value to the music students with a mean score of 2.26.

Looking into the results from Research Questions One, it is revealed that there are no significant differences in students' attitudes towards contemporary music with the variable of gender. It means gender does not affect the attitudes of student in perceiving contemporary music. In Research Question Two, there are significant differences in music students' attitudes with the variable years of music learning experience. Music students who had three years of music learning experience had attitude significantly higher than the ones who had four to nine years of music learning experience, as well as those who had ten years and above of music learning experience. Out of the 100 participants, 15 students are from the group of three years or below of music learning experience, 63 students are from the group of four to nine years of music learning experience, and 22 students from the group of over 10 years of music learning experience. In Research Question Three, it unveils that there is no notable difference in music students' attitudes with the variable of music studies in university. 78 from the total sample are music theory students with mean scores of 3.05 and 22 are music performance students with mean scores of 3.06.

Summary

This study was carried out to investigate university students' attitudes towards contemporary music from Guangxi Arts University, Nanning, China. This research was conducted in April 2016 and the data was collected through an adapted form of questionnaire. A number of 118 questionnaires were distributed but with only 85% of return (n=100). Based on the results obtained it can be concluded that limited resources about contemporary music could be obtained by students. On the other hand, music students' attitudes towards contemporary music are natural as they do not think that studying contemporary music is a waste of time. Instead, they agree on the fact that music colleges should set up contemporary music curriculum.

The three research questions were also disclosed in this research. For Research Question One, gender is not a factor that determines the attitudes of the students' attitudes towards contemporary music. Whereas, in Research Question Two it is found that the years of music learning experience do correspond to the students' attitudes towards contemporary music. Students who had three years of music learning experience had more positive attitudes than the ones who had four to nine years of music learning experience and those who had more than ten years of music learning experience. In the matter of Research Question Three, there is no significant difference between music theory and music performance students.

Hence, this study has come up with a few suggestions in order to develop and further improve the teaching of contemporary music. According to Lin (2014), education has always been an important course since ancient time. In addition, music is regarded as one of the most important and spiritual educations and an important curricular that should not be neglected (Liang, 1959). In Guangxi Arts University, contemporary music is only introduced in a music appreciation class, but since the year 2014, the school has made consistent efforts in encouraging the development of contemporary music by organizing competition of contemporary music composition. The effort could be expanded to include this music genre in other music courses such as composition and performance. The inclusion of these courses is made possible through this research as it investigated music students' attitudes towards contemporary music.

Williams (1972) mentions that researches have been focusing on the musical ability and prediction of success in music. This in return has caused negligence towards the study on the effect of instruction upon attitudes. So, educators should impose different pedagogies when teaching as each student possesses different learning attitudes. Students' attitudes can be one of the most vital aspects in education, yet numerous studies indicate that recent general music courses overlook or underestimate the importance of students' attitudes as the main factor to build appreciative musical response (Bullock, 1975, p.111). Thus, by introducing related courses about contemporary music in Guangxi Arts University will help ~~to~~ develop local contemporary music scene. Simultaneously, this action will also contribute to the development of contemporary music in other academic institutions in China. The initiation of contemporary music courses not only refers to music appreciation but also in other fields such as performance, composition, and theoretical analysis.

As mentioned in the results, students' gender and major subjects do not affect their attitudes towards contemporary music. This can be further explained because they do not have a clear definition about contemporary music. It is believed that once students have better understandings on contemporary, the results for the above two variables might change.

Recommendations for Future Research

Findings of this research can be applied to other academic institutions which have similar contemporary music curriculum. Further investigation should be carried on to achieve greater survey distribution as the sample collections are not limited only to Guangxi Art University. The survey shall include institutions from different regions and communities to gather more information about students' attitudes towards contemporary music.

There should also be further improvements on the content of questionnaire. The first step is to use more specific questions and neutral questioning approach, and restrain from using unpleasant words. Secondly, from this study, it can be seen that teachers do affect some of the participants' attitudes towards contemporary music. When there is encouragement from the teachers, it will increase the students' interest towards contemporary music and shape their positive attitude. Thus, the teachers' attitudes towards contemporary music are equally important in the future investigation. Researchers should take note on the teachers' attitudes to increase the reliability and avoid bias responses from participants.

Besides, this research can be expanded to include comparison between students from cities with different degree of development in China. For example, the study could be conducted in Shanghai and Lan Zhou. Different degrees of development might also affect the result due to different exposure towards arts.

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Determinants of Music Preference among the Gifted Students: A Qualitative Study

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Abstract

This study describes the experience of music listening and its preferences in the lives of academically gifted students. The sample in this study consists of students age 16 years who excelled with grade "A" in all academic subjects in the lower secondary national standardized assessment namely Pentaksiran Tingkatan 3 (PT3) after completing three years of secondary school. These students were referred to as Academically Gifted chosen from both conventional and residential schools. Focus interview on thirty academically gifted students were carried out requiring participants to reflect on their music listening experiences as regards to explore the meaning, importance and function of music. The study indicated that to be considered musical, all participants are musically engaged. The most salient ways of musical involvement are listening to music or playing an instrument. The findings revealed that music provides academically gifted students with ways of understanding and developing their self-identity; connecting with others; maintaining emotion regulation, as well as to recall memories of the past. The results also showed how music contributes to positive development of academically gifted students by providing ways to maintain self-awareness, making decisions as choice for growth, learn to trust their own judgments and act accordingly in their musical choices. Research results are presented in the form of descriptive categories which give a clearer picture of what happens during the process of music listening experience. Findings also suggested that for almost all participants, regardless of being musical or not, music is an important part of everyday life.

Keywords: gifted students, music listening, music preferences, self actualization, youth development.

Music has always been an important part of human life routine. Music has been the potential medium to express affective characteristic of a person as well to foster positive well being and formations of identity. It is generally known that different people like different music and to different extent were wisely engaged by people of various age group and personality. It is appropriate therefore, to speak of music unveiling affects on the human psyche as typical listeners and the various reactions to music that play a role in our music listening behaviour. Music listening consist of cognitive, emotional, and social functions. The cognitive domain investigates how music is perceived and memorized. Music listening can affect cognitive performance and can trigger significant memory of life. Research in the emotional domain examines how music carries, affects and expresses emotions. Music serves for personal functions both cognitive and emotionally. While the social facets of music is a function for social and interpersonal relationships.

The relationship between music listening and human beings behaviour have been widely reported (Akhmadullinaet al., 2016; Clarke, 2012; Lee & Kim, 2016). Further findings were reported about preferences of music and its influence on the listener (Anderson, 2016; Diaz, 2015); the effects of music on emotions (Juslin & Va¨stfja¨ll, 2008; Jorgenson, 2016), search of identity (Frierson-Campbell & Keumjae, 2016) and for self regulation (Lamont & Greasley, 2009). These findings indicate that the functions of music are to help reflect personal values and enhance human being of fulfilling ones' needs particularly in the journey towards self-actualization.

The potential benefits of using the right kind of music in education shows a great deal of promise. Some researchers have shown certain types of music to have a positive effect on cognition (Schellenberg & Hallam, 2005). Music has also been shown to enhance learning, reading and literacy skills (Register, et al., 2007), especially in children with learning disabilities. Despite strong evidence from a number of researchers and educators, there are still those who challenge their claims. Bates (2009), in his research reported that gifted students who were given the opportunity to experience music on a personal basis were eventually able to make decisions and claim autonomy on their own lives. Repetitive involvement on musical experience were also reported to shape the level of confidence and team work among gifted students (Martin & Pickett, 2013). Positive effects of music listening can also be seen in elevating motivations in accomplishing goals in life, creativity and self-actualization (Abrams, 2011; Clark et al., 2009). These positive effects proves that the essence of music in many aspects of gifted students thus leading towards their well being in the long run.

Researches of the past however, have yet to report extensively the deeper understanding about functions of music particularly in the lives of the gifted. Myths leading to wrong presumptions about the superior ability of the gifted have overshadowed their needs in many perspectives of life and thus leaving many issues pertaining this group of students unaddressed. The purpose of this study is to explore the determining functions of listening to music of preference on a holistic set of development of the gifted students.

Method

Participants

Focus interviews were used to collect data about how the functions of music were constructed in the lives of gifted students. The total number of participants interviewed in this research were thirty gifted students whom were drawn from daily conventional and fully residential school. Participants were selected using the technique of ‘non random purposive sampling." Focus group interviews were conducted in five separate sessions. Within each round, data collection centered on emerging themes, issues or ideas grounded in the data. The first group of participants were students who were identified as academically gifted from the daily conventionally school. While the remaining four sets of groups were students from two fully residential schools.

Data collection

Focus interview questions were adapted from Ahonen and Houde (2009). Participants were asked to reflect on their past musical experiences specifically during music listening. The purpose of reflection was to obtain enriched informations derived from students’ unique and meaningful insights. Therefore, the study dealt with understanding life situations from students’ perspective pertaining the phenomena studied (Forinash & Grocke, 2005). The aim of the researcher was to provide descriptions as accurate as possible regarding students’ preferred music listening experiences. Therefore, the actual facts derived from the participants are maintained (Bruscia, 2005). The experiences explored in this study are considered as intellectual analysis about every aspects of participants life including bodily, cognitive and emotional reactions, perceptions, images, relationships and memories. The experiences discussed during the interviews were conducted in spontaneous and reflective forms. Spontaneous components included everything that took place from moment to moment while the participants were having the experience, either while performing life music or listening to music of their own choice. The reflective components included reactions, thoughts, and analysis that rose whenever the participants made observations about his or herself and his or her experience, either during or after the experience itself (Bruscia, 2005).

Research questions included:

1. How practically musical are gifted students?
2. What are the style of music choice gifted students would listened music of such genre?
3. Is there any particular elements that gifted students would first identify while listening to music?
4. To what extent is music essential in your life's journey?

Data Analysis

NVivo software was used for the data analysis which were thematically coded (Bryant & Charmaz, 2007). The data was divided into concepts, and eventually into categories of music listening determinants. Burns (2000:432) referred coding as "*classification of materials into themes, issues, topics, concepts and suggestions.*" The analysis focused on thematic discovery from the transcripts recorded through the interviews with the participants. This was achieved using the methodological principles of open and axial coding described by Strauss and Corbin (1998). The researcher identified relevant thematic codes by a constant examination of themes and cross-checking of these through referencing individual transcripts and looking at a collective data set. For example, participants spoke of emotional and the connection of music. As the interviews progressed, the researcher sought clarification on this connection and how gifted students were giving meaning to emotional regulations. The coding categories were validated by inter raters who are experts in music (music instructors and composers). The descriptions stated by participants were related to the occurrence of musical experiences that happened (Annells, 2006) while listening to music is an important connection between the listener and music itself.

Results

The following sections introduce the results of the study. They are presented as a semi-narrative (through descriptive and exploratory categories) in order to keep the richness of the participants' experiences intact. For the purpose of this article, the data has been reorganized by combining two sections: the first, describing the spontaneous reflections on musical involvement. In the second section, the participant's testimonies have been linked indirectly to the occurrences of peak-experiences while participants shared their reflections on music listening and its meaning to life syntactically, ontologically and semantically (Ferrara, 1984; 1991). The entire findings describe many of the depicting the influence of music preference on gifted students.

Musical Involvement

Gifted student indicated that they are highly involved in music. Gifted students reported that they have experiences triggered by playing a musical instrument or listening to music. While listening to music gifted students tend to experience strong physical and emotional reactions, and at the same time engaging in cognitive appraisal of the compositions. Participants indicated that they enjoy listening to music, and almost all gifted students listen to music anywhere from once a day to all day long. This result is important, given the inclusion of music listening as an preference to music.

Gifted students also manifest their mode of involvement in music by the kind of reaction they experience. They were more inclined to crying, being reminded of things from the past, feeling solidarity with others, and being able to discover their own emotions in the music. Among the gifted students they were more inclined to reaction such as singing and whistling along, feeling pleasure, moving or dancing, and following the melody and rhythm. The choice of being open to music impact the state of the students' openness to challenging experiences, encounter unknown risk and the possibility of being disappointed or even hurt.

Music for Accompaniment

Music has been used as back ground accompaniment while gifted students perform their school homework, leisure as well as recreational activities. Music listening is preferred to enhance the level of concentration while completing certain tasks. Besides, music creates the serene and energetic atmosphere as it may serve the needs of the students. Although music is not the prime focus here, yet gifted students encounter peak experiences as they discover moments of heightened awareness and happiness while fulfilling the demands of the errands they are engaged in. In this context, music listening drives the energy of the listener besides generating tranquility amidst completing a complicated or challenging tasks.

This is an essential criteria for many gifted students as they set ideal targets and high expectations upon themselves. In order to achieve such perfections, music is used to create the intended atmosphere or amuse oneself even while spending his or her leisure time. However, the preference for music should not be perceived as passively exhibited by participants since the positive effects of music are still inevitably influencing the focus of quality on a task completion.

Music and Memory

Music helps the gifted sail through their past memories especially while reflection on a song is essentially required. They deliberately induce themselves into intense moments of reflections on the song which they listen to or even practiced before the actual performance of an event. Many gifted students informed that, relating personal past memories to a particular song which they listened to, generally allows them to comprehend the structure and the underlying message of a music composition. This is an act of justice by which a music lover would passionately want to experience a song composedly. The purpose of immersing oneself into a song reflects wholesome involvement as this nature is attributed to the characteristics of gifted students namely being altruistic for people or event at all times. These students also reported to experience emotions reactions that leads to cognitive and physiological reactions subsequently. Emotion reactions predominantly precedes all other modes of reaction in the musical experiences of gifted students as music evokes the emotion of the listener first.

Music as Entertainment

In this study, physical responses such as dancing for a song or aesthetic excitement happens while music listening occurs for entertainment purposes. Participants claimed that body movements contribute towards music listening in a more appreciative manner thus total involvement into a music comes into existence. However such intense energetic moments existed only when the listeners let go of themselves completely to be controlled or led by the preferred music. This is an instance of developing openness to experience in life and calmness through music listening.

While music provides the excitement and fun, creativity is another area which speaks of participants' characteristics as gifted students and need especially in the area of students' learning style. Music is often listened to as the power of music in neutralizing any negative feelings or thoughts (sadness, de-motivation) is considerably undeniable. Participants would generally transform unwanted feelings which seemed to distort their concentration and focus by engaging into something fun-filled and reactivating one's drooping energy level. Music is also accorded as the most prominent company or recourse for loneliness and a realm to dwell in, away from an unwanted reality.

Emotions in Music

Music listening for emotional reactions are purposively engaged by participants to exhibit certain mechanisms of self defense towards motives or emotional drive which affect their self being. Music genre are selected by preference to provide the satisfaction to the listener or to create the emotional state in a particular situation in which a listener is being a part of. In order to experience music emotionally, gifted students journey through a process of combined perceptions, influences and emotional triggers. However music listening in this context limits the occurrence of active music appreciation.

Listening to music for emotion reactions helps gifted students to obstruct or even to conceal themselves from portraying behaviours that would reveal their emotional disturbances or other problems. Music in this context helps the listener to maintain their image and reputation. As participants take priority in exhibiting their intellectual capability, they would thrive to build their self confidence and principles of morality aspiring for their potentials to be seen and not misinterpreted as egoism. Participants also spoke of listening to music to makes them more cheerful, relaxed, contended and peaceful. Music listening among gifted students are not restricted for problem solving alone. Participants enhance the evoking of positive emotions and experiences through music listening instead.

Music for Self Regulation

Music is actively used (listened) by gifted students to adapt or increase their thinking skills. Music in other words inspires and expands thinking skills of gifted students and provides positive guidance to them as listeners. This is a personal experience where students need to identify musical structure and are able to explain why music is sophisticated to them or in their lives. The ability to discriminate effects of music is applicable to their personal lives particularly while searching for their identity as gifted students. Likewise, music has helped participants to maintain their authenticity despite being labeled or presumed as individuals who can survive at any cost. Gifted students become more aware of what they like and dislike and how they respond to the outside world.

Friendship and Bonding

The pivotal role of music was essential for interpersonal relationships. Music listening is highly preferred for this particular reason especially among gifted adolescents. According to the participants, every music piece contains a particular topic or theme which facilitates friendships and relationships through casual discussions. Such discussions are something which gifted students would anticipate for as they inculcate healthy communications enhanced with fun, laughter and happiness although music is not needed while discussions take place. The effects of music listening based on discussion of its genre stimulates critical thinking among the group members whereby analysis of music structure, lyric, and the theme can be argued positively.

Music may be also listened in huge social groups for example at a musical concert (as an audience or a performer) as well as social functions (weddings and festivals). Music listening in groups is something significant in building unity and prosperity among gifted students. Gifted students value moments of listening to music as a team and in many occasions creates a special bonding with identity for the group. Music preference when shared, becomes an important aspects in the lives of the gifted as it resembles the common interest of a group. They feel the same music and value the same music. In many cases, participants mentioned that they prefer opportunities to spend time to experience music in a group during musical training that last for hours. The sharing of time with friends for the sake of music preference can also be seen as an implicit indicator of understanding each other's characteristics and identity.

Music as Self Reflection

Gifted students who are deeply involved in music listening are able to understand themselves better in the process of finding their identity especially during adolescence. Music has been very practical to participants in providing the indications about many things in life particularly issues pertaining community life style, socialization and forming groups. On the contrary, music also has become the divider of varied identity and behaviour among the gifted themselves. Although gifted students are known to exhibit homogeneous traits in general and specific academic abilities, no similar behavioural patterns and appearances and are found except within the group members of friends whom are selectively chosen. The interest for the same music genre would activate almost identical traits among the students unlikely to be demonstrated by other group of gifted students.

Besides motivating cognitive stimulations, participants also derive their perceptions to enormous curiosity through music listening. Music reflects the importance of empathy and sharing one's life with others especially those in need. These findings proves that gifted students slowly shift towards the emergence of democratic characteristics as they begin to comprehend the richness of the hidden messages in music through repetitive music listening. Music therefore, teaches gifted students to discern their lives towards an ideal life which must be shared for the common.

Conclusion

The present study explored what determines the preference to music and how gifted student incorporate music into their lives. The preference for music among gifted students were manifested for the purpose of enhancing and creating emotions, motivating actions, and changing the mood of a particular experience. Music also serves as a way of connecting gifted students with people who exist in their lives whether in the past or at present. Gifted students consistently said that they enjoyed and appreciated music, or used it as a motivator during work, driving, exercise, and other activities. The preferences for music is also determined by the ability of music to adjust and evoke a preferred emotions. Gifted students use music to relax and to keep them company or comfort them in times of distress. Music is also an impetus outlet for the gifted to express themselves.

Music has also given gifted students a way to connect to different aspects of their lives and parts of their identities. Some directly called music part of their identity, and for others that music was part of, their soul. Gifted students hear music and remember where they were when they first heard it. They even recalled the time they associated with that particular music. Gifted students commonly prefer music as an activity or to accompany another activity. Although gifted students in the secondary schools don't have general music curriculum when students reach adolescence they still choose to feel comfortable with their musical selves enough to want to stay involved in music. Gifted students become more integrated, more complete, more aware of themselves and their surroundings, more accepting of one another, have less anxiety, use their energy constructively and are self oriented when actively engaged in music. Further research could investigate how music preference has an effect on gifted students later in life.

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Transmission and Participative Structures in the Music Classroom: A Study of a Boomwhackers Class in a Singapore Institution

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Abstract

This study aims to describe, analyse, and present the findings of the teaching of popular music using boomwhackers in West Spring Secondary School, a public school in Singapore. It discusses issues surrounding the use of aural transmission, notation, imitation and the participative structures of informal learning, and examine how they interact to affect the learning that takes place. The boomwhackers class was held over sixteen weeks involving forty students aged twelve to thirteen years with varying musical backgrounds. Investigation included field research, interviews and analysis of written sources. Musical competency in popular music is widely achieved through aural transmission and imitation. In this study, that was observed together with the use of notation and scores as the teacher transcribed pop songs using her version of non-classical notation. The learning environment in student groups that took place after teacher-centric lessons was largely positive - peer-directed and group learning were both present. Positive implications include positivity in the performance process and in learning within groups. Limitations included classroom management in a student-led environment and the inability of some students to engage and contribute effectively. Areas of future research include further investigation into methods to involve students more formally in teaching each other, investigating whether active learning goes on in the minds of those students who seemingly do not participate, as well as pursuing further investigation into methods to involve students more formally in demonstrating to as well as teaching each other.students' progress.

Keywords*:* popular music, aural transmission, imitation, notation, informal learning

This study aims to describe, analyse, and present the findings of the learning of popular music using boomwhackers in West Spring Secondary School (WSSS), a local institution in Singapore. This research will discuss pertinent issues surrounding the use of aural transmission, notation, imitation and the participative structures of informal learning, and examine how they interact to affect the learning that takes place. This research also investigates the benefits of bringing some aspects of informal popular music learning practices into the realms of the conventional school classroom.

Context of the Boomwhackers Class

Background Surrounding the Boomwhackers Class

At WSSS, Music lessons are forty minutes long and held weekly. The sixteen weeks of lessons culminate in an assessed group performance and the grade attained serves as the student's grade Music for that semester.

As far as possible, I tried to incorporate aspects of informal popular music learning practices into my boomwhackers class. Building on the five fundamental principles outlined by Lucy Green (2008) in her work, I tried to do so through three out of five aspects.

Firstly, the prime factor mentioned by Green is that informal learning always starts with music which learners would already know, understand, identify with, like or enjoy (2008). Although all the students in my boomwhackers class eventually performed the same pop song, I made it a point to pick a song by a popular Western artiste, Shawn Mendez, whom many, if not all, were already familiar with.

Secondly, the main method of acquiring skills in the informal realm involves copying recordings by ear. While I had created a score sheet containing the song lyrics with letter notes indicated for the playing of boomwhackers, the traditional Western form of notation was not used in my score sheet, and students listened to the recording of the song several times in a bid to figure out the nuances and possibly, imitate on their own.

Thirdly, informal learning often takes place alongside friends as well as alone, through "self-directed learning, peer-directed learning and group learning" (Green, 2008 p. 10). According to Green, this involves both the conscious and unconscious acquisition and exchange of skills and knowledge by listening, watching, imitating and talking. Unlike the traditional student-teacher relationship in formal education, there is little or no adult supervision and guidance during informal learning. Such a model was applied in my boomwhackers class, whereby after a series of teacher-centric lessons on the rudiments of music and the usage of boomwhackers, I gave students the free rein to work in their groups and rehearse the pop song.

Aims and Learning Outcomes of the Boomwhackers Class

Due to the diverse backgrounds of musical knowledge of the students within the boomwhackers class, it was a challenge having a one-size-fits-all teaching structure. Nonetheless, two main expectations prevailed within the class: firstly, to fulfil the teaching curriculum requirement as a music teacher; secondly, to engage students in Music lessons.

Some of the primary aims I had were to have students be able to sing in tune and beat, play on an instrument in beat and perform a song on the instrument at the end of the semester.

Research sample

The forty students involved in the study ranged from twelve plus to thirteen years old. Their musical experiences prior to having Music lessons could be largely classified into three main categories of ability level. Firstly, there were two to three students who had significant musical background from learning the piano or violin on their own prior to this. Secondly, there were three to four students who had a bit of musical knowledge from joining a performing arts Co-Curricular-Activity (CCA). Thirdly, there was the majority of students who did not have any musical background at all.

Methodology

Investigation of the student-led ensemble included field research, interviews, analysis of, and examination of written sources. Field research included video-recordings and note-taking during the weekly sessions. Interviews were done during the timeframe of the semester. The final aspect of this study was the examination of written sources by both Popular Music and Western scholars. This added depth to the data collected from interviews, and also explored descriptive and theoretical discussions from scholars.

Discussion of Observations, Field Research and Analysis of Written Sources – the Issue of Transmission and Participative Structures in Learning Popular Music

The Learning Process, Transmission and Acquiring Competence in Popular Music

Learning through aural transmission. In her research, Lucy Green (2008) writes that popular musicians tend to acquire musical skills and knowledge by "being encultured in, and experimenting with, the music which they are familiar with, which they like, and which they hear around and about them" (p. 6). It is already clear from many studies that by far, the overriding learning practice for most musicians engaging in popular music is to learn through aural transmission, or copy recordings by ear.

In her writing, Green (2002) establishes two ways of conceiving this transmission. The first is termed "purposive listening" (p. 23), which is listening with the conscious purpose of adopting and adapting what is heard into one's own practice. At the other end of the spectrum is "distracted listening" (p. 24), which happens when music is heard in the background but is not attended to in a focused manner. As a result, the music enters the mind almost entirely through "unconscious enculturation" (Green, 2008, p. 7). In the boomwhackers class, it was observed that "purposive learning" often took place, as many of the groups chose to listen to the music video or MP3 file of the song when they were rehearsing in their groups. This was especially so for the singers as they wanted to ensure that they got "the right tune". According to the interview responses of many students, this helped by allowing them to "get the rhythm of the song", ensuring that "we would not falter or fall out of beat or note" and giving the opportunity to "listen to the rhythm of the song".

Other than aural transmission, another method of acquiring competence in the learning of popular music as observed in the boomwhackers class was the use of notation and scores. This will be elaborated on in the next section.

Learning through notation and scores. A philosophy of music education established upon the Western music tradition inevitably places great importance on the *score*. Iain Kendall (1977) champions such a view when he writes:

> The child who cannot read music is in a very similar position to the child who cannot read words… Between him and incredible spiritual wealth stand five lines and some dots with tails. (p. 31)

There is a widespread belief that musical meaning lies within the notated form of music and that there is a need to decode this notation. A further consequence of this focus on notation is that we have come to think of musical literacy in very narrow terms: the ability to read staff notation. Musical literacy has varied definitions but it primarily refers to the ability to hear notes and translate them into symbols, and vice-versa (Campbell and Scott-Kassner, 1995).

However, popular music learning is simply so varied that it is not easy to determine a specific role of music reading and writing, and such a view as the one above is a narrow view of what counts as *literacy*. The excerpt below by Robert Kwami (2001) brings the above discussion to the forefront:

> For the majority of the world's people, music literacy does not involve the ability to read and write music… For many, musical literacy operates as the ability to communicate with others through music in a practical way… (p. 144)

Kwami's point is that we need as teachers to adopt a much broader view of what constitutes *musical literacy*. Musical literacy is not just only the ability to read staff notation but to be able to communicate and respond to music.

While popular music is often conceived by ear, it would be an overgeneralisation to state that notation has no role in popular music or its history. Nonetheless, I would like to bring up the point that musical notation is just one out of many vehicles of communicating musical thought. As Alfred Schutz put it, "The musical sign is nothing but instruction to the performer to produce by means of his voice or his instrument a sound of a particular pitch and duration" (2004, p. 202). As such, all these elements of the tonal material can only be approximately prescribed and the way to obtain the indicated effect is left to the performer.

One consideration I had when planning my lessons for the boomwhackers module was the fact that most of the students would not have had formal training in music prior to the class. Thus, using Western music notation would definitely prove to be a hindrance rather than a help. I decided to use a simplified version of scoring, whereby the chords used in the pop song were represented by letters (eg. G represents chord G, C represents chord C). That took care of the "pitch" mentioned in Schutz's research. As for the "duration", the chords and the pauses in the pop song were represented respectively by beat

numbers indicated on the same score sheet. A portion of score sheet I created and used in the lessons is shown below.

Students of the boomwhackers class were found to be reliant on scores in their playing, with a use of scores in the weekly rehearsals as well as the performance assessment in the final week of the semester. It was to the extent that the students unanimously admitted to their reliance on scores and felt that scores formed a necessary basis of guidance needed for their playing. At the beginning of the Group Performance Project, close to 70% of the students relied heavily on the scores for aid. It was found that over the duration of the rehearsals and towards the end, close to 55% of students still relied on the score. The reasons for reliance on the scores also surfaced in interviews with members, as seen from the extracts below:

> *Danish: It was hard for me to memorise the places where I needed to play and how many times to hit the boomwhacker, especially when I was very nervous.*
> *Sherwee: If you accidentally forgot or played a wrong note, it would be embarrassing…*

Despite this overall reliance on scores that was observed in the boomwhackers class, some students felt that they actually eventually decreased their reliance on scores as they got accustomed to the pop song and its sections, with some students even going to the extent of saying that "The learning process is more important" (than using the scores and being error-free) (Ying Xuan) and "(not depending on scores) determines how much I have learnt" (Regina). The above situations were observed during the eventual group performances.

Learning through imitation and practice. Imitation is a basic learning process in both formal music training and in popular music training. However, in informal learning environments, the imitation is observed to be neither sequential nor deliberate. Beginning musicians usually acquire what they can, learning bits and pieces that eventually form entire songs. The above was observed in the boomwhackers class, where students tried imitating the MP3 recordings and music videos of the pop song. More on the issue of imitation and practice will be elaborated in the various sections subsequently.

The learning environment within the boomwhackers class

One significant characteristic of the boomwhackers class was how the students were allowed to work in friendship groups, to a certain extent. In order to maintain a degree of classroom management, I allowed the students to form groups with whoever they wanted, but on the basis that there had to be three members who were singers and one player representing each of the chords in the pop song. This meant that some groups of students had to look for members beyond their usual friendship groups in order to fulfil the mentioned criteria. This was because the various representatives of the chords had been pre-assigned – from the start of the semester – the chords that they would play. This then brings us to the implications of such a learning environment in the boomwhackers class, which is discussed in the next section.

Positive implications of the learning environment. Overall, the learning environment in the student-led groups that took place after the teacher-centric lessons was largely positive. Generally, responses regarding the learning environment of the groups were largely positive in nature, with descriptions such as "very relaxed", "great experience", "conducive", "a lot of fun", "informal" and "comfortable" brought up several times by students.

Surprisingly, perhaps, given their initial reactions ("Why this song?"; "Can we please choose a better song?") and expectations, all the students reported that they found the experience enjoyable, with more than 70% ticking the "very enjoyable" box. Words used to describe the experience included "fun", "enriching", "memorable", "enjoyed it a lot", "unique", "exciting", "interesting" as well as "something new to learn" and "informative", among others.

I will now broadly discuss the major positive implications which I observed.

Positivity in learning within groups. The key positive implication observed in the learning environment of the boomwhackers class was the occurrence of learning arising from group activities, or what Green would term as "friendship groups". Two types of learning which took place among students – learning from peers, and from the group.

Learning from peers, as I observed, involved the conscious sharing of knowledge and skills. At times, explicit peer teaching even took place. For example, there were single students in the groups who demonstrated the pop song's rhythm for the benefit of their group member(s) who may not have been privy to that type of rhythm. This explicit and intentional guidance and direction by a peer, in Green's words, is "peer-directed learning" (2008, p. 120). Close to 80% of the students in the boomwhackers class described their experience using positive terms such as "comfortable", "new" and "interesting".

In addition, it was heartening to find in the interview responses that these students who rose to the occasion and unconsciously took on the role as a leader for their group members, saw their facilitator role as "an opportunity to ground musical skills" and "hone 21st Century Competency (21CC) skills" such as responsibility, initiative and self-directedness. Several students also indicated that such peer teaching allowed them to have a better sense of what they had learnt. For some groups, this role was always occupied by the same person or two persons. In other groups, a number of students would informally rotate the role unconsciously.

In the work of Robert Slavin (1995), he cites research within developmental psychology which suggest that learning from a peer can be extremely effective. The following extract epitomises his thoughts on the benefits of peer learning:

> Often, students can do an outstanding job of explaining difficult ideas to one another by translating the teacher's language into kid language. (p. 4)

Not only is learning from a peer considered to be effective, there is also evidence from research on peer teaching that the act of teaching can enhance learning for the teacher. According to Slavin, research in cognitive psychology has found that if information is to be retained and understood, the learner "must engage in some sort of cognitive restructuring, or elaboration, of the material" (1995, p. 18). One of the best, if not the best methods of doing so would be by explaining the concept or material to somebody else.

On the other hand, learning from the group, or what Green (2008) termed as "group learning" (p. 120), involved no conscious demonstration or teaching as mentioned above. Rather, learning took place through the watching of music-making and the imitation of those musical practices during the rehearsals. In some, students in the group watched one another as their group rehearsed and they tried to "catch up", so to speak, via imitation as the rehearsal progressed. In other situations, students in the group engaged in organising, talking and exchanging ideas and views about the music, such discussing who will play what, sharing knowledge about rhythms or melodies, exchanging parts, seeking each other's opinions on the music-making, and so on.

It has been widely believed that musicians engaging in popular music-making place high value on friendship among themselves. The various research below will serve to illustrate the fundamental role that friendship plays within informal learning in the realm of popular music.

An independent study carried out by Keith Thompson recognised that many of the advantages of working in friendship groups seemingly stem from the social interaction inherent in the group setting and that a group provides an ambience conducive to learning due to the opportunity it gives for collaborative learning, which facilitates rapid progress (1984).

In later research, Swanwick (1994) has also considered the benefits of group teaching and learning and states that:

> We are strongly motivated by observing others and we strive to emulate our peers, often with a more direct effect than being instructed by those people designated as 'teachers'. Imitation and emulation are particularly strong between people of similar ages and social

groups. (p. 150)

The above findings correspond to what was observed. When asked to reflect on how well they had cooperated as a group, more than 80% of students indicated that their group cooperated well / quite well / extremely well. Students also reported having high levels of enjoyment that accompanied their music-making and music-learning activities.

When asked the question "What have you learnt from the Group Performance Project?" several responses pointed to non-musical outcomes, in particular that of group co-operation. Many students brought up points such as "model the way", "listening to the leader", "(having) the leader listening to the group members", "working with different types of people", "teamwork" and so on.

Because of the numerous benefits, friendship groups have been gaining popularity in music pedagogy. Although this method of pedagogy and classroom management places students' personalities and abilities together, it can also contradict the individual needs of all pupils (Philpott, 2007). This point will be further illustrated in the next section on the negative implications of the learning environment within the boomwhackers class.

Negative implications of the learning environment. It was revealed that some members had certain qualms and concerns over the learning environment in the student-led ensemble. Some limitations that were brought up several time by different students included the classroom management in a student-led environment and the inability of some students to engage and contribute effectively.

As Slavin discusses, one crucial pitfall of this kind of group work is that it can encourage what he calls the "free rider" effect, "in which some group members do all or most of the work (and learning) while others go along for the ride" (Slavin, 1995, p. 19). This was exemplified in responses such as, "It was very hard to cooperate with my group as some people weren't doing their part" (Cherelle) and "My group members were joking around too much, causing us to be distracted" (Raissa).

All in all, it is evident that the learning environment within the boomwhackers class was largely positive on a whole as the positive implications form the majority of the students' experiences.

The above observations expounded on in the various sections of this paper have triggered some thoughts; this has led to some issues for further research and development which are worthy of discussion. They will be discussed in the following section.

Issues for Further Research and Development

This sixteen-week long project has brought with it three issues that would be worthy of engaging in further research and development, given the opportunity.

Firstly, as mentioned in the section on the positivity of learning within groups, there was evidence that students learnt from being taught by their peers. However, there was no concrete proof that the students who took up the role of teaching their peers had themselves benefitted from the teaching process. As such, it may be worthwhile to do some further investigation into methods to involve students more formally in demonstrating to as well as teaching each other.

Secondly, as mentioned in the section on negative implications of the environment within the boomwhackers class, there were findings that some students chose to be in the "free rider" category. However, we also need to bear in mind Green's (2008) discussion in her research:

> Just because a pupil is sitting, apparently doing nothing while others around them are making music and organising their tasks, does not necessarily mean that they are not learning anything. (p. 134)
> Simply by sitting in the room while the music was being played, such pupils were becoming encultured into it through "distracted" listening, if nothing else, and may have been engaging in "purposive" listening. (p.135)

Green ends off her discussion by reminding educators that we should not be too preoccupied with ensuring that every students should be visibly demonstrating involvement and actively learning at every

possible point in time. Looking to the future, this area is something that can be pursued in greater detail with subsequent music classroom projects.

Conclusion

One of my conclusions would be that the learning processes in the boomwhackers class were still largely beneficial despite the approaches not being entirely informal due to reasons mentioned in previous sections.

One possible area of further research would be to investigate whether students who take up the role of teaching their peers in such environment benefit from the teaching process. Another possibility would be to investigate whether any active learning goes on in the minds of those students who seemingly demonstrate the behaviour of a "free rider" in the circumstances of such a group project.

With the concepts of student-led projects and peer teaching already gaining popularity in the music education scene, I feel that it would definitely be of paramount importance for music teacher trainees and current music educators alike to be familiar with and willing to incorporate such approaches in their classroom.

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Coast to Coast: Creating Collaborative Based Research to Improve Teaching and Learning Skills for Mature Aged Pianists

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Abstract

Connecting piano teachers who work in isolated situations with recent research and training is difficult, especially when registration with professional bodies for professional development is not mandatory. Many piano teachers state that they do not feel comfortable teaching adults who report difficulty in finding suitable teachers. In addition many piano performance undergraduate and postgraduate degrees exclude pedagogical training for adults and that piano teachers require pedagogical training in a variety of approaches at earlier stages of their training. Thus, both teaching and learning communities are impacted. In an effort to solve these issues within the piano teaching industry, this study established a triangular community of practice between the researcher in Malaysia and later Perth, Australia and piano teachers and their students in Halifax, Nova Scotia, Canada. With ageing but resourceful learners, the research set out to solve some of the dilemmas facing both teachers and adult students using face to face meetings, email, questionnaires, student journals, teacher reflections, video and skype interviews. The presentation also references results from teaching group and individual piano lessons for adult learners in Malaysia and Australia. Contributing outcomes included required teaching skills and strategies, personal teaching styles, student learning styles, student expectations of teachers and their attainment of personal goals against lifestyle factors. This study explores how academics can contribute to new knowledge, collaborate with industry, communicate current educational strategies to isolated teaching communities through innovative and practical based research., and provide practical solutions to demand driven irregularities.

Keywords: piano pedagogy, adult education, teacher training, communities of practice

Investigations into a viable national accreditation system for Australian studio piano teachers by Gwatkin (2008) unearthed several subthemes one of which was qualifications and training. Potential teachers can receive training at both government accredited (universities, registered private enterprises), unaccredited institutions such as public examination boards and non- registered music businesses. Music Teacher Associations (MTA's) in general offer professional development and unaccredited courses. Although there exists a wide range of accredited national qualifications for piano studies in international contexts, they were found to be predominately performance based on historical and technique literature. Such antiquated training is contrary to the developmental, educational, psychological, strategic and assessment skills which classroom music teachers receive and has created dilemmas for professional identity and portfoilio careers. In the United States however, certificate courses are growing in popularity and scope and provide the basis for a minimum qualification. A more holistic and triangular approach to training was devised which included:

- Performance, technical and pedagogic knowledge,
- Business and industry skills, and
- Educational psychology.

Whilst pedagogy pertains to the teaching of children derived from the Greek "*paid*" meaning child and *agogus* meaning teacher of, there is universal information available of the teaching of adults. After Universities of the Third Age (50-75 years old) were developed in the 1970s, Knowles (1984) recommended the term Andragogy from the Greek prefix *andr* meaning "man" as being more appropriate to adult teaching. More recently 'gerontology' has been coined to describe those in the 4th age (75 and over). Despite this, 'pedagogy' is commonly used to describe instrumental teaching units and conference brochures without making any distinction for age groups. Further investigations revealed unclear definitions of pedagogy related to piano teaching and the exclusion of reference to adult teaching. Based upon evidence from international curricula at both accredited tertiary institutions and private organisations, a broader definition of (piano) pedagogy was drawn to be: The combined principles and practices (physiological, psychological, educational, developmental, business, and performance practices) of teaching [the piano] (Gwatkin, 2008) for any age group. Empirical research from Australian and international teachers unearthed that piano teachers in fact desired pedagogical training from the outset furthering support for certificate level training as common in the USA. Bennett (2005) supported this with results that demonstrated experienced musicians have portfolio careers which their training had not prepared them for. Indeed, many piano teachers stated that they did not feel comfortable teaching adults yet with a growing wealthy maturing population many adults are returning to or commencing piano lessons but are having difficulty finding suitably experienced teachers.

As early as 1959 White identified "as individuals mature, their need and capacity to be self-directing, to utilize their experience in learning, to identify their own readiness to learn, and to organize their learning around life problems". He maintained that as learning tasks increase in difficulty then the appropriate theory and teaching method should be selected. Knowles (1984) speculated that "as individuals mature, their need and capacity to be self-directing, to utilize their experience in learning, to identify their own readiness to learn, and to organize their learning around life problems, increases…" (p. 53). He maintains that as learning tasks increase in difficulty then the appropriate theory and teaching method should be selected. If learning can be seen as "a continuum, with self-directed inquiry being the highest form of learning, then we have an obligation to build into our strategies at each level some learning experiences that will help learners move up the continuum" (pp. 116-117).

The concept Lifelong Learning was introduced in Denmark as early as in 1971 evolved from the term "life-long learners" created by Leslie Watkins and recognizes that learning is not confined to childhood or the classroom but takes place throughout life and in a range of situations… constant scientific and technological innovation and change has had a profound effect on learning needs and styles. Learning can no longer be divided into school where knowledge is acquired and workplace where it is applied. Instead, learning takes place on an ongoing basis from our daily interactions with others and with the world around us in either formal, informal , or self-directed situations. (Wikipedia, 2016, Lifelong Learning).

Tait and Haack (1984) found "Teaching involves the diagnosis of student needs and the selection of strategies, styles, and materials to meet those needs…[it] requires a repertoire of nonverbal strategies including modelling and demonstration abilities, and verbal strategies including professional, behavioural, and experiential vocabularies… Personal and organizational management skills are an essential adjunct to efficient and effective teaching" (p. 69). A good program would balance student and subject matter, combining experience and knowledge. With careful planning of teaching, learning, and evaluating of processes a flow would exists between teacher to student and vice versa **(**p. 56).

Cole & Chan (1994) examined seven selected models of teaching that have been predominant and had substantial influence on teaching practice during the past century; personality characteristics, behaviourist, subject-methods, teaching skills, process-product, reflective teacher and teaching principles. They favour the Teaching Principles Model which is based on the tenet that a set of identifiable principles can act as a guideline for effective teaching in a wide variety of instructional areas and settings. These are in order: Communication, planning and preparation, explanation and demonstration, questioning, assigning work tasks,

feedback and correctives, assessment and evaluation, class management, motivation and reinforcement, promotion of independent learning (p. 12). Kolb et al. (1999) provided a holistic model of the learning process and a multi-linear model of adult development, both of which are consistent with what we know about how people learn, grow, and develop. "Experiential Learning" emphasizes the central role that experience plays in the learning process, and distinguish it from other learning theories (p.2).

Shokheida (2016) defines seven main professional profiles in the Lifelong Learning domain: Trainer, coach, competency assessor, consultant, training study manager, and curriculum (p.9). Churchill (2016) explains "learning windows" as optimum periods of maturation when the brain requires certain types of input in order to create or stabilise long-lasting structures. During this time the brain is most receptive to certain stimuli. In music these periods are ideal for learning patterns of technique, practice sounds and musical elements.

Adult learning is a more recent addition to pedagogical thinking particularly in instrumental teaching, but benefits have been well documented by (Graessle, 2000; Gwatkin 2007, Hallam and Creech (2010, 2013) have shown the benefits of learning an instrument in mature age. Duke (2000) explains "There are many factors that influence how effective people's instructional efforts will be, including the time they allocate to teaching, verbal and non- verbal behaviours, the type of music activities they engage their students in, and measures they take to specifically improve their teaching" (p. 185). Like educational factors above, communication, content, student-teacher relationships, and organisation and personal qualities are key factors. Bruckner (2008) offers a multi-sensory guide to practice, performance and pedagogy in learning styles. She acknowledges the use of visual, aural and kinesthetic cues from the learner to assist teachers in designing appropriate teaching approaches. Biological windows such as menopause, mid- life crises, muscular and memory loss presented throughout life can also coincide with learning periods or lack thereof and piano teachers are forced to have to find ways of dealing with them.

As teachers, lifelong learning can be established through our communities of practice (international contacts, internet, skype, conferences and music teacher associations and on line learning) providing a variety of opportunities to extend a professional career. Social media forums provide advice and feedback but do not replace quality training. Teaching adults provides opportunities to transition from didactic teacher to a role of facilitation. With these dilemmas in mind the purpose of the study was directed at: The needs and perceptions of Canadian studio piano teachers with regard to adult students; Analysis of their teacher training in providing adequate learning and finally, the needs and expectations of their students. The study was set in Halifax, Nova Scotia after an initial meeting at ISME 2010 followed by subsequent email and skype discussions between the researcher in Malaysia and a local teacher who acted as coordinator and an onsite visit to discuss study parameters with potential teachers.

Method

Student participants (N=10), four males and six females (CS1-10) were enrolled with private studio teaching participants (N=4,) all female (CT1-4) were engaged in the project. Their ages ranged from 22 to 66 with a largest number in the 55-60year age bracket. All teachers were in 60-65year age bracket. Data was gathered from teachers by an initial questionnaire, reflective journals on each student and an exit interview which gleamed information on the musical history, training particularly for adult teaching, perceptions of teaching skills required (personal and professional), repertoire, strategies and approaches used and finally future teaching requirements for adult learners. Student data included three questionnaires; Initial, a Mid-Project and a Final. They also completed a Journal of Weekly Improvement, and two videos to show any progress and lesson snapshots. Questionnaires included their background, goals and achievement thereof, expectations of teachers' skills (personal and professional), teaching strategies and approaches and any awareness of their learning style (visual, auditory and kinaesthetic). Communications were maintained

regularly by email and skype as required. All participants were coded for confidentiality and all data (e) mailed directly to the researcher.

Results and Discussion

Teacher outcomes

All teachers were qualified in performance and/or pedagogy: CT1-3 had post graduate degrees, CT1 and CT2 had some adult pedagogy training at undergraduate level. CT1 and CT3 had postgraduate performance (without pedagogy) and CT2 studied pedagogy and research (with adults). CT3 was performance trained only therefore had no pedagogical or adult training. CT4 was fairly new to teaching and adults and was trained only via RCM examinations. Additional adult pedagogy or repertoire was sourced from the RCM courses and some tutor books when required. All were members of the local MTA who provide unspecified ongoing professional development. CT1, CT2 and CT4 seemed to really enjoy teaching adults finding them inspiring, challenging and fun. However CT3 and CT4 who had little adult training struggled. CT4 wrote of her complete disappointment with her students' practice and performance. CT3 preferred beginners as they have "no agenda". Both required assistance with industry skills, boundaries and motivation. Results indicated that the RCM course or performance qualifications alone were insufficient for adult teaching. CT4 made her own questionnaire from the student initial questionnaire which could also be used for ongoing revision. Without recent or updated adult pedagogy their skills for adult teaching are inadequate and require assistance from the local MTA, colleagues and lifelong learning opportunities.

The most important professional skills nominated were performance for demonstration and sight-reading. All teachers performed in a variety of settings and provided performance opportunities for their students on a regular basis. Journal reflections demonstrated knowledge of performance and musical skills, and motivational strategies. Nevertheless, videos also exposed a deficit of demonstration which teachers had earlier espoused.

On a personal level, patience and understanding were foremost and were demonstrated in both their reflections and student journals. All teachers quickly established good communication, rapport and trust with their students evidenced in videos and reflections by encouragement, humour and questioning techniques. However, boundaries for both CT3 and CT4 were required in both business and personal parameters to halt negativity and frustration.

Looking to the future teachers would like to compare and exchange information with others for support, explore new materials and approaches and keep learning about adult teaching. They were keen to continue teaching adults as they find them inspiring and highly motivated but need boundaries and clear cut goals. They enjoyed the study immensely and found it was worthwhile and interesting. They found it highlighted the ability to reflect on lessons and subsequently their own teaching, communication, expectations, experience or lack thereof and the impact of physical injuries. The videos of the students were generally performances rather than lesson snapshots but overall showed improvement during the project. It was viewed as a good teaching and review tool to use, and helped students overcome some fears about performing whilst in a safe environment.

Some teachers clearly were disappointed in their students' progress or lack of commitment and whilst being empathetic to students' lifestyle found the over commitment frustrating both in a professional sense and for the students' progress. Two students discontinued studies at the end of the study. Particular issues were raised regarding the balance between progress and fun, and practice versus commitment. The student questionnaire was used to produce an interview format for prospective students particularly for clarity on goals, practice schedules and review. Students were extremely happy with their teachers for their personal skills and wanted to continue with them. All teachers were happy to receive further assistance and requested guidelines for teaching adults which were outlined.

Student outcomes

Of the 10 students only one was a beginner with the remainder at intermediate and high levels. Several had had large gaps in learning requiring skills update and others were working towards teaching and performance diplomas. They were very focused on what they wanted to learn and when and had a long term view. All were very happy to perform, study and take exams. Students brought a wider selection in music repertoire from their background and work experiences: classical, popular, war hymns, songs for the aged and Irish Jigs. Several had played other instruments and one was a piano accordionist. They reported physical issues including arthritis and back problems but these did not impact practice or progress. Only CT8 who had very small hands with tendonitis in her left hand was impacted resulting in examination delay. CT4 accommodated by finding suitable repertoire yet continued with technical work which seemed to contradict medical advice. Without exception they all had very busy lifestyles and were often quite overloaded which impacted both their practice, motivation and teachers negatively. Seven were deemed visual learners, two aural learners and one kinaesthetic.

Students' perspectives revealed a wealth of data regarding their musical goals, lifestyles, and coping mechanisms for practice and improvement. The overriding factor in choosing a teacher was personality and flexibility of approach rather than good performers or technicians. They quickly established good rapport with their teachers and used them both personally and professionally for counselling and problem solving although boundaries were sometimes crossed. Data received revealed teachers provided the most experiences in technical, performance opportunities and personal style which attest to student needs. Flexibility of style scored slightly less overall and when compared with the student's learning style (Visual, Auditory, Kinaesthetic) further reflected this and presented the case for an awareness of learning styles. Students were happy to continue with their teachers having developed trusting and working relationships. A desire for group work was expressed and would provide motivation and assistance in communities of practice.

Overall, students reported the main strategies of the lesson were discussive and written instructions, particularly fingering rather than demonstration of repertoire or demonstration of technique which establishes a more dictatorial than facilitating approach. Some teachers were criticised for focusing on the details rather than the larger picture.

Contradictory evidence was found between the student's perception of their teacher addressing their learning style and/or the music during the lesson and the actual strategies employed. However, all agreed that both were addressed in some form. It had an impact on learning during the lessons and home improvement. In most cases only slight alterations were necessary to associate the teaching style with the learner style but for one student who was clearly auditory a major problem arose as she struggled with a visual approach being offered similar to other students. For CT2 a broad spectrum approach seemed to work well for all learning styles but could easily be individualised for higher results.

Goals included memorising pieces, regaining and improving skills and working towards exams or special events. These were mainly achieved or improved upon within the time frame. Memorisation was one of the student goals yet was recorded as a process undertaken after the piece was learned rather than through efficient and mindful practice techniques during the learning process. Only one student performed his piece for memory.

Students' practice time was overall less than expected due mainly to overflowing lifestyles, family commitments and some injuries (car accident and tendonitis). Despite some having practice schedules from their teacher, they required more didactic instruction in order to become more independent, specifically for practice techniques and fingering. Reasons apart from lack of practice and independent work (on fingering) were motivation and reluctance. An array of creative approaches such as Kodaly, Orff, Suzuki and Dalcroze could be useful motivation to learn alongside demonstration during the lesson which was not recorded. Having a variety of effective practice strategies assists students with time management, knowing the most

important aspects to practice and effective memorization. Consequently, students felt they had made little improvement over the period due to practice being more difficult than they expected, a lack of effective practice strategies being demonstrated and lifestyle overload. The latter included family problems, accidents and injuries, jobs, travel and preparations for Halloween, Thanksgiving and Christmas. Students relayed their progress over five areas: Technique, fingering, preparation, sight reading, performance and coordination. The most improvements were for fingering (which teachers provided) and performance which is directly related to correct fingering. The least improvements were found in coordination and technique followed closely by preparation and sight-reading and fingering equally. On the whole, as examinations or video performances arose, practiced increased. Students with physical injuries for back and shoulders did not mention these as a hindrance to their practice but videos demonstrated some need for some posture alignment and seating. All students maintained that they are able to transfer skills learned to new learning but particularly lacked knowledge of fingering and knowledge of effective practice strategies which clearly need demonstrating.

Conclusion

The outcomes of the study provided further evidence that piano teacher training needs to be updated to cater for adult learning, and include educational philosophies, business skills and a wider range of teaching approaches and strategies as per the triangular approach suggested by Gwatkin (2008). It also outlined the difference between personal and professional teaching skills required for adult teaching, the differences in student and teacher expectations in training, the need for less performance training and more pedagogy at an earlier stage as indicated by Gwatkin (2008) and Bennett (2005, 2008) for portfolio careers and finally the need for improvement in professional development opportunities with MTA's and public examination systems. The benefits of teaching adults far expand and extend teachers' professional careers offering different teaching times, additional income, wider styles and genres of music, friendship, comradery and similar life experiences. The study also proved the capabilities of international research to include and positively impact on local teachers, something that has been hard to achieve within these isolated professions and regional communities.

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Dr Jan McMillan was the senior lecturer in piano pedagogy and performance at the Universiti Pendidikan Sultan Idris, Malaysia. Her doctoral thesis entitled *Investigating the viability of a National Accreditation system for Australian Piano Teachers* investigated accreditation, registration, training, and professional development. She is fully accredited in Suzuki and Orff Schulwerk philosophies and holds a Cert IV in Training and Assessment for the Vocational Education Sector. Her work to date has focused on creative methods of teaching and learning including improvisation, aural and sight reading to all age groups and abilities. She has instigated post-doctoral research on adult learners including the mature aged in Australia, Malaysia and Canada which have been presented at both international, national and state level. She remains an advocate of increasing the professional identity and training of studio teachers. She is currently based in Perth, Western Australia dividing her time between performance, teaching, training and research.

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Zat Pwe Theatrical Arts of Myanmar: Its Components and Aesthetic Elements

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Abstract

Pwe has two meanings---a merit festival and an entertainment. In the old days there were five types of *pwe* performing arts. These included *phaya pwes* (pagoda festivals), *nat pwes* (spirit festivals), *yoke-thay pwes* (puppet shows), *saing pwe* (orchestral performances), and *zat pwe* (live dramatic shows). Each type of *pwe* has its own charm. However zat pwe has borrowed many good elements from other *pwe*; therefore it has become the most popular performing arts until the present time. This is a qualitative paper aiming at: 1) examining the components of *zat pwe* theatrical arts; and 2) investigating the aesthetic elements used in the *zat pwe* theatrical arts. The data were obtained from written document and field works from two trips to Mandalay between 17-23 June 2013, and 10-18 February 2015.The results of the studies revealed that: 1) Firstly, on the *zat pwe* components, it included *saing waing* music ensemble, variety shows, pop music and dances, and folk play; 2) Secondly, regarding the aesthetic elements used in *zat pwe* theatrical arts, they were fell into three artistic principles—form, function, and arts of creativities, which will be analyzed in details in this paper.

Keywords: *pwe*, *zat pwe*, *zat pwe* components, aesthetic elements

Pwe means many things in Burmese language: 1) U Ba Nyunt, *pwe* has many meanings---a festival, a communal event, a mass celebration, a public entertainment, a fair, or a show opened to all. (Myanmar-English Dict. 2010: 293); 2) Withy,for general understanding, *pwe* means " a show which may take many forms but generally focuses on some sort of performance involving various mixtures of drama, dance, music and song". (Withy.1978: 573); 3) Khin Myo Chit, *pwes:* A word used to describe any form of entertainment--- a suffix after any word to convey the idea of a celebration or a spectacular event. *Pwe*, by itself, means any form of entertainment, music or dances or drama or special occasions like wedding. It is used as a sort of a spectacular event.(Khin Myo Chit. 2011: 37); 4) According to Shway Yoe, the *pwe*, a dramatic performance, was performed to mark the individual rites of passages, such as, birth, naming, ear boring, ordination, wedding, merit making, new house building, and death. (Shway Yoe. 1963: 286). Most *pwes* performed at the pagoda festivals, as described by Shway Yoe below:

A pagoda festival in Myanmar was one of the most frequent and the most picturesque sights in the country. Each shrine had its own special sacred day; and the annual celebration of it was made the occasion of a general picnic, the congregation of people, from all parts of the surrounding districts, joining for pleasure and observances.

The pagoda festivals retains the characters of religious assemblies. Young people look forward to them as seasons of merit making and flirtation: long nights at the opened –air theatre, feastings and perpetual amusements. Elderly people met their old friends, received, and recounted the gossip of the people in the ommunity. It was a joyous holiday. At nightfall there was a general gathering in the cleared space where the stage for the puppet-play was erected near the pagoda. The

puppet played Wethandaya Wuttu, one of the ten great birth- stories. There was also a performance of a *zat-pwe* which is also well patronized. (Shway Yoe. 1963: 211-215)

Another live witness of the pagoda festival wrote that one feature in Myanmar life was the pagoda festivals. Pilgrimages to pagodas far and near are popular both in rural and urban areas. The pagoda festivals were held for the benefit of the pilgrims. Pilgrims brought their farm produce or wares from their home-industries, workshops, such as hand-woven textiles, lacquer ware, cane, and bamboo baskets, glazed pottery and wood work. There were all kinds of *pwes* at the pagoda festivals---marionette shows, dance and music dramas. Many of them were open air shows, free of charge, troupes were hired by the pagoda trustees and they were a welcome treat to the pilgrims. Good shows attracted people and it means good business at the market stalls and more revenue. (Khin Myo Chit. 2011: 42)

In the past, there used to be *Phaya-pwes* (Pagoda Festival), *Nat-pwes* (Spirit Festival), *Yoke-thay pwes* (puppet shows), *Zat-pwes* (Live-dramatic shows), and *Saing-pwe* (Orchestral performances). But nowadays three kinds of *pwe* exist: the *anyeint pwe*, the *nat pwe*, and the *zat pwe*. The *anyeint pwe*, a small troupe in which the female *anyeint* dancer alternates her song and dance with the comic routines of comedians. These are popular, often state-sponsored and privately funded entertainment.

The *nat pwe*, however, was a special ceremonial occasion performed at full-moon festival at Taungbyon by mediums, both women and men, who became representations of the thirty-seven *nats*---the local deities- or *nat* wives. The *zat pwe* was the all-night affair at the pagoda festival, featuring *pya zat* and *zat kyi*, the modern drama and classical drama. The *zat pwe* has found ways of incorporating aspects of the *anyeint pwe* into its format, and it was not uncommon for it to include a *nat* play which re-enact the life story of one of the *nats*, though without the *nat pwe* trance- inducing rituals.

The *pwe* troupe consisted of sixty to one hundred members, and function like a large family, under the direction of the *mintha*---literally meaning 'prince', the protagonist in the classical drama, but who was now also the leading performer and impresario. As well as proprietor and producer, he was dramatist, dancer, actor, and singer. (Diamond, 2000: 227-248).

By tradition, it was a common practice for a puppet or live dramatic troupe as well as the orchestra to offer two bowls of *kadawpwes* of offerings as a gesture of supplication to the *Lamaing Nat* before a performance was to be staged at a completely new place. A bowl of *kadawpwe* comprises a green coconut, two hands of bananas and a ceremonial fee of about five *kyats*. *Kadawpwe* means an offering of supplication and respect, it is an important item in any celebration, both in family circle and in public. One of the *kadawpwes* was offered in invocation to *Lamaing* usually by the *Minthagyi* or veteran artist or puppeteers, or actors, whereas the remaining one was offered to the leader of the *saing-waing* orchestra, on behalf of the persons below the stage such as the musicians. The *kadawpwe* were provided by the sponsors, or persons who hired the troupes.(Ye Dway. 2014: 70-71)

Regarding the meaning of *hsaing waing* ensemble, it wa very confusing of the term "*hsaing waing*" and "*pat waing*". Here were some explanations: 1) *Saing waing* or *Pat waing* means a drum circle. The word *Saing* means an ensemble of musical instruments with the drum circle as the leader. The word *saing* means to suspend. As the drums are suspended round the inside of a circular frame, the verb was adopted to name the thing and became the noun *Saing* denoting not only the drum circle but the whole ensemble comprising from seven to ten performers. The key members were: the drum circle player, the gong circle player, the base drum player, the oboist, the assistant to the base drum player, the time-bell and bamboo clapper players.(U Khin Zaw. 2006: 102) 2) The Myanmar *saing* or *saing waing* orchestra came into existence in Inwa Dynasty period, between 1364-1516. During this period the *saing waing* orchestra was known as *saing*, *pa*t, *pat-waing*, *pat- saing* and *pat-thar*. In the *saing-waing* orchestra , the string instruments and also the xylophone are absent, their use being confined to concert performances. (Ye Dway. 2014: 14-15)

The components of a *hsaing waing* ensemble included: first and foremost of the *saing* orchestra is the drum circle (*patwaing*) consisting of a group of twenty-one drums graduating in size arranged in a circular order which makes the tune, the brass gong circle (*kyee naung waing*, sharp-toned), and the bronze gong circle (*maung waing*, mellow toned). Actually, the left-hand and right-hand combinations and permutation of the players of the three instruments are almost identical. *Saing* also means "suspending" because the drum- circle, the brass-gong circle and bronze-gong circle are all suspended by means of strings within the circular and rectangular frames. The tympani corner consists of the big drum (*pat-ma-gyi*), the medium- sized support drum (*sa-khunt*), the six smaller bass drum (*chauk-lon- pat*) and stick-struck drum (*si-doh).* Its companions are two pairs of big and small cymbals (*lin-kwin*), the small tempo keeping cymbals (*than-lwin*, the hollowed out wooden block and the bamboo clappers (*war-lek koke*).Ye Dway. 2004: 16)

Objectives of the Study

1) examining the components of *zat pwe* theatrical arts;
2) and 2) investigating the aesthetic elements used in the *zat pwe* theatrical arts.

Research Methodology

This is a qualitative study, conducted in Mandalay between 17-23 June 2013, and 10-18 February 2015 through interviews and observations.

Results of the Study

1. On the Components of *Zat pwe*, the long story show. The components of *Zat pwe* included: 1.1) offering objects; 1.2) *pat waing* drum circle; 1.3) *gyi waing* gong circle; 1.4) *hne* oboe; 1.5) a set of drums; 1.6) audience, as shown with the pictures below: (All pictures were taken by the author)

Figure 1. *Kadaw pwe* (offering objects)---a coconut and 2 hands of banana

Figure 2. *Pat waing* (drum circle)

Figure 3. *Kyi waing* (gong circle)

Figure 4. *Hne* (oboe)

Figure 5. *Sakun, chauk lon pat,* and *pat ma* drums

Figure 6. *audience*

Figure 7. *audience*

2. On the aesthetic elements used in a zat pwe.

The *zat pwe* performance started with pop music from 8.30 pm. – midnight; the *zat pwe* started from midnight until dawn. In the old days the last ten *Jataka* stories were the most popular ones. But nowadays the *zat pwe* has to combine with more pop elements, especially pop songs and dances. The music accompanied both singing and dancing; sometimes the music exchanged short motifs of singing and talking in imitation or questioning and answering style.

The aesthetic element of the *zat pwe* performing arts could be found in these aspects---form, function, and arts of creativities.

In terms of form of a *zat pwe* performing arts, it consisted of variety of thing, dividing into various sections---paying respect to the Buddha; opening dance show; talk show; pop songs, sung by lead actors; music accompaniment; and joyous audience.

Figure 8. Western Bell and Cymbals

Figure 9. Western Pop Band

Concerning the function of a *zat pwe* performing arts, it was very meaningful in all aspect of Myanmar lives---enjoyment, code of conduct, ritual and beliefs.

Figure 10. Male and Female Singers

Figure 11. Male Lead and Friends

Regarding the arts of creativities, a *zat pwe* performing arts was a type of fine arts; it combines various types of arts into its unity and balances

Figure 12. Dancers

Figure 13. Dancers

Conclusion and Discussion

Zat pwe performing arts has been the most popular with long continuity among other performing arts of Myanmar since the old days and up to the present time. This due to its arts of adaptation for survival. *Zat pwe* has combined many forms of performing arts into itself---Western pop music; *hsaing waing* musical arts; *angeint* dances, singing, and talk show; as well as its own long story show.

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Teachers' Perception Regarding the Role of Music in the Development of Children's Learning in Malaysian Preschool

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Abstract

Preschool education offers an important early exposure to the world of schooling. The focus of Malaysia's national preschool education curriculum on early childhood education includes the development of language and communication, along with cognitive, spiritual, moral, socio-emotional, physical, creative, and aesthetic skills. These fields highlight the Malaysian government's prioritisation on the development of a comprehensive self-education amongst children in preschools before entering the elementary school environment. This study examines the perceptions of 12 preschool teachers with more than three years' experience in early childhood education on the role of music in the early childhood education system in Malaysian preschools. This research also identifies the problems faced by teachers in implementing music activities in pre-schools. The results indicate that music holds a pivotal and crucial position in early childhood education. All the interviewed teachers agreed that by using music, children showed greater interest other subjects as well. Singing and creative movement are often used when learning a language, mathematics, and other subjects. In addition, there are various problems faced by teachers in preschool music instruction. Among the main issues is the lack of musical training for teachers because most of them do not have the necessary qualifications in music. Active participation in musical activities seeks to promote orderly cognitive development, affective psychomotor skills, and socialisation. Therefore, the Malaysian society has much to attain in terms of cultivating a positive exposure to musical education in the early child development phase in order to promote better minds, health, and listening skills.

Keywords: preschool education, early childhood, music, children's learning

Early childhood education plays an important role in the growth and development of a child. If a child receives quality basic education, they will proceed in life upon an educational foundation that will assist them to excel in education, succeed in life, especially in higher education. According to the Philosophy of National Education (Kementerian Pelajaran Malaysia, 2010), education should develop individuals' potentials holistically and in an integrated manner in order to produce harmonious individuals intellectually, spiritually and physically. Students' participations in musical activities would preserve the aspects of emotions, creativity, aesthetics, cognitive development, psychomotor as well as socialization value. Various studies supported the fact that music has prominent impacts in improving children's social emotions as it provides children with a mean of self-expression (Campbell & Kassner, 1995; Nawrat, 2013; Van, 2014; Edwards, 2010)

Learning will be more effective if children are directly involved in teaching and learning music in the early stages of schooling as they have the tendency to express their feelings of joy and fun better through musical activities (Rohani, Nan Menon & Sharani, 2004). The concept and language comprehensions can be developed through musical activities, singing and movement. Adding to that, singing and listening to music are two very enjoyable activities for children. The development of language can be enhanced through pronunciation while singing. Besides that, children are also able to learn new words thus elevating their cognitive skill through music as well as singing (C. P. Mizener, 2008).

Music education is also likely to develop better communication through engagement occurred among children during practices and performances. Children who are actively playing music in a group tend to have better social interaction skills (Hallam, 2010). Children will learn to make life meaningful and to reach for a higher stage of development. The children will acquire a sense of accomplishment and better level of self-confidence when they managed to memorize or perform music successfully. Children will more easily remember things through singing because singing has a certain rhythm that naturally draw their attention. Through singing also, they are learning new words, develop clearer pronunciation, using the correct intonation and also practicing how to correctly articulate sounds coherently. Another benefit of singing is that children are able to memorize the words faster because they divide them into smaller parts in words and even sentences. Some of the songs divide one word into syllables and that helps children learn pronunciation more precisely (Hallam, 2010).

According to Gonzales (2011), children will move spontaneously when music is played thus they will make movement based on their own creativities indirectly. Musical movement activities aid to improve children's self-concepts and their innate concepts through activities where these children are able to demonstrate progression in confidence levels, emotional stability and self-reliance as well self-control (Marjorie, Anne and Alice, 2004). Furthermore, Gonzalez (2005) portrayed music as an instrument to aid children to explore music besides be able to practise physical skills, encompass emotions, improve social relations and he also suggests that music could foster cognitive development. Therefore, music and movement are fundamental aspects of children's play, so as they hear music, children have opportunities to enjoy moving, listening, and singing (Palmer, 2001). Children not only hear music, but also experience emotional reactions to it, and this motivates movement. Teachers in preschool must encourage imagery and fantasy throughout music and movement activities. It is a natural resources for children to encourage the development of musical processes that are foundational to future thinking and perceptual organization (Edwards, 2010).

Denac (2008) states that the development of the children's interest in music depends on the teachers' expression of interest in music activities, on the choice of music activities and music contents and on the experience in the music environment of the family. According to Johami (2010), the most important constraint mitigating the success of the preschool music program is the lack of competence among music educators. This problem still exists and has not been tackled effectively. Furthermore, the basics of music education in kindergartens and schools are not properly taught. Lower self-efficacy among preschool teachers could affect the music in class and negatively affect a child's learning.

As a preschool teachers, they can develops their musicianship through singing, listening, thinking, and creating. When music teachers teach young children to sing well with confidence and understanding, they have truly made a difference (Mizenner, 2008). Music education in the preschool and school periods should not merely enable the child to experience and enjoy music, and to relax in it, but it should also help develop the child's music abilities, skills and knowledge. Systematic monitoring and development of the interest in music activities enables the teachers to influence the preschool children in forming a positive attitude towards the art of music. In view of the situation above, this study focused on teachers' perception regarding the role of music in the development of children's learning in Malaysian preschool.

Methodology

The data procured in this paper was elicited via a qualitative instrument through the use a series of semi structured interviews. These interviews were conducted face-to-face individually with the preschool teacher. A total of 12 music teachers currently teaching at preschools in the Ministry of Education, Community Development Department (KEMAS), Department of National Unity and Integration (PERPADUAN), and privately operated kindergartens in Malaysia were selected. The interviews were conducted with the selected 12 teachers from five preschools and private kindergartens. Music teachers were selected based on their experience teaching children aged 4-6 years old. Interviews were conducted to gather information about the music activities that are conducted in their respective preschools, the use of music in the classroom to assist teaching of other non music subjects, and to identify problems commonly faced by teachers in fulfilling these musical activities. The selected teachers have been briefed on the study and voluntary participation was solicited. In addition, observations were conducted at several preschools to observe music lessons in action to provide supportive data on the what transpired in the actual music classes and the corresponding instructions.

Results

From the total 12 respondents interviewed, only (50%, n = 6) have qualifications in music while the others have no official music qualification. For qualified music teachers, only two have music degrees while the other three have diplomas in preschool education where they have taken music as a minor secondary study. However, those teachers who do not possess professional training in music stated that they had undergone musical training organized by the education ministry who provided them with only music fundamentals such as learning singing children's song, basic music notation, music and movement, listening to music, and basic introduction to the playing of a selected musical instrument. Three teachers with diplomas in early childhood education with music as a minor stated that they teach children music in greater depth, such as how to play the keyboard, movement songs according to tempo, and singing techniques for pre-schoolers. The six qualified music teachers apply what they have learned in their respective professional training institutions at their individual preschools.

Table 1, Respondents' background

Subjects	Schools	Teaching experience	Qualification
Teacher A	KEMAS Kindergarten	17 years experience	Diploma in Early Childhood , minor in music
Teacher B	KEMAS Kindergarten	10 years experience	No music qualification only attended basic music training organized by KEMAS
Teacher C	KEMAS Kindergarten	6 years experience	Diploma in Early Childhood
Teacher D	Perpaduan Kindergarten	4 years experience	Diploma in Early Childhood , minor in music
Teacher E	Perpaduan Kindergarten	5 years experience	Diploma in Early Childhood
Teacher F	Perpaduan Kindergarten	10 years experience	No music qualification only attended basic music training organized by Perpaduan
Teacher G	Preschool, Ministry of Education	5 years experience	Bachelor in Early Childhood Education minor in music
Teacher H	Preschool, Ministry of	7 years experience	Bachelor in Early Childhood

	Education		Education
Teacher I	Preschool, Ministry of Education	4 years experience	Diploma in Early Childhood Education
Teacher J	Private school	2 ½ years experience	ABRSM grade 3 in piano
Teacher K	Private school	6 years experience	ABRSM grade 5 in piano
Teacher L	Private school	3 years experience	Bachelor or Music Education

Music Education in the Classroom and Music Activities in Preschool

Based on the findings, music in preschool is divided into singing, movement, listening, and playing musical instruments. Each of these aspects will be introduced to children regardless of age. Only the degree of difficulty of these activities should be identified by following up with each individual teacher. Results from this study showed that singing and movement activities are common in classroom music activities. The majority of teachers said that music is used every day to create the interest among children to learn. Music is also used for teaching other subjects so that children are more motivated to absorbs the content of the non-music subjects better. Music is also used to teach children how to recognise cultural diversity in Malaysia through song and dance. Music has always been an important component in the development of language as it is a good approach to encourage children in exploring sounds and words, while rhythm is a useful tool for improving memory. Here we can see that the use of music is very important in teaching and learning for children. Some of the results from interviews are:

Teacher A: *I think music plays an important role in preschool children development. When I use music to teach other subjects, children can easily remember what I taught. If not using music, they cannot remember.*

Teacher C: *Every day I will begin my class by asking students to sing. The children love to sing I regularly use music in class instruction. If we sing, they will certainly move their bodies to the music.*

Teacher H: *I think that it would be difficult to teach without music and the class will probably be boring. I think music is very important for children to encourage them to learn.*

In addition to using music in the classroom, it is also used in other activities. There are several annual events such as singing competitions, music festivals, nasyid, percussion ensembles, and dance competitions. Most teachers believe that music is a good vehicle and medium to showcase the children's creative talents. When they sing, children are confident to perform on stage. Teachers D and E said that their school was performing at the national level for music festivals. They train children to play musical instruments and dance. Those teachers without basic skills in playing musical instruments pay outside coaches to train the children. Teacher A who also entered the music festival, trained their school children on how to play musical instruments. The results from the musical training demonstrated that children are able to perform well -play musical instruments, sing in tempo, and move to the rhythm in a steady pulse.

Teacher D: *Our school has a lot of music activities. This year we are entering a music festival. I am, not very good in music, so I employed an external coach to teach the children.*

Teacher A: *This year we entered into a music festival. I personally train these children including after school training. Luckily, parents are eager to send their children for extra lessons. They are very supportive.*

It can be concluded that the music activities conducted at schools is very crucial and pertinent in shaping the characteristic responses of children. Music can boost confidence and self-esteem in children because it is an important factor for the growth and development of children. In the opinion of teachers I, J and K, music can help in the social and emotional development of children in which they can express feelings of joy or fun through musical activities. They feel rewarded when teachers inserted their names in the song that was taught in class. Students will sing and dance with other partners which promotes bonding and interaction. Additionally this allows children to express a myriad of emotions and consequentially develop intrapersonal skills.

Various Problems Faced in Carrying Out Pre-School Music Activities

From the 12 respondents, 75%, n = 9 respondents said they face problems in teaching music. Among the most important issues is the lack of musical training for teachers. The majority of teachers stated that rarely is musical training offered. According to those who attended training, they found that it focused more on pedagogy of teaching children and child psychology. 50%, n = 6 teachers said that because of the lack of musical training, the teachers are not confident to teach music, especially in playing musical instruments. They rely on the use of radio for musical activities in the classroom. Songs that are supplied by the school serve as a reference for teachers to teach music. Teachers F and G thought if they were given training, especially in playing the keyboard, musical training would be more effective and children will become more interested in music. Teachers J, K and L have no problem teaching music, as they know how to play the piano. These teachers teach music, especially singing, and playing the piano. This way music is played live and children can enjoy real music.

Teacher G: *The only musical training I have attended only taught singing and movement. There is no training of musical instruments. When teaching the children how to play an instrument, I simply try to correctly follow the rhythm.*

Teacher A: *Musical training in rare. Most training focuses on teaching pedagogy and is not focused on music. Luckily, I have experience in college playing the keyboard and singing children's songs. That is why teaching music is not so difficult for me.*

Teachers K: *I do not face issues teaching music as I can play the piano. I always play live and the children really enjoy it every time I play the piano in the classroom. When singing, I always do warm up activities such as getting the correct pitch. It would be difficult to teach children how to sing using the radio.*

Among the problems faced in teaching music is a lack of teaching aids such as musical instruments supplied to the school for the music. Music is considered insignificant, so there is no school allocation for the purchase of new musical instruments. For teachers A and C, the lack of musical equipment led them to make their own musical instruments. These teachers teach children to produce their own musical instruments out of discarded items. As a result, children use their own creativity, with the help of their teachers, to produce music creativity. The children are playing musical instruments they made and played in class.

Regarding musical activities at school, according to the teachers, if there is a music competition in their school, they need time to train the children to perform. According to teachers C, D and E, many parents do not give a full support for musical training after a school session. Many parents do not allow their children to come to practice. Some working parents could not send their children to school for musical training. In contrast, teachers in private kindergartens do not have a problem training the students

because parents are very supportive. According to these teachers, the support from parents is very important in carrying out activities in order to show that music will be properly appreciated and most effective.

Discussion

The data collected from 12 preschool teachers in Malaysia showed that the use of music in preschools is vital not only for musical activities, but also for effective instruction in other subjects. Most of the preschool teachers agreed that music is used to help the development of children's minds at an early age and is a key component in the development of language. Music can create a pleasant classroom environment and supports positive learning where children thrive emotionally, socially, and academically through music. The selection of songs appropriate to the age is very important so that children can experience music and react accordingly through their hearing. It provides children with structured activities and creates an atmosphere of mutual trust and respect. Children can share the joy of creativity with each other which is the foundation for growth and development of early childhood. With exposure to musical activities and musical training from the preschool teachers, children are able to understand new information better and faster, because music enhances mental capacity. This finding therefore similar to the Denac (2008) states that the development of the children's interest in music depends on the teachers' expression of interest in music activities, on the choice of music activities and music contents.

Most teachers believe that music is a good vehicle and medium to showcase the children's creative talents. It can be concluded that the music activities conducted at schools is very crucial and pertinent in shaping the characteristic responses of children. Music can boost confidence and self-esteem in children because it is an important factor for the growth and development of children. (Rohani, Nan Menon & Sharani, 2004) also mentioned that musical activities in preschool help children to express their feelings of joy and learning other subjects.

Almost all the preschool teachers (75%) were faced problems regarding the lack of musical training for preschool teachers. To ensure children get the quality of music education in early childhood, teachers must be given adequate musical training in order to effectively train the children. The financial allocation to buy a musical instruments should be permanent and continuous to the development of music education in preschool. In addition, active participation in musical activities promotes the orderly development of the cognitive, affective and psychomotor skills among children besides fostering socialisation.

Conclusion

Overall, the results show the importance of music to children. Music education in early childhood education not only teaches musical notation and rhythm, it also promotes overall human development. It deals with the affective domain that includes music appreciation and sensitivity. Music education can help the development of psychomotor skills of playing musical instruments, besides expanding cognitive development through the recognition and definition of musical notation. In addition, learning music at an early stage can strengthen the relationship between the nerves in the newly formed brain neurons. Using music in teaching can enhance language development, the ability to build sound-words, mathematical ability, and improve children's intellectual ability.

Music Education in preschool needs to be recognized by all level of the society. Effective music teaching skills among preschool teachers is important to ensure that children and parents can appreciate music education as an important subjects needs in the preschool curriculum. It is important that music teachers remain strong, articulate advocates for the value of music in the complete education of children. It is incumbent upon the various stakeholders at all levels to inculcate the values and inherent benefits of

music not only for its own sake but to realize that the music's ability to foster self-development in achieving a holistic education experience for young Malaysians. Therefore, the Malaysian society has much to attain in terms of cultivating a positive exposure to musical education in the early child development phase in order to promote better minds, health and young children's creativity and listening skills.

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Robert Muczynski's *Desperate Measures,* Op. 48: an Analytical Study and Pedagogical Issues

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Abstract

The literary paper is to provide an in-depth description of *Desperate Measures*, Op. 48 by American neo-classicist, Robert Muczynski (1994). This paper describes Muczynski's musical style, in-depth musical analysis and the pedagogical perspective of his musical writing in Desperate Measures. The basis of this work is tonal, however it contains many modern compositional devices such as irregular phrases, meter changes, dissonant harmonies, and extended figurations on the keyboard. As one of the most significant western 20th-century composers, Muczynski engaged many contemporary and modern devices in his works using expanded harmonic vocabulary, skillful manipulation of themes; and uneven meter and programmatic approach are also found in his compositions. Robert Muczynski's *Desperate Measures* provides much experience for students and teachers in such areas of musical style as structural treatment, harmonic innovation, rhythmic development, interpretation and overcoming pedagogical issues. The main reason why this piece was chosen for this paper is because it has great potential for rewarding teaching and learning experience for both teacher and student learning for 20th-century piano repertoire.

Keywords: Muczynski, Desperate Measures, American composers, twentieth century, piano technique, pedagogy approach, piano teaching and learning.

The literary paper is to provide an in-depth description of *Desperate Measures*, Op. 48 by American neo-classicist, Robert Muczynski (1994). This paper describes Muczynski's musical style, in-depth musical analysis and the pedagogical perspective of his musical writing in Desperate Measures, Op.48. Robert Muczynski was an American composer born in Chicago on March 19, 1929. He is considered one of the most distinguished 20th-century neo-classical composers in America. Muczynski's expertise was on piano performance at DePaul University in Chicago. In 1958, Muczynski successfully made his debut as a pianist and composer at the Carnegie Recital Hall in New York City by performing his own work for piano. Muczynski worked as composer-in-residence and chairman of the composition department at the University of Arizona. He was a full-time professor for more than twenty years until his retirement in the late 1980s and passed away on May 25, 2010.

Literature Review

Influences on Muczynski's Musical Style

Muczynski's style of writing predominantly adopted tonal concepts. This explains why he was described as the neo-classicist among the 20th-century American composers. According to Spiller (1998), Muczynski's musical style of writing resembled the works of a significant Hungarian composer, Béla Bartók. Muczynski's thematic ideas with a "question and answer" manner (Simmons, 2010), rhythmic drive, and percussive treatment of the piano demonstrate the influences of Bartók (Cisler, 1993).

Furthermore, Muczynski also portrayed many nationalistic elements in his compositional writing.There are jazz and blues elements found in his works including *Desperate Measures,* Op. 48 and *Time Piece*, Op. 43. In 2010, Simmons claims that Muczynski's works were greatly influenced by the composer Leonard Bernstein's "blue notes"; and inference shows that he was very fascinated with Bernstein's use of irregular meters. Additionally, the nationalistic element adopted by Muczynski can be highlighted in his Variation 8 tango, a significant traditional Argentinian dance in *Desperate Measures,* Op.48.

Apart from that, Muczynski's works were also much influenced by the distinguished 20th-century American neo-romantic composer, Samuel Barber. In 1998, Cisler mention that Muczynski was fascinated with Baber's dark, moody lyrical style. Muczynski's teacher, Alexander Tcherepnin (being his only mentor) had great and significant influence on him and his compositional writing. Arias (1989) quoted *"his impact on me personally was incalculable...he was completely supportive, optimistic, and inspiring as a teacher and friend. Without his guiding vision I doubt I'd be a composer."*

Henceforth, understanding and interpreting Tcherepnin's compositional techniques can help to comprehend music by Muczynski. Tcherepnin was highly influenced by Sergei Prokofiev's style of percussive treatment of the piano and his use of thematic material, key centricity, harmonic vocabulary, ostinato, and wide spaced sonorities (Oh, 2006). Later in his life, he attempted new formal design but simultaneously combined the technical devices that had been used formerly. This includes the use of nine-note scales and the harmonic system together with polyphonic procedures (Kostraba, 2003)

Muczynski's musical style. Musicologist Walter Simmons has briefly summarized the 20th-century American composer Robert Muczynski's musical style in *Fanfare* magazine in 1981. According to him:

> *"His (Muczynski's) style is earnest, economical, and unostentatious, characterized by spare neo-classicism, a gently restrained lyricism, and, in fast movements, strongly accented, irregular meters, which create a vigorous rhythmic drive. Robert Muczynski's style is accessible and traditional. His writing is not atonal. He does not use a lot of highly disjunct writing, and relies heavily on a strong pulse"* (quoted by Simmons, 1981).

Muczynski, made use of a tonal style in all his musical works throughout his life as a composer. Additionally, his musical pieces were typically short and with simple textures and forms. His music portrays a transparent texture with fine aesthetical values (Simmons, 2014). In terms of harmonies writing, his music contains thick sonorities due to the resulting effects of using widely spaced harmonic textures, for example, the use of 9th, 11th, and 13th chords in his compositions (Hawkins, 1980). Also, his works also have the influence of jazz through the use of repeated seventh chords.

As one of the most significant western 20th-century composers, Muczynski engaged the use of many contemporary and modern devices in his works. The expanded harmonic vocabulary, skillful manipulation of themes, and uneven meter are found in his compositions (Cisler, 1993). Apart from

that, the composer also often uses mixtures of various tempos and different characters in his compositions. As for rhythm, a variety of contemporary musical devices such as syncopation, polyrhythm, and *hemiola* are also found in his works. Hence, despite using all the modernism elements, it seemed that the composer still relied heavily on instilling strong pulse(s) in each of his compositional works (Hawkins, 1980).

In addition, a programmatic approach is also one of the Muczynski's musical characteristics. "His music exemplifies mid 20thcentury American neo-classicism, tempered by a Romantic sense of mood and affect*"* (quoted by Walter, 2001).

Desperate Measures, Op.48. According to Bernier (2000), Muczynski had a very interesting story behind the use of the title *Desperate Measures*:

> *"It was 1992 and I was at a loss of what direction to take. Over the years, I had produced a considerable amount of solo piano music as well as sonatas and trios for instruments and all sorts of combination. One evening, I was enjoying a drink with a good friend and I remarked,' I know it may sound like a silly idea, but ever since I was music student, I had this notion of doing some piano variations on the Paganini Caprice and now I think I would like to have a crack at it! I must be desperate!' That is how the title and the pun evolved. My variations are not grand etude like, not European born (Brahms, Liszt and Rachmaninov). I think of them more as entertainment"* (quoted by Muczynski)

The title *Desperate Measures,* Op. 48 is reflected in the melodic, rhythmic, and harmonic invention. Musczynski uses extended harmonies, irregular meters, irregular phrases, fast tempi, vigorous and syncopated rhythm, rapid passages towards the end of each variation, and tempo changes. The piece consists of the famous Paganini theme (24th *caprice* for solo violin), followed by twelve variations with various tempos and characters. The piece was composed in 1994, and two years later, was published by the Theodore Presser Company. This piece was dedicated to his sister Gloria.

The tonal center 'A' can be clearly heard and recognized through the entire piece. According to Kwang (2006), this piece however has many modern compositional devices such as bitonality and bimodality, change of modes, tone clusters, quartal and quintal harmonies, change of meters, parallelism, and synthetic scales. Muczynski composed these variations with a variety of tempos, rich harmonic vocabulary and colorful characters as well as jazz- influenced elements.

Analytical Study and Pedagogical Issues

General Score Analysis

Table 1 below presents a musical analysis of Robert Muczynski's *Desperate Measures*. There are several major musical elements discussed, namely: 1) length, 2) form, 3) tempo, 4) dynamic ranges, 5) texture, 6) register, and 6) harmony. It also points out both technical and performance issues that occur in each variation. Suggestions and solutions when encountering these issues are also presented in this table. Refer to Table 1.

Table 1, *Desperate Measures*, Op. 48 General Score Analysis

Element	**Theme**	**Variation 1**	**Variation 2**	**Variation 3**	**Variation 4**	**Variation 5**	**Variation 6**
Measure	1-12	13-44	45-58	59-68	69-92	93-109	110-133
Length	12	32	14	10	24	17	24

Tempo	Fast, but not too much	Moderately fast	A little more movement	Similar tempo with the previous var.	Playful	Slow and calm	Fast but not too much
Dynamic	f>	f/sub. p/cresc./fp/f/m/mf/<f/p	f<mf<>f<	mf<f>p	f/p<mf/f>p sub.f/>p	p/mf/p/pp sub.mf<>mf	f<mf<f><>mff/p
Form	A II:1-4:II B II:5-12:II	A 13-20 A' 21-28 B 29-36 B' 37-44	A 45-48 A' 49-52 B II:53-58:II	A II:59-60:II B II:61-68:II	A 69-72 A' 73-76 B 77-84 B' 85-92	A 93-96 A' 97-100 B 101-104 A+B 105-109	A 110-116 A 117-125 B II:126-133:II
Texture	Linear	Linear	Linear	Linear	Linear/ Chordal	Linear	Linear/ Chordal
Register	High	Middle/High	Middle	Middle/High	Ext. range	Low/ Middle	Extended range

Element	**Variation 7**	**Variation 8**	**Variation 9**	**Variation 10**	**Variation 11**	**Variation 12**
Measure	134-149	150-174	175-192	193-221	222-235	235-271
Length	16	25	18	28	14	36
Tempo	Moderately fast	Fast (Tango style)	Slow waltz	Slow and always getting faster	Slow	Fast and energetic
Dynamic	mf/p<mf<f mf/cresc/f>p	f<mf<f<piu f p/f>pp	p<p<mf><>f/p	p<mfcresc. f<ff f<f>f>f<sff	p<>pp	f<p<f<ff>p f<ff<sff
Form	A 134-137 A' 138-141 B II:142-149:II	A 150-153 A' 153-157 B 158-164 B' 165-171 Coda 172-174	A 175-181 B 182-185 B' 186-189 A' 189-192	A 193-200 A' 201-208 B II:209-220:II 221	A 222-225 A' 226-227 B 228-231 A'' 232-235	A 236-241 A' 242-245 B 246-253 B' 254-259 A" 260-265
Texture	Linear/ Chordal	Linear/Chordal	Linear/ Chordal	Thick chordal /Linear	Linear	Linear
Register	Middle/High	Extended Range	Extended Range	Extended Range	Middle/High	Extended Range

Source: Bernier (2000) *Disparate Measures*: Two 20th Century Treatments of the Paganini Theme.

Pedagogical Perspective

Theme. The theme has three pedagogical issues. Firstly, a hand crossing is required in mm. 4, (LH over RH) which requires a distant shift in the left hand's position (2 octaves higher). Interpretation is commonly the second pedagogical issue. Since the form is AABB, students are encouraged to create a dynamic contrast in each repeated section, such as *f* to *p;* Figure 1 exemplifying the first two issues as shown below.

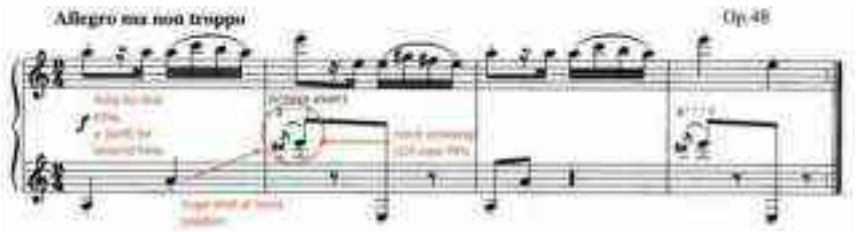

Figure 1. Muczynski's *Desperate Measures,*Op.48, Theme: mm. 1-4

The third issue is the slight technical demand in mm.9 and mm.10. In this case, students are required to hold the half notes in the first beat of both measures while playing the inner line with the same hand. Refer to Figure 2.

Figure 2. Muczynski's *Desperate Measures,*Op.48,, Theme: mm. 9-10

Variation 1-4. The main pedagogical issue in Variation 1 is in the first 16 measures, particularly in the left hand. The chords are tied across four measures in each phrase, while the presence of an *ostinato* above the held chords requires crisp articulation and a relaxed hand. This section may lead to hand stiffness due to the use of the moving thumb (1st finger) for the entire 16 measures. To encounter this issue, the student needs to maintain muscular relaxation throughout this section by keeping the wrist loose. The second pedagogical issue that needs to be addressed is in the first four measures in the B section (mm. 17-20). There are two different articulations implied in both hands: a short legato passage in the right hand and a slur-staccato accompaniment in the left hand. Next, the choices of fingering should also be considered in order to render the smooth melodic line. Figure 3 shows appropriate fingering between mm. 25 to 28.

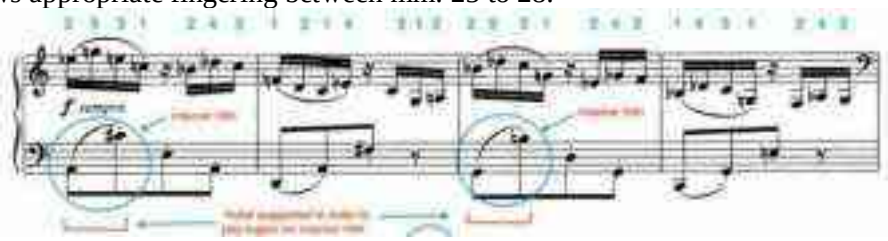

Figure 3. Muczynski's *Desperate Measures,*Op.48, Variation 1: mm. 25 -28

In variation 2, pedagogically, the 5/8 time signature is one of the most important aspects that the student needs to be aware of. It is preferred to have one big pulse for the first beat of each measure. Also, students need to be aware of the meter change in mm.13. Subdividing into an eighth-note pulse for at least one measure prior to the 6/8 may help the student when dealing with the meter changes, as well as preparation for the next variation.

The pedagogical issue in variation 3 is tempo. The *L'istesso tempo* sign indicates that the beat remains constant even though the meter has changed. In this case, it changes from 6/8 meter to 4/4 meter. Technique wise, the first two measures are very uncomfortable to play. This is due to the fast tempo, sixteenth-note triplets, fingering issues (the use of minor 2^{nds}), hand position shifting, and the syncopated rhythm in the left hand. The next pedagogical issue is seen in the B section as student needs to be aware of the different articulations between both hands. The right hand needs to execute rapid scale passages with legato, while the left hand involves both staccato and tenuto articulation. The following fingering for the right hand part of the first two measures in the B section will help to facilitate this passage. Refer to Figure 4.

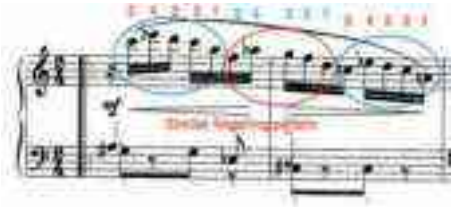

Figure 4. Muczynski's *Desperate Measures,*Op.48, Variation 3: mm. 3 – 6

The first technical issue in variation 4 is that students with small hands may have to deal with the large stretches, especially to each ninth and augmented octave chords. The subsequent issue is from m.17 until the end of the variation, which features staccato touches. Thus, the student is required to use loose wrists for the upward and bouncing motion. This is done while not forgetting the musical issues such as the contrast of dynamic, balance, changes of sonority, and texture, which need to be highlighted.

Variation 5-8. In variation 5 legato playing are required. A good technical approach is transferring weight from finger to finger without any detached finger movements along with a discreet use of the pedal. In this case, shallow pedaling is strongly recommended to avoid blurring. This also helps to sustain the long note in the left hand while playing the top voice by using the same hand simultaneously. The second pedagogical issue is developing dynamic control. Singing the melodic line also helps the student to shape the phrase smoothly.

The most crucial pedagogical issue in variation 6 is the rhythm. Technique-wise, this variation is one of the most challenging. The fast tempo, changes of rhythm, octaves in the RH, broken 10ths in the LH, and shifting hand positions are some of the challenges. Slow practice and simplification are essential practice techniques for this difficult variation.

The major issue need to be highlighted in variation 7 is the projection of the melody as shown in Figure 5. Therefore, balance in this more complex texture is challenging (especially from m.1 until m.4). The arpeggios in the LH and alto voice in the RH must be played softer than the top voice.

Figure 5. Muczynski's *Desperate Measures,*Op.48, Variation 7: mm. 1 – 6

Measure 5 through measure 8 is technically demanding because of the widespread chords in the RH with syncopated rhythms in the LH. Students need to maintain muscular relaxation throughout this particular section by using flexible wrists and arms to avoid tension especially in the RH.

The pedagogical issue that needs to be emphasized in the next variation (variation 8) is interpreting the tango musical style. Two eighth notes in the last beat of each measure and the first beat in the next measure need to be emphasized. This helps to project the distinct rhythm. Practicing the left hand alone is the recommended learning method. This helps the student hear and express the tango-feel and connect more with the rhythm. The next pedagogical issue is technique related: the passagework in mm.12 and 19. This passage needs to be played legato in one phrase. Figure 6 shows one possible solution to this problem through the use of facilitating fingerings.

Figure 6. Muczynski's *Desperate Measures*,Op.48, Variation 9, mm. 12

Variation 9-12. There are three major pedagogical aspects that the student needs to be mindful of in variation 9. The first aspect is interpreting the waltz style. The student should count in triple meter while feeling the strong pulse on the first beat. Secondly is the use of the pedal. To emphasize harmonic pedaling, Muczynski has marked the pedaling from mm. 8 to 9 and also from mm.10 to 12. Students should be able to hear the dissonant harmonies throughout these sections. However, the presence of the running passages in the RH may also cause blurring. Hence, students may achieve a satisfying effect by using half pedaling. The third pedagogical issue is the cross-rhythm (in this case a "three-against-two" rhythm that occurs in both mm. 7 and 11). Technique-wise, the syncopated accompaniment in the left hand is rhythmically difficult when played against the running passage with the cross-rhythm.

In variation 10, a technical issue that might occur is shifting the hands while playing these quickly moving chords. Practicing in small sections with different rhythms is very helpful. Besides practicing slowly, other methods include making a long stop on every first beat, analyzing the chords and recognizing the fingering pattern. It is also suggested for the student to place the fingers close to the keys and not lifting the hand to high when changing the chords. Other technical issues occur in the B section. This is evident by the fast tempo, syncopated rhythms in the left hand, large hand stretches, different articulations between the hands, and fast running passages. Variation 10 overall has a high demand in musicianship. It displays tempo changes, dynamic changes, balance issues, off beat accents, and projection of the counter melody.

Technique-wise, variation 11 is the least demanding. Legato is required throughout as well as discreet uses of the pedal, with half pedaling suggested to avoid blurring. Variation 12 is the most difficult and virtuosic. Musczynski uses rapid sixteenth notes, syncopated rhythms, rapid thirty-second notes, and broken octaves. Practice methods to overcome these challenges include dividing the sections into short passages, practicing hands alone, slow tempo work, practicing with various rhythms, and playing both hands together but looking at only one. Good fingering choices are also crucial in this variation. Figure 7 shows the best fingering particularly in measure 6 until 7.

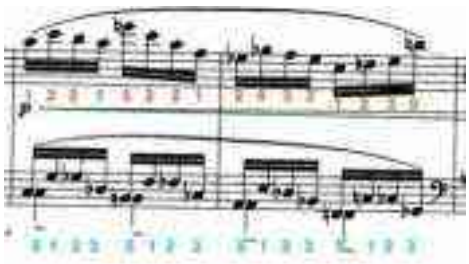

Figure 7. Muczynski's *Desperate Measures*,Op.48, Variation 12, mm. 6 – 7

Conclusion

Robert Muczynski's *Desperate Measures* is able to provide much experience for students and teachers in areas of musical style such as structural treatment, harmonic innovation, rhythmic development, interpretation and overcoming pedagogical issues. Muczynski showed a high level of flexibility in using various formats of formal structure. Regarding harmony, he utilizes modern harmonic device such as dissonance, bitonality, added-tone chords, parallelism, synthetic scales, quartal and quintal harmonies. In the case of rhythm, Muczynski is diversed in applying rhythmic devices in his music such as changing meters, shifts of accents, and motoric driving rhythms. As for tempo, each of his twelve variations has different tempo marking. There are many passages and figurations that may pose a challenge to students with technical difficulties. Some figurations are extremely awkward to play. It is recommended that these kinds of technical difficulties should be solved by the use of facilitating fingerings. The pedagogical value of these works derives from the fact that they can provide the student opportunities to learn and experiment with accessible aspects of musical analysis in a 20th-century context and technical originality. It benefits both students and teachers to explore this piece. In conclusion, Muczynski's *Desperate Measures* is a valuable addition both to the concert and the pedagogical repertory.

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"What's Up Indie? The Malaysia Context"

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Abstract

Independent music, often known as indie, is music produced independently from major commercial record labels or their subsidiaries, a process that may include an autonomous, do-it-yourself approach to recording and publishing. The 'indie' scene in Malaysia has seen a dramatic growth in the last decade with numerous artistes now billing themselves as 'indie' musicians. Homegrown talent to global pop stars in musicians such as Yuna and Zee Avi have provided the model in which indie musicians can gain mainstream recognition; while local music and arts festival such as Urbanscapes have provided a platform for these musicians to develop and showcase their works. Due to the widespread recognition of the term 'indie' and its association with mainstream culture, the nature of 'indie' culture is now being contested in this paper. Through an investigation of the historical narrative of Malaysian underground music culture, we hope to provide a context in which 'indie' culture can be better understood for its value and contribution to Malaysia's creative development. We will consider influences that have contributed to the development of the style, such as, the Malaysian socio-political climate and technological advancements. In doing so, we hope to show how mainstream culture has contributed to the various perspectives of Malaysian underground music scene and how it becomes the background on which indie music can be juxtaposed against.

Keywords: indie, independent music, indie music, mainstream, underground,

In an article titled "If It's Cool, Creative, and Different, It's Indie", Andrews (2006) spoke volumes about pre-conceived notions of what indie culture is. Incidentally, the same virtue can be said of any kind of artistic work, not just indie. So, where does indie culture stand in all of it? The term "indie" stands for 'independent'; i.e. artistic works that are created independent of mainstream influence and mega-budget resources. These indie works range from art, music, films, documentaries, and literature – and anything that falls under the broad category of culture. Indie culture then, is a form of subculture that branches off from the mainstream culture and gives a voice to the minority culture. The nature of self-publication in indie culture has allowed it to flourish away from mainstream media through underground community of listeners and like-minded practitioners. In this sense, it is seen as somewhat subversive in nature and has an edge of forbidden quality. This reaction is not new as it has been founded in earlier practices of alternative culture from the experimental and avant-garde era of the 1970s. We will see how the understanding of subculture has bring about many connotations to other forms of artistic endeavour, in particular of music. This paper will discuss the rethinking of what mainstream culture is and subsequently,

what subculture can mean. It will also discuss the development of indie culture through its creative elements and the role of technology in bypassing the mainstream labels through self-promotion and media.

Indie Subculture

The meaning of subculture has always been in dispute due to the ever-changing styles that are prominent in a particular culture during a particular time. There has been no other time like the present moment during which technology has so rapidly erased dependence for collective governance. Society has always been built on a foundation of organizational structure that can contain and support culture. It is this structure that retains a collective identity and gives meaning to the social collective invested in it. Likewise, artistic endeavours have always had a patron, a foundation in which art is created and distributed for the consumption of the general society it represents. However, the increasingly new forms of creativity spurred on by availability of technological tools have led to breaking of barriers between patron, artist and society – and in the present climate, between recording label, artist, and society. It is what Hebdige (1979) calls 'a crime against natural order' where disdain for control and authority of mass media is seen as a 'style' in subculture nature. It invites questions of identity and power and of whom this music is created for. Hebdige's book *Subculture: The Meaning of Style* succinctly summarises the many interpretations of "culture" to be arbitrary phenomenon that is to be rooted through Barthes' suggestion of language, experience, and reality (Hebdige, 1979, p.10).

Parallel to that, the Malaysian pop culture of the 1970s was deeply influenced by the heavy sounds of rock music from Western culture. From the colonial days, British influence inevitably permeated the cultural scene and had an influence on the pop culture taste of the Malaysian community. It is no surprise then that bands like The Beatles, Pink Floyd, and Black Sabbath were common features of rock bands in Malaysia. In many instances, rock music was considered to be 'music of the rebellion' in a widely religious and docile society. Traditional Malay and other cultural music were regarded as the acceptable and respectable form of art. In essence, rock music was seen as a source of social denigration and in some extreme cases, a satanic influence on the musicians and on those who listened to such music. For a deeply religious society, rock music and by association, other permutations of rock music had many detractors and had to then 'go underground' to maintain a sense of decorum within the society.

The Label

According to Passman (1994), independents are "record companies not owned by a major or mini-major label". A mini-major label is a company with full staff and is equipped with everything but a distribution deal with the record stores. Instead, they deal with a major label in terms of record distribution. Passman (1994) claims that Independents can be divided into two; the major-distributed Independent and the true independent. The major-distributed independent is a company with very little or no staff at all. Their business revolves around signing artistes and contracts with major or mini-major and handles all tasks except the recording of records. This company focuses on scouting for new talents to be brought forward to the majors and mini-majors, and ensuring that their products are being promoted by the distributing company. There are two ways in which the released product can come from. It can either be a product of the independent label or the distributing company's label. If it is the latter, the independent label will never be known to exist.

The true independent, on the other hand, is a company which does not have any affiliation with the major or mini-major. It is mostly financed by its owners and/or investors. Distribution deals are done with independent distributors, which have no connection with any major label. In the past, all major labels' distributions are dealt with independent distributors, while nowadays major labels handle their own distribution. As a result, true independents cater mostly for small labels, in a few states or for an area in the country.

In Malaysia, one example of the major-distributed independent label in Malaysia are Yuna Room Records, Bunkface Production and Laguna Records. These labels produces their own artistes in terms of

songs and image productions, also manage their artistes' performances and promotional work. The album distributions however are distributed by the major labels. As an example, Bunkface's albums are distributed by a major label, Universal Record. As Bunkface has managed to crossover to the mainstream scene due to public acceptance, the distribution of their album by Universal Record has allowed them to connect to the mass media at large.

Just like the rest of the world, commercial music industry in Malaysia has always been dominated by the major labels. The only path to record, distribute, get airplay, and eventually become well-known recording artiste was through these labels. Being tied to these labels however means that one would be groomed to what the labels want, particularly the type of music and the commercial image that has been predestined for an artiste and eventually to be able to reach out to the mass. Major labels such as EMI, Warner Music and BMG were the trendsetters for the music industry then. Sharifah Aini, Sudirman Hj. Arshad, Anita Sarawak and Ahmad Nawab, just to name a few, were huge music icons under an international label locally back in the 80s. Besides producing mostly pop artistes, they also set the trend for other types of music like rock. Hence, rock icons such as Search, Wings and Lefthanded became household names then.

The Underground Scene

The underground scene came about in the early 80s when, it was believed, a few local youth managed to get some imported magazines from the United Kingdom (UK) featuring punk music. The term 'underground' refers to musical styles and genres that are not associated with the commercial music genres often heard in the mainstream music industry. In the context of Malaysia, it was widely accepted that the term underground, indie, and urban music carry the same connotation.

Apart from musical styles, the underground music scene was also considered to be a cultural movement. The tightly knit community considered such music to be some kind of rebellion reaction where the mindset of members of the community was totally against the mainstream trends. This was reflected by their music as well as the distribution of that music. Local youth started to experiment with music, playing much more progressive composition and creating new sounds that were provocative and contrasting to what was usually aired on the radio. Genres like punk, death metal, industrial, and grindcore emerged in the scene, and household names like Nemesis, FTG, Picagari and Glottis were considered to be pioneers.

There was freedom on the distribution of their music as there was no dependence on the mainstream media. Underground bands typically have their own circle of dedicated fans and followers who managed the fanzine, which was circulated among the community for recent news and upcoming events. Releases of new singles, demos and albums were carefully planned in unique ways to create hype and sensation among fans. Hot spots of the scene took place in Kuala Lumpur, Ipoh, Kuantan and Penang. Several performance spaces were created for underground music goers such as Rumah Api in Ampang, The Wall in Batu Pahat and Embrace Hall in Johor Bahru, to name a few. These spaces were thought to unite all kinds of 'alternative' music which was not to the standard of the mainstream.

The Urban Music

The year of 2000 saw the rise of 'urban' music scene. The term urban represents bands from the urban community such as Kuala Lumpur and typically consist of multi-racial members. Their musical influences also had changed from punk rock and hardcore music to a more mellow and experimental genres such as alternative and grunge. Well-known bands and artistes during this era were Butterfingers, Seven Collar T-Shirt, Lo and Naked Breed. The urban music scene was not exclusive to just rock/alternative genre, it also bred other genres like R&B, hip hop and rap which were not commonly heard on the mainstream airplay then. Pioneers in this scene were Too Phat, Poetic Ammo and Innuendo.

The urban music era became the starting point for the establishment of independent music labels. One prominent record label was Positive Tone with its specific mission as to offer new and exciting music for the urban audiences. The company launched three artistes from different genres, namely OAG

(alternative), Poetic Ammo (hip hop) and Innuendo (R&B), unsuspecting to the Malaysian public. Other indie label, Greenhouse Studio and Laguna Records came about in 2002. Founded by Jeremy Little, they were set up to provide opportunities for newer bands to record their songs at affordable rates. This label eventually signed several bands under its wing such as Prana, SevenCollar T-Shirt, Estrella, Guba, PureVibracion and Lab The Rat.

During this time, the local radio and television stations started to feature more unique local content targeted to urban youth. TV programmes such as Latte@8 and The 8TV Quickie aired on 8TV channel, the Malaysian English Top 10 on Hitz fm radio, and TV3's Alternatif, featured local indie acts, which was considered to be a fresh air on the mainstream media. As these media are targeted to the mass, public acceptance on alternative music scene grew. In the publication industry, premier newspaper such as The Star and News Straits Time had columns on local music. *Niche* magazines like ROTTW, TONE Magazine, and JUNK bloomed to support different and feature local music scene.

There were more avenues for music performances for local indie acts. Festivals like Rock the World started in 2000 and continues to be organized until now. Bands that had performed during the festivals were OAG, Couple, Republic of Brickfields, Love ME Butch and Disagree. It was considered to be an ultimate achievement in one's music career when bands managed to perform in such festivals. TV and radio stations became the backbone for such music events as they were made the official broadcasting partners. Besides the media, large commercial private companies such as Panasonic, PanGlobal Insurance, 100 Plus, Hotlink, Celcom and many other became main sponsors. Other than festivals, there are also road tours concerts, hosting gigs at major cities across the country.

The Indie Scene

The internet facilities are the most important factor that changed the face of the local music industry. It plays a prominent role for new local acts to be exposed to a larger audience, including international listeners. MySpace and file-sharing platforms allow music to be shared digitally, while songs and albums were sold in digital format on iTunes. Due to the international exposure, there were demands of local acts to perform overseas. Indie artistes like Bunkface, Hujan, Pop Shuvit, Liyana Fizi have had gigs and road tours across the UK, Australia, Indonesia, Singapore, Japan and the Philippines, to name a few. Some luckier artistes even managed to score a recording deal overseas namely Yuna and Zee Avi, thanks to YouTube.

Music production was no longer an exclusive arena handled only by the major record labels. The advancement of music production technology and the reduction of cost to produce music made it possible for anybody to record, mix, print, and distribute music on their own. This scenario became the epitome of the do-it-yourself culture, an anthem sung by the local indie acts. Some indie labels collaborated with major label for distribution of their music and it is a common practice now.

There was freedom in making music in terms of creativity. Heavily influenced by international indie acts, local artistes began writing songs in various styles and genres offering more unique sounds to local listeners. Some indie artistes with distinctive sounds are Hujan, Meet Uncle Hussein, Kyoto Protocol, Paperplane Pursuit, SevenCollar T-Shirt, and Laila's Lounge.

Slowly but surely, public acceptance of local indie acts is getting more prominent now as there are artistes who have made it in the mainstream industry. Their songs have climbed local music charts and are being played on many local radios. There were even new radio stations that were established and given the license to play only local "new" music such as XFresh FM and iM4u fm. Acts like Yuna, Meet Uncle Hussein and Hujan have repeatedly qualified for finals in the mainstream song competition, Juara Lagu, organized by TV3. This proves that the segregation between the mainstream and indie is now blurred.

Conclusion

Is it no doubt that the Malaysian music industry, especially the pop culture is influenced by the western culture and rock music rock music was considered to be 'music of the rebellion' which led them to go underground. Being underground was more than just the music, but it was a cultural movement. The

underground community consists of dedicated fans and followers who managed the scene through organizing performances, publicizing underground bands and distributing their music through the fanzine. The urban era saw the emergence of other genres of music, namely hip hop, R&B, alternative and grunge. Thanks to the establishment of independent record labels who consistently promoting 'new' music into the scene, there were more avenues for music distribution, appearances on the mainstream media, and performing spaces and events. Technology has got to be the most important factor that changed the face of the local music industry. It has enables music to be produced and distributed at one's capacity without depending on major labels, hence the DIY culture. Having said that, as public acceptance continues to grow, major labels are now changing their game by collaborating with the indie labels particularly for distribution purposes. On top of that, the media also are making efforts to feature indie acts and make them more recognisable in the industry. The segregation between the mainstream and indie is now blurred as indie artistes also play a prominent role in the current music industry.

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UNESCO Heritage Zoning of Historic Cities: Catalyzing Funding for Restoration of Musical Instrument

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Abstract

The Assumption Church Organ is located in core area of the heritage zone of Georgetown. Georgetown was listed together with Melaka as a UNESCO Cities in 2007. The organ was purchased in 1914 and installed in 1916. The organ was maintained mostly by the local community through their own improvised maintenance method because the cost of bringing an organ builder for yearly maintenance would cost the church a lot of money. Funding a full restoration for a 100 year old Assumption Church Organ had been a problem for the community of the Assumption Church since 1950s. The church could not afford a full maintenance schedule resulting in deteriorating condition of the organ. In 2013, the Organ Committee through various channel utilized the UNESCO sanctioned zoning of Georgetown as Historic Cities as a leverage to apply to various bodies for funding for the restoration of the organ. This paper will show how UNESCO sanctioned zoning, creates opportunity for restoration of not only buildings but also musical instruments such as in the case of the Assumption Pipe Organ. By analyzing all records of maintenance on the Assumption Organ through the church archives and to catalogue them according to the years of the organ maintained will show the rate of restoration attempts made pre and post UNESCO Heritage Zoning including datas from the various heritage bodies and private sectors that contributed in the restoration.

Keywords: assumption church organ, pipe organ, UNESCO heritage zoning, pipe organ restoration, georgetown

On 7th of July 2008, the cities of Georgetown and Malacca were inscribed into the UNSECO World Heritage Listed Cities. UNESCO stands for United Nations Educational, Scientific and Cultural Organization. UNESCO World Heritage Listing was iniated to build intercultural understanding through protection of heritage and support for cultural diversity[i]. Thus UNESCO created the idea of World Heritage to protect sites of outstanding universal value.

The process of listing into UNESCO was initiated by the State Government of Penang, NGOs such as Penang Heritage Trust and with MBPP (the local town council) in 1998 (Preveena Balakrishnan, personal contact 2016). The process of applying for the UNESCO tagging required the relevant parties involved to go through many stages of which took about 10 years to bear the fruit. This includes of defining the zones to be classified as the heritage zone. Together working with the NGOs such as the Penang Heritage Trust, the various bodies worked hand in hand to make Georgetown and Melaka making the cut to the UNESCO World Heritage listed Cities.

The defining zone of the Georgetown heritage bordered on the area at the North East of the Island[ii] (see figure 1). This where Captain Francis Light the founder of Penang landed and founded the city. The Port city housed storehouses and many necessities for a port related business environment. It also housed houses of various culture of people living in the city. Thus the various houses of worship existing points towards a multicultural population of Penang.

The UNESCO tagging of Georgetown as a World Heritage Listed city, made the importance of preservation of buildings as one of the aesthetics aspects in it's criteria. In regards to that, the preservation of a musical instrument in Georgetown marked a historical first in Malaysia, funding made possible to restore the Assumption Church Organ in Penang - the biggest restoration of a musical instrument in Malaysian history.

The Assumption Organ (1914-2016)

The early church of the Assumption was situated at the Church Street which was a swampy area. The area surrounding Church Street namely Pitt Street, Bishop Street and King Street became the area where the Eurasians lived. As the population increased the church was moved to the present location at Farquhar Street in 1861. The Eurasians[iii] also moved from their original settlement which was a swamp land. They moved inwards in 1802 to an area surrounding Argus Lane, Love Lane, Stewart Lane, Muntri Street and Farquhar Street. Another group of Eurasians settled at Pulau Tikus in the 1800s. This was the second wave of refugees from Phuket escaping the persecution from the Siamese (Kirsty Walker 2012). Thus the Eurasians staying at Georgetown became who identified as the Town Eurasians whereas the latter was known as the Pulau Tikus Eurasians (Nunis 2013).

The need for a Pipe Organ at the Assumption Church was the brain child of Father Louis Duvelle, the Parish Priest of the Assumption Church in 1914. Ben de Cruz the organist was consulted by the priest about the purchase of the organ. The Assumption Church organ was built by the organ builders Morton and Moody of Oakham, England in 1914 (see figure 2). It was only assembled at the church in 1916. The two year delay in erecting the organ in Penang would have been due to the constraints of shipping during World War One (Ian Campbell, personal communication 2009).

The organ has the Organ builder's name engraved on the console. The builder is an English organ company known as Morton and Moody from Oakham, England. As stated on the organ itself, the organ was built in 1914. It was erected by the Robinson Piano Company in 1916.

The Assumption organ is a tracker action organ. Tracker action organs work by means of a series of trackers and rods that are linked to the manuals. When a key is depressed on the manual it pulls the tracker (see Figure 3). The trackers are linked through a series of trackers which at the end lets the wind into the corresponding pipe. The air rushing from the wind chest will then sound the notes. Because of the trackers, the manuals have resistance when the keys are depressed. The manuals have a heavy touch.

The console is where the organist plays the instrument to produce the sounds. It is the control centre of the instrument (see figure 4). It consists of the manuals and pedals which are played to produce musical sound. The console at the Assumption Church faces away from the pipes of the organ. It is a two manual organ. Manual is the organ terminology for keyboard. Each manual is labelled as the great organ, swell organ and the pedal organ. The manual has 58 notes starting from C1 till the A5.

The Funding for the Restoration of the Assumption Organ
Pre-UNESCO Years

The funding for the restoration of the Assumption Organ can be divided into two groups. The pre-UNESCO period and the post-UNESCO period. The pre-UNESCO period consists from the years 1976 till 2007. The post-UNESCO is from the year 2008 till 2016. Although the organ was assembled in 1916, the writer has marked 1976 as the pre-UNESCO period because that's where the first professional organ builder was asked to restore the organ[iv]. Furthermore there are no records of professional maintainance report on the organ till the 1976 (Ian Campbell, personal communication 2016).

In the pre-UNESCO period, the first attempt at restoring the organ was in 1976.The organ at the time was unplayable due to irregular maintenance and also the lack of supervision and services from a professional

organ builder. The organ's bellow leathering was worn out and leaking air. This resulted a very weak sounding notes from the pipes. The reduced wind power from the bellows[v] resulted an uneven pitching among all the division with different wind chests. The Great Organ pressure in the wind chest was not enough to cover its five stop ranks. The keys of the organ were also largely slacking in response to the touch (see figure 5). This resulted in inaccurate synching of the keys being depressed and the sound being sounded on the pipes. The many trackers on the organ loosened due to an absence of services from a professional organ builder. After writing to many organ builders in England, only one firm responded to the enquiries from the choir master then Mr. Ian Campbell. (Marc Wood, personal communication 2016). The organ firm known as Peter Wood and Sons[vi] responded to the call to help restore the organ. This organ builder then was hired from England to save the organ with very bare funds to restore the organ.

There were no funds for the first restoration in 1976, the church paid for the accommodation of the organ builder and the organ builder paid for his own air fare. The organ builder voluntarily waived his professional fees to help the organ get on its feet again.(Ian Campbell , personal contact 2016) The organ was restored to a minimum playing ability. Minimum playing ability meant the couplers[vii] were not in working order. The 1976 restoration effort concentrated on the releathering of the bellows and the removal of leather buttons on the trackers that were slacking and replacing with plastic buttons. This meant a decent hymn could be played on the organ but the organ needed constant fine tuning of the parts like tightening of the tracker buttons which was always fluctuating due to the weather and humidity of the locality. In some instances the trackers that were broken were replaced with broomstick replacement as an indigenous way of solving the problem at hand unprofessionally. This was done frequently by the organist by opening the panel behind the organ and locating the right tracker to tighten from the dropped keys on the manual. A proper restoration would require of assembling the whole console of the organ and individually readjusting the trackers one by one. This method was not realized due to the limited funds available in hand in 1976.

The next major restoration effort happened in 1980, the pedal board action which was a pneumatic action. Which required wind triggering through small leather motors, was unreliable. This was changed to an electric action by Tony Welby of Australia. This changed the fundamental originality of the organ from a fully mechanical organ to a part mechanical and part electric action organ. The cost for this restoration effort was paid by the church and also from the personal funds of the choir master. As the pneumatic action pedal board required led tubes going under the console, over the years the many wear and tear on the lead tubes resulted leaking wind and the pedal notes were not triggering the wind to the pedal pipe division wind chest to sound the pedal notes. The change from a pneumatic action to an electric action pedal board resulted an efficient pedal division of the organ (Marc Wood , personal communication). This division remained virtually untouched in the post UNESCO era restoration.

In 1990, the old leather bellows were leaking extensively. Patching the bellows with leather pieces was a futile attempt as there were too many leaking holes to be patched. The organ builder recommended the bellows to be replaced with a new one. The old bellow was a single riser which took up a huge space in the organ, whereas the new bellows was a twin riser bellows. The twin riser bellows were smaller in comparison to a single riser. This gave space for the organ builder to move about in the organ the new one were shipped from England at a cost borne by the church. This would be the last big restoration effort pre-UNESCO period.

Post UNESCO Period

The post UNESCO period in this findings covers from the year 2008 till 2016. In 2008, the Choir Master Ian Campbell made recordings of the organ for sale to help keep the organ funds active. The recordings were in CD format and were sold after mass. The CDs generated some income for the funds. By the time of the restoration of the organ the total sale of the CDs came to RM12, 000.

By the year 2011, the Assumption Organ was reaching to an unplayable level. It needed professional help. All the DIY methods of keeping the organ like making modified trackers using broomsticks, making

own wind chests for the division were all failing. The most important part of the organ, the console had major issues that made the organ classified to a new unplayable level. The manual keys were getting harder to depress. The organists only used the Great manual to play, as the Swell manual keyboard was too hard to depress. All the notes from the second octave of the pedal board were not sounding. This was due to the weak magnets at the wind release valve at the wind chest. As such the organists only played one octave on the pedals. The church organ committee decided to call in the organ builder to come and give a professional diagnosis for the Assumption Pipe Organ to be saved. The firm Peter Wood and Son was chosen to do the diagnosis for the organ as the firm had been on the organ since the post UNESCO era.

Marc Wood from the firm Peter Wood and Son, wrote a report in detail of the condition of the organ[viii]. In the report he gave the organ another year to last of which by then the organ would be completely unplayable and the damage would be at an astronomical rate to be restored. The church had the option of electrifying the action or maintaining the tracker action. Organist Dr. Andrew Blackburn's advice on maintaining the original tracker action was well received by everyone including from the organ builder himself. Dr. Andrew Blackburn was a lecturer of music at UPSI. The church then asked for an immediate restoration of the organ from the builder. Peter Wood and Sons quoted British Pounds 52,000 for a full restoration of the organ.

The organ committee was formed to raise funds for the organ. The committee consisted of the Parish Priest, the Church secretary, Ian Campbell (by now whom has retired from the choir, Mrs. Ian Campbell, Vincent Raj, Claude Richards (present choir master) and the Assumption Church Organist, Leonard Selva (the author).

The plight of the organ was highlighted in the local press especially citing the heritage value it carried and the organ concerts being arranged for performance. It is interesting to note at the time of the concert on 9th of August 2012, the electronic organ at the Assumption Church was used for the concert as the pipe organ was already unplayable. The concert tickets sold was channeled to the Save the Pipe Organ Fund. Monies from various concerts[ix] totaled to Rm10, 000.

With the listing of Georgetown as a UNESCO city, Think City, a community based urban regeneration body that seeks to create more sustainable and liveable cities was formed in 2009[x]. One of its goal was to kick start of its urban regeneration of its focus cities. In this case the focus city was Georgetown, Penang. The organ committee forwarded the impact of the restoration of the organ would do to the community in Georgetown.

One key area forwarded by the organ committee to ThinkCity was of organizing of Organ recitals from the only organ in Penang which is 100 years old. The recitals would attract people to come to the Assumption Church and create the culture of appreciating organ music. Furthermore the restored organ would attract organists from around the World to give recitals. With this assurance and also of opening the church during non-worship hours made Think City grant Rm 150 000 for the restoration fund.

Star publications, a Penang born newspaper was instrumental in highlighting the plight of the organ especially in seeking funds. The many write ups published on its newspaper made members of the public donating for the restoration of the organ. The church was grateful when the Newspaper through its foundation known as The Star Foundation donated Rm 50 000 for the restoration fund.

Finally, the Tourism Minister Datuk Seri Ng Yen Yen , heard about the organ through a tourism documentary on Malaysia. She enquired the author on the condition of the organ. The author submitted to her the report of the organ builder and detailing to her the extent of condition of the assumption Organ. This prompted the minister to approach Air Asia Chairman Tony Fernandez to help fund the restoration. The minister presented to the corporate body on the importance of the organ and it's location in the UNESCO World Heritage Zone. Air Asia through its online partner Expedia (at the time of funding) donated Rm200 000 for the restoration of the Assumption Organ.

On 16 July 2012, a brief cheque presenting ceremony was held at the Assumption Church Penang, led by Tourism Minister Datuk Seri Ng Yen Yen and the main key donours for the restoration of the Assumption Organ (see figure 6). In total the Assumption Church Organ received Rm 400,000 for the restoration project.

Conclusion

The Assumption Organ was fully restored with the funding of corporate bodies, heritage bodies, state and individuals. The various restoration effort prior to the UNESCO tagging in 2008, was met with lukewarm response. The Church had to do with what they had in their limited fundings. The funds collected prior to the UNSECO city status couldn't reach to a level of a full restoration. This scenario drove the people directly involved with the upkeep of the Assumption organ to rely on Do It Yourself method that included improvisation on available material to keep the organ functioning. The organ had its first touch from a professional organ builder through Peter Wood and Sons firm in 1976. Even then, the builder came down on a voluntary basis due to lack of funding. Further voluntary visits by the same organ builder resulted part by part restoration over the duration from 1976 till 2000. After 4 years of achieving the UNESCO tagging in 2008, the Assumption Organ was fully restored with a cost of RM 250 000 on the instrument and another Rm130, 000 on the replacement of wooden planks of the choir loft. The UNESCO recognition of Georgetown paved way for new interest in Heritage value not only on buildings, arts practiced, and living trades within the heritage enclave but also on the music instruments used for communal based activities at Georgetown. The UNESCO historic city status for Georgetown is paired with Malacca, the St Francis Xavier Church in Melaka has a Pipe Organ unplayable since the 60's sitting at the choir loft. It is my hope that the findings in this paper would be helpful starting point for the Malacca organ to be restored in the near future as how the restoration of the Assumption Organ made possible using the UNESCO status of the city to raise the funds for the musical instrument.

End Notes

[i] http://whc.unesco.org/
[ii] 109.38 hectares

[iii] The term here coined to define any person of a Cauasian and Asian parentage mix.
[iv] The Assumption Choir attendance register from 1917 - 1960
[v] A device that functions as a reservoir for wind to be supplied to various windchests in the organ
[vi] Peter Wood and Sons is an organ firm from Harrogate, England.
[vii] A device that makes playing of different manuals and the pedal board simultaneously
[viii] Report dated 10th May 2012 Organ Committee meeting minutes
[ix] 3 choral concerts were held to raise funds for the organ.
[x] http://thinkcity.com.my/

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Author's Biography

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Designing Teaching Sequence for Primary Year 1 Pupils: An Action Research in a Malaysian Chinese Primary School

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Abstract

Teaching in the music classroom requires careful planning and sequenced activities to progressively help instructional teaching achieve the designated objectives. This action research began the journey of searching of Chinese Children folk song, sorting out the best materials for teaching purposes, carried out the planned teaching and evaluated through reflective journal and literature. The model of teaching sequence is based on Malaysian Chinese children folk song collected within the known repertoire among the Chinese community. The teaching sequence was also modelled based on suggested teaching sequence (Kodály based) and shaped by referencing to numerous well-established teaching sequence in Hungary, United States of America and Australia. Multiple cyclical action research has been carried out in classroom teaching to identify the best use teaching sequence at the beginning of teaching primary year one pupils in Chinese primary school. Five different classes of Level One pupil from a Chinese primary school have been involved in this study. Reflective Journal and Diaries in this research serve the core for data collection and analysis purpose. The conducted action research reveals the pattern of sequencing melodic, rhythmic and phrasing which works best for teaching in the classroom. A set of sorted Chinese children folk songs in suggested sequence (child-centred based) the output from this action research.

Keywords: Sequence, Kodaly, Chinese children folk song, reflective, action research

Teaching in the music classroom requires careful planning and sequenced activities to progressively help instructional teaching achieve the designated objectives. Child-centred based sequence in teaching music can help children progressively learn better in the classroom. The ground up foundations of Music Education must be build according to localise child-centred based teaching.

> *"Kodaly believed that the acculturation had to begin with the establishment of one's own national cultural roots as the basis for further cultural development."*
> Cited by Madden in GÖKTÜRK (2012)

Problem Statement

There are many teaching materials for teaching music in the classroom, but there are non-sequenced materials for teaching singing based on Chinese Children folk songs for formal school use. The need of identified sequence of teaching could promote progressive learning in instructional teaching for music, especially in child-centred based learning.

Objectives

Identify the suitable Chinese children folk songs for teaching music concepts progressively. Provide child centred based teaching materials and sequence for use in teaching Primary year one pupils in Chinese Primary School in Malaysia.

The Studies

Teaching Sequence

Teaching sequence is defined as the process of putting the teaching contents and activities in a logical order. The arrangement of teaching materials and activities in effective teaching framework is a vital process for every teacher to achieve their desired teaching output. Sequencing is referred as the ability for teachers to arrange materials and teaching strategies in most effective way. It is done by presenting concepts and elements to students that are derived primarily from singing repertoire musically (Houlahan & Tacka, 2015). Sequencing is part of the vital component in Kodály concept. Teacher sequences their teaching before every lesson. After every lesson, teacher progress to the following teaching concepts and units based on the achievement of the current teaching objectives through a process called reflection. Reflection is part of the crucial process for education (Korthagen, 2010; Zeichner & Liu, 2010). The reflection process after each lesson enables the teacher to examine their teaching strategies and validate the achievement of objectives in the particular lesson hence provide further input for the arrangement of next lesson. Every teacher is involved in designing the teaching sequence in the classroom due to the complexity of teaching and learning process which includes diverse student's learning styles, different knowledge levels and dissimilar knowledge acquisition by unique individual. Teaching sequence is first done by taking account of subject syllabus provided by the Ministry of Education, selecting suitable objectives to be achieved in the particular lesson and lastly, plan for the designated activities with suitable teaching and learning materials. Zoltán Kodály who formed a child-development sequence of music learning in Hungary and its success in Music education field has become one of the leading models by various countries including United States of America, Australia, China, and Taiwan.

Child-developmental approach to sequence the teaching skills in Kodály method were reported by Choksy (1999). It is part of the vital process where new concepts are introduced at the beginning of what is easiest for the child and progressing to the most difficult concepts (Landis & Carder, 1972). Children are first introduced to musical concepts through their experiences such as listening, singing, or movement (Wheeler, Raebeck, Orff, & Kodály, 1977). Child-developmental approach or referred as the child-centred based approach is critical to provide ease to the child to learn, enjoying classroom teaching and learning and progressively build up pupil's musical understanding without any difficulty.

Malaysian Primary Chinese School

Malaysian primary school comprised of two categories of schools based on the medium of instruction. The Malay-medium national school are called Sekolah Kebangsaan. The non-Malay-medium national-type schools compromise of mandarin-medium national-type school and Tamil-medium national-type school. All the three different medium of instruction schools admit every student regardless of their racial and language background. Mandarin-medium national-type school (Chinese primary school) is also referred as Sekolah Jenis Kebangsaan (Cina) - SJK(C). The deep root of politics and history of Chinese education in Malaya was summarised by Peng (1999).

The Chinese primary school, SJK(C) uses Mandarin language as the medium of communication in school. Therefore, pupils in Chinese primary school mainly communicate, read and write in the Chinese language. This includes learning various subjects such science, math, physical education, art, music, and history in the Mandarin language. Malay language (National language), English and Jawi (for Muslim pupils) were used within the specific instruction period. Mandarin is the formal language in school. Every subject including the Music subject uses Mandarin in written (text book) or oral form (speaking).

Music education in primary school is part of the World of Arts subject which is a compulsory subject for all the pupils under the Primary School Standard Curriculum (KSSR) (Education, 2012;

Ministry of Education Malaysia, 2016). In the KSSR syllabus, the Music subject is also called as 'World of Music'. Music used in the 'World of Music' shared the same composed songs over every national school in Malaysia. In Chinese primary schools, the composed songs were sung in the Chinese language. The Malay and Tamil lyrics were also printed along in the teacher's guidebook for Music subject.

Music subject or sometimes referred as Music education in Chinese primary school plays an important role in language development for pupils at a young age (Chen-Hafteck, 1997). Research indicates that the development and acquisition of language parallel to the development and acquisition of music ability. (Feierabend, 1997; Gordon, 2003). Moreno (2009) has laid out all the evidence where music can improve the behavioural performance in several domains, including intelligence. There were also several studies reported positive improvements in language domain (Chan, Ho, & Cheung, 1998). Music activities provide a balanced supplement for a well-balanced development in various domains over pupils.

An Overview of Pupils in Chinese School Learn Music Formally

Chinese Primary school primary level one pupils learn music formally in classroom or music room. In the KSSR syllabus, 30 minutes of instructional time per week was allocated for Music subject throughout the six years of primary studies. Level 1 and two pupils are required to learn singing, singing with movements, playing of percussive instruments which include castanets, bell, tambourine, two-tone woodblock, and drums. Music education in KSSR syllabus also requires pupils to perform a play on stage on the given theme throughout the year of study.

There are four sections in Music Education KSSR syllabus which are Musical experience (60%), Musical creativity (20%), Musical appreciation (10%), and Musical literacy (10%). Musical experiences compromise the largest portion of Music activity in the KSSR Syllabus which include singing activity, movements, and instrumentation playing. For singing activity, all the students are expected to be able to achieve correct singing postures, sing clearly on every word in the given song, and sing with proper tone. The singing activity is crucial at the beginning of musical learning.

Singing activity requires level one pupils to practically use their natural instrument (vocal) and learn to imitate and output through singing by controlling of their physical vocal cords. It is part of the activity where students learn to listen attentively to their teacher, imitate their teacher's voice through singing and perform it out loud (Cuadrado & Rusinek, 2016; Freer, 2006; Hickox & Hourigan, 2016; Kovacic, 2005).

Primary Level One Pupils

Gardner (1994) has indicated that the is an 'important convergence among researchers on the musical development of children at the age of six to seven. Choksy (1999) has reported some common musical development characteristics that should be determined in designing teaching sequences. They are:

1. The range of singing voice for a young child can sing comfortably and correctly usually should not be more than five or six tones.
2. Half steps of intervals are difficult for the young child to sing in tune.
3. Descending tones are easier for children to learn and reproduce accurately than the ascending ones. It is advised that the initial lesson on new tonal patterns should be approached through songs in which the interval occurs in a descending melody line.
4. Small skips in intervals such as G to E are easier for a young child to sing in tune compare to small steps (G to F#).

Mandarin songs become the best materials to use in teaching as The Mandarin language is the main language used in Malaysian Chinese primary school. Various educator such as Suzuki, Carl Orff,

and Kodaly promote the use of teaching materials (songs) in mother tongue language. Based on the third criterion above, it is urged that the most appropriate sequencing be localised and depends on the frequency of occurrence in the local musical materials. Therefore, there is major sequencing difference between various countries and different cultures. The tone set used in Chinese children folk songs provide natural sounding similar to the Mandarin language and hence it becomes easier and natural to learn and understand. Likewise, song with $\frac{3}{4}$ meter is not common in Mandarin songs. Logically, it becomes difficult for the pupils at the age of seven to walk in Waltz rhythm or any triplets counting nor singing in current fashion. Malaysian Chinese pupils at the age of Seven (Level One) knew most children songs repertoire as most of them entered pre-school at the age of four to six.

Methods

Action Research

The research took place in a primary school in Rawang, Malaysia. Practical action research was exercised by the practitioner in the study of sequencing teaching materials for level one pupils. The practitioner who is the teacher, act as a researcher to enquire his teaching practice in the process of generating practical materials and teaching strategies in solving the problem within the specific scope. Such practice could provide much information for the practitioners and allowed specific theory to be formed (Anderson, 1994; Avison, Lau, Myers, & Nielsen, 1999; Reason & Bradbury, 2001). Students within current research served as participants throughout the study.

Instrumentation

Various action research cyclical cycles were executed through the study. The repeated cycle of action research can help develop a professional problem-solving ethos (Corey, 1953; Joyce, 1991; Schaefer, 1967; Sirotnik, 1987). Teaching reflective journal and research diary serve as the main instrument for the current study (Altrichter, Posch, & Somekh, 1993). Reflective based action research with reflection from multiple cyclical action research from different class validate the indicated study. Validation was made through a reference to related theories and through other related studies in sequencing teaching materials.

Research Outcomes

The conducted reflective action research on five classes of pupils reveals the pattern of sequencing melodic, rhythmic and phrasing of Chinese children folk songs which are effective for beginning teaching musical concepts to level one pupil in the classroom.

No.	Song Title	Tone Set	Rhythm
1.	请安曲 Greeting Song	so, mi	ta ti-ti sa
2.	儿童诵杨 Children’s taunt	so, mi, la	ta ti-ti
3.	问答游戏 call and response song	so, mi, la	Only Crotchet, Quaver, Crotchet rest, Quaver rest, Minim
4.	客人来	do, re, mi, so	

	Guest Song		Introduced.
5	月亮婆婆出来了 Grandmother moon is coming	do, re, mi, so, la	* There is case where the dotted notes appear which describe a certain characteristic of music. The teacher shall observe when teaching for effective singing.
6.	大白鹅 White Swan	so, mi, la, re, do	
7	排排坐 Sitting Song	la, do, re, mi, so	
8.	放学歌 After school	la, do, re, mi, so	
9.	小猪 Little Pig	so, la, do, re, mi	
10.	这是我的家 This is my house	so, la, do, re, mi, so	
11.	我们一同瞧瞧 Let's us see	so, la, ti, do, re, mi, fa	
12	来猜拳 Rock, Scissor and paper	so, la, ti, do, re mi, fa, so, la	

Discussion

Suitability of Repertoire

The Mandarin language is referred as standard Chinese and lingua franca for Malaysian Chinese. It is the most widely spoken forms of language among Malaysian Chinese. It is also the main communication language used in Chinese school throughout Malaysia. The Mandarin language itself is reported to be originated from northern China. Malaysian Chinese primary school uses Mandarin as formal language in school as communication and for most written subjects. Large portion of songs must be constructed based on Mandarin language.

In the current trend of teaching Music subject in Malaysian Chinese primary school, wide range of catchy music and composed songs were introduced. The pupils are also expected to be creative and engage in movement along with singing or playing. It becomes more challenging than ever for the Music teacher to teach within short teaching instruction period (30 minutes). With the introduce of short children folk songs, the teaching objective could be achieved within the short period. Well sequenced Chinese folk songs becomes effective for the teacher to grow pupil's musical grammar. Through the current study, I have noticed that my pupils could recall certain melodies from the children folk tunes that I introduce and they sing it in tune without any accompaniment. It became one of the best accomplishment and fruitful teaching session I ever had.

Aspects for Sequencing Teaching Materials

Careful consideration must be made by the teacher when preparing teaching materials for teaching in the classroom. These aspects include (1) Child development centre, (2) singing range of the pupils, (3) length of the pieces, (4) tonal intervals used in the songs, (5) language with mother tongue language and (6) meaning and contents of the written lyric.

- Teaching materials with challenging intervals such as octaves, minor second, the perfect fourth should be avoided in teaching level one pupils.
- Teaching materials with repetitive patterns should be promoted. Songs with both melodic or rhythmic patterns should be encouraged.
- Songs with Mother tongue language (Mandarin) language should be placed as priorities as singing materials. Pupils provide a great response when they could understand the songs.

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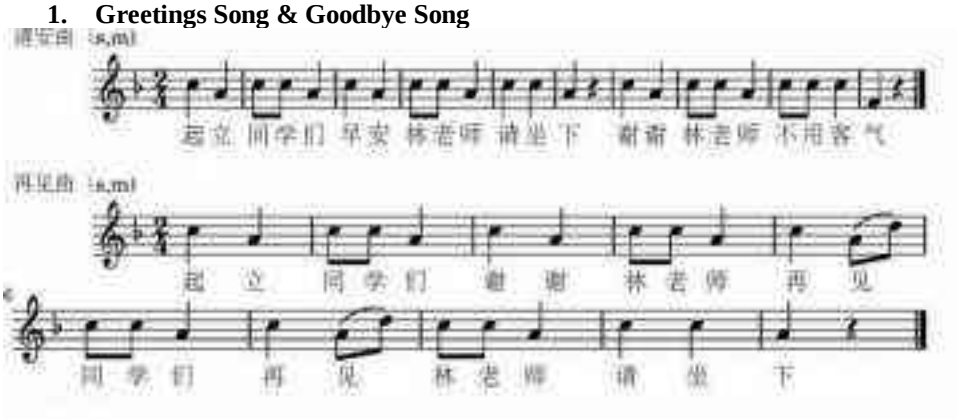
Authors Biography

Lim Li Wen, He is currently a primary school music teacher in SJK(C) Kota Emerald. He graduated from Teacher's training college Ilmu Khas campus under an undergraduate collaboration program with Open University, Malaysia. He obtained his Bachelor of Teachership (Music) in 2009 and currently pursuing his Master of Education (Music) in Universiti Pendidikan Sultan Idris. Having teaching music education subject in primary school for 6 years since 2010, he is also served as instructor for various private music schools and actively involved in teaching of violin and piano for 9 years. His interest and passion lies in Music teaching, pedagogy and child centered development.

Appendix

1. **Greetings Song & Goodbye Song**

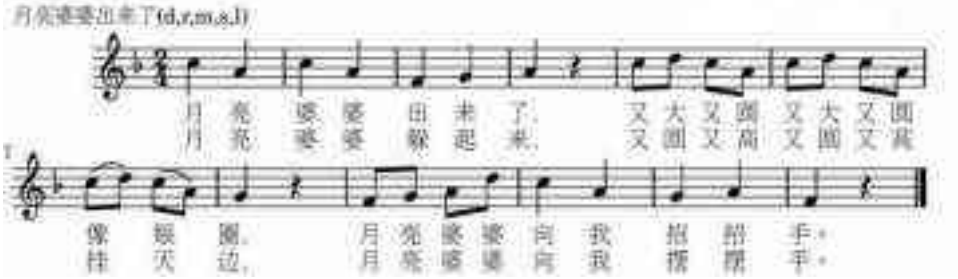


2. **Children's Taunt**

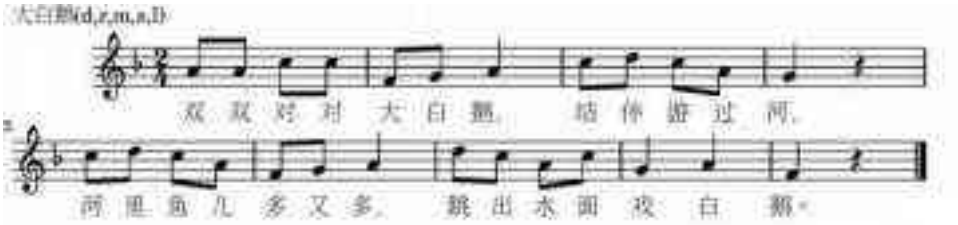
3. **Call and Response Song**

4. **Guest Song**

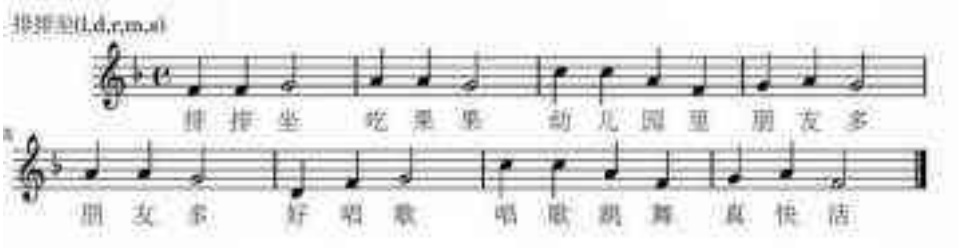
5. **Grandmother Moon is Coming**



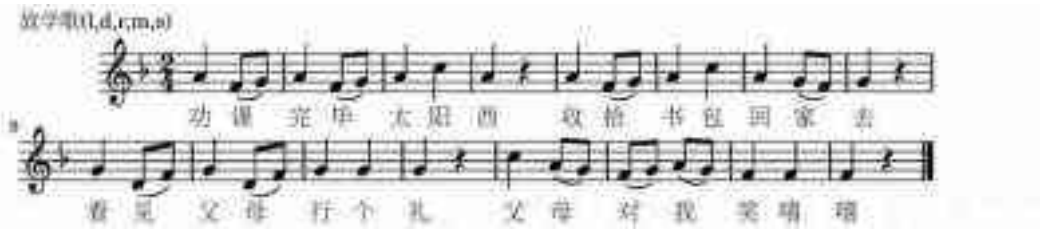
6. **White Swan**



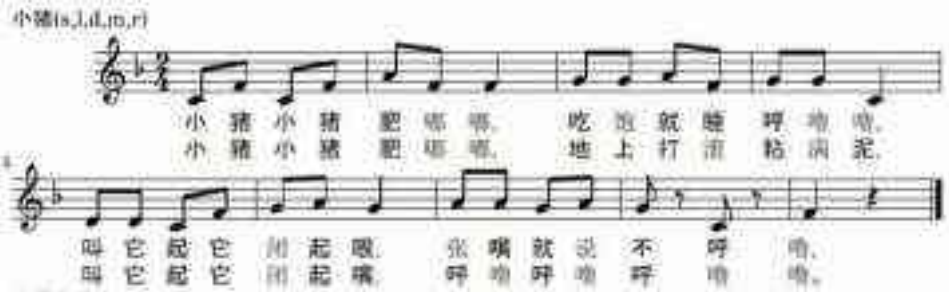
7. Sitting song



8. After School

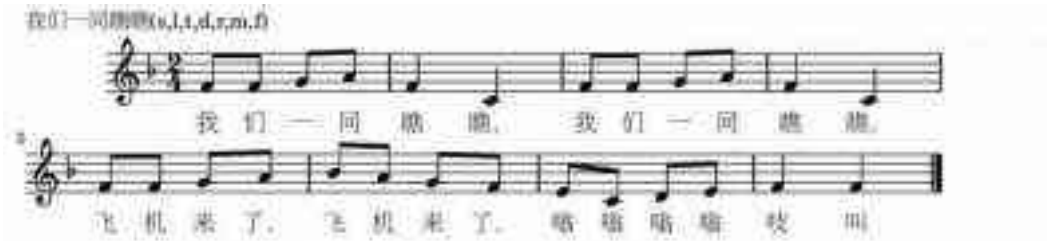


9. Little Pigs

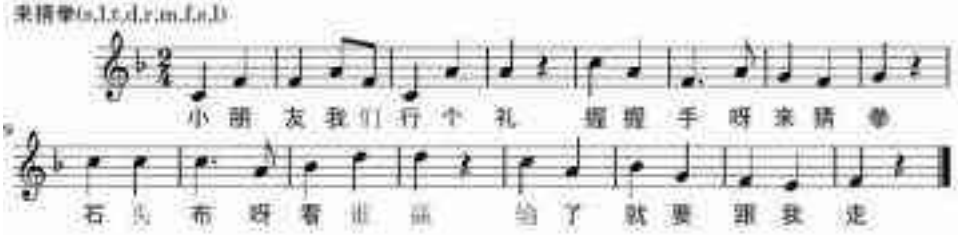


10. This is My House

11. Let's Us See



12. Rock, Scissor and Paper



Kajian Kepentingan Dramaturg: Satu Kajian Kes terhadap "Sabri Yunus"

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Abstrak

Kajian ini bermatlamat untuk menjustifikasikan definisi *standard* yang perlu dimodifikasikan untuk memperincikan istilah dramaturg dalam konteks Malaysia. Di Malaysia, istilah dramaturgi jarang di gunakan oleh mana-mana pengkaji seni persembahan. Bahkan pengkaji terdahulu lebih cenderung menggunakan istilah-istilah seperti dramatis, pengarah dan penerbit sebagai merujuk kepada seseorang yang menvisualkan persembahan ke pentas, sedangkan istilah dramaturg sebenarnya merangkumi keseluruhan bidang tugas tersebut. Justeru itu, sukar bagi pengkaji-pengkaji untuk mencari bahan penulisan dan kajian yang menepati topik kepentingan dramaturg di Malaysia. Selain itu kajian ini turut berhasrat untuk merumuskan secara terperinci kepentingan dramaturg dalam persembahan komedi di Malaysia. Kajian ini memilih seorang pelawak, pelakon, pengacara dan pengarah yang dikenali sebagai Mohd Sabri Yunus atau nama pentasnya Sabri Yunus sebagai *Key Informan* terhadap kajian ini. Kajian ini akan menggunakan Teori Humor oleh Arthur Asa Berger dimana menumpukan penganalisaan secara kualitatif bagi meneliti data-data kajian. Hasil kajian dapat merumuskan kepentingan dramaturg sebagai sesuatu yang berimpak tinggi dalam persembahan komedi di Malaysia, dapat menginterpretasikan peranan Sabri Yunus sebagai dramaturgi dalam persembahan komedi di Malaysia, dapat merumuskan persembahan komedi yang di hasilkan oleh Sabri Yunus dari tahun 1990 hingga 2016 dan dapat menilai isu-isu serta persoalan-persoalan yang diangkat melalui persembahan komedi sehingga memberikan impak terhadap kehidupan dan sosial masyarakat.

Kata kunci: *Dramaturg*, Persembahan Komedi, Teori Humor

Kajian ini menjustifikasikan secara terperinci peranan dramaturgi dalam persembahan berbentuk komedi di Malaysia. Penekanan kajian ini adalah kepada seorang pelawak, pelakon, pengacara dan pengarah yang dikenali sebagai Mohd Sabri Yunus atau nama pentasnya Sabri Yunus. Sebagai individu yang terlibat dengan industri perfileman sehingga mencapai Anugerah Pelakon Lelaki

Komedi TV Terbaik di Anugerah Seri Angkasa pada tahun 2005 dan Artis Komedi Lelaki Popular di Anugerah Bintang Popular pada tahun 1993, 1994, 1995, 1996 dan 2000 melayakkan beliau diangkat sebagai subjek kajian untuk topik ini.

Selain di anugerahkan sebagai pelakon komedi terbaik dan pelakon komedi popular, Sabri Yunus turut menerima beberapa anugerah lain dalam bidang penerbitan dan juga pengarahan. Berdasarkan pencapaian yang telah dinyatakan dan juga kerana penglibatan beliau dalam industri yang berlangsung secara berterusan sehingga kini, mempengaruhi pengkaji untuk merumuskan secara spesifik proses-proses yang beliau laksanakan sebagai seorang pelawak, pelakon, pengacara dan pengarah. Bagaimanapun pengkaji perlu menyusunnya semula dan menginterpretasikannya sepadan dengan "peranan dramaturgi".

Matlamat kedua kajian ini adalah untuk menjadikan titik tolak peranan dramaturgi sebagai suatu yang berimpak tinggi dalam persembahan di Malaysia. Melihat akan keperluan ini, di dapati terdapat dua individu tempatan (Malaysia) yang telah membuktikan mereka berjaya sebagai dramaturgi di peringkat Asia. Mereka adalah Lim How Ngean dan Charlene Rajendaran. Namun begitu mereka lebih menumpukan bidang kerjaya mereka dalam Bahasa Inggeris dan yang paling jelas tiada langsung terlibat dengan persembahan berbentuk komedi. Misalnya, Lim How Ngean pada awal kerjayanya, aktif menulis ciri-ciri pada tarian dalam produksi di Singapura untuk akhbar Malaysia. Selain daripada itu Lim How Ngean turut berkhidmat sebagai dramaturgi untuk persembahan-persembahan tarian sempena Festival Seni Singapura bersama kumpulan tarian Daniel Kok, Kuik Swee Boon dan Ming Poon. Selain di Singapura, beliau turut melebarkan sayap kerjaya sebagai dramaturgi dengan beberapa kumpulan tarian seperti Dance Box Kobe di Jepun, Amrita Performing Arts di Kemboja dan Pichet Klunchen di Thailand. Puncak kerjayanya sebagai dramaturgi, Lim How Ngean menganjurkan satu simposium sulung dengan tema *"Asian Dramaturgs' Network"* (ADN) di Esplanade, Singapura pada 23 hingga 24 April 2016. Manakala, Charlene Rajendran terlibat sebagai dramaturgi dalam beberapa produksi anjuran kumpulan Five Arts Centre di Malaysia, ArtsWok dan Box Drama Gitanjali di Singapura.

Dalam konteks kajian ini, untuk mencerakinkan peranan dramaturgi di rantau ini supaya di terima dan setara dengan dramaturgi daripada Barat seperti Harley Granville Barker (25 November 1877 - 3 Ogos 1946), Gotthold Ephraim Lessing (22 Januari 1729 - 15 Februari 1781), Bertolt Brecht (10 Februari 1898 - 14 Ogos 1956) dan Kenneth Tynan (2 April 1927 - 26 Julai 1980) serta beberapa tokoh lain (Mary Luckhurst, 2006, ms.2) makanya perdebatan mengenai dramaturgi di Malaysia perlulah di bangunkan terlebih dahulu.

Permasalahan Kajian

Di beberapa negara Asia seperti Singapura, Indonesia, Filipina, China, Korea, Sri Lanka dan India peranan dramaturgi kepada seni persembahan telah berkembang dan semakin penting.

Ramai pakar dramaturgi yang mempunyai pengetahuan dan sering beroperasi secara berkumpulan ataupun berasingan. Mereka berhasrat untuk membangunkan prestasi serta memantapkan peranan mereka terhadap sesebuah karya/persembahan secara kolektif. Ini terbukti dengan adanya penganjuran simposium "Asean Dramaturg Network". Simposium ini diwakili oleh dramaturgi seperti Ken Takiguchi (Singapura), Charlene Rajendran (Singapura), Alvin Tan (Singapura), Robin Loon (Singapura), Kok Heng Leun (Singapura), David Pledger (Australia), Lachlan Philpott (Australia), Alyson Campbell (Australia), Eko Supriyonto (Indonesia), Helly Minarti (Indonesia), Giselle Garcia (Filipina), Li Yinan (China), Lim How Ngean (Malaysia), Max-Philip Aschenbrenner (Korea), Nanako Nakajima (Jepun), Shintaro Fujii (Jepun), Peter Eckersall (USA), Ruhanie Perera (Sri Lanka), Sankar Venkateswaran (India) serta Yair Vardi (Israel). Namun begitu, berlainan pula situasinya di Malaysia. Perkembangan dan kefahaman mengenai peranan dramaturgi masih lagi di peringkat awal. Melalui laporan di Utusan Malaysia, Azman Ismail (2007) berpendapat, "pendekatan dramaturgi ini sebenarnya masih agak baru dalam konteks pementasan naskhah di Malaysia. Namun, tidak di negara-negara Barat". Jelas ramai diantara penggiat seni persembahan tidak sedar yang mereka secara tidak sengaja telah memainkan peranan dramaturgi. Justeru itu kajian ini memandang serius permasalahan perkembangan dan kefahaman mengenai dramaturgi di Malaysia.

Justeru itu bertitik-tolak daripada reaksi terhadap permasalahan yang dibincangkan sebelum ini, maka platform untuk membincangkan kaedah dan pendekatan sebagai seorang dramaturgi perlu diwujudkan. Synne K. Behrndt, (2015), dalam artikelnya, *"The aim of Dramaturgy in the Making: A User's Guide for Theatre Practitioners"* menyatakan bahawa;

> *"..... dramaturgy is an important reference point for contemporary dramaturgy', ... include play development, dance, producing, translation, devising and production of plays. While there is a tendency to talk about 'method', 'tools', 'function' or 'role', and the conclusion can be a bit prescriptive with regards to what a 'good dramaturg' should do or be, dramaturgical work is presented as a complex process throughout"* (ms.253).

Jelas melalui petikan diatas, Behrndt S.K menyokong, perlu adanya *review* terhadap pendekatan *(method)*, tatacara *(tools)*, fungsi *(function)*, atau peranan *(role)* seseorang dramaturgi. Melalui keputusan *review* tersebut, akhirnya dapat menjelaskan kesukaran seseorang dramaturgi membina konsep sesebuah karya/persembahan. Begitu juga kesukaran yang di tempuhi oleh dramaturgi di Malaysia. Sebagai sebuah negara yang terdiri daripada pelbagai kaum dan adat, sudah semestinya seseorang dramaturgi perlu berani keluar daripada kepompong pemikiran konvensional ketika menghasilkan karya/persembahan. Mereka perlu yakin dan berani untuk melakukan kerjasama secara inter-disiplin dan inter- budaya. Faktor-faktor seperti bahasa, budaya dan faktor geografi turut menjadi cabaran buat seseorang dramaturgi di Malaysia. Dalam percubaan dan pembaharuan yang

perlu di pelopori oleh dramaturgi Malaysia, mereka juga perlu menghadapi isu hubungan profesional dengan *the performance - maker* (Behrndt S.K, 2015, ms.254). Behrndt S.K (2015) berpendapat, dramaturgi dan *the performance – maker* (pengarah teater, pereka tari, artis, penerbit kreatif, pengeluar, kurator, pengaturcara dan lain-lain bidang yang berkaitan) perlu mempunyai kemahiran berkomunikasi. Tanpa jalinan kerjasama inilah nanti semua karya atau persembahan akan berjalan secara tidak terancang dan hilang sistematiknya. Menurut beliau;

> *"..... dramaturgical work is about relationships: 'this is a relationship, a dialogue, an interrelation between two or more people with the aim of creating or developing a piece of performing artwork"* (ms.254).

Selain itu, situasi yang amat tidak memuaskan adalah kurangnya pendedahan dalam sistem pendidikan terutamanya bagi program seni persembahan sehingga mengakibatkan kefahaman mengenai dramaturgi terbantut. Apabila tiadanya tumpuan secara formal semestinya tiada amalan praktikal diterapkan. Perkara ini perlu diberikan perhatian, dengan menyediakan program atau kursus berserta kurikulum yang menjurus kearah pendidikan dramaturgi. Jika dibandingkan dengan beberapa institusi dan universiti luar negara seperti *Columbia University's School of the Arts, Carnegie Mellon University's, Yale University's, The American Repertory Theater , Moscow Art Theater School* serta *Institute for Advanced Theater Training* telah mewujudkan program dramaturgi dalam sistem pendidikan seni persembahan di institusi tinggi mereka. Menurut Pengerusi Jabatan Kritikan Dramaturgi dan Dramatik *(Department of Dramaturgy and Dramatic Critism)*, Universiti Yale, Catherine Sheehy (2010) dalam rakaman di youtube, " ..... para siswazah samaada peringkat Diploma hingga Doktor Falsafah digalakkan mempelajari program dramaturgi secara rasmi sebagai pelengkap kepada pembelajaran dalam bidang seni persembahan Para siswazah didedahkan dengan subjek *Dramatic Structure, Theories of Representation, Aesthetics, Dramatic Literature and Theater History dan Practical Dramaturgy".* Justeru, dengan pengetahuan tentang peranan dramaturgi, sesiapa boleh mengaplikasikan pengetahuan serta pengalaman mereka apabila bekerjasama dengan *performance – maker* ketika berada dalam industri seni persembahan (Behrndt S.K, 2015, ms.254). Dengan itu, pastinya sesebuah karya akan mempunyai ciri-ciri unik dan muncul dengan kepelbagaian gaya persembahan. Ianya juga akan menambahkan kesegaran terhadap karya berkenaan dan akhirnya menjadi lebih eksklusif. Perkara yang sama boleh berlaku kepada persembahan-persembahan komedi di Malaysia sekiranya peranan dramaturgi diperluaskan. Kajian ini turut memberikan dua reaksi terhadap saranan Ketua Pengarah Istana Budaya, Datuk Mohamed Juhari Shaarani ketika ditemuramah oleh mstar online;

> "*Istana Budaya minta pelawak tidak sentuh isu agama dalam persembahan. Pelawak di negara ini dinasihatkan agar meletakkan batasan selain tidak menyentuh sebarang*

> *isu sensitif terutamanya soal agama dan kaum dalam persembahan mereka terutamanya di pentas Istana Budaya. Semua produksi yang diberi peluang mengadakan persembahan di pentas berprestij seperti Istana Budaya perlu mematuhi garis panduan ditetapkan agar tidak timbul sebarang konflik biarpun ia sekadar jenaka. ..... dan perkara sensitif lain agar ia tidak menimbulkan sebarang masalah"* (Mohd Al Qayum Azizi, 2014).

Reaksi pertama melalui isu diatas ialah pentingnya peranan dramaturgi diwujudkan dalam sesebuah persembahan. Sebagai dramaturgi, individu berkenaan akan menilai, memberikan *respon*, menjadi perantara atau menjadi rujukan untuk mempertimbangkan kehendak istana budaya dan juga mesej yang hendak disampaikan melalui persembahan. Reaksi kedua adalah tentang senario kebebasan bagi memilih tema dan isu persembahan. Ramai pelawak *obses* untuk mempersembahkan tema dan isu yang berkaitan dengan politik, agama dan perkauman sebagai 'bahan lawak' mereka. Keterbatasan ini tidak berlaku di Barat. Masyarakat mereka lebih bersikap terbuka dan boleh menerima pelbagai isu dengan topik-topik yang sensitif dan serius. Berdasarkan penontonan beberapa slot *stand-up* komedi pada 16 hingga 23 September 2015 di *The Crackhouse Taman Tun Dr Ismail, Black Box Publika Solaris, White Box Publika Solaris dan di No Black Tie Bukit Bintang,* sempena *Kuala Lumpur International Comedy Festival* yang dikelolakan oleh Dr Jezamine Lim rata-rata pelawak *'stand-up comedy'* daripada luar negara gemar memilih isu-isu berkaitan dengan seksualiti, gender dan perkauman sebagai 'bahan lawak'. Sebaliknya pelawak tempatan rata-rata memilih isu yang ringan sebagai 'bahan lawak'. Pelawak tempatan seringkali memilih tema seperti imitasi gaya penyanyi-penyanyi tempatan, isu berbahasa dan lagak-lagak lelucon seharian. Yang paling menarik setelah mengikuti beberapa persembahan komedi di *underground space* (iaitu suatu ruang tertutup untuk sekumpulan peminat lawak) di *PJ Live Arts* dan *Lawak Studio Cafe, pelawak* 'stand-up comedy' tempatan berani pula mengetengahkan topik-topik dan isu seksualiti, gender, agama dan perkauman sebagai 'bahan lawak'.

Dramaturg

Perkataan dramaturgi atau dalam Bahasa Inggeris dieja 'dramaturgy' merujuk kepada seni atau teknik penulisan drama yang dicernakan dalam bentuk 'seni teater' *(the art of the theatre)*. Perkataan dramaturgi ini berasal dari Greek dengan ejaan 'dramaturgie' yang bermakna ajaran mengenai seni drama. Dari segi makna yang lebih jelas untuk menghubungkannya dengan kegiatan seni persembahan, dramaturgi mengenai teknik penyusunan karya secara dramatik. Dalam konteks ini, melalui permaknaan di Kamus Komprehensif Bahasa Melayu (Arbak, 2005) 'drama' adalah merujuk kepada lakonan pentas, televisyen, radio, filem dan sandiwara. Kini istilah dan permaknaan dramaturgi mula berbeza-beza mengikut lingkup bidang yang dipilih sebagai skopnya. Bagaimanapun, dimana-

manapun peranan dramaturgi itu adalah sama dengan membawa tujuan sebagai seorang ahli seni drama atau pengarang naskah drama. Selain terlibat dengan penulisan drama, dramaturgi juga merujuk kepada individu yang menghasilkan elemen dramatik seperti unsur-unsur teknikal, bunyi, lakonan dan pergerakkan bagi sesebuah penulisan drama. Justeru itu peranan dramaturgi secara meluas adalah mengawal aksi, kualiti komunikasi, situasi dan kehebatan *(exciting)* keseluruhan persembahan. Begitu juga, memainkan peranan sebagai pengatur konflik manusia (pelakon) dan membentuk projeksi ketegangan dialog yang diaksikan.

Di Malaysia, istilah dramaturgi jarang di gunakan oleh mana-mana pengkaji seni persembahan. Bahkan pengkaji terdahulu lebih cenderung menggunakan istilah-istilah seperti dramatis, pengarah dan penerbit sebagai merujuk kepada seseorang yang menvisualkan persembahan ke pentas, sedangkan istilah dramaturgi sebenarnya merangkumi keseluruhan bidang tugas tersebut. Justeru itu, sukar bagi pengkaji untuk mencari bahan penulisan dan kajian yang menepati topik peranan dramaturgi ini. Dengan itu, bagi melihat justifikasi bagaimana penggunaan istilah dramaturgi digunakan, maka pengkaji menyorot kajian-kajian lepas daripada penulisan-penulisan luar Malaysia sebagai rujukan.

Pengkaji-pengkaji luar gemar merangkumkan istilah dramaturgi bersama beberapa bidang tertentu bersama kajian mereka, antaranya pendekatan dramaturgi bersama sosiologi, dramaturgi bersama politik, dramaturgi bersama filosofi dan sebagainya. Misalnya seorang ahli filosofi Greek, Aristoteles (384–322 sm), yang terkenal dengan *"Poetics",* telah melebarkan penelitiannya tentang penampilan drama-drama yang berakhir secara tragedi dan tragis ataupun kisah-kisah komedi bersama konsep dramaturgi. Manakala Kenneth Duva Burke (5 Mei 1897 – 19 November 1993) berpendapat hidup bukan seperti drama, tapi hidup itu sendiri adalah drama sehingga beliau berjaya memperkenalkan konsep 'dramatisme'. Motif utama wujudnya konsep 'dramatisme' adalah untuk memberikan penjelasan secara logik tentang fungsi sosial berbahasa dan simbolik bahasa kedalam kehidupan sosial sesebuah masyarakat. Melalui konsep 'dramatisme' ini, seorang lagi penulis ilmu sosiologi Erving Goffman (11 Jun 1922–19 November 1982), telah tertarik dengan 'teori dramatisme Burke' sehingga mendalami kajian dramatisme. Akhirnya beliau berjaya menyempurnakan sebuah buku teori ilmu sosial dengan tajuk *"The Presentation of Self in Everyday Life".* Buku berkenaan memperkenalkan dan mengemukakan konsep dramaturgi dalam kajian psikologi serta sosiologi. Seorang lagi pelopor penting konsep dramaturgi ini ialah Gotthold Ephraim Lessing (22 Januari 1729 – 15 Februari 1781) turut menyumbang penulisan buku *"Hamburg Dramaturgy"* yang di tulis antara tahun 1767 dan 1769. Eugenio Barba (29 Oktober 1936) seorang penulis yang berasal daripada Itali dan juga pengarah teater di Odin Theatre serta *International School of Theatre Anthropology,* Denmark berpendapat bahawa *"A theatre which is able to speak to each spectator in a different and penetrating language is not a fantastic idea, nor a utopia...."* melalui bukunya yang bertajuk *"On Directing and Dramaturgy: Burning the House".* Beliau turut mendefinisikan dramaturgi sebagai akumulasi aksi yang tidak terbatas pada gerakan-gerakan aktor, tetapi juga meliputi aksi-aksi yang

terkait dengan adegan-adegan, musik, cahaya, vokal aktor, efek suara, dan objek-objek yang dipergunakan dalam pertunjukan. Lebih jauh dikatakan oleh Barba bahawa dramaturgi hanya bisa diidentifikasi dari suatu teks tertulis otonom (teks drama) dan proses pertunjukan teater yang melibatkan para karakter (Harymawan,1993, ms. 5-7). Harymawan menambah lagi, berdasarkan pengertian ini, maka dramaturgi membahas proses penciptaan teater mulai dari penulisan naskah hingga pementasannya. Justeru itu Harymawan ada berkongsi formula dramaturgi (4M) untuk menjelaskan lagi peranan dramaturgi (Harymawan,1993, ms. 3). Dan maksud formula yang dikongsi itu adalah M 1 – Mengkhayalkan, M 2 – Menuliskan, M 3 – Memainkan dan M 4 – Menyaksikan. Harymawan menyarankan dramaturgi mempelajari keempat proses (4 M) yang di sebut sebelum ini sebagai ilmu "Hukum-Drama".

Persembahan Komedi

Secara amnya, kebanyakkan kajian lepas yang pernah dilakukan dalam topik komedi adalah meliputi perbincangan mengenai bentuk persembahan komedi, struktur penceritaan komedi, kategori dan penjenisan komedi, stail komedi Amerika, tips menulis skrip komedi serta fungsi komedi dalam sesebuah masyarakat sahaja. Jelas disini menunjukkan tumpuan perbincangan tidak menyentuh secara keseluruhan terhadap peranan dramaturgi dalam persembahan komedi. Menerusi buku yang ditulis oleh Charna Halpern (1994) yang bertajuk *Truth in Comedy:The Manual for Improvisation* menyatakan bagaimana untuk membentuk sebuah persembahan komedi. Selain menerangkan elemen-elemen asas pembinaan skrip untuk sebuah persembahan berbentuk komedi, beliau juga turut berkongsi tips untuk memperolehi pengisian persembahan komedi. Secara khususnya buku ini membincangkan teknik untuk melakukan persembahan komedi melalui latihan dan improvisasi lagu, latihan dan improvisasi permainan, latihan dan improvisasi monolog serta latihan dan improvisasi babak. Sehubungan itu bagi seseorang pelakon komedi, perlulah sedar dan mengetahui pengaplikasian teknik improvisasi yang di sarankan oleh Charna Halpern. Ini sebagai satu cara untuk membantu melakukan persembahan yang berkesan.

Scoot Sedita (2014) dalam bukunya membincangkan mengenai persediaan persembahan sitcom. Di dalam bukunya yang bertajuk T*he Eight Characters of Comedy: A Guide to Sitcom Acting dan Writing*, beliau turut memberi takrifan tentang *credit, story (teaser and close) dan commercial story*. Penulisan buku ini turut berkongsi pengalaman Scoot Sedita sebagai seorang pelakon sitcom. Beliau berpendapat bahawa kefahaman yang mendalam terhadap sesebuah perwatakkan boleh membantu pelakon membina penceritaan yang menarik perhatian penonton. Oleh yang demikian, kemahiran menterjemahkan perwatakkan dapat mempengaruhi pelakon membina skrip yang lebih komersial. Antara keperluan lain yang harus ditekankan kepada seorang pelakon komedi adalah penggunaan penyuaraan dan penyampaian dialog. Suara dan dialog merupakan dua elemen penting dalam sesebuah persembahan komedi. Pelakon komedi perlu mempunyai kekuatan untuk menguasai

minda penonton melalui kata-kata untuk menggambarkan sesebuah situasi sepanjang persembahan. Persepsi penonton akan lebih menyeluruh sekiranya pelakon komedi bijak menyusun kata-kata, menggunakan ton dan intonasi suara yang sesuai serta menggunakan bahasa yang tepat.

Sehubungan itu buku tulisan dua orang penulis daripada era berlainan iaitu Judy Carter (1989) dan Steven Kaplan (2013) membantu untuk menyokong hujahan sebelum ini. Dalam buku Judy Carter yang bertajuk *Stand Up Comedy* dan buku tulisan Steven Kaplan yang bertajuk *Hidden Tools of Comedy* masing-masing berkongsi pendapat yang sama iaitu aksi-aksi positif, emosi-emosi yang aktif dan perkataan-perkataan yang tepat boleh membawa sesebuah persembahan komedi menuju ke arah lahirnya lucu dan jenaka yang berkesan. Mereka turut memberikan tekanan bahawa melalui pilihan isu-isu semasa kemudiannya mengolah isu tersebut kepada sebuah topik terkini dapat menggamatkan lagi sesebuah persembahan. Antara lain, Judy Carter turut memperkenalkan latihan *(warm up)* bagi seorang pelakon komedi berdasarkan pengaplikasian muzik. Judy Carter turut berkongsi teknik penggunaan microphone sebagai seorang pelakon komedi.

Buku-buku yang menjurus sepenuhnnya kepada topik komedi seperti *The Theory Of Comedy* yang digarap oleh Elder Olson (1968), *Comic Theory in The Sixteenth Century* oleh Marvin T.Herrick (1964), *The Cambridge Introduction to Comedy* oleh Eric Weitz (2012), *Improvisation for Actors anf Writers:A Guidebook for Improv Lessons in Comedy* oleh Bill Lynn (1964) serta *Comedy Meaning and Forms* oleh Robert W. Corrigan (1981) ada menjelaskan secara terperinci ciri-ciri dan bentuk persembahan komedi, kategori komedi, asal-usul komedi dan juga perkembangan komedi terutamanya di Eropah.

Maka bagi menjangkau lebih luas untuk mendapatkan maklumat mengenai komedi, bahagian ini turut meneroka beberapa perkara daripada bidang kesusasteraan dan agama Islam yang sinonim dengan Melayu, dengan hasrat menyumbang ke arah satu kertas kerja yang lebih mewah maklumatnya. Sehubungan dengan itu beberapa buah buku seperti *The Art Of Satire* yang di tulis oleh Russel (1960), *Satire* yang di tulis oleh P.K.Elkin (1974), *The Anatomy of Satire* oleh Gilbert Highet (1962), *The mechanism of Satire* oleh E.V Knoxx (1951), Satira yang diterjemahkan oleh Zahari Mahmud (1992) dan Ciri-ciri Satira Dalam Novel Melayu dan Afrika Moden:Kajian Perbandingan oleh Fatimah Busu (1992) dijadikan sebagai bahan rujukan untuk menghubungkaitkan komedi bersama bidang lain selain seni persembahan. Rata-rata buku berkenaan membincangkan definisi ‘Satira’ dan mendiskripsikan satira dalam parodi, satira dengan mime dan juga konsep satira dalam komedi. Terdapat juga di antara penulis-penulis ini membincangkan konsep sastera dan satira dalam novel – juga menyentuh sedikit ke arah pembentukkan perwatakkan bagi watak-watak lelucon. Oleh itu jelas bahawa konsep ‘Satira’ turut berhubungkait dengan komedi. ‘Satira’ sering ditakrifkan sebagai satu genre atau bentuk dalam kesusasteraan, namun istilah ‘Satira’ juga terdapat di dalam seni grafik dan seni persembahan. ‘Satira’ biasanya digunakan oleh penulis bertujuan untuk menjadikan senjata dan serangan akal terhadap sesuatu isu melalui jenaka dan lelucon. Penulis menyindir secara humor terhadap subjek misalnya seperti politik, agama dan kesenian. Alat menyindir biasanya

digambarkan melalui ironi, parodi atau kata yang menyindir. Selain itu konsep 'Farce' juga menjadi satu lagi cabang maklumat yang berhubungkait dengan komedi dimana perkembangan sejarah teater dan komedi Eropah. Didalam buku *Farce:The Critical Idiom* yang di tulis oleh Jessica Milner Davis (1978) membincangkan sejarah dan menerangkan tentang satu konsep 'terapi sosial' melalui persembahan jenaka.

Maklumat seterusnya adalah melalui buku *Humour in early Islam* yang di tulis oleh Franzz Rosenthal (1956) dan juga *Islam and The Divine Comedy* oleh Miguel Asin (2002). Kedua-dua buku ini menjelaskan sejarah dan pengaruh jenaka dalam perkembangan penulisan Islam. Istilah 'komedi' dan 'sindiran' ada dibincangkan dalam Bahasa Arab. Dalam dunia Islam pada zaman pertengahan, komedi dihuraikan bersama oleh ahli-ahli falsafah dan penulis Islam, seperti Ibnu Sina, Abu Bischr, Ibnu Rushd dan Al-Farabi. Pada abad ke-14, Ubayd Zakani memperkenalkan satira dalam kesusasteraan Parsi. Beliau terkenal dengan hasil kesusasteraan seperti yang menyindir dan membahaskan amalan homoseksual, Akhlaq al-Ashraf (sindiran terhadap etika bangsawan) dan Masnavi Mush-O-Gorbeh (cerita-cerita dongeng dan lucu) serta Mouse dan Cat (satu sindiran politik dalam pemerintahan Islam).

Kajian ini turut meneliti beberapa kajian lampau yang membincangkan hubungan komedi dengan drama dan lakonan. Buku yang ditulis oleh Rosna Mohd Khalid (2006) yang bertajuk Komedi dalam Trilogi Drama Zakaria Ariffin menggambarkan beberapa subjek yang menarik iaitu Komedi dalam Drama, Komedi dan Drama serta Citra Komedi dalam Drama. Buku ini lebih menekankan tanggapan dan kritikan terhadap karya-karya drama Zakaria Ariffin sahaja. Terdapat sebahagian sahaja perincian mengenai watak dan perwatakan dimana penulis menyatakan:
'Biasanya drama-drama komedinya ini bermula dengan satu masalah untuk dijadikan sebab dan watak-wataknya bertindak sebagai penggerak cerita'(Rosna, 2006, ms 81- 92).
Selain itu buku *Acting Solo dan New Mime in Erope* turut membincangkan Lakonan dalam Komedi. Penulis berpendapat bahawa:

> *'The fact is that the same basic acting principles that apply to drama apply to comedy, as well but in comedy there is an obligation to make audience find the work funny* (Bruce Miller, 2006, ms. 65-76).

Teori Humor Arthur Asa Berger

Dalam kajian ini teori humor merupakan satu mekanisme untuk menyokong aspek-aspek komedi yang terkandung dalam pengarahan, penulisan skrip, lakonan dan pengacaraan untuk persembahan komedi. Aspek-aspek pengarahan, penulisan skrip, lakonan dan pengacaraan Sabri Yunus akan dikaji bagi mendapatkan gambaran peranan dramaturgi. Manakala aspek kedua adalah mengkaji impak atau keberkesanan persembahan komedi yang mempunyai dramaturgi. Pendekatan/teori tersebut dijadikan

sebagai penanda aras dalam menganalisis peranan dramaturgi dalam persembahan komedi dan impaknya terhadap persembahan komedi.

Rajah.1. Teori Humor oleh Arthur Asa Berger

Kepentingan dan Kerelevenan Kajian

Dengan kajian ini dapat mencetuskan motivasi kepada penggiat, badan kerajaan dan swasta terus mempraktikkan peranan dramaturgi dalam produksi atau organisasi mereka. Berdasarkan kajian perpustakaan Malaysia tidak ada kajian atau kertas kerja yang membincangkan tentang konsep, ciri-ciri, gaya, stail, bentuk dramaturgi Malaysia. Kajian ini mendukung kepada satu penyelidikan yang bermanfaat terhadap pendidikan dan pembelajaran kesenian di Malaysia.

Selain itu, di era *milllennium,* kajian seperti ini perlu didedahkan supaya dapat diteliti bersama oleh pengkarya, pelakon, pengarah, penyanyi dan lain-lain sebagai satu contoh terdekat untuk menghasilkan persembahan yang mengandungi suatu inovasi dan lebih mencetuskan fenomena. Maklumat-maklumat yang terkandung dalam kajian ini, boleh di praktikkan oleh aktivis, pensyarah,

guru seni persembahan, pelajar-pelajar seni persembahan untuk menghasilkan karya yang lebih intelektual terutama untuk persembahan berkonsepkan komedi.

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Author's Biography

Mardiana Ismail berkelulusan Sarjana Sastera (Drama & Teater), Ijazah Sarjana Muda Seni Persembahan dengan Kepujian (Drama & Teater dan Diploma Teater (Akademi Seni Kebangsaan). Kini beliau merupakan pelajar Ijazah Sarjana Kedoktoran di Universiti Malaya dan berkhidmat sebagai pensyarah di Universiti Pendidikan Sultan Idris. Terkini beliau terlibat sebagai pelakon utama dalam persembahan "Bangsawan Nyiur Gading Puncak Mahligai", selain terlibat dengan Thailand Music Educator Association sempena 4th Asean Music and Dance Forum 2016 di Cultural Centre Bangkok, Asean Music and Dance Connectivity 2016 di Chiang Mai, Asean Music and Dance Connectivity 2015 di Mahasarakam dan Songkhla Rajabhat University, Thailand, Asean Traditional Theatre di Bangkok dan Ching Mai, Commonwealth Games di Cultural Centre Oxford Road Studio Manchester London dan Noh Theatre Lecture & Demostration. Beliau juga penerima Anugerah sebagai Pelakon Wanita Terbaik 2011 sempena Festival Teater Malaysia, penerima Hadiah Buku Universiti Malaya 2006 dan tercalon untuk Best Ensemble Performance sempena Boh Caremonian Awards 2000.

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From Ghanaian Folk Songs to Contemporary Art Music: The Style of Mawuyram Quessie Adjahoe

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Abstract

Realising the worth of Ghanaian folk songs as materials for large and extended musical compositions, Mawuyram Quessie Adjahoe, a composer, performer, and instructor, writes music with Ghanaian folk songs as themes. These new compositions, thus, serve as musical works written by an African composer in the Performance Studies Programme in Ghanaian secondary schools, colleges, and universities and as illustrations in Music Composition lessons. This paper discusses the features of Ghanaian folk songs vis-à-vis the peculiar styles he has developed for three of such contemporary art music—"Nyavɔ Nyee Tu Gbɔmeɖoɖoe"…music for "Atɛntɛbɛn" in B^b and Piano; "Nye Ŋtɔ ɟe Ðeɖevie, Toboli"…music for Voice and Piano; and "Lã Lem Lo"…One-Movement Sonatina for Piano. In conclusion, the author reveals his strict adherence to speech contour of Ghanaian texts in both vocal and instrumental works; the designing of decorative melodic structures and texts; preference for the subdominant cycle of keys; internationalisation of B^b "Atɛntɛbɛn" through his music; and the incorporation of the elements of Ghanaian folk songs in his contemporary art music.

Keywords: music performance studies in ghana, features of ghanaian folk songs, and adjahoe's styles for each genre of music discussed.

The study of Music began in the then Gold Coast during the Mission Schools era in 1880s to train local workers to teach hymn singing in the churches. Gradually, the programme enabled students write the Associated Board of the Royal Schools of Music examinations up to Grade V and VII in the 1950s. Then, the lessons were complemented by practical courses in African music—drumming and piping—by Ephraim Amu (Flolu and Amuah, 2003, p.6-13). Today, the

study and performance of musical instruments is core in Ghanaian secondary and tertiary institutions where Music is studied.

The Music Performance Studies Programme requires students to study and perform from two lists of musical works on either a Ghanaian or non-African instrument for End-of-Semester Practical Examinations and concerts. The first list includes works by Ghanaian/African composers while the other list includes works by non-African composers. Available instruments for this programme are: Voice, "Atɛntɛbɛn" (a Ghanaian traditional bamboo flute), Ghanaian traditional drums, "Gyile" (the Dagaaba fourteen-slab xylophone), Trumpet, Violin, Trombone, Saxophone, Piano, and Acoustic Guitar.

Background of the Research

In most cases, it is easier to find pieces of music written by non-African composers than African/Ghanaian composers for the music performance programme. Hence, teachers of musical instruments either write original music or go in-search of works written by African composers. As a composer, performer, and instructor of a number of Ghanaian traditional instruments notably the B^b "Atɛntɛbɛn", Ghanaian traditional drums, and "Gyile", the author has been motivated to write original music for his students using variety of themes from self-composed to folk tunes.

For several centuries, many music composers have realized that folk music are embodiment of rich compositional materials for large or extended musical works. Forney and Machlis asserted that,

The interest in folklore and the rising tide of nationalism inspired Romantic composers to make increased use of the folk songs and dances from their native lands. As a result, a number of national idioms—Hungarian, Polish, Russian, Bohemian, Scandinavian, and eventually American—flourished, greatly enriching the melodic, harmonic, and rhythmic language of music (Forney and Machlis, 2007, p.234).

Research Statement

This paper focuses on the musical features of Ghanaian folk songs vis-à-vis Mawuyram Quessie Adjahoe's contemporary art music that employ Ghanaian folk songs as themes.

Research Objectives

Therefore, the following two objectives confirm the motivation for the author's contemporary works that employ Ghanaian folk songs as themes:

a. To provide art music for Practical Examinations and concerts in Ghanaian schools, colleges and universities;

b. To write extended musical works using Ghanaian folk songs as themes for illustrations in Music Composition classes.

Folk Music/Ghanaian Traditional Music

Folk music is the musical compilation and an expression of way of life especially among rural communities. This type of music is distinctly opposed to art music which is the work of musically trained composers (Apel, 1997, p.323). But Nketia says, Ghanaian traditional music is the music of traditional institutions which were developed in the pre-colonial period. It represents the artistic expression of Ghanaians in response to the needs and pressures of their own environment. Examples of this music are work songs (such as those sung by fishermen, craftsmen and farmers), funeral dirges, lullabies, and the music that accompanies the celebration of such rites as circumcision, puberty and marriage. This music is predominantly vocal, and its texts reflect the socio-cultural circumstances in which it is functional (Nketia, 1978, p.1; cited in Agawu, 1984, p.38).

Recognition and Usage of Ghanaian Folk Songs in Art Music

The style and elements (melodic, rhythmic, and harmonic structures and textual contour) of Ghanaian folk songs were recognised as compositional materials for art music very early in Ghana (probably, in the 1940s). For example, Agordoh records that Ephraim Amu (1899-1995) uniquely advanced the integration of indigenous music in church worship in the Presbyterian and the Evangelical Presbyterian Churches in Ghana by creating the consciousness of the artistic potential of the tonal inflection and rhythmic flow of both the Akwapem Twi and Ewe languages. This trend is observable in Amu's compositions including "Hadzidzi Ame Ɖe Gbɔgbɔ", and "Agbexɔxɔ mɔ" (Agordoh, 2002, p.144). Similarly, other composers such as Isaac Daniel Riverson (1901-1967), Joseph Hanson Kwabena Nketia (1921-Date), Michael Kofi Amissah (1923-2010), and many others wrote anthems in their various languages in the style of traditional tunes for churches and concerts in schools. (Agordoh, 2002, p.149-162).

Musical Features of Ghanaian Folk Songs

Constituting the basis of the relationship between the Ghanaian folk songs and the author's contemporary art music, it is cogent to discuss the following five main characteristic features of Ghanaian folk songs.

1. Due to their functions as vehicles of communal expression for joy, grief, entertainment, correction of bad behavior, initiation of rites, worship, rituals, work, and detest of wicked and authoritative rulers, usually, Ghanaian folk songs are short. (Nketia, 1974, p.21-24; Agordoh, 2002, p.28).

2. Consequently, Ghanaian folk songs have very few texts that convey the paramount message.

3. Tonal inflections play a significant role in expressing the meaning of the text in Ghanaian folk songs. Hence, the melodies are constructed to mirror the tonal inflections of the language of the society (Agawu, 1984, p.39; 1988, p.127-144).

4. Ghanaian folk songs have repetitive patterns found either in the melody or rhythmic organization resulting into what is commonly known as "call-and-response" and "cantor-and-chorus" forms.

5. Ghanaian folk songs have very complex rhythmic but interesting structures. Agawu notes that,

According to Simha Arom, African rhythmic systems are "the most complex of all those which are known all over the world," while A. M. Jones puts it more strongly: "The importance of rhythm in the music of Africa is an unquestionable principle; in fact, it bulks so large that African music could perhaps be set off as a musical culture area dominated by this concept and opposed to other equally large culture areas." (Agawu, 1987, p.402).

Mawuyram Quessie Adjahoe's Contemporary Art Music Verses Ghanaian Folk Songs Used as Themes

Mawuyram Quessie Adjahoe loves the folk songs of his tribe—Eʋe—just as Ralph Vaughan Williams (1872-1958) who says "The art of music above all other arts is the expression of the soul of a nation. The composer must love the tunes of his country and they

must become an integral part of him" (Forney and Machlis, 2007, p.357). He is also inspired by Béla Bartók (1881-1945) who says,

> "What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue." (Forney and Machlis, 2007, p.359)

Adjahoe, consequently, uses Eʊe and other Ghanaian folk songs as themes to write contemporary art music for these genres: B^b "Atɛntɛbɛn" and Piano, Voice and Piano, B^b "Atɛntɛbɛn" Trios, Quartets, and Piano. This paper discusses three of such works: "Nyavɔ Nyee Tu Gbɔmeɖoɖoe"…music for "Atɛntɛbɛn" in B^b and Piano; "Nye Ŋtɔ Ƒe Ðeɖevie, Toboli"…music for Voice and Piano; and "Lã Lem Lo"….One-Movement Sonatina for Piano.

Musical Features and Analysis

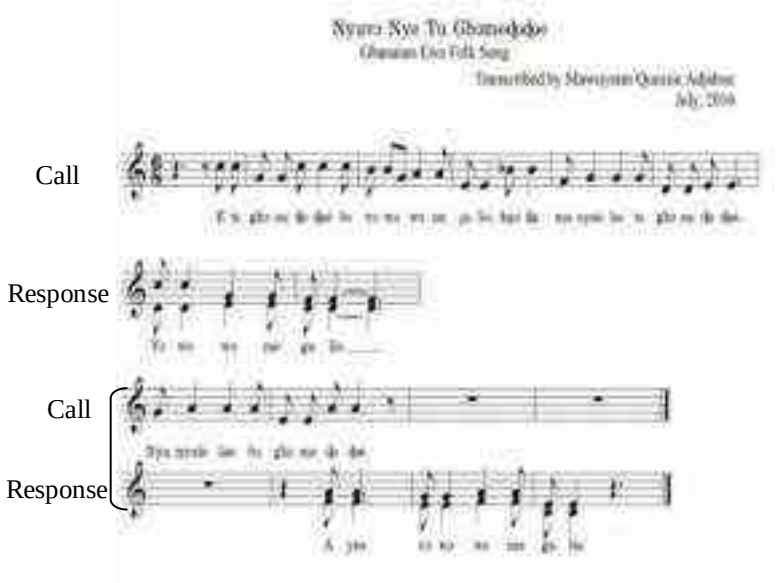
"Nyavɔ nyee tu gbɔmeɖoɖoe" (folk song). One of the favourite songs of the *Egbanegba* dance of the Eʊe of Ghana is "Nyavɔ Nyee Tu Gbɔmeɖoɖoe". It is in "call-and-response" form. It has very few words. The dance is performed by women but accompanied with drums and bells by men. As a recreational dance, it was performed on Sundays after the week's farming activities. The *Egbanegba* Dance Ensemble of Peki-Avetile was vibrant in the 1980s/1990s because they were always on stage during regional and national ceremonies. Today, the troupe performs only at the funeral of a member.

<u>Texts in Eʊe</u>
Call: *Etu gbɔmeɖoɖoe;*
Be wɔwɔnyuie megali o
Kpɔɖa! Nyavɔ nyee tu gbɔmeɖoɖoe
Response: *Wɔwɔnyuie megali o*
Call: *Nyavɔ nyee tu gbɔmeɖoɖoe*
Response: *Ayee!! Wɔwɔnyuie megali o*

<u>Translation of the Texts in English</u>
Call: The community has heard the rumor;
No need to behave well
Look! My derogatory news has reached the community
Response: No need to behave well

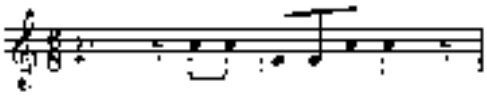
Call: My derogatory news has reached the community
Response: No need to behave well

The transcription …



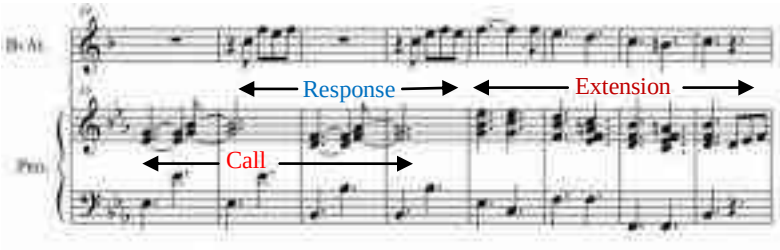
"Nyavɔ nyee tu gbɔmeɖoɖoe" (contemporary art music for b^b "atɛntɛbɛn" and piano: Mawuyram Quessie Adjahoe). Ghanaian folk songs have one tonality—tetratonic, pentatonic, hexatonic, septatonic or modal (Nketia, 1974, p.116-124). But this work progresses through the keys of C major—F major—C major—G major—C major. Again, despite its structure as vocal music, the tune, its tonal inflections, and the rhythmic structure are employed for instrumental music—B^b "Atɛntɛbɛn" and Piano.

> "Atɛntɛbɛn" is the traditional bamboo flute of the people of Kwahu in the Eastern Region of Ghana, which, initially had three or four pitch-holes and was held transversely like the Western flute. The instrument was used to accompany singing, drumming, and dancing, and to mourn the dead. Today, through Ephraim Amu's innovation, the "atɛntɛbɛn" has seven pitch-holes tuned in B^b, C, and D majors. Thus, it also plays music written in Western diatonic scales. But Amu emphasised in an interview that the most common "atɛntɛbɛn" in Ghanaian schools, colleges, and universities is the "**ATƐNTƐBƐN" in B^b** (Adjahoe, 1987, p.8-12).



The two-measure theme of the Contemporary Art Music for B^b "atɛntɛbɛn" and Piano entitled "Nyavɔ Nyee Tu Gbɔmeɖoɖoe" has been developed into a 121-measure art music in a modified sonata-form. Traditionally, Amu's B^b "atɛntɛbɛn" produces only the diatonic sounds of the key of B^b major. Through several experimentations on alternative fingering techniques, the B^b "atɛntɛbɛn" can perfectly play music in the following keys: C major, F major, G major, A minor, and the Aeolian modes of C, F, and G (Adjahoe, 2016, p.28). This limitation in the B^b "atɛntɛbɛn" affects musical creativity.

Having completely developed the first theme (above) up to measure 36a, a bridge passage ushers in a four-measure second theme in the subdominant major as "call-and-response" between the piano and the B^b "atɛntɛbɛn".



Contrasting to the customary construction of the second theme in the dominant major or a related key as in classical sonata-form, Adjahoe wrote his second theme in the subdominant major but ended it with a return to the tonic (measures 40-46).

Secondly, instead of the traditional manipulation of the two themes in the development section, Adjahoe introduced a third set of musical design in the subdominant major (measures 51 to 68).

Again, contrary to the classical sonata-form, the recapitulation prominently exhibits the second theme and the development section in the tonic (measures 73-100). It finally ends with the restatement of the first theme and its extension (measures 101 to 121).

This is a diagrammatic representation of the analysis.

Piano Introduction	**Exposition**	
	First Theme	Bridge Passage
Theme: Built on motif from the main theme	Tonality: First key	First key
Tonality: First key	Measures: 3-36a	36b-38
Measures: 1-2		

Exposition (continued)

	Second Theme	Retransition[1]
Tonality:	Second key (Ending with a brief return to the first key)	Second key
Measures:	39-46	47-50

Recapitulation

	Second Theme (And its development)	Retransition[3]	First Theme (Without repeat)	Coda
Tonality:	First key	First key	First key	First key
Measures:	73-100	101-102a	102b-119	120-121

"Nye ŋtɔ *f*e đeḍevie, toboli" (folk song). This is Eʋe lullaby sung to babies to help them sleep or stop crying. The words are few and the song is in through-composed form. The words express a mother's unconditional love for the child via an interesting melo-rhythmic structure as follows:

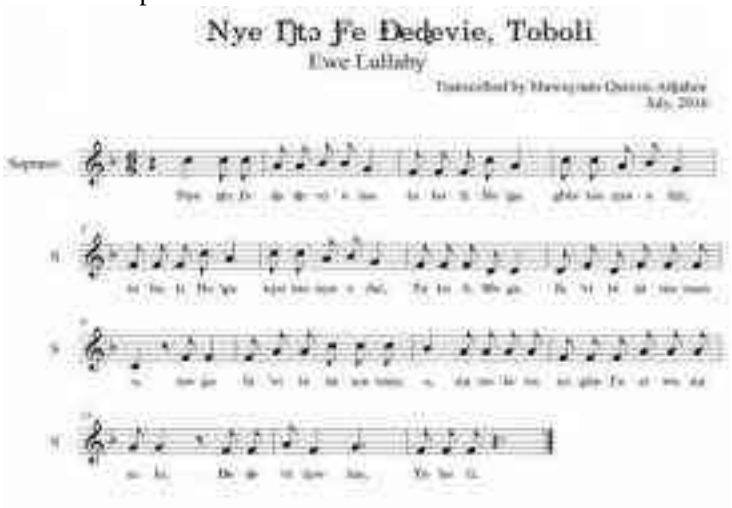
Eʋe
Nye ŋtɔ fe ḍeḍevie lo, Toboli
Ne ega gble tse nyee dzi, Toboli
Ne ega nyo tse nyee dzi, Toboli
Mega fa *avi le zã me nam o*
Nane la va xɔ gbe l'asiwo nam lo
Đeḍevi nye lo, Toboli

English
It's my lovely child, "Toboli"
Even if he is naughty, "Toboli"
Even if he is polite, "Toboli"

Don't cry at night
Your voice would die out
It's my lovely child, "Toboli"

The word "Toboli" is just an expression showing how the mother appreciates her baby. She also swings the baby on the accentuation…"Toboli".

The transcription…



"Nye ŋtɔ *ƒ*e đeɖevie, toboli" (contemporary art music for voice and piano: Mawuyram Quessie Adjahoe). Playing around these keys … E^b major—A^b major—F minor—A^b major—E^b major—B^b major—G minor—B^b major—G minor—C minor—E^b major, the author extended the 15-measure folk song into a 99-measure art music also in through-composed form. He deemed it appropriate to expand the texts by including lovable and calming phrases that could make the baby stop crying: for example…*Mafle awuvi nawo a*? Should I buy a little [new] dress for you? *Male xevi nawo a*? Should I grab a bird for you? *Afika Dada yi?* Where is Mum? *Afika Papa yi?* Where is Dad? As a style, he created decorative melodies for each set of phrases in different keys.

The texts of the art music, consequently, are quite long…

Eʋe
Nye ŋtɔ fe ɖeɖevie lo, Toboli
Ne ega gble tse nyee dzi, Toboli
Ne ega nyo tse nyee dzi, Toboli
Mega fa *avi le zã me nam o*
Nane la va xɔ gbe l'asiwo nam lo
Đeɖevi nye lo, Toboli
Nye ŋtɔ fe ɖeɖevie
Đevi si gbɔ nyemelɔa nu lena o
Nye ŋtɔ fe ɖeɖevie
Maƒle awuvi nawo a
Nye ŋtɔ fe ɖeɖevie
Male xevi nawo a
Nye ŋtɔ fe ɖeɖevie
Afika Dada yi?
Afika Papa yi?
Mega fa *avi le zã me nam o*
Nane la va xɔ gbe l'asiwo nam lo
Đeɖevi nye lo, Toboli
Nye ŋtɔ fe ɖeɖevie
Dɔ hã le 'wum nam lo
Nye ŋtɔ fe ɖeɖevie
Kafa le agba me nam lo
Nye ŋtɔ fe ɖeɖevie
Mega fa *avi le zã me nam o*
Nane la va xɔ gbe l'asiwo nam lo
Đeɖevi nye lo, Toboli
Đeɖevi nye,
Mega fa *avi le zã me nam o*
Nane la va xɔ gbe l'asiwo nam lo
Đeɖevi nye lo, Toboli

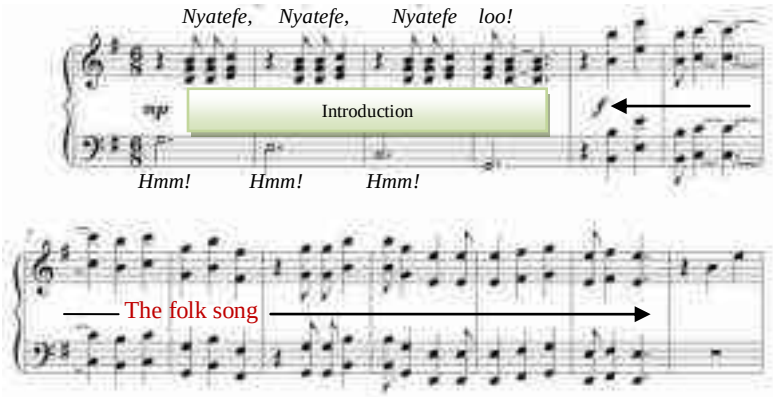
Lã lem lo! (folk song). In "cantor-and-chorus" form, this Eʋe song of lamentation expresses the death of important persons. According to oral history, the folk song was sung to mourn soldiers who were killed during inter-tribal wars. The words…

Lã lem lo!
Lã lem heɖu hã?
Nye ɖeka metsi tɔ dome
Lã lem heɖu hã?
mean… An animal has trapped me
An animal has devoured me?
I am left alone in the deep seas
An animal has devoured me?

Lã lem lo! (sonatina for piano: Mawuyram Quessie Adjahoe) In 1993, during the writer's Master of Philosophy degree programme in Music Theory and Composition, he lost three relations—elder sister, mother, and younger brother—within eleven months. Then, his lecturer, Mr. Michael Kofi Amissah, asked him to compose music for the piano as the semester's Project Work. Because he was mourning, he took consolation in this song of lamentation.

With an Introduction that could enable the piano speak for a native Eʋe to understand the pensive mood, the composer designed a motif built on the words— *Hmm! Nyatefe.*

Hmm! Nyatefe, Hmm! It is real,
Hmm! Nyatefe, Hmm! It is real,
Hmm! Nyatefe Loo! Hmm! It is so real!



The motif is stated three times to emphasize the bereavement in the family and to set the mood for the main theme (measures 1-12). The theme is rendered in unison to portray the harmonic structure of the song among the Eʋe—males double females an octave apart. Then,

the process of lamentation is exhibited by progressing through the keys of…G major—D major—G minor—B^b major—G minor—E minor—G major. In line with the concept of African Pianism—"the African composer does not have to tie himself down to any particular school of writing" (Nketia, 1994, p.iii), it is vital to note that the musical design of every key demonstrates the author's mourning, wailing, screaming, and sobbing for several months.

Conclusion

In this paper, the author has discussed the common musical features of Ghanaian folk songs as well as the features of three folk songs he has used as themes for his art music compositions. He again, described the various designs of each work in relation to the peculiar musical arrangements he adopted for them. This way, he has been able to define his styles or compositional techniques for each work. The styles, therefore, can be summarised as follows:

1. The author strictly adheres to speech contour of Ghanaian texts in both vocal and instrumental works. Notable is the fact that even his Piano works actually express the textual inflections as in Lã Lem Lo!
2. Consequently, the author develops new texts and designs decorative melodic structures based on a set of pitches to express the speech inflections intended.
3. He is noted for frequent key changes with a high level of preference for the subdominant cycle of keys.
4. It must be noted that the author's compositions for the B^b "Atɛntɛbɛn" are experimentations towards the internationalisation of the Ghanaian traditional musical instrument.
5. He incorporates the melodic, rhythmic, harmonic, and textual elements as well as the form of Ghanaian folk songs in his contemporary art music.

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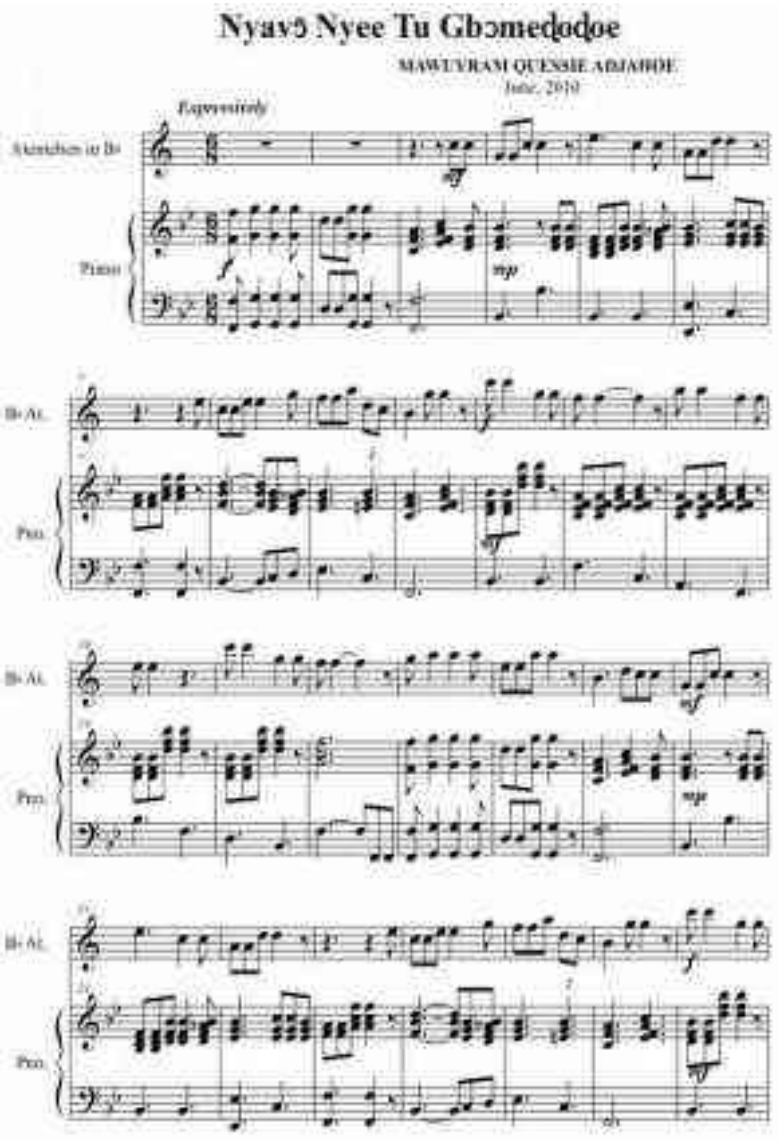
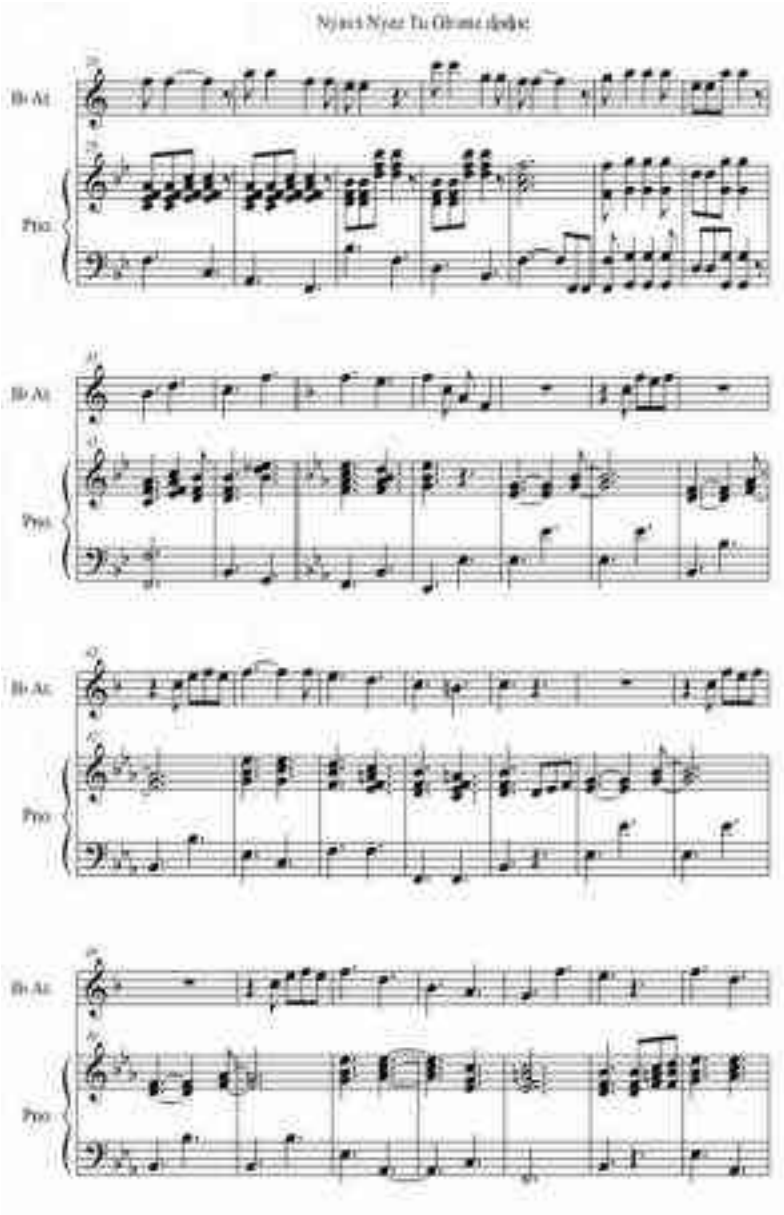
Author's Biography

Mawuyram Quessie Adjahoe has been lecturing in Music Theory and Composition in the Department of Music & Dance, University of Cape Coast, Cape Coast, Ghana, since September, 2002. After his Bachelor of Music degree programme, he continued with the Master of Philosophy in Music Theory & Composition, and Doctor of Philosophy in Music Composition all in the University of Cape Coast. He composes music for: "Atɛntɛbɛn" (Ghanaian traditional bamboo flute) and Piano, "Atɛntɛbɛn" Ensembles, Voice and Piano, Piano, "Gyile" (Dagaaba traditional xylophone) Orchestra. From August, 2012 to July, 2014, he was appointed Head of his Department. He has published two articles in 2009 and 2011 respectively, and three books in 2016. He has strong passion towards enhancing the pedagogical processes of Ghanaian traditional musical instruments in Ghanaian schools.

Appendix


Nyavɔ Nyee Tu Gbɔmedɔdoe
MAWUVRAM QUESSIE ADJABOE
Expressively
Piano
B♭ Al.
Pno.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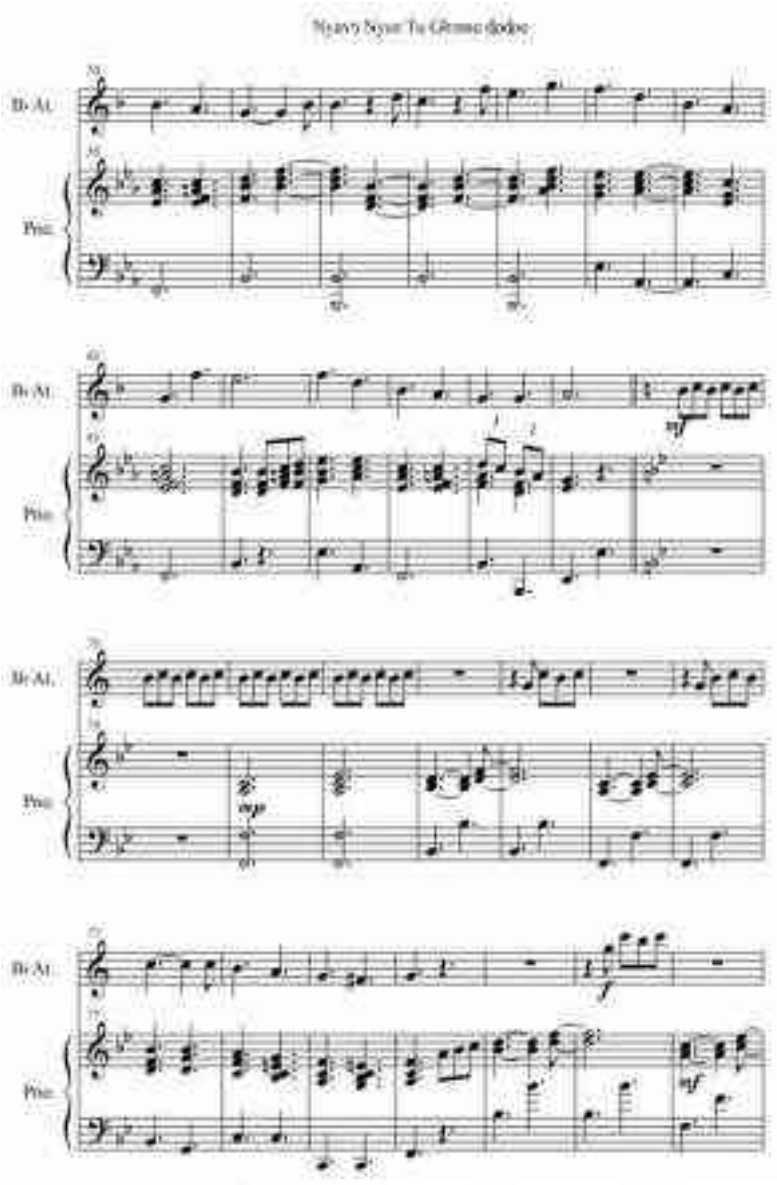
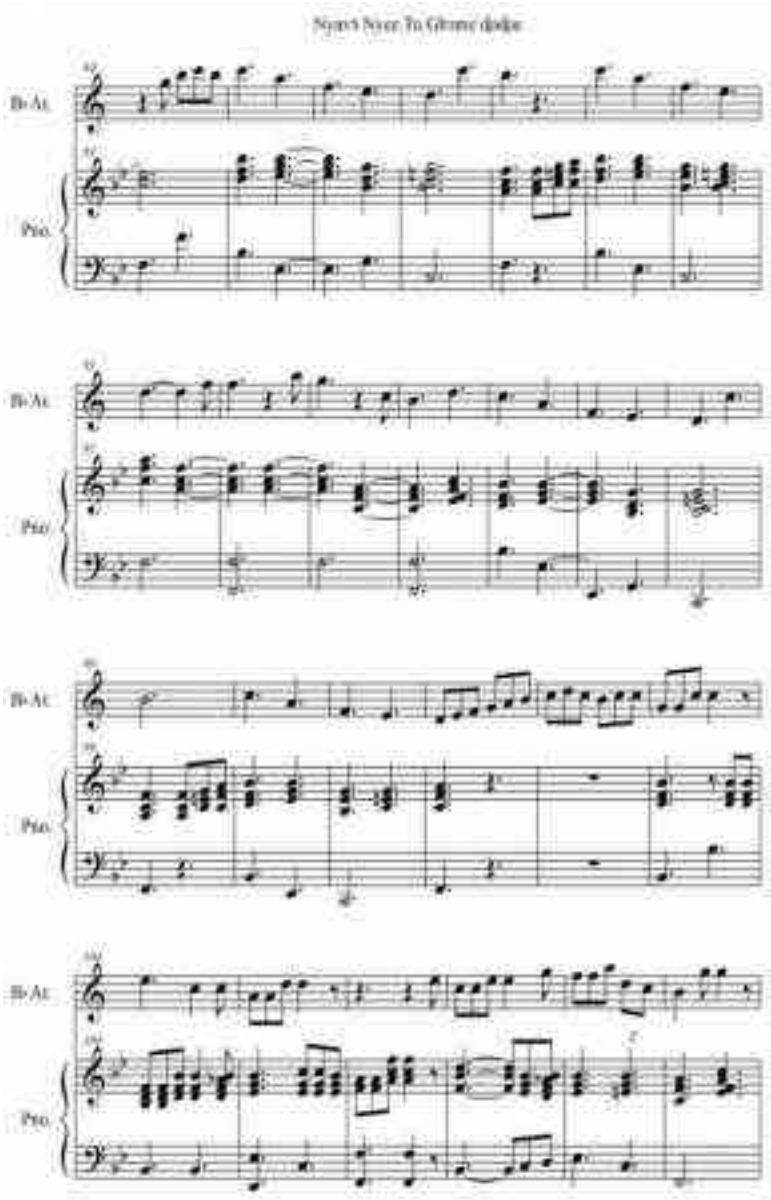
Pno.


Nyayi Nyur Tu Ghrme dodoe
Br. At.
Pno.


B♭ At.
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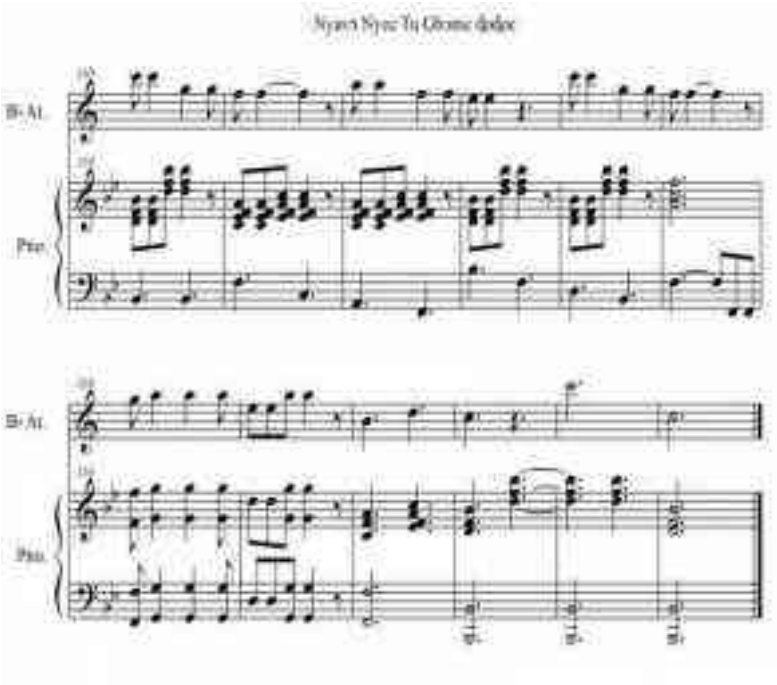
B♭ Cl.
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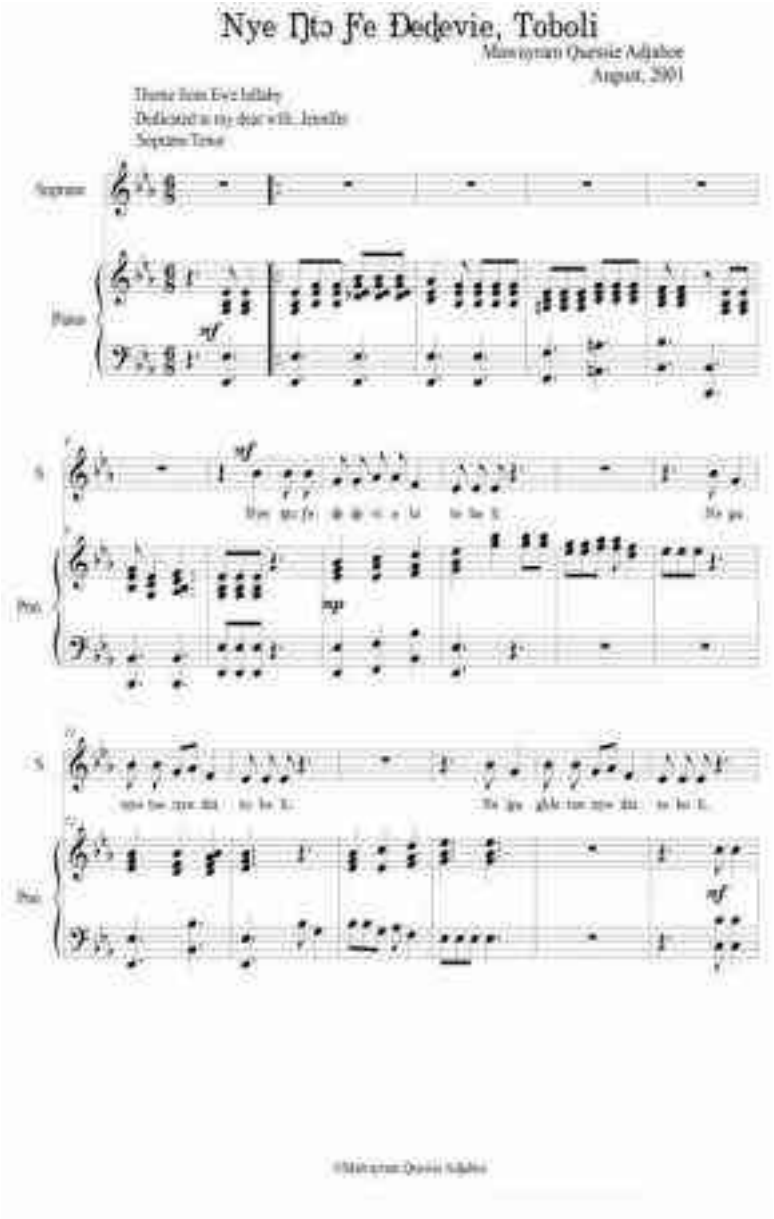
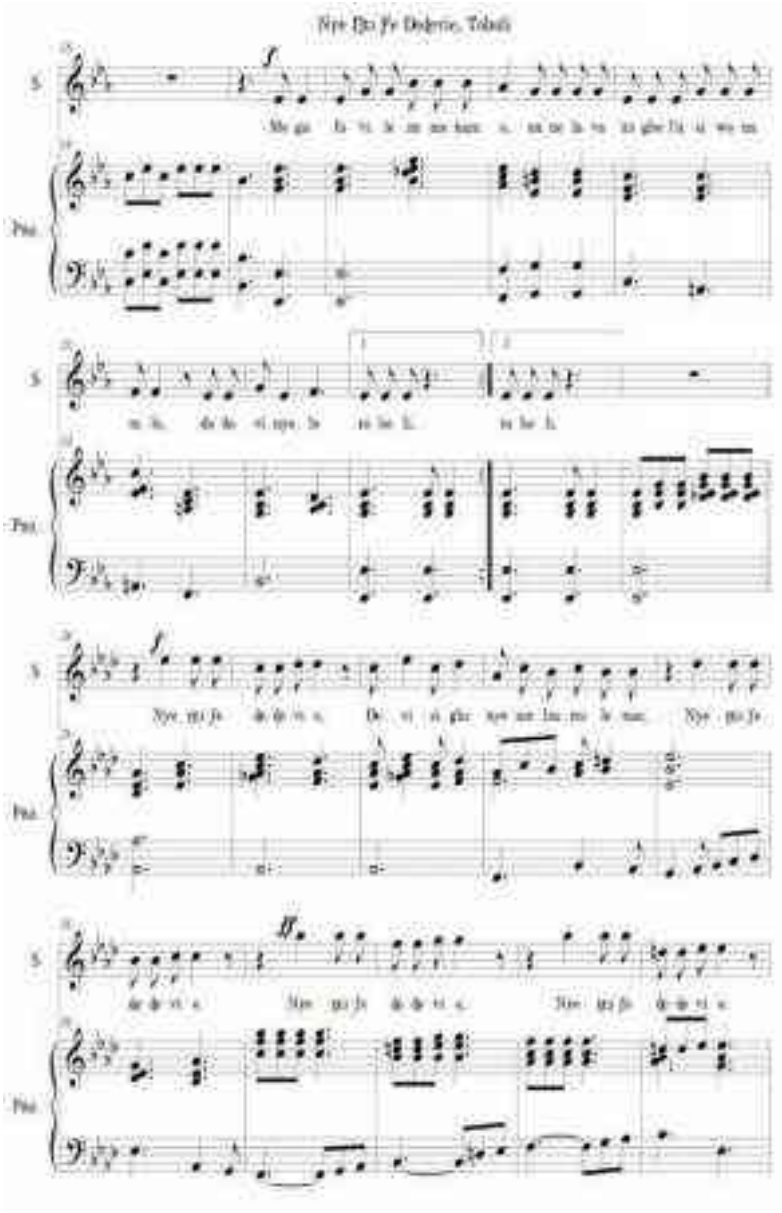
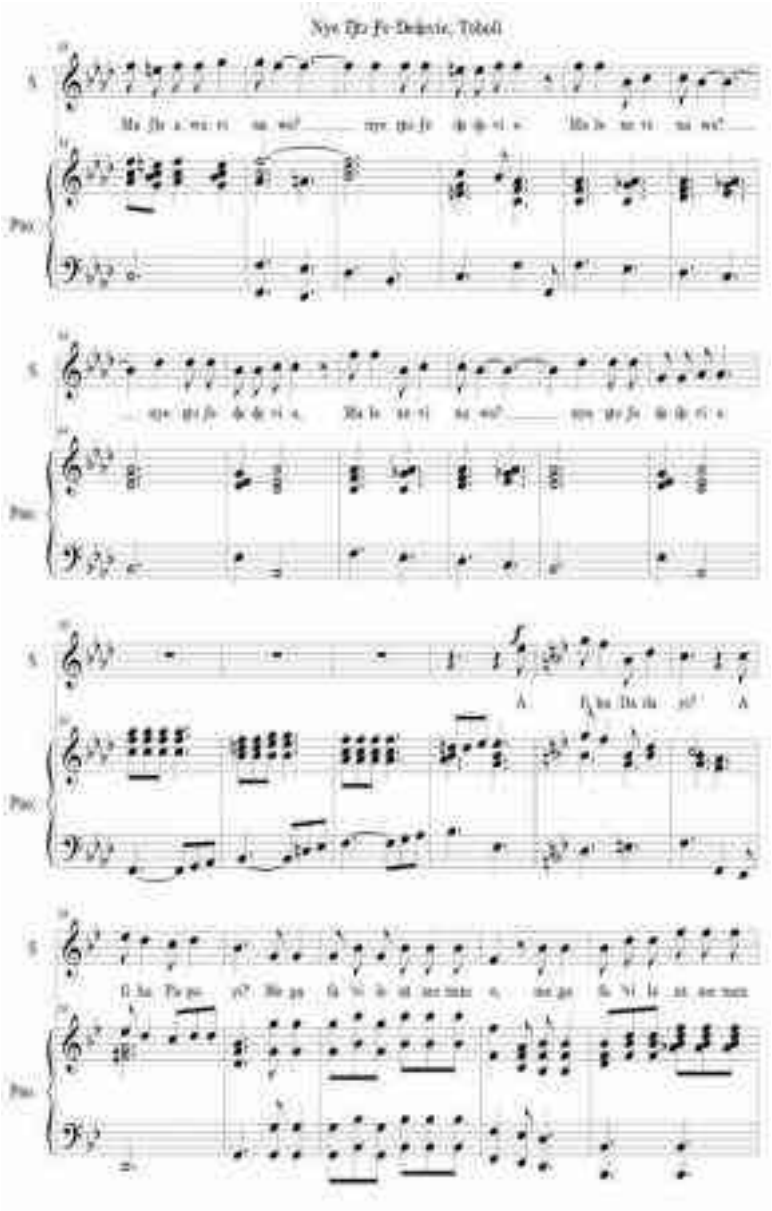
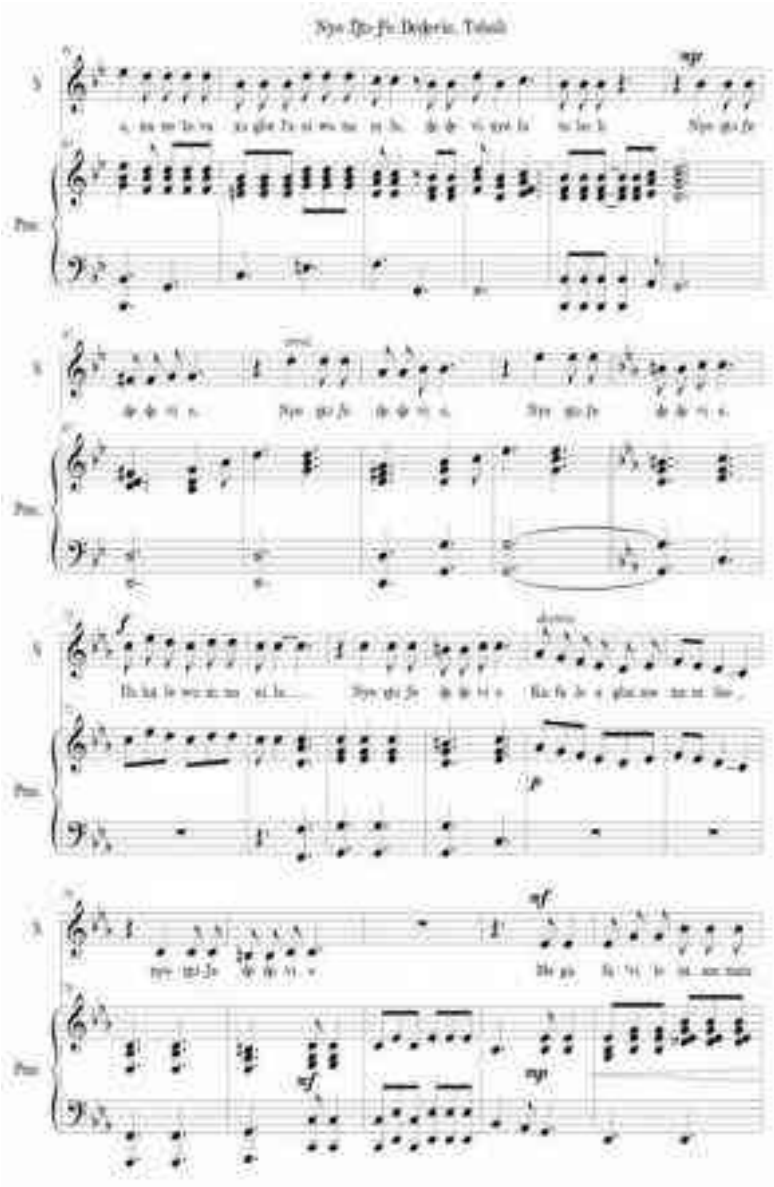
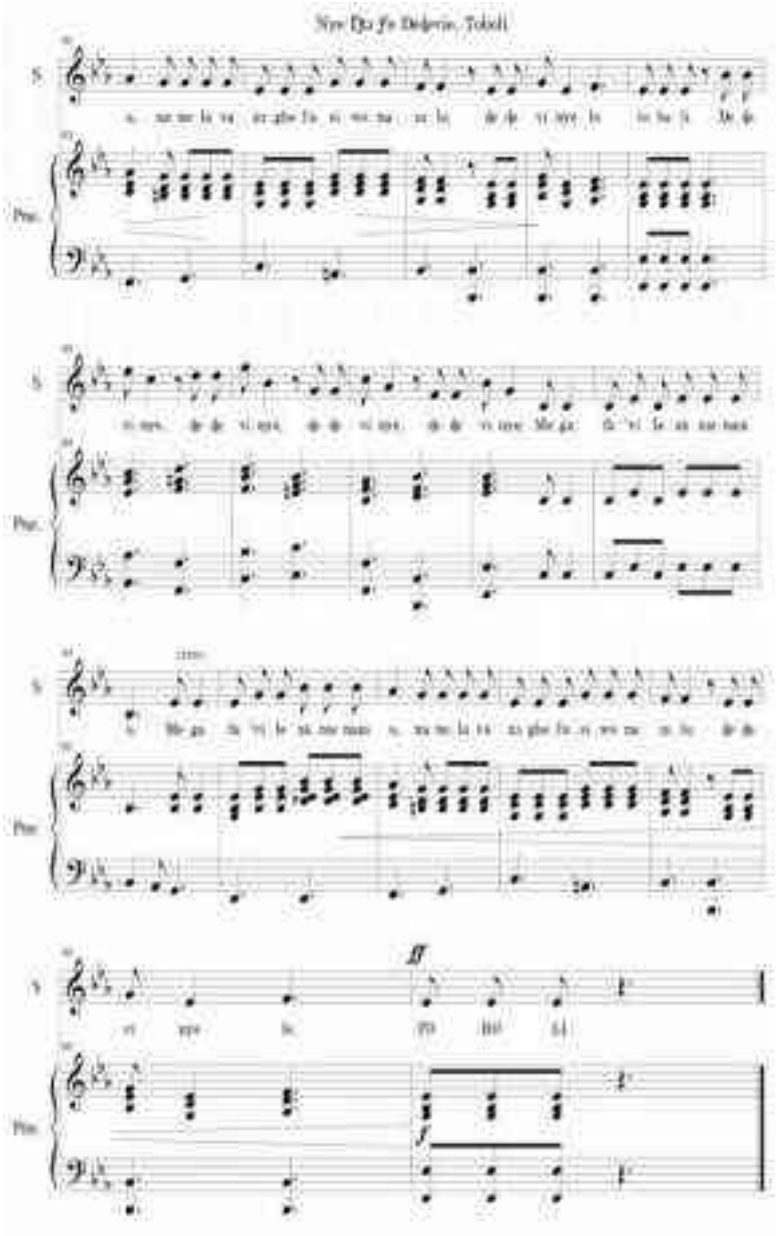
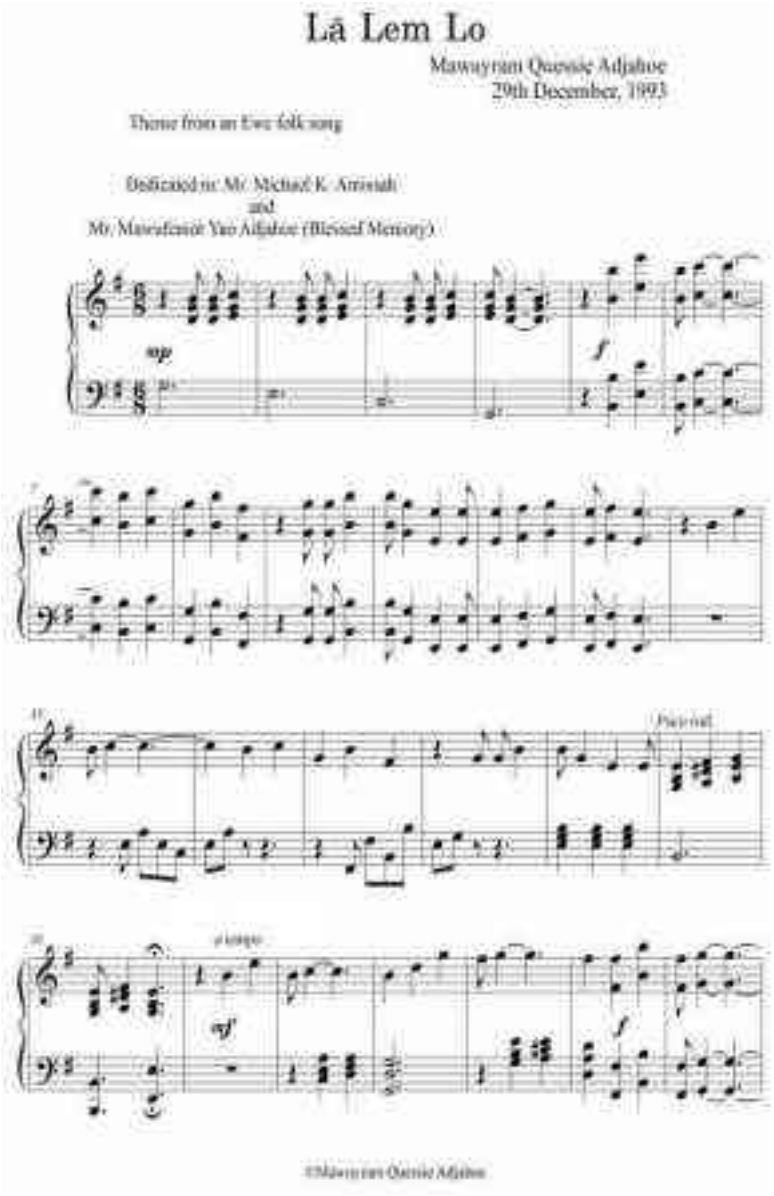

Nye Ŋtɔ Fe Ðeɖevie, Toboli
August, 2001
Soprano
Piano
mf
mp

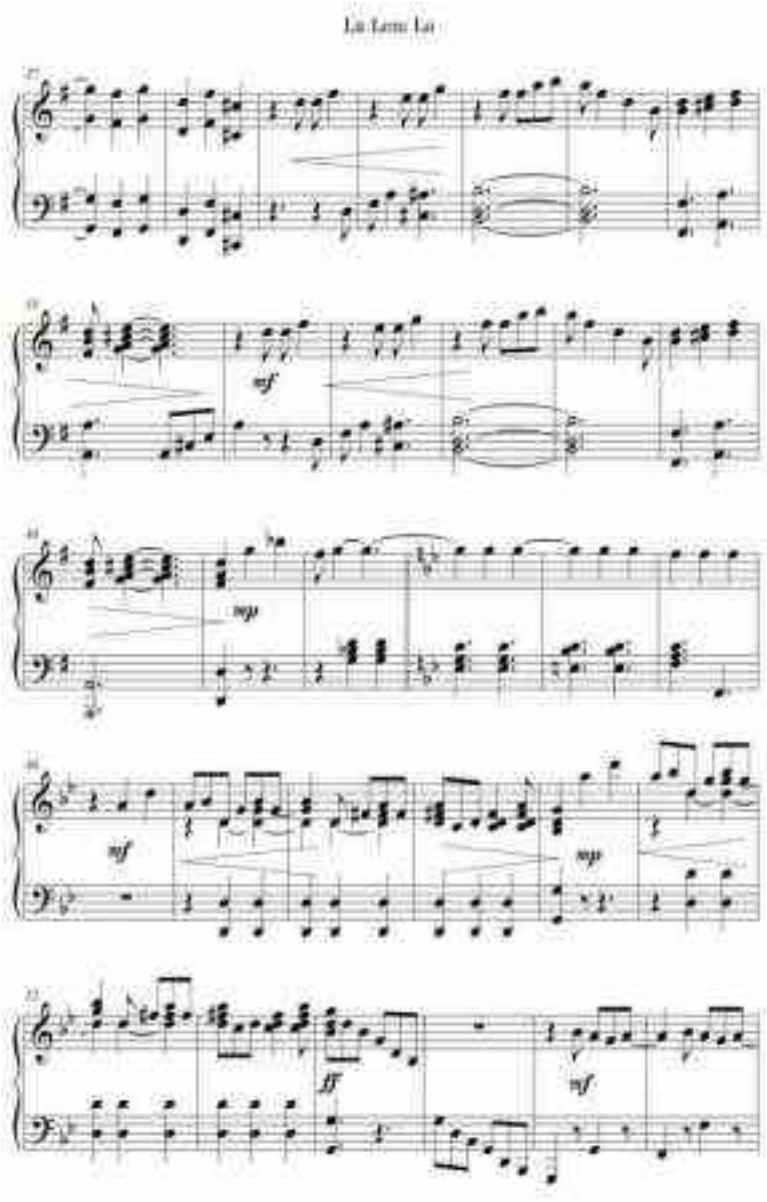









Lā Lem Lo
Mawuyram Quessie Adjahoe
29th December, 1993
Theme from an Ewe folk song
Dedicated to: Mr. Michael K. Amiwah
and
Mr. Mawufemor Yao Adjahoe (Blessed Memory)
mp
f
mf
f
©Mawuyram Quessie Adjahoe


La Lem La
mf
mp
mf
mp
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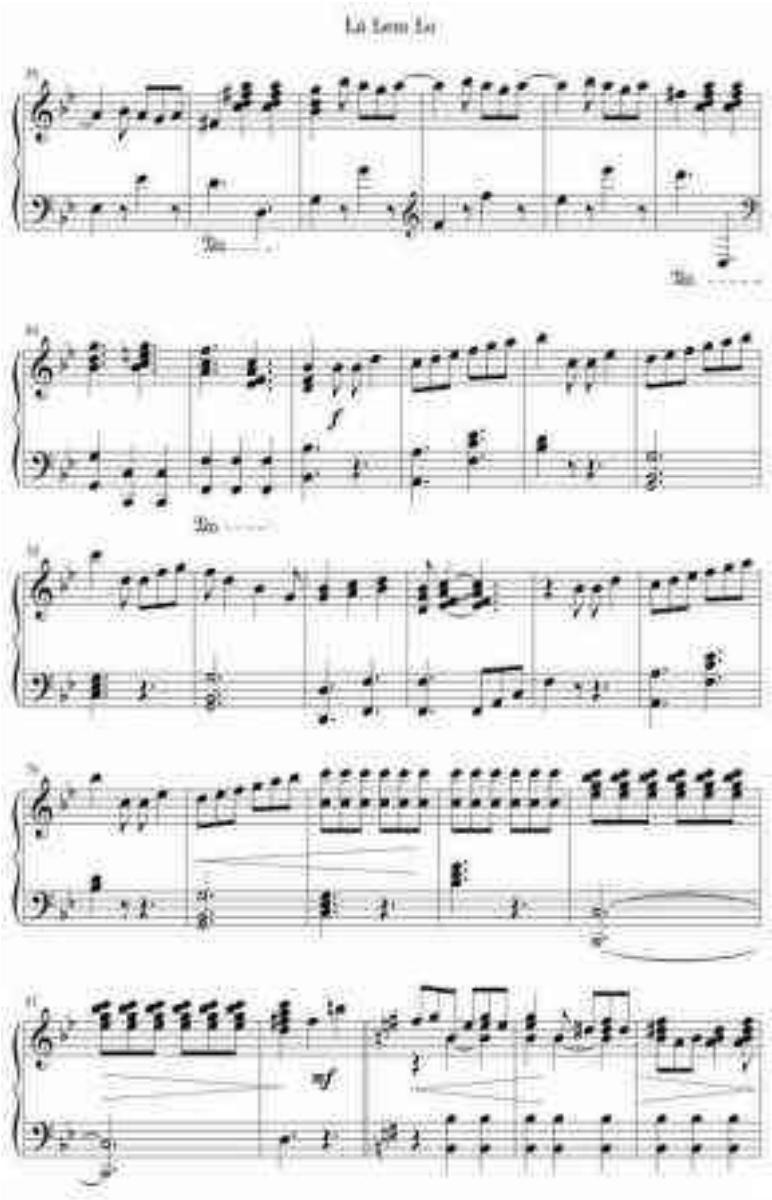
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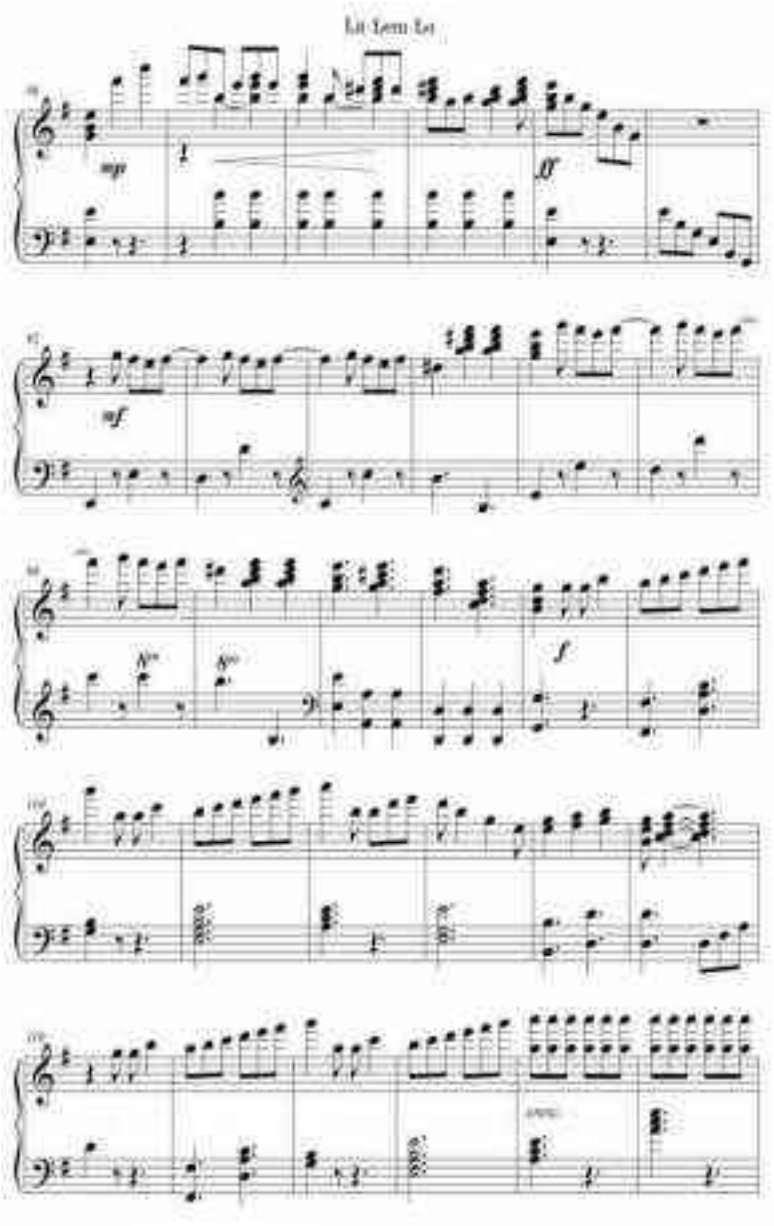
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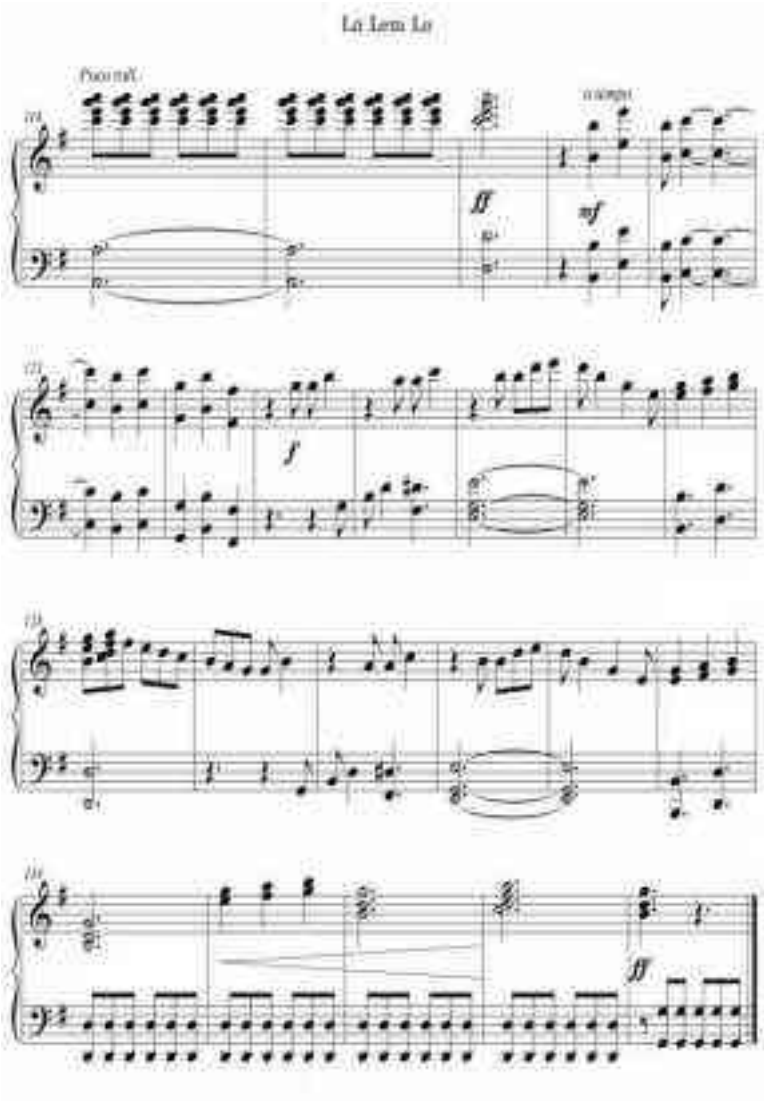
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The Diachronic Analysis of English Songs from 1960-2010: A Corpus-Based Study

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Abstract

Songs are defined as series of notes uttered in succession and so related as to form a recognisable sequence or pattern in time. This research aspires to study English song lyrics between the years 1960 and 2010 of four genres. The primary aim of this study is to manifest the use of corpus linguistics software in the identification of lexicogrammatical and semantic domains in the songs across the four genres; pop, rock, blues and ballad. For this purpose, AntConc was utilized to locate of salient words and lexicogrammatical instances in song lyrics. Additionally, the use WMatrix extends the standard corpus methodology analyses to uncovering the key semantic domains in all song genres. The findings disclose significant similarities and differences across the four genres. The findings show that Jazz lyrics are the most repetitive; while Rock music has a wider range of vocabulary. Analysis shows that personal pronoun ***I*** tops up 20 most frequent words across genres and six most frequently used personal pronouns across genres are ***I, you, me, my, it*** and ***your***. Additionally, the most dominated verbs in all genres across decades are *love, know, want* and *need.* *G-dropping* is also another common occurrence in all songs across genres and decades indicating the informal nature of song lyrics. The corpus linguistic analysis has revealed a new perspective on English song lyrics.

Keywords: corpus-based study, diachronic analysis, English songs 1960-2010, lexicogrammatical domain

In the domain of teaching English as a Second Language (henceforth, ESL)/English as Foreign Language (henceforth, EFL), a myriad of teaching approaches have been used. One of the favourable approaches among teachers is the use of English songs which could foster positive attitude towards learning amongst students. Davies (2000) affirms that the application of songs in ESL/EFL classrooms helps students' learning as children are particularly receptive to sound and rhythm and possess musical intelligence that appears early on in their intellectual development. This provides enough of a reason to include music and songs in the classrooms. Schoepp (2001) further explores reasons for incorporating songs in ESL/EFL classrooms and deduces that teachers use songs due to

theoretically grounded affective, linguistic, and cognitive reasons. Linguistically, songs provide learners with a chance to hear informal or colloquial English that they may encounter outside the classroom. Hence, this research endeavours to seek the lexico-grammatical features in English song lyrics from the year 1960 to 2010, to identify the semantic, lexical and grammatical similarities and differences exist between these music genres, and to reveal how these features and differences changed over time.

Methodology

The data in this study encompasses the songs from four (4) genres across 50 years; 1960 to 2010 and these genres include Country, Jazz/Blues/RnB/Disco, Pop/Ballad and Rock. These song genres often top any music charts such as the *Music & Media* European Hot Singles or the UK/US album charts. Thus, in assembling the corpus, 100 songs were selected for each year with 25 songs for each genre per year. 5000 English song lyrics were assembled across the years with the tokens of 776675. The song lyrics were then saved into machine-readable and converted into the plain text format. Three programs or software are used to analyse the lexicogrammatical features of the song lyrics across genres and time - *WordSmith 5.0* (Scott, 2001), CLAWS (Garside et al., 1987) and WMatrix.

Results

The analysis Type token ratio (henceforth, TTR) of a text is a measure of the amount of lexical repetition within it. TTR is calculated using the following formula:

$$\frac{\text{Number of types}}{\text{Number of tokens}} \text{ X } 100$$

Table 1, TTR of All Songs

GENRE	TOKEN	TTR
JAZZ	445,802	3.13
BALLAD	358,437	3.24
COUNTRY	287,234	3.33
ROCK	304,222	3.91

The analyses show that Jazz lyrics have the highest tokens with 446,802, while Country songs have the lowest tokens with 287,234 (refer to Table 4.1). Analyses of the TTR reveal that Jazz songs have the lowest TTR and the Rock genre has the highest TTR. A text with the lowest TTR contains a higher lexical repetition as compared to texts with high TTR. A comparatively low TTR shows that Jazz lyrics appear to be more repetitive than other songs types. In other words, Rock lyrics have a wider range of vocabulary.

Further analyses on TTR across years reveal the same results (refer to Table 2 and Figure 1)

Table 2, TTR Across Genres

YEAR	TYPE	TOKEN	TTR	GENRE
1960-1969	3342	59,018	5.6	
1970-1979	4132	72,171	5.7	
1980-1989	4265	83,189	5.12	JAZZ

1990-1999	6452	94,632	6.82	
2000-2010	8500	136,792	6.21	
1960-1969	3334	50,493	6.6	BALLAD
1970-1979	3988	57,761	6.90	
1980-1989	4295	69,179	6.2	
1990-1999	5291	75,283	7.02	
2000-2010	5983	105,721	5.66	
1960-1969	3853	45,899	8.3	COUNTRY
1970-1979	3816	52,862	7.2	
1980-1989	3607	52,952	6.8	
1990-1999	3985	60,618	6.57	
2000-2010	5103	74,903	6.81	
1960-1969	3947	52,292	7.55	ROCK
1970-1979	4845	59,016	8.21	
1980-1989	4519	61,622	7.33	
1990-1999	4877	58,011	8.41	
2000-2010	5221	73,281	7.12	

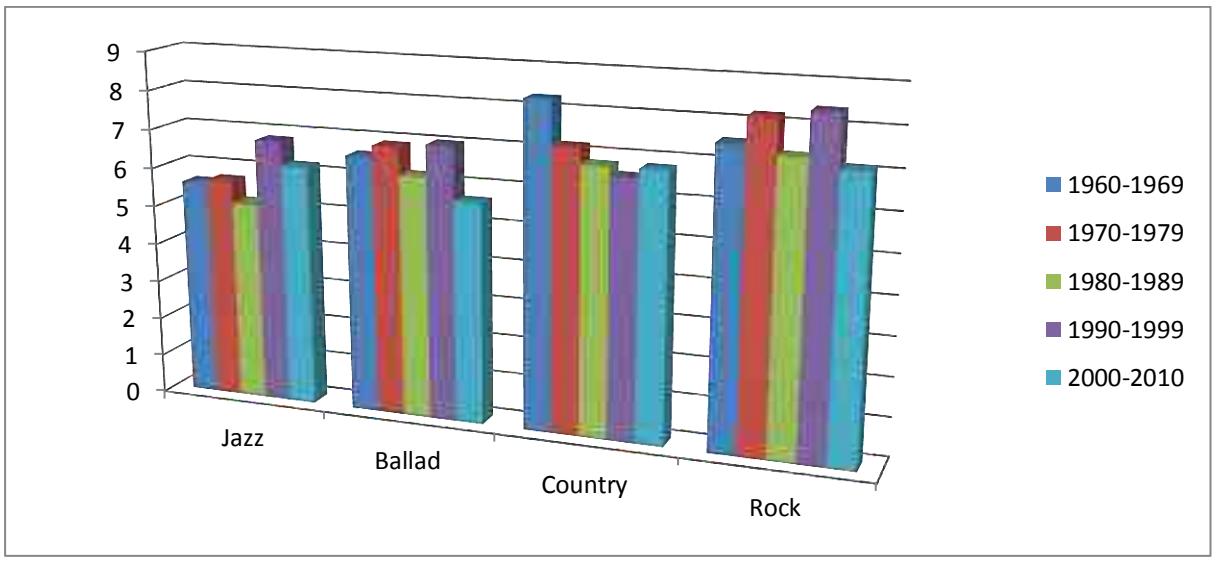

Figure 1. TTR Across the Years

Figure 1 shows that the Jazz songs across the years still have the lowest TTR as compared to other genres. Rock songs have the highest TTR, while Ballad and Country genres fall on the second and fourth places, respectively. This indicates that Jazz songs across the years appear are the most repetitive and Rock songs have a wider variety of vocabulary.

Hence, which words are repetitive in the song lyrics across genres? Table 3 shows 20 most frequent lexis across genres.

Table 3, 20 Most Frequent Words Across Genres

JAZZ		BALLAD		COUNTRY		ROCK	
445,802		358,437		287,234		304,222	
WORDS	PMW	WORDS	PMW	WORDS	PMW	WORDS	PMW
I	21299	I	17919	I	14113	I	13854
you	17154	you	13628	the	8958	the	10212
the	11977	the	10342	you	8041	you	9268
to	9165	to	7522	a	6331	to	6395
me	8405	me	7183	to	5701	a	5656
it	7863	a	5794	and	4228	me	4602
a	6832	it	4720	me	4147	it	4462
my	5250	my	4425	my	3476	and	3556
and	5002	and	4210	in	3369	my	3351
love	4605	love	3332	it	3281	in	3246
that	4310	in	3302	of	2853	on	2840
on	4275	your	3089	that	2818	of	2725
in	3883	that	3051	on	2484	your	2502
your	3882	of	2836	love	2457	that	2294
can	3480	be	2835	your	1933	be	1975
be	3162	on	2784	be	1868	can	1948
of	3146	can	2529	all	1763	all	1900
know	3004	know	2422	can	1594	love	1727
do	2711	for	2123	for	1478	is	1692
baby	2705	is	2073	But	1441	know	1657

Analysis shows that personal pronoun ***I*** tops up 20 most frequent words across genres and six most frequently used personal pronouns across genres are ***I, you, me, my, it*** and ***your***. Additionally, ***love*** is the most frequent content word in Country songs. ***Love*** and ***know*** are the most frequent content words in Ballad and Rock lyrics. The most frequent content words in Jazz lyrics are ***love, know, do*** and ***baby.***

Table 3 also reveals the occurrence of modal verb ***can*** in all the music genres. Investigating on ***can*** and ***could*** reveals that occurred highest in Jazz songs, and the least country songs. Further analysis of the songs across genres and years shows an interesting findings (refer to Table 4). Let's begin with the Jazz genre. From 1960 to 2000, the occurrence of ***can*** escalated through the years and the same goes for other genres. The contrast is seen in the occurrence of ***could.*** In the 1980s, however, ***could*** occurred 1827 pmw and its occurrence spiraled to 1489 pmw. In other words, there is a fluctuation in the use of ***could*** over time. The same goes for other genres. The use of ***could*** seems to fluctuate across decades.

Table 4, 20 Most Frequent Words Across Genres

YEAR	TOKEN	CAN (PMW)	COULD (PMW)	GENRE
1960-1969	59,018	8590	1914	JAZZ
1970-1979	72,171	11126	1330	
1980-1989	83,189	7621	1827	
1990-1999	94,632	9119	1489	

2000-2010	136,792	7785	1549	
1960-1969	50,493	7169	1524	BALLAD
1970-1979	57,761	6769	2441	
1980-1989	69,179	9352	1821	
1990-1999	75,283	7133	1660	
2000-2010	105,721	8541	1891	
1960-1969	45,899	5054	2135	COUNTRY
1970-1979	52,862	5731	2005	
1980-1989	52,952	6666	3040	
1990-1999	60,618	6169	2095	
2000-2010	74,903	5580	1521	
1960-1969	52,292	7266	1874	ROCK
1970-1979	59,016	6557	1440	
1980-1989	61,622	8097	1298	
1990-1999	58,011	6912	2413	
2000-2010	73,281	6741	2156	

Studies have shown that the use of modals is decreasing in frequency (Leech et al. 2009). In their study on modal verbs in four written American and British English, findings showed that there is a 12.2% and 9.5% decline in use from 1961 to 1991 (Leech, 2011). The findings of the current study provided contrary evidence to Leech's study.

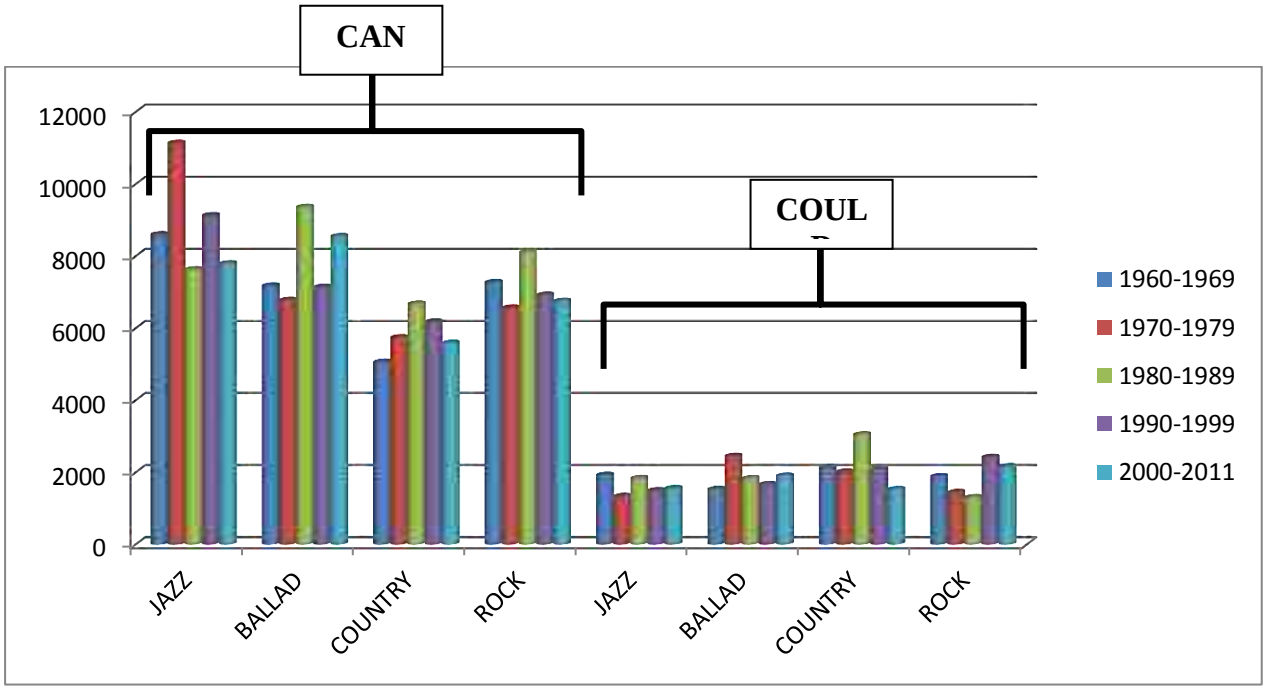

Figure 2. Analysis **can** and **could** Across Decades

Table 5 shows the 10 top highest frequency tagsets for songs across the four genres; pop, rock, blues and ballad.

Table 5, 10 Top Tagsets 1960-2010 in All Songs

Tagset	Tokens	Frequency
PPIS1	I	63 512
PPY	you	56 537
	ya	1 240
PPIO1	me	24 714
XX	n't	20 287
	not	3 165
VD0	do	13 120
VBM	'm	10 776
	am	1 086
UH	oh	6 836
	yeah	5 320
	hey	1 836
	no	1 685
	ooh	1 430
VV0	know	4 758
	want	3 680
	love	3 455
	need	2 166
	get	2 003
	let	1 823
	say	1 692
	feel	1 505
	tell	1 485
	wan	1 468
VVI	know	2 966
	get	2 277
	see	2 160
	go	1 602
	make	1 505
	say	1 502
	love	1 466
	take	1 233
	want	1 209
	find	1 108
FU	ai	2 825
	la	1 002
	da	830
	doo	403
	na	349

As aforementioned, the finding echoes the previous results as 1st Person Personal Pronoun (subjective) ***I***, 2nd Person Personal Pronoun ***you*** and 1st Personal Singular (objective) ***me*** are frequently used that throughout the years songs across the four song genres with the frequency of 81774, 72793, 1596 and 31820, respectively.

Table 6. The Use of Pronouns in all Songs

Tagset	Tokens	Frequency	PMW
PPIS1	I	63 512	81774
PPY	You ya	56 537 1 240	72793 1596
PPIO1	me	24 714	31820

It should be noted these findings are similar for all song lyrics across the decades and genres. In other words, these pronouns are frequently used in all song lyrics.

Although ***you*** and ***ya*** are used in similar contexts, it is interesting to see that ***you*** is used more frequently as compared to ***ya*** in songs across the decades and across the four genres, namely pop, rock, blues and ballad (refer to Table 6). Comparison between genres shows one interesting characteristic – of 2nd Person Personal Pronoun ***you*** occurred in Jazz songs most frequently with 46287 per million words (pmw) followed by Ballad (45422 pmw), Rock (38300 pmw) and finally Country with 33349 pmw. As for ***ya*** the similar sequence emerged – Jazz (1828 pmw), Ballad (10043 pmw), Rock (831 pmw) and Country (435 pmw).

Table 7, Comparisons of **you** and **ya** across genres

TAGESET	TOKENS (PMW)	GENRE
you	33349	COUNTRY
ya	435	
you	46287	JAZZ
ya	1828	
you	38300	ROCK
ya	831	
you	45422	BALLAD
ya	10043	

Further analysis of the 2nd Person Personal Pronoun (refer to Tables 7- 11) across genres reveals that ***you*** contracts with ***'re (you are), 'll (you will), 've (you have)*** and ***'d (you would)***. ***Ya,*** on the other hand only contracts with ***'ll*** in all genres. Another interesting findings is that ***you*** also contracts with ***'s*** across genres and ***you*** collocates with ***is***. 2nd Person Personal Pronoun ***you*** is plural and takes the verb that agrees with its plural form. Hence, ***you's*** and ***you is*** are considered ungrammatical.

Table 8, Collocations of **you** and **ya** In Jazz

JAZZ							
YOU				YA			
CONTRACTION		VERB		CONTRACTION		VERB	
're	1451	know	971	'll	29	know	34
'll	314	want	423			love	19
've	369	got	370			rump	16
'd	74	do	277			feel	10
you's	11	need	240			see	8

you is	43	see	204			got	8
		make	195			gonna	6
		say	189				
		love	175				
		like	188				

In terms of verbs, ***you*** collocates with ***know*** across genres and this is followed by ***want*** except Country songs. In Country songs, the 2nd Person Personal Pronoun ***you*** collocates with ***love.***

For example:

I'll give **you**	**love**	That's above	(1960-1969)
the way that **you**	**love**	me	(1970-1979)
Is there someone **you**	**love**	more than me	(1980-1989)
Baby, I love you. Do **you**	**love**	me too?	(1990-1999)
I know they say if **you**	**love**	somebody	(2000-2010)

This shows that ***love*** collocates with personal pronouns ***you*** in Country songs across decades.

Table 9, Collocations of **you** and **ya** In Ballads

BALLAD							
YOU				**YA**			
CONTRACTION		**VERB**		**CONTRACTION**		**VERB**	
‘re	1567	know	627	‘ll	9	know	17
‘ll	354	want	299			gotta	10
‘ve	291	see	211			got	5
‘d	104	say	175			feel	4
you’s	14	go	181			wanna	3
you is	33	do	181			say	3
		love	171			like	3
		feel	158				
		got	152				
		think	127				

Analysis on the 2nd Person Personal Pronoun ***ya*** across genres reveals that ***ya*** only contracts with ***‘ll (you will)***. ***Ya,*** on the other hand, collocates with the verb ***know*** except for the genres Rock and Country. In Rock lyrics, ***ya*** collocates most with ***gonna;*** while in Country songs ***ya*** collocates with ***wanna***.

Table 10, Collocations of **you** and **ya** In Rock

ROCK							
YOU				**YA**			
CONTRACTION		**VERB**		**CONTRACTION**		**VERB**	
‘re	1062	know	546	‘ll	1	gonna	21

‘ve	239	want	253			want	14
‘ll	228	got	240			love	10
‘d	68	see	141			hit	9
you’s	3	feel	122			think	8
you is	16	say	113			leavin’	5
		think	98			feel	5
		need	99				
		love	91				
		gotta	78				

Table 11, Collocations of **you** and **ya** In Country

COUNTRY							
YOU				**YA**			
CONTRACTION		**VERB**		**CONTRACTION**		**VERB**	
‘re	984	know	314	‘ll	12	wanna	17
‘ve	304	love	133			know	7
‘ll	211	want	109			see	4
‘d	96	say	96			whisper	2
you’s	7	go	83			got	2
you is	34	do	84			love	1
		left	55			come	1
		see	54				
		said	52				
		come	49				

Additionally, FU (Unclassified Word) such as ***ai***, ***la***, ***da***, ***doo***, and ***na*** falls on the 10th rank of most common tagset is with the frequency ranging from 2 825 to 349.

Table 12, Tagset FU in All Songs

FU	ai	2 825
	la	1 002
	da	830
	doo	403
	na	349

Table 13, Examples of FU in Concordance

Concordance			**Songs**
whole wide world who	**doo**	That'll be the very thing	1960-1969
like Scoobie Doobie	**doo**	I love you in your big jeans	1990-1999

But he hit me (da-	**da**	-da-ah) and I was glad	1960-1969
Party on down with	**da**	brat And her beat	1990-1999
makin' my fans catch	**da**	holy ghost at my shows	2000-2010
cries. I said	**na**	na na na ... You gotta	1960-1969
grind Hit It! Nah,	**na**	na na nah Here comes	1990-1999
I pulled off like	**na**	na na na na na They would of	2000-2010
of me (Tea, hey,	**ai**	But if you think you're	2000-2010
Hollerin' for mercy, yea hey	**ai**	Then I whisper in her ear	2000-2010

Based on table 12, it evidently shows the words are unclassified because the words carry no meaning in the concordance. Let's take the word ***na*** (line 8) as example. In the concordance lines shown, ***na*** carries no meaning at all because it is incomprehensible what the line is trying to convey.

More importantly, all these verbs are in the base form. These findings support previous findings. Additionally, it is important to note the high repetitive occurrence of syllables such as ***la la la***, ***na na na, yeah yeah yeah*** and ***oh oh oh***. Trehub & Trainor (1998) emphasises that language of song lyrics contrasts from the daily language. Songs are more formed, patterned and special devices are used to propel beauty, memorableness and effectiveness (Dissanayake, 1992, 113). One of these devices is the use of repetitive of syllables (Trehub and Trainer, 1998) or repetitive vocables (Hickey, 2014).

However, when it comes to the unfalsified tagset ***da***, different findings are revealed. ***Da*** can carry dual meanings. First, a tempo like in Line 3 (***da-da-da-ah***) and ***da*** can also be used to replace the determiner ***the***.

For example:

Party on down with ***da*** brat and her beat
Makin' my fans catch ***da*** holy ghost

In this example, ***da brat*** and ***da holy ghost*** are used to replace ***the brat*** and ***the holy ghost.***

To proceed, we will look at the verbs used in song lyrics. Based on the findings, it is evident that there are two types of verb that frequented in this tagset - ***VV0 (Base Form of Lexical Verbs)*** and ***VVI (Infinitive)***.

Table 14, Examples of VVO and VVI

TAGSET	TOKEN	FREQUENCY	PMW
VV0	know	4 758	6126
	want	3 680	4738
	love	3 455	4448
	need	2 166	2788
	get	2 003	2578
	let	1 823	2347
	say	1 692	2178
	feel	1 505	1937
	tell	1 485	1911
	wan	1 468	1886
VVI	know	2 966	3818
	get	2 277	2931
	see	2 160	2781
	go	1 602	2062
	make	1 505	1937

	say	1 502	1933
	love	1 466	1887
	take	1 233	1587
	want	1 209	1556
	find	1 108	1426

Investigations on these verbs show that the highest occurring verb in VVO and VVI is ***know*** and this correlates with the findings on the collocation of personal pronouns ***you.*** Table 15 displays the concordance lines of these verbs.

Table 15, Examples of VVO and VVI in Concordance

My mama seemed	**to know**	what lay in store	1960-1969 Country
make me stay You	**know**	I've got to be movin'	1990-1999 Rock

The 2nd and the 3rd most frequent verbs in with the ***VV0 (Base Form of Lexical Verbs)*** are ***want*** and ***love***; while in the ***VVI (Infinitive)*** category, the 2nd and the 3rd most frequent verbs are ***get*** and ***see*** (refer to Table 16)**.**

Table 16 Concordance Examples of verbs in VVO

think you really	**want**	me Then all my	1990-1969 Country
She said "Love me,	**love**	me, love me"	1990-1999 Ballad

Based on Table 16, it is evident that ***wan*** is actually a colloquial spelling of ***want***. Though the verbs are of the same meaning, WMatrix classified the words as two different words because of the spelling. Being colloquial, songs depict the frequent use of informal writing. For instance, the use of contractions in negation and ***be*** verbs are frequent. Besides, this explains the use of ***ya*** and ***wan*** in replace of ***you*** and ***want*** (refer to Table 17).

Table 17, Examples of **wan** and **ya** in concordance

all the pretty girls	**wan**	to dance	Ballad
baby baby why you	**wan**	treat me this way	Rock
Damn I really loved	**ya**	I ain't gonna lie	Jazz
I still love	**ya**	baby, 'cause	Country

Based on Table 17, it delineates the use of colloquial in songs. Despite being spelt differently, ***ya*** *and* ***wan*** carry the same meanings. Another evidence to support that informal nature of song lyrics is the use of contractions in songs across decades and genres (refer to Table 18).

Table 18, Examples of contractions in concordance

It's all over now,	**don't**	worry 'bout me	Country
watercolor in the rain	**Don't**	bother asking	Ballad

I'm guilty too	**"Don't**	go there" I heard	Rock
Eat like wild geese	**I'm**	on my way	Country
for the bread,	**I'm**	in it for the gravy	Rock
Graspin' for air, and	**I'm**	ventilation,	Ballad

G-dropping is also another common phenomenon in all songs across genres and decades. *G-dropping* is often associated with the lower socioeconomic status and informal style (refer to Table 19).

Table 19, Examples of g-dropping in concordance

mess with me,	**smokin'**	Not cokin.'	Ballad
She was	**doin'**	The butt	Jazz
back in '52	**lyin'**	awake intent	Ballad
back in '82	**jumpin'**	off the train	Country

This findings supports that song lyrics are informal in style.

Based on Table 20, it is evident that throughout the years, the songs have similar tagsets but differ in position. For example, analysis on 10 most frequent tagsets across the deacdes, the findings show that the tagset **UH** (interjection - e.g. oh, yes, um) is in the 4th rank in three decades 1960-1969, 1970-1979 and 2000-2010, however, the tagset is in the 5th rank for 2 decades; 1980-1989 and 1990-1999.

Another example is the tagset **PPY** (2nd person personal pronoun - you). In 1960-1969, the 1st rank is PPY while the 10th rank is VVI. For the following decade, the 1st rank is still PPY and the 10th rank is XX. PPY remains as the 1st rank for 1980-1989 and PPH1 is ranked the 10th. The following decade, 1990-1999 PPIS1 is rank as the 1st and on the 10th rank is FU. Lastly, for 2000-2010, the 1st rank is VV0 and the 10th rank is VVI.

Table 20, Tagsets across decades

1960-1969	**1970-1979**	**1980-1989**	**1990-1999**	**2000-2010**
PPY	PPY	PPY	PPIS1	VV0
PPIS1	VV0	VV0	PPY	PPIS1
VV0	PPIS1	PPIS1	VV0	PPY
UH	**UH**	PPIO1	PPIO1	**UH**
PPIO1	PPIO1	**UH**	**UH**	PPIO1
FU	VD0	VD0	VBM	VBM
VBM	VBM	VBM	VD0	VD0
VD0	VVI	VVI	VVI	XX
XX	**FU**	XX	XX	**FU**
VVI	XX	**PPH1**	**FU**	VVI

Different from the rest of the decades, in 1980-1989, **FU** (unclassified word) is not listed as part of the 10 most frequent tagsets. Instead, in replace **PPH1** (3rd Person Sing, Neuter Personal Pronoun, *It*) is present in the decade 1980-1989 on the 10th rank.

Evidently, throughout the decades **PPY** dominates 3 decades; 1960-1969, 1970-1970, and 1980-1989. It shows that the use of **PPY** is high that throughout that 5 decades, 3 decades dominated by **PPY**. However, for the 10th rank, it is dominated by **VVI**; 1960-1969 and 2000-2010.

Conclusion

Analyses were conducted to determine the lexicogrammatical differences that exist between the four music genres. Findings reveal the most important characteristics of the song lyrics that emerge are as the following:

- The findings also show that all genres have similar tagsets except ROCK which lacks **FU** (unclassified word).
- As compared to other genres the tagset **VVGK** (-ing participle catenative e.g. going in be going to) is present on the 10th rank in ROCK songs and not in other genres.
- It is evident that 3 verbs that frequently occurred across genres are ***know, get***, and ***say***.

Analyses also were conducted to determine how these lexicogrammatical differences have changed over time? Findings reveal the most important characteristics of the song lyrics that emerge are as the following:

- it is evident that throughout the years, the songs have similar lexico-grammatical patters.
- Analysis of song lyrics between 1980-1989 revealed that FU (unclassified words) is not present. While in 1980-1989, PPH1 (3rd Person Sing, Neuter Personal Pronoun, *It*) as the most frequented.
- Evidently, throughout the decades PPY dominates 3 decades; 1960-1969, 1970-1970, and 1980-1989 Indicating that the use of PPY is high that throughout the 5 decades.
- Different from the rest of the decades, in 1980-1989, **FU** (unclassified word) is not listed as part of the 10 most frequent tagsets. Instead, in replace **PPH1** (3rd Person Sing, Neuter Personal Pronoun, *It*) is present in the decade 1980-1989 on the 10th rank.

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Seni Muzik Saung Angklung Udjo Bandung: Transformasi untuk Menarik Pelancong Tempatan dan Luar Negara

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Abstrak

Saung Angklung Udjo (SAU) adalah bengkel kebudayaan dan destinasi pelancongan yang menarik di Bandung, Indonesia. Saung Angklung Udjo berusaha untuk mengekalkan dan membangunkan muzik Sunda, seperti muzik Angklung, Gamelan Sunda, dan Wayang Golek. Udjo Ngalagena, pengasas SAU telah mengubah bentuk-bentuk muzik Angklung dari fungsinya sebagai ritual yang dikaitkan dengan musim menuai padi, kepada bentuk hiburan dan *spectacle*. Udjo Ngalagena telah membuat usaha-usaha kreatif dalam eksperimen pada bentuk muzik untuk buluh, terutamanya muzik Angklung. Mereka juga telah membangunkan satu model pembelajaran muzik Angklung yang menggunakan sistem penomboran dan isyarat tangan simbolik, yang telah dikaitkan dengan SAU. Saung Angklung Udjo telah mencipta satu bentuk persembahan muzik Angklung yang boleh diadakan pada bila-bila, terutama kepada pelancong luar negara mahupun pelancong domestik yang melawat Saung Angklung Udjo. Kajian ini adalah untuk memperlihatkan perubahan cara persembahan dan transformasi gubahan lagu serta penggunaan alat-alat muzik tambahan. Objektif kajian ini untuk membuktikan kesenian muzik Angklung telah berubah mengikuti perkembangan zaman yang dipengaruhi oleh Politik dan Sosial Budaya. Kaedah pendekatan yang digunakan dalam kajian ini adalah menggunakan kaedah tinjauan,pemerhatian dan penyertaan.

Kata Kunci: saung angklung udjo (sau), muzik angklung, model transformasi, pelancong.

Angklung adalah alat muzik yang secara tradisional berkembang dalam masyarakat Sunda di pulau Jawa bagian Barat. Alat muzik ini diperbuat daripada buluh dan dibunyikan dengan cara digoyangkan (Obby, 2010). Awal kemunculan alat muzik angklung bermula dari ritual masyarakat pada saat menanam dan memetik / menuai padi. Masyarakat percaya bahawa dengan mencipta dan memainkan angklung dapat memikat Dewi Sri turun ke bumi agar tanaman padi rakyat tumbuh subur. Dalam perkembangannya, angklung berkembang dan menyebar ke seluruh Jawa, lalu ke Kalimantan dan Sumatera. Pada tahun 1908 tercatat sebuah misi kebudayaan dari Indonesia ke Thailand, antara lain ditandai penyerahan angklung, maka permainan muzik angklung pun sempat menyebar di Thailand (Didin, 2006).

Sejarah Saung Angklung Udjo (SAU)

Saung Angklung Udjo (SAU) adalah sebuah pusat pelancongan budaya yang berada di kota Bandung, Jawa Barat, dimana para pelancong boleh menikmati alunan muzik angklung yang berasal dari buluh serta seni sunda lain. SAU selain berperanan sebagai tempat kunjungan budaya dan pelancongan juga turut mengambil bahagian sebagai pusat pengeluaran alat muzik tradisional di

Jawa Barat. SAU turut menghasilkan pelbagai alat muzik kesenian yang sebahagian besar diperbuat daripada bahan buluh.

Saung angklung ini ditubuhkan pada bulan Januari 1966, oleh seniman yang bernama Udjo Ngalagena bersama isterinya Uum Sumiati.Tujuannya untuk memelihara seni dan kebudayaan tradisional Sunda, yang beralamat di Jalan Padasuka 118, Bandung , Jawa Barat. SAU ini bukan hanya memelihara angklung sebagai seni budaya tradisional, tetapi juga memelihara atau memperkenalkan seni-seni budaya tradisional yang lain yang berasal dari Jawa Barat, seperti tari - tarian , muzik buluh yang lain seperti Arumba (alunan rumpun buluh) dan lain -lain. SAU merupakan salah satu tumpuan pelancongan pendidikan budaya sejarah dunia, juga sebagai sebuah bengkel, yang mempunyai tujuan sebagai makmal pendidikan dan pusat belajar untuk memelihara kebudayaan Sunda dan muzik angklung khususnya.

Dalam peekembangannya Saung Angklung Udjo tidak terlepas dari penglibatan masyarakat setempat. Selain mengambil bahagian dalam aktiviti seni budaya, mereka juga memberikan sokongan serta suport, untuk pembangunan seni budaya ini. Nettl (2015) mengatakan bahawa budaya boleh mengeluarkan kekuatan pada aktiviti muzik anggotanya, dapat memberikan latihan yang baik, dapat memberikan pendapatan kepada ahli-ahlinya dan dapat memberikan status sosial kepada penduduk setempat.

Ramai pelancong dari pelbagai Negara yang datang berkunjung ke SAU, khususnya pelancong dari Negara Eropah seperti Belanda, Jerman, dan Perancis. Tahun 1968, pelancong luarnegara pertama yang berkunjung ke SAU adalah pelancong dari Perancis seramai 6 orang (Syafi, 2009). Para pelancong tersebut datang untuk menonton dan mendengar keunikan persembahan muzikal angklung. Mereka biasanya lebih senang menyaksikan atau mendengar lagu - lagu tradisional yang digunakan oleh alat muzik dari buluh tersebut . Selain menyenangi persembahan tradisional muzik angklung, mereka juga tertarik dengan beberapa kesenian - kesenian tradisional yang lain, seperti wayang golek, gamelan, tarian klasik, dan lain -lain.

Transformasi Nilai Budaya

Transformasi bermula dari dalam diri individu yang mau belajar dari pengalaman hidup dan pengetahuan yang telah dimiliki. Ia nya akan merenungkan dan melihat dengan kritis apa yang telah dilakukan dalam menjalankan tujuan- tujuan yang ingin dicapai. Berdasarkan hal tersebut ia memutuskan untuk melakukan perubahan yang mendasar. Prestasi yang dilakukan oleh individu tersebut memberi kesan kepada perubahan -perubahan yang diperhatikan secara fizikal.

Berlandaskan pandangan Daszko dan Sheinbergh (2005) , transformasi boleh ditakrifkan sebagai perubahan mindset yang terjadi kerana keinginan untuk tetap survive. Wujud transformasi merupakan kreasi dan perubahan dalam keseluruhan bentuk , fungsi atau struktur . Oleh karenanya transformasi dapat disimpulkan sebagai suatu perubahan mindset dalam diri individu yang menyebabkan terjadinya perubahan dalam bentuk, fungsi atau struktur, tetapi tetap menyifatkan adanya keterkaitan dengan sesuatu yang ada sebelumnya.

Dalam pandangan Lubis (2008), transformasi budaya mempunyai makna melihat secara kritis keberadaan diri saat ini, cuba menilai mengapa hal itu terjadi , artinya melihat kembali apa -apa yang telah dilakukan di masa lampau. Berdasarkan penilaian diri , kemudian perlu dirumuskan usaha untuk melakukan perubahan dan penyesuaian dalam menghadapi cabaran di masa hadapan.

Pernyataan Masalah

Berdasarkan dari latar belakang yang telah disampaikan di atas, penulis ingin memperjelaskan beberapa masalah yang penulis dapatkan di lapangan:

1. Bentuk transformasi seni muzik angklung Saung Udjo dalam beberapa kurun waktu, dapat menarik minat pengembara tempatan dan pelancong luarnegara.
2. Latar belakang transformasi seni muzik ngklung dalam kurun waktu tertentu.

Objektif Penyelidikan

Objektif penyelidikan ini adalah untuk mengetahui, :

1. Bentuk-bentuk transformasi seni muzik angklung dalam hal penambahan alat muzik moden, aransmen/gubahan lagu yang lebih inovatif (alat muzik angklung dimainkan bersama dengan alat muzik moden).
2. Hal-hal yang mendasari terjadinya transformasi seni muzik angklung pada kurun waktu tertentu.

Metodologi

Sebagai langkah pertama saya dalam menjalankan penyelidikan ini, saya mula dengan pengumpulan data di SAU melalui transkripsi dan analisis untuk menerangkan gaya muzik dan kajian muzik dalam budaya, bermula dari yang paling asas dan yang paling logik dalam penyelidikan iaitu dengan kerja lapangan (*field work*). Menurut Sachs dalam Nettl (1963;62) penyelidikan etnomusikologi dibahagikan kepada dua jenis, kerja lapangan (*field work*) dan kerja di belakang meja (*desk work*). Kerja lapangan menunjukan pengumpulan rakaman dan pengalaman dari tangan pertama dari kehidupan music dalam kebudayaan manusia tertentu, sedangkan kerja di belakang meja termasuk transkripsi analisis dan pengambilan sample / contoh.

Pengumpulan dan analisis data menggunakan pendekatan kualitatif kerana beberapa sebab. Pertama, Pengkaji ingin memperoleh gambaran terperinci mengenai model transformasi nilai budaya melalui pembinaan seni di SAU sehingga dapat menarik pelancong datang ke SAU .

Alasan kedua, pendekatan ini digunakan untuk memperoleh gambaran yang lebih jelas dan mendalam tentang aspek -aspek yang akan dikaji, berdasarkan perspektif para pelaku yang menjadi subjek penyelidikan. Sebab ketiga , pendekatan kualitatif dipilih kerana tetapan penyelidikan bersifat alami, atau tanpa kejuruteraan .

Analisis dan penyusunan data hasil penelitian menggunakan pendekatan multi disiplin berkaitan, psikologi, pendidikan dan seni. Perspektif sejarah digunakan untuk melihat proses transformasi dalam dimensi perjalanan waktu baik secara diakronis maupun sinkronis. Perspektif antropologi digunakan untuk memahami nilai-nilai budaya yang dibina dalam kehidupan keluarga Udjo dan masyarakat sekitarnya. Perspektif psikologi dan pendidikan digunakan untuk memahami proses pembinaan seni bagi kanak-kanak di keluarga dan di SAU. Perspektif seni digunakan untuk memahami proses transformasi berkaitan nilai-nilai estetik. Melalui pendekatan tersebut, data diterjemahkan dan disusun.

Kajian kes dibangunkan melalui empat tahap penyelidikan, meliputi tahap persiapan, pengumpulan data, analisis dan interprestasi data, serta penyusunan laporan. Tahap persiapan dilakukan melalui tiga aktiviti. Pertama, melakukan kajian literature untuk mendapatkan rangka kerja idea serta rangka kerja teori yang boleh digunakan untuk mengkaji kes secara mendalam. Kedua, menentukan indikator variable penyelidikan, menyusun strategi pengumpulan data, dan mengembangkan instrument pengumpulan data. Ketiga, melakukan kajian awal untuk menentukan subject penyelidikan, serta penyusunan jadual lawatan lapangan. Tahap kedua tahap pengumpulan data. Pengumpulan data dilakukan melalui beberapa cara, iaitu temu duga mendalam, pemerhatian, kajian dokumen dan kajian literatur. Untuk memperoleh data melalui teknik temu duga, penyelidik mengkategorikan subjek penyelidikan dalam tiga kategori, iaitu keluarga Udjo, peserta didik di SAU

(kanak-kanak, remaja dan dewasa), dan masyarakat pendukung SAU (orang tua pelajar, pasukan pengurusan/kaki tangan dan rakan kerja Udjo).

Kajian Literatur

Fenomena yang terjadi di SAU adalah fenomena khusus, kerana biasanya di bandar besar seni tradisi tersisih oleh seni budaya popular. Pada masa ini SAU berkembang sebagai pusat pelancongan Seni Tradisional Sunda di Bandung.

SAU telah berjaya melestarikan dan mengembangkan seni muzik Angklung, serta seni tradisi Sunda lain. Muzik angklung ia mainkan di Sanggar, dilatihkan pada putera-puterinya, saudara mara, dan anak-anak di lingkungan sekitar rumahnya. Anak-anak belajar angklung dan belajar nilai-nilai budaya Sunda untuk diterapkan dalam perilaku sehari -hari Ada beberapa penyelidikan tentang muzik Angklung yang telah memberikan tumpuan bagi pembangunan SAU, seperti contohnya :

Didin, (2006) mengatakan bahawa perjalanan SAU di bidang kesenian, khususnya muzik Angklung, telah dapat membina anak -anak dari usia 4 tahun sampai anak dewasa hingga sampai berjaya dan disamping itu untuk dunia pelancongan, SAU patut mendapatkan penghargaan, kerana SAU menjadi satu- satunya tempat di Bandung yang sering dikunjungi para pelancong luarnegara mahupun pelancong tempatan .

Transformasi merupakan salah satu strategi yang boleh dikembangkan dalam rangka mengembangkan seni muzik Angklung di SAU. Daszko & Scheinberg, (2005) mengatakan bahawa:

> *"Transformasi adalah apa yang terjadi apabila orang melihat dunia melalui kanta pengetahuan baru, dan mampu mewujudkan infrastruktur , belum pernah dibayangkan untuk masa depan ... Transformasi didorong oleh kelangsungan hidup, dengan merealisasikan semuanya perlu mengubah atau organisasi akan mati ".*

Dari penjelasan Daszko & Scheinberg tersebut paling tidak menekankan dua hal, iaitu perubahan cara pandang dan motivasi untuk terus bertahan. Artinya perubahan cara pandang diperlukan agar organisasi SAU dapat tetap bertahan, mampu melakukan perubahan dan membina infrastruktur baru yang diperlukan.

Rita Milyartini, (2010) menunjukan adanya empat perkara utama yang menyifatkan terjadinya ketahanan budaya di Saung Angklung Udjo. Pertama, iaitu keupayaan untuk memelihara nilai budaya silih asih, silih asuh, dan silih asah. Silih asih mempunyai erti saling mengasihi, saling mencintai, atau saling menyayangi, silih asuh mempunyai erti saling mengayomi atau saling menjaga, dan silih asah yang mempunyai erti saling memberi. Kedua, kegiatan berkesenian mampu menghasilkan peribadi peserta didik yang mempunyai karakter. Ketiga, terdapat perkembangan ragam persembahan seni pelancongan. Keempat, iaitu penglibatan Saung Angklung Udjo dalam meningkatkan kesejahteraan sosial. Perhubungan kajian di atas sudah sangat jelas bahwa Saung Angklung Udjo merupakan tempat untuk melahirkan peribadi anak-anak Indonesia yang mempunyai karakter untuk dapat melestarikan seni tradisional. Maklumat yang didokumentasikan oleh Rita Milyartini sangat menyokong dari segi nilai-nilai budaya dan ciri-ciri kanak-kanak Indonesia. Dipaparkan juga bahawa agar kita tidak terus menerus berada dalam budaya yang tidak menentu kerana proses globalisasi diperlukan satu strategi untuk membina ketahanan budaya, iaitu kemampuan untuk mengekalkan sekaligus mengoptimumkan nilai-nilai budaya dalam proses kreatif yang boleh meningkatkan kualiti kehidupan bangsa.

Sulhan Syafii, (2009) menjelaskan tentang sejarah perjalanan Udjo Ngalagena bersama keluarga, dalam memperkenalkan angklung pada dunia antarabangsa, serta penjelasan tentang jenis-jenis lagu yang dimainkan dengan alat muzik angklung. Sulhan Syafii mengatakan bahawa keluarga

Udjo mempunyai peranan yang sangat besar dalam memajukan Saung Angklung Udjo. Saya memberi gambaran baru, bahawa angklung bukan sekadar alat muzik akan tetapi menjadi satu cara diplomasi untuk melangkah ke persada antarabangsa.

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Analisis Muzikologi Lagu Aree Lakhua dalam Tradisi Pakapel Kaum Kelabit di Hulu Sungai Baram, Sarawak

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Abstrak

Kaum Kelabit merupakan suatu ketika dahulu terkenal dengan tradisi pemburuan kepala musuh sebagai simbol kepahlawanan perwira mereka adalah merupakan antara kumpulan kaum terkecil dalam sub-etnik Orang Ulu. Mereka yang bergantung kepada ekonomi pertanian banyak mendiami kawasan Tanah Tinggi Kelabit di Baram, Sarawak. Bandar terdekat ialah Miri yang hanya boleh dihubungi melalui perkhidmatan penerbangan Mas Wings atau menngunakan laluan pembalakan. Seperti kaum Dayak yang lain, mereka juga mengamalkan tradisi mencari jodoh dengan cara yang tersendiri yang dipanggil sebagai Pakapel. Dalam tradisi ini, gadis Kelabit akan menyanyi lagu-lagu semasa bekerja di sawah atau di rumah panjang untuk menarik perhatian jejaka yang mereka sukai untuk menjadi pasangan hidup mereka. Aree Lakhua merupakan sebuah lagu yang sering dinyanyikan oleh gadis-gadis Kelabit dalam tradisi lama ini. Kertas ini akan mengupas satu analisis dari sudut muzikologi terhadap lagu Aree Lakhua tersebut. Selain itu, juga akan dibentangkan amalan dan peranan tradisi Pakapel dalam sosio-budaya masyarakat Kelabit.

Kata kunci: kelabit, pakapel, aree lakhua, baram, bario

Populasi kaum Kelabit yang berjumlah lebih kurang 5000 orang adalah merupakan kumpulan etnik yang terkecil di negeri Sarawak. Sejak lama dahulu mereka merupakan komuniti tanah tinggi yang telah mendiami kawasan lembah pergunungan yang dikenali sebagai Tanah Tinggi Kelabit di ketinggian lebih kurang 1000 meter dari paras laut. Kawasan pendalaman yang bersempadan dengan Indonesia ini disaliri oleh sungai Baram yang merentasi kawasan Timur Sarawak dan daerah Limbang. Sekarang ini terdapat lebih kurang 1800 orang Kelabik yang mendiami tanah tinggi tersebut dan selebihnya telah berpindah

keluar dari kawasan tanah tinggi tersebut. Penghijrahan ini disebabkan kebanyakan mereka melanjutkan pelajaran dan mendapatkan kerja yang lebih baik di Bandar-bandar besar seperti Miri, Bintulu, Kuching, Kuala Lumpur dan sebagainya. Ramai dalam kalangan mereka bekerja dalam bidang professional seperti pensyarah, jurutera, saintis dan sebagainya.

Asalnya masyarakat Kelabit di tanah tinggi, seperti kebanyakan kumpulan etnik lain di Sarawak juga tinggal di rumah panjang. Namun begitu, sekarang ramai yang telah membina rumah sendiri dibeberapa perkampungan kecil sekitar Bario, Sarawak. Sekarang terdapat 16 kampung kecil di Tanah Tinggi Kelabit iaitu Pa'Umur, Pa'Ukat, Pa'Lungan, Long Dano, Pa Dalih, Ramudu, Pa Ramapuh Benah, Pa Ramapuh Dita, Pa Derung, Ulung Palang Dita, Ulung Palang Benah, Padang Pasir, Kampung Baru, Arur Layun, Bario Asal dan Arur Dalan. Selain itu terdapat 4 lagi kawasan penempatan Kelabit yang terletak di sepanjang Sungai Baram iaitu Long Peluan, Long Seridan, Long Lellang dan Long Napir.

Walaupun masyarakat Kelabit telah melalui perubahan yang pesat dalam sosial dan ekonomi mereka dalam masa 50 tahun kebelakangan ini, namun mereka masih lagi dapat memelihara beberapa aspek kebudayaan mereka yang tersendiri terutama muzik dan tarian. Alat muzik tradisi seperti *sape* (plucked lute) dan *pagang* (bamboo tube zither) masih lagi digunakan di dalam pelbagai acara adat dan kebudayaan mereka. Mereka menggunakan alat muzik tersebut untuk mengiringi nyayian dan tarian adat dan budaya seperti tarian pahlawan, tarian panjang dan tarian solo.

Seperti mana juga kaum peribumi lain di Sarawak dan Pulau Borneo, kaum kelabit juga tidak mempunyai bahasa bertulis. Oleh itu banyak cerita-cerita lisan termasuk lagenda, mitos dan rakyat diwariskan kepada generasi kemudian secara lisan. Namun begitu sekarang telah ada beberapa pengkaji luar dan dari masyarakat Kelabit sendiri yang mula mendokumenkan warisan budaya yang berharga ini. Namun begitu masih banyak lagi yang perlu dilakukan oleh pengkaji untuk mendokumentasikan warisan ini

Objektif

Tujuan utama kajian ini adalah untuk mendokumenkan amalan muzik tradisi kaum Kelabit yang mendiami hulu sungai Baram di Sarawak. Tiga objektif khusus kajian ini adalah seperti berikut;

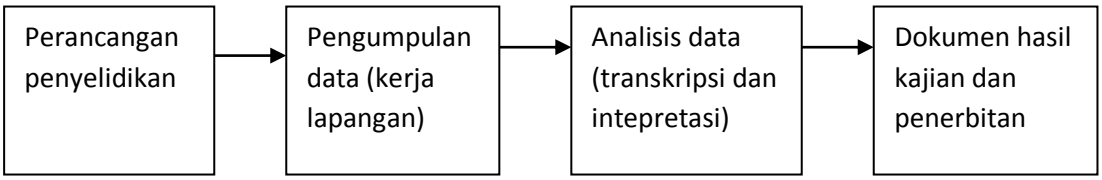
i. Mengumpul dan mendokumenkan amalan muzik tradisi kaum Kelabit yang beransur lupus ditelan zaman.
ii. Menganalisis amalan muzik yang didokumenkan dari sudut fungsi dan musikologi untuk memahami ekpresi budaya muzik kaum Kelabit.
iii. Mengenalpasti perubahan budaya muzik hasil dari kemasukkan pengaruh muzik luar dalam kalangan masyarakat Kelabit.

Metodologi

Proses pengumpulan dan penganalisisan data untuk memahami tentang amalan muzik kaum Kelabit memerlukan penyelidik menggunakan sepenuhnya data kualitatif (Frankle & Wallen, 1993). Secara umumnya kaedah penyelidikan etnomuzikologi telah digunakan sepenuhnya di dalam penyelidikan ini. Ini adalah kerana penyelidikan ini melibatkan kajian secara langsung di lapangan dan seterusnya kaedah transkripsi muzikologi digunakan untuk membantu dalam memahami data yang diperoleh di lapangan tersebut.

Proses penyelidikan dimulakan dengan mengenal pasti secara terperinci apa yang cuba dicapai melalui penyelidikan ini dan seterusnya mengatur perancangan yang teliti untuk melancarkan penyelidikan ini. Setelah itu kerja-kerja lapangan dijalankan untuk mengumpulkan data yang relevan dan

diperlukan untuk penyelidikan ini. Sampel muzik yang telah dirakam kemudiannya ditranskripsikan ke dalam bentuk notasi muzik barat untuk memudahkan ianya difahami dan dianalisis. Kandungan data ini seterusnya dianalisis secara kaedah muzikologi. Paradigma penyelidikan ini ditunjukkan di dalam gambar rajah 1 di bawah.



Rajah 1. Paradigma Penyelidikan

Informan

Kajian ini tertumpu kepada amalan muzik masyarakat Kelabit di Tanah Tinggi Kelabit yang terletak di Hulu Sungai Baram, Sarawak. Oleh itu sudah tentulah informan-informan utama terdiri dari kaum Kelabit yang mendiami dibeberapa perkampungan di kawasan tersabut. Kebanyakkan informan yang dipilih untuk ditemu bual dan dibuat rakaman terdiri dari lelaki dan wanita yang telah berusia. Ini kerana mereka lebih arif dan tahun tentang budaya mereka yang diwarisi turun temurun dari nenek moyang mereka berbanding dengan golongan kanak-kanak dan belia yang telah banyak mendapat pengaruh luar.

Informan-informan yang dikenal pasti ini ditemu bual dan diminta untuk menyanyikan atau memainkan semula seberapa banyak lagu-lagu yang mereka masih dimainkan di dalam pelbagai acara dalam masyarakat Kelabit. Oleh sebab penyelidikan ini dijalankan secara ekstensif, informan-informan telah dipilih dari beberapa kampung sekitar Tanah Tinggi Bario, Sarawak. Antara informan utama yang telah banyak menyumbang kepada penyelidikan ini ialah Gerawat Nulun, Jenette Ulun dan Sinarang Lemulun yang tinggal di rumah panjang di kampong Bario Asal. Penghulu Robertson yang tinggal di Kampung Pa' Ramapuh juga banyak memberi maklumat untuk penyelidikan ini.

Selain penduduk kampung sekitar kawasan tanah tinggi Kelabit, beberapa orang Kelabit yang telah berpindah ke Luar kawasan tersebut untuk bekerja juga telah ditemu bual. Antaranya ialah Profesor Madya Dr. Poline Bala, Steven Baya, Robin Mawan Ayu dan Beberapa orang lagi, Mereka yang dibesarkan di perkampungan Kelabit tetapi telah berhijrah untuk mendapatkan pendidikan dan pekerjaan di luar kawasan tersebut. Ada yang pernah tinggal di luar negara seperti di Amerika Syarikat dan juga United Kingdom.

Tradisi Pakapel

Aree Lakhua merupakan lagu ini dinyanyikan secara solo tanpa iringan muzik. Ia dinyanyikan dalam tradisi mencari jodoh dalam masyarakat Kelabit. Seperti juga tradisi beberapa etnik lain seperti Iban, masyarakat Kelabit juga mengamalkan tradisi mencari jodoh. Dalam masyarakat Iban ia dipanggil sebagai *ngayap* tetapi bagi msyarakat Kelabit mereka memanggil tradisi ini sebagai *Pakapel*. Pemuda yang ingin mencari jodoh akan bertandang ke rumah panjang gadis yang disukainya. Di sebelah malam ada wanita perantara (*match-maker*) yang akan menghantar gadis tersebut kepada pemuda tadi. Sekiranya pemuda tadi tidak menyukainya maka hendaklah dia menolaknya dengan penuh hormat. Kehormatan

gadis tersebut perlu dijaga. Ia bukanlah sesuatu perkara diambil ringan dan dibuat sewenang-wenangnya. Biasanya pemuda itu akan mengahwini gadis yang sama tarafnya dengan pemuda tersebut.

Dalam tradisi ini, gadis tersebut akan menyanyikan lagu Are Lakhua yang mana seni katanya memuji pemuda yang segak tersebut untuk menarik perhatiannya. Kemerduan suara suara gadis ini dalam menyanyikan lagu itu akan memikat pemuda tersebut untuk mengahwininya. Oleh itu gadis mestilah pandai menyanyikan lagu tersebut dengan merdu. Sekiranya gadis tersebut tidak tahu atau tidak boleh menyanyikan lagu Aree Lakhua dengan baik, maka dia haruslah belajar dari orang-orang tua.

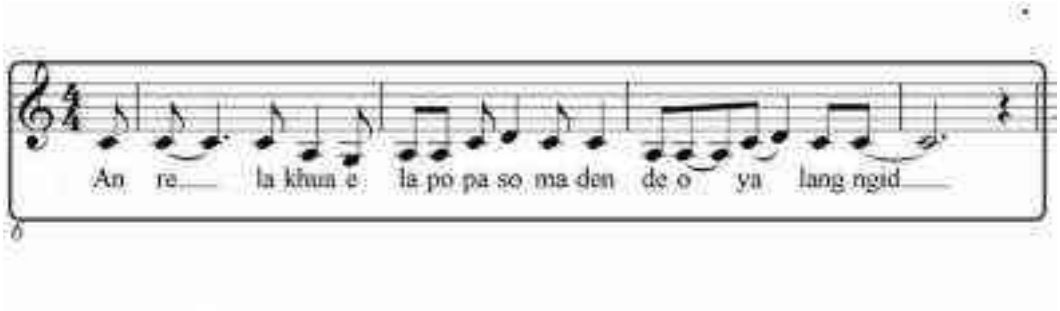
Analisis Muzikologi Lagu Aree Lakhua

Untuk memahami secara mendalam mengenai lagu tersebut, lagu ini telah dianalisis berdasarkan kaedah analisis muzikologi. Lagu Aree Lakhua dan sampel muzik yang telah dirakam di lapangan telah ditranskripsikan dalam bentuk notasi muzik barat bagi memudahkannya untuk dibuat analisis dari aspek muzikologi. Dua perisian notasi muzik iaitu *Encore* dan *Sibelius* telah digunakan untuk membantu penyelidik membuat transkripsi lagu yang telah dirakam. Lagu yang dirakam di lapangan akan diulang dengar beberapa kali dan dinyanyikan semula oleh penyelidik untuk benar-benar memahami aspek muzik lagu-lagu tersebut. Lagu-lagu ini kemudiannya ditulis notasinya menggunakan dua perisian di atas. Setelah notasi selesai ditulis, ianya dimainkan semula menggunakan perisian tersebut bagi mendengar kembali ketepatan melodi dan irama yang telah ditulis. Ini telah dapat membantu penyelidik memastikan bahawa notasi yang ditulis adalah tepat seperti lagu dan muzik yang dirakam di lapangan.

Bagi mengesahkan semula ketepatan melodi yang ditulis, notasi lagu yang ditulis menggunakan kedua-dua perisian tersebut telah ditukar ke bentuk fail MIDI (*Musical Instruments Digital Interface*) dan dimainkan semula menggunakan pemain MIDI. Beberapa orang pensyarah muzik telah diminta untuk mendengar kembali lagu tersebut dan membandingkannya dengan rakaman lagu yang telah dibuat di lapangan. Pembetulan kepada notasi telah dibuat bagi mana-mana bahagian transkripsi yang dirasakan kurang tepat. Proses ini telah menghasilkan transkripsi yang tepat bagi lagu yang dirakam di lapangan. Namun begitu perlu difahami bahawa penggunaan sistem notasi barat untuk mentraskripsikan lagu dan muzik masyarakat kelabit tidak seratus peratus tepat kerana banyak terdapat unsur-unsur muzik seperti malismatik, mikroton dan sebagainya tidak dapat ditulis dengan tepat menggunakan sistem tersebut.

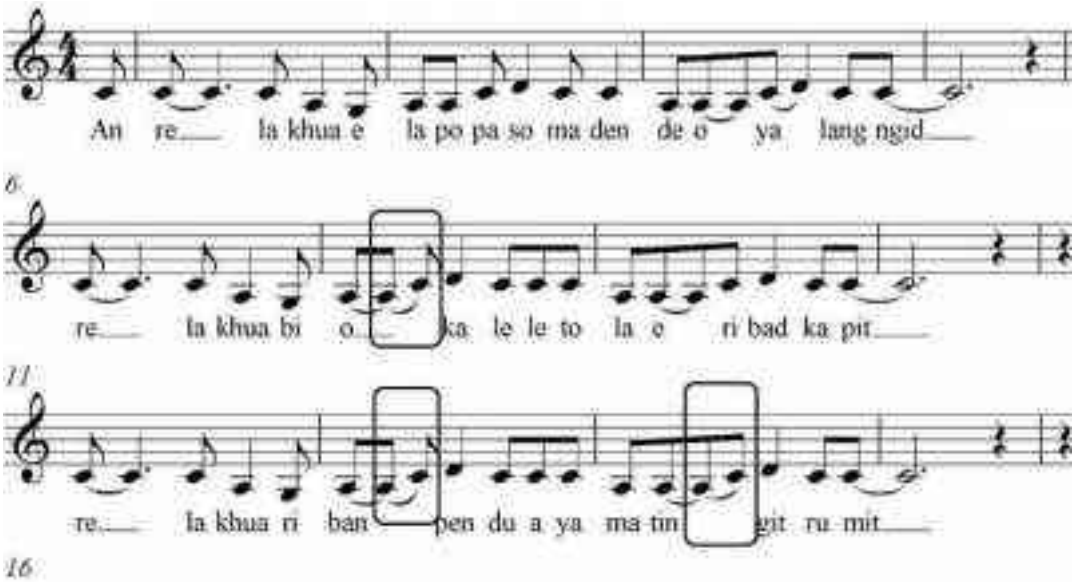
Lagu Aree Lakhua telah dirakamkan di rumah panjang di Kampung Bario Asal. Secara keseluruhannya setelah di buat analisis ciri-ciri lagu ini menyerupai lagu-lagu dari budaya Barat. Ini termasuklah dari aspek nada, melodi, irama dan meter lagu. Ianya dinyanyikan secara solo tanpa apa-apa alat muzik iringan lain. Lagu ini telah dinyanyikan oleh beberapa orang wanita dewasa yang berumur rata-ratanya lebih dari 55 tahun. Ada yang telah mencapai umur 80 tahun. Dalam keadaan sebenar, lagu ini biasanya dinyanyikan oleh gadis belasan tahun yang mencari jodoh dengan menyanyikan lagu ini.

Dari segi nada lagu, ia dinyanyikan dalam nada major atau lebih tepat lagi dalam nada C Major seperti yang ditunjukkan dalam Keratan Lagu 1 di bawah. Secara keseluruhannya nada lagu ini agak rendah untuk dinyanyikan oleh wanita. Tidak dapat dipastikan kenapa lagu ini dinyanyikan dengan nada yang agak rendah yang menjadikan mud lagu ini agak suram walaupun ia dinyanyikan dalam nada major. Setelah beberapa versi rakaman lagu yang sama dibuat, ianya tetap dinyanyikan dengan nada yang rendah. Rakaman gadis belasan tahun menyanyikan lagu ini tidak dapat dibuat kerana semasa kerja lapangan dibuat, hamper semua gadis belasan tahun tiada di kampong tersebut kerana melanjutkan ke sekolah menengah atas di kawasan bandar.



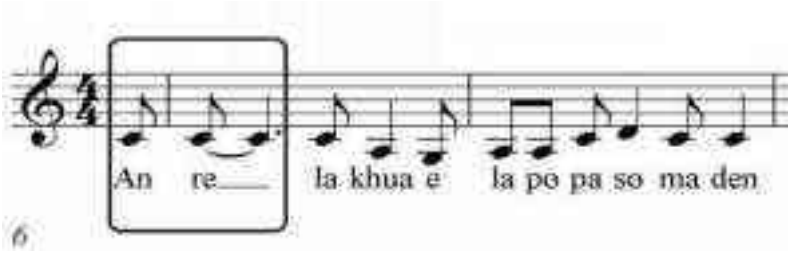
Rajah 2. Nada Lagu C Major

Dari segi melodi, lagu ini mempunyai melodi yang agak mudah. Kebanyakkan not-not melodinya adalah bertangga dan kurang dalam bentuk lompatan. Renj lagu yang sangat sempit menjadikan lagu ini sangat mudah dinyanyikan. Jarak not antara satu sama lain hanya satu ton dan ada yang berjarak 3 semiton. Tiada unsur maslismatik yang ketara di dalam melodi lagu ini. Ornamentasi lagu hampir langsung tiada kedengaran kecuali dua not yang berjarak tiga ton dikaitkan (*slur*) iaitu not A kepada not C seperti dalam keratan lagu 2 di bawah.



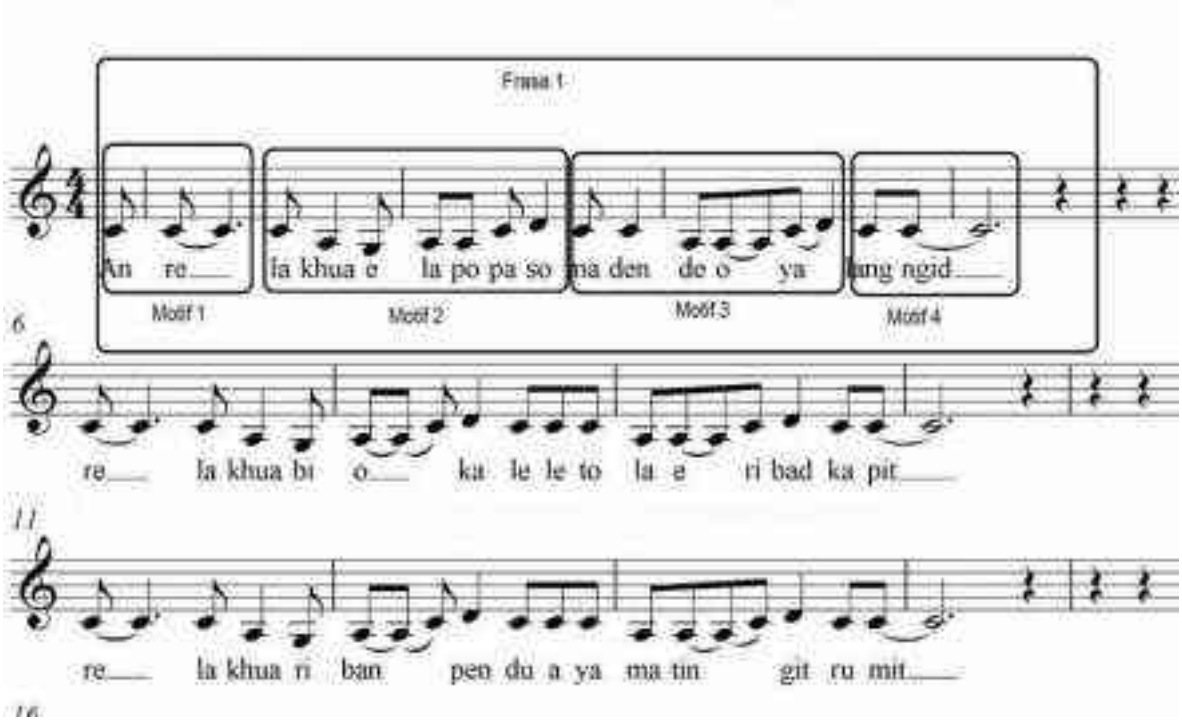
Rajah 3. Melodi lagu

Dari segi iramanya pula, lagu ini agak mudah dan kurang terdapat irama sinkopasi. Ini menjadikan lagu ini lebih senang dinyayikan. Lagu ini dinyanyikan dalam meter empatan (*quadruple*) seperti kebanyakan lagu-lagu mengikut tradisi Barat. Namun begitu iramanya berbentuk anakrusis yang mana tekanan detik bukan pada suku kata yang pertama seperti di dalam transkripsi notasi lagu tersebut. Bentuk irama anakrusis ini adalah sangat biasa bagi kebanyakkan lagu-lagu dalam masyarakat di Asia Tenggara. Hal ini banyak dipengaruhi oleh irama percakapan mengikut Bahasa masyarakat serantau. Hanya terdapat not-not yang bernilai satu bit dan setengah bit sahaja di dalam lagu ini kecuali bagi not terakhir dalam sesuatu frasa lagu yang bernilai tiga bit.



Rajah 4. Unsur Anakrusis

Dari segi bentuknya (*form*) pula, melodi lagu ini hanya mempunyai satu motif frasa yang diulang ulang nyanyikan dengan senikata yang berbeza. Motif lagu yang membentuk frasa yang diakhiri dengan hanya kaden perfek (*perfect cadence*) sepanjang empat bar setiap satunya. Tidak seperti kebanyakkan lagu-lagu dari budaya Barat yang mempunyai pelbagai frasa yang membentuk sama ada bentuk binari, ternary, rondo dan sebagainya, bentuk lagu Aree Lakhua agak unit. Pengulangan frasa lagu dengan berlainan senikata menjadikan lagu ini mudah diingati dan dinyanyikan.



Rajah 5. Bentuk Lagu.

Secara umumnya, lagu Aree Lakhua menpunyai persama dengan ciri-ciri lagu dari budaya Barat. Persoalannya adakah lagu ini diadaptasikan dari budaya Barat harus dikaji dengan teliti. Berdasarkan temubual yangdibuat dengan beberapa orang Kelabit di Bario Asal, lagu ini telah dinyanyikan sejak dari turun temurun lagi iaitu sebelum kedatangan masyarakat Barat ke tempat ini. Oleh kerana kawasan ini sangat jauh terpencil dan di pendalaman, perhubungan dengan masyarakat luar pada suatu ketika dahulu amat terbatas. Masyarakat luar dan orang Barat khususnya orang Inggeris hanya mula memasukki kawasan tersebut pada pertengahan abad ke 20. Sedangkan lagu ini telah lama dinyanyikan sebelum

kedatangan masyarakat dari barat. Oleh itu bolehlah dibuat kesimpulan awal bahawa lagu ini adalah asli tanpa ada adaptasi atau saduran dari masyarakat luar. Persamaan ciri-ciri muzik seperti analisis di atas adalah satu kebetulan yang berlaku seperti mana juga di dalam lain-lain budaya muzik dunia. Namun begitu lagu ini tetap mempunyai keunikan cirinya yang tersendiri terutama dari segi bentuk lagu.

Kesimpulan

Arus pemodenan dan juga kemasukkan pengaruh budaya muzik luar menerusi pelbagai agen telah banyak merubah budaya muzik masyarakat Kelabit. Elemen-elemn muzik seperti jenis muzik yang dimainkan serta alat-alat muzik juga telah berubah mengikut budaya muzik Barat terutama muzik popular. Namun begitu dalam sesetengah upacara, muzik tradisi masih lagi dimainkan oleh masyarakat Kelabit. Di dalam upacara tertentu seperti upacara menukar nama dan sebagainya, sape dan pagang masih lagi dimainkan secara tradisional. Muzik vokal juga masih mengekalkan identiti budaya masyarakat Kelabit. Namun begitu budaya ini semakin hari semakin ditinggalkan kecuali masih lagi dimainkan di dalam acara-acara sambutan dan juga kebudayaan seperti semasa pesta Nukenen dan lain-lain.

Tradisi pakapel tidak lagi menjadi satu amalan yang kuat dan sering dilakukan seperti suatu ketika dahulu. Jodoh bukan lagi ditentukan melalui adat tetapi perkembangan budaya global dan penggunaan media komunikasi melektronik memainkan peranan yang penting dalam perkara ini. Pendedahan kepada pendidikan formal juga telah memainkan peranan yang besar dalam perubahan adat dan budaya. Banyak perkara yang dilakukan pada suatu masa dahulu telah ditinggal terutama oleh generasi muda. Budaya lama hanya menjadi adat warisan yang semakin ditinggalkan. Upacara-upaca yang berkaitan dengan budaya hanya banyak dilakukan untuk majlis kebudayaan dan keramaian sahaja. Sebahagia hanya dilakukan untuk tontonan pelancong sahaja. Suatu masa nanti kemungkinan besar tradisi pakapel ini akan terus dilupai dalam masyarakat ini. Usaha pendokumentasian perlu dibuat demi warisan budaya bangsa.

Dengan perkembangan ini, pelbagai persoalan timbul yang memerlukan kajian lanjut terhadap perkara ini. Antaranya ialah sejauh manakah amalan muzik tardisi masyarakat Kelabit akan kekal diamalkan secara tradisi di sini? Ada golongan tua masyarakat Kelabit melahirkan rasa khuatir tentang kefahaman generasi muda terhadap budaya muzik nenek moyang mereka. Malah ada sebahagian kanak-kanak kelabit tidak tahu tentang muzik tradisi mereka. Tradisi pakapel hanyalah salah satu perlakuan budaya yang menghadipi kepupusan pada suatu masa nanti. Banyak lagi perlakuan budaya dalam masyarakat kelabit yang akan menerima nashi yang sama. Sekiranya keadaan ini menjadi semakin parah, apakah yang akan terjadi kepada amalan muzik tradisi kaum Kelabit pada masa hadapan?

Pelbagai pihak perlu mengambil langkah sewajarnya untuk memulihara tradisi budaya yang sangat berharga ini. Selain dari Masyarakat Kelabit sendiri yang patut mengadakan usaha advokasi budaya muzik mereka, badan-badan kerajaan seperti Kementerian yang terlibat perlu lebih serious memainkan peranan ini. Ahli akademik pula perlu banyak menjalankan kajian dan penerbitan yang berkaitan dengan budaya muzik ini. Budaya menunjukkan bangsa. Hilang budaya maka hilanglah idenditi sesuatu bangsa tersebut. Ini tidak seharusnya berlaku kepada amalan budaya masyarakat Kelabit di Sarawak.

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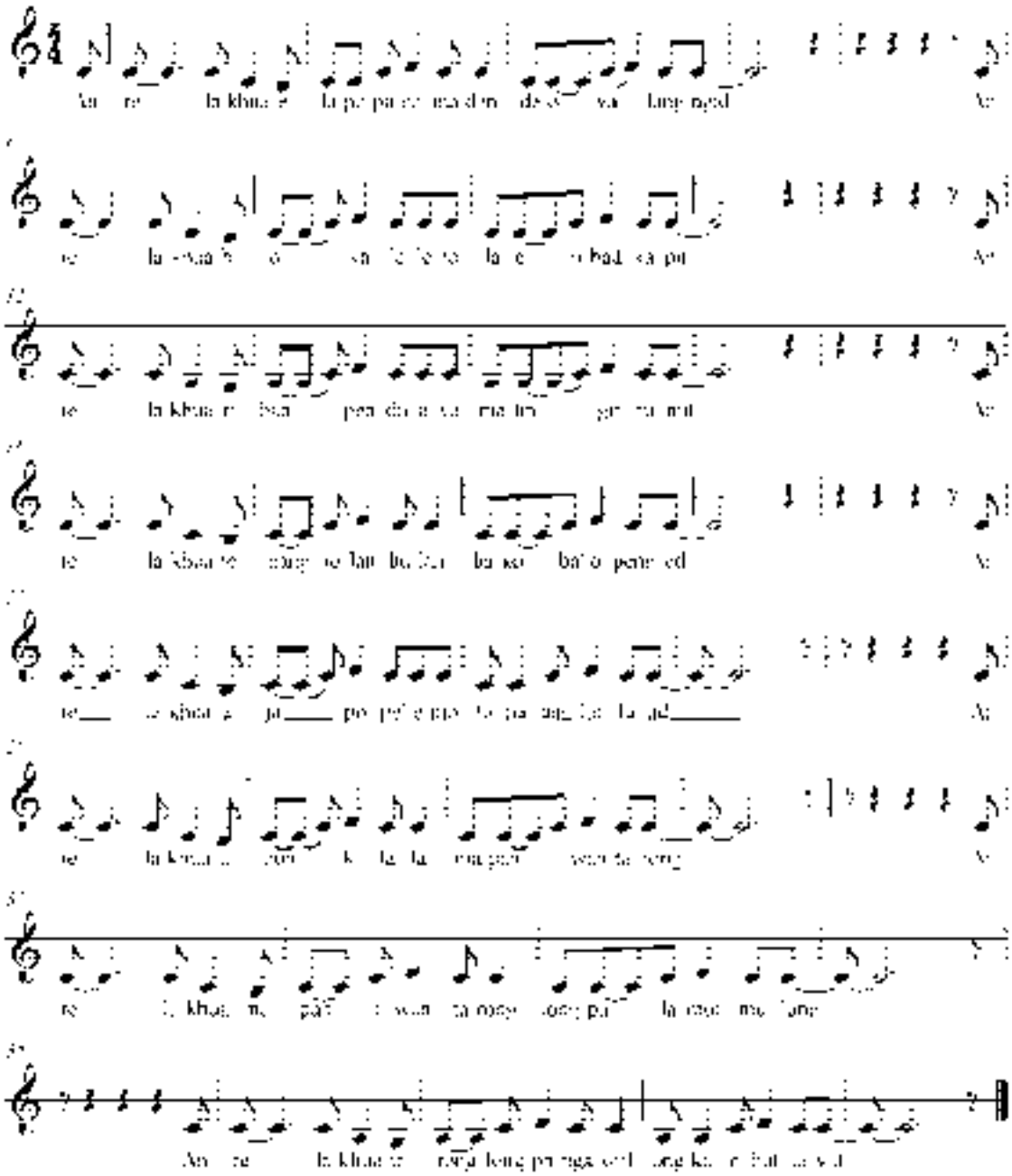
Lampiran 1

Aree Lakhua



Signifikasi Barongan dalam Konteks Masayarakat Johor Kini

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Abstrak

Kertas ini membincangkan persembahan barongan di negeri Johor khasnya di daerah Batu Pahat dari aspek signifikasinya dalam konteks masyarakat Johor kini. Dalam masyarakat tradisional, fungsi barongan adalah untuk tujuan keagamaan, pendidikan, interaksi sosial dan hiburan. Sehubungan dengan itu, kajian ini menumpu keempat-empat fungsi tersebut sama ada masih signifiken dalam kehidupan masyarakat Johor kontemporari yang masih lagi mengamalkan seni persembahan ini. Kajian ini juga turut membincangkan bagaimana barongan mendepani era globalisasi dan tuntutan komersialisasi. Perubahan serta modifikasi dari aspek estetika persembahan yang berlaku dalam usaha melestarikan kewujudannya juga turut menjadi tumpuan.

Kata Kunci: barongan, negeri Johor, komersialisasi, modifikasi, globalisasi

Teks persembahan (*performance text*) boleh dirujukkan sebagai *dramatic text*. Apabila *dramatic text* tersebut diadaptasikan ke dalam bentuk persembahan maka ia turut dikenali sebagai *play text*. Walaupun begitu, dalam definisinya yang lebih luas, *performance text* bukan merupakan suatu persembahan yang bergantung kepada *dramatic text* semata-mata. Sebaliknya, teks persembahan juga merupakan suatu *event* (acara) atau persembahan yang berlaku tanpa melibatkan naskah dramatik. Dalam hal ini, persembahan (*performance*) itu sendiri merupakan *performance text*. Justeru dalam kajian ini, persembahan Barongan itu sendiri ditanggapi sebagai sebuah teks persembahan (*performance text*).

Asal-Usul Teks Persembahan Barongan dan Sumber Cerita

Asal-usul teks perembahan Barongan bermula dengan kisah sebuah perguruan yang terletak di Pergunungan Ngelawu yang dihuni oleh ratusan anak murid. Di antara anak murid tersebut, terdapat dua orang yang menonjol dan amat dikasihi oleh guru mereka iaitu Bujang Ganong dan Jokokelono. Dalam satu upacara, Bujang Ganong telah dianugerahkan *Pecut Saman Diman* manakala Jokokelono pula telah dikurniakan azimat *Welut Putih* (belut putih). Pada satu malam, Bujang Ganong telah bermimpi berjumpa dengan seorang puteri yang cantik jelita iaitu Puteri Samdiah Songgo Langit yang berada di Keraton (istana) Kendiri. Dalam mimpi tersebut, beliau mendapat alamat bahawa puteri tersebut ditakdirkan untuk menjadi isterinya.

Keesokan harinya, Bujang Ganong menyatakan hajatnya untuk melamar puteri tersebut kepada sahabatnya iaitu Jokokelono. Bagi memenuhi hajat itu, Jokokelono telah pergi ke Keraton Kendiri untuk melamar puteri tersebut. Lamaran diterima oleh Ratu Kendiri tetapi dengan satu syarat iaitu Bujang Ganong hendaklah membunuh Singa Barong, iaitu seekor haiwan ganas dan buas yang sering menggangu manusia. Singa Barong tersebut berada di perbatasan di antara

Gunung Ngelawu dan Kendiri yag dikenali sebagai *Alas* (hutan) *Roban*. Bujang Ganong perlu memenggal kepala Singa Barong untuk dipersembahkan sebagai hantaran perkahwinan mereka.

Bujang Ganong bersetuju dengan syarat tersebut lalu berangkat bersama Jokokelono berserta parajurit berkuda seramai 104 orang menuju ke Alas Roban bagi memerangi Singa Barong. Namun serangan Bujang Ganong dan Jokokelono itu gagal dan hanya empat orang sahaja parajurit yang terselamat. Sekembalinya dari peperangan tersebut, Bujang Ganong telah menukar namanya kepada Perabu Anom. Tanpa berputus asa, Prabu Ambon (Bujang Ganong) dan Jokokelono beserta empat orang parajurit berkuda yang terselamat pergi sekali lagi menggempur Singa Barong di Alas Roban. Perperangan itu berlaku dengan amat dasyat dan akhirnya Singa Barong berjaya ditewaskan. Kepala Singa Barong berjaya dipenggal oleh Perabu Anom dengan menggunakan senjata *Pecut Seman Diman* miliknya.

Perabu Anom dan Jokokelono pergi mempersembahkan kepala Singa Barong tersebut kepada Ratu Kendiri. Rombongan Prabu Anom telah disambut baik oleh Ratu Kendiri serta seluruh rakyatnya. Lalu, kepala singa barong pun dipersembahkan kepada Ratu Kendiri. Walau bagaimanapun, Puteri Samdiah Songo Langit telah membuat satu lagi syarat tambahan iaitu meminta Prabu Anom membina terowong bawah tanah yang menghubungkan Gunung Ngelawu dengan Kendiri dalam masa satu malam sahaja. Permintaan itu telah disempurnakan oleh Jokokelono dengan menggunakan Azimat Welut Putih miliknya. Ratu Kendiri menerima kejayaan itu dengan senang hati.

Setelah dipersetujui, upacara persandingan di antara Perbu Anom dan Puteri Samdiah Songo Langit dilangsungkan secara besar-besaran selama 40 hari 40 malam. Namun, setelah genap 100 hari Puteri Samdiah Songgo Langit masih enggan tidur bersama suaminya iaitu Perbu Anom. Sebaliknya, Puteri Samdiah Songgo Langit telah membunuh diri kerana tidak sanggup menerima hakikat bahawa dirinya adalah seorang *kedi* (pondan). Ekoran daripada itu, Perabo Anom merasa sangat kecewa dan sedih. Beliau enggan bercakap, makan serta minum selama 40 hari sehingga dia menjadi separuh gila.

Menyedari kedukaan yang menimpa menantunya, Ratu Kendiri telah mengadakan sayembara di seluruh daerah selama 40 hari 40 malam dengan harapan dapat menghiburkan kedukaan Perabu Anom. Jokokelono telah mencita satu permainan yang disertai oleh bunyi-bunyian menggambarkan perjuanagan sahabatnya sehingga dapat menundukkan Singa Barong. Tujuan utama permainan ini adalah untuk menghiburkan sahabatnya yang sedang berduka lara. Apabila menonton permainan tersebut Perabu Anom seolah-olah terkenang kembali saat-saat dia menewaskan Singa Barong dan akhirnya beliau tertawa dan terhibur. Setelah pulih kembali, Perabu Anom membawa balik permainan ini ke tempat asalnya untuk dijadikan permainan rakyat bagi menyambut ulang tahun kebesaran raja-raja dan pesta. Beliau sendiri telah menamakan permainan tersebut sebagai Barongan.

Kedatangan Teks Persembahan Barongan ke Malaysia

Penghijrahan orang Jawa ke Batu Pahat, Johor, khususnya ke kampung Parit Nipah Darat telah membawa bersama-sama mereka pelbagai adat-istiadat, pantang-larang, kebudayaan dan kesenian termasuklah teks persembahan Barongan. Pada awal abad ke 20, kesenian barongan ini telah dibawa masuk oleh imigran Jawa khasnya dari Ponoroga, Jawa Timur yang kemudiannya menetap di Parit Nipah Darat. Generasi terawal yang memainkan serta mengembangkan permainan ini adalah Hj. Ahmad Kusar, Pak Kasmo dan Hj. Ridzuan yang kesemuanya telah pun meninggal dunia.

Para penggiat pada masa ini merupakan anak, cucu dan cicit kepada genarasi terdahulu. Walau bagaimanapun, di bawah pimpinan En. Miskon bin Karim kegiatan kesenian ini masih lagi bergiat aktif dan dipersembahkan serta diselenggarakan secara teratur melalui Badan Kebudayaan Dan Kesenian Setia Dudi. Setia Budi telah diusahakan oleh En. Miskon bin Karim pada tahun 1999. Beliau adalah salah seorang pelapis generasi keempat bagi peneroka Kampung Parit Nipah Darat. Misi beliau pada awalnya adalah untuk memastikan kebudayaan dan kesenian warisan ini tidak hilang di telan zaman. Beliau telah menyusun dan menggabungkan beberapa cabang kebudayaan dan kesenian daerah ini.

Kumpulan Setia Budi dikenali oleh penggiat seni bukan sahaja di daerah Batu Pahat malah negeri Johor amnya. Pada tahun 2001 Y.B. Hj. Ahmad Zahari bin Jamali, Pengerusi Jawatankuasa Guna Tenaga, Belia, Sukan dan Kebudayaan Negeri Johor telah datang ke Setia Budi sempena lawatan kerja ke daerah Batu Pahat. Dalam kunjungan itu, beliau telah mengiktiraf Setia Budi sebagai anak angkat kepada Yayasan Warisan Johor. Kumpulan ini juga aktif dalam mengadakan persembahan sama ada di luar mahupun di dalam daerah Batu Pahat. Di samping itu, kumpulan Setia budi juga turut memberi latihan kepada golongan muda yang berminat untuk mempelajari dan mendalami seni persembahan tradisional, khasnya barongan.

Struktur Teks Persembahan Barongan

Sebagai sebuah teks persembahan, struktur barongan terbina dan bergerak berdasarkan jalan cerita sejarah asal-usul barongan itu sendiri. Persembahan dimulakan dengan perarakan dari jalan raya menuju ke ruang persembahan sama ada di halaman rumah mahupun di dalam dewan. Perarakan seperti ini lazimnya bagi mengiringi perarakan pasangan pengantin ataupun bagi menyambut orang-rang kenamaan. Sewaktu perarakan, panari kuda kepang akan mendahului kedudukan susunan pemain dalam dua barisan. Sambil berarak, penari kuda kepang akan menari dengan meniru pergerakan kuda yang dipanggil gerak tari *lincak gagak* (gerakan kaki yang lembut dengan lutut terangkat sedikit seperti pergerakan kuda berjalan). Di belakang penari kuda kepang diikuti oleh watak Bujang Ganong yang bergerak sambil menampilkan aksi-aksi lucu dan lincah seperti berjalan lenggang-lenggok, bersilat dan berlari secara improvisasi. Selepas Bujang Ganong, diikuti pula oleh watak Singa Barong yang menampilkan perwatakan seekor singa yang gagah berani, garang dan sombong yang turut bergerak secara improvisasi. Kedudukan yang terakhir dibarisi oleh kumpulan pemuzik gamelan. Pemuzik bergerak sambil memainkan alat muzik gamelan yang terdiri daripada gendang, gong, canang, angkelung dan serunai.

Dari jalan raya utama, para pemain barongan bergerak menuju ke halaman utama rumah atau dewan dan apabila sampai, penari kuda kepang membuat satu bualatan besar. Apabila bulatan sudah siap, Bujang Ganong dan Singo Barong akan masuk ke dalam bulatan dan beraksi seolah-olah suatu pertarungan sedang berlangsung di antara kedua-dua watak itu. Klimaks pertarungan tersebut adalah apabila seorang penari kuda kepang naik ke kepala Singa Barong dan duduk di atasnya. Kemudian Singa Barong bergerak bersama penari tersebut yang sedang duduk di atas kepalanya. Pergerakan Singa Barong dan Bujang Ganong serta penari kuda kepang tersebut dilakukan secara improvisasi tetapi masih lagi mengiku rentak lagu gamelan yang mengiringinya. Kemudian penari kuda kepang turun dari atas kepala Singa Barong dan mengambil kedudukannya semula dalam bulatan. Singa Barong dan Bujang Ganong meneruskan aksi mereka secara improvisasi. Persembahan Bujang Ganong dan Singa Barong tersebut ditamatkan apabila muzik berhenti.

Seterusnya, penari kuda kepang bergerak menuju ke pentas yang berbumbung dan mengambil kedudukan masing-masing. Muzik gamelan mula memainkan lagu kuda hitam bagi mengikuti tarian penari kuda kepang di atas pentas. Setelah selesai, maka tamatlah persembahan barongan yang berlangsung kira-kira 30 hingga 40 minit.

Fungsi Barongan Sebagai Elemen Pendidikan, Interaksi Sosial dan Hiburan

Badan Kebudayaan & Kesenian Setia Budi, Kampung Parit Nipah Darat, Parit Raja, Batu Pahat, Johor merupakan kumpulan kesenian tradisional yang bergerak dalam suasana kekampungan. Walaupun begitu, kumpulan ini sangat berusaha untuk memastikan kelestarian kesenian tradisional agar terus signifiken dalam konteks masyarakat Johor kontemporari khasnya dan Malaysia amnya.

Sebagai memenuhi tuntutan fungsi pendidikan, interaksi sosial dan hiburan, kumpulan Setia Budi yang diinisiatifkan oleh Wak Miskon bin Karim telah menjadikan rumah beliau sendiri sebagai pusat kegiataan kesenian dan kebudayaan. Pusat ini mengumpul banyak buku-buku, kertas kerja, artikel dari media cetak serta bahan-bahan dari media elektronik mengenai kesenian tradisional Johor. Ramai pelajar dari pusat pengajian tinggi telah datang ke Setia Budi untuk melakukan kajian tentang kesenian tradisional negeri Johor khasnya barongan. Lazimnya, rombongan pelajar yang dating tersebut turut bermalam [berkampung] di Setia Budi untuk beberapa hari, minggu dan bulan. Tujuan kajian mereka itu adalah pelbagai sama ada untuk lawatan sahaja, untuk laporan tugasan pendek, latihan ilmiah mahupun tesis Master dan Doktor Falsafah. Institusi-institusi yang pernah mengunjungi Setia Budi adalah daripada IPTA, IPTS, sekolah dan Institusi kerajaan seperti dari UKM Bangi, UPSI Tanjung Malim, Perak, UiTM Shah Alam, Institut Bahasa Melaka, UM Kuala Lumpur, Sek. Men. Bukit Nenas, K.Lumpur, Kolej Yayasan Melaka, Lembaga Muzium Pahang dan USM P.Pinang.

Atas dasar tanggungjawab pendidikan, Setia Budi berusaha mengwujudkan perpustakaan mini di pusatnya. Tujuannya adalah untuk menampung atau menempatkan bahan-bahan media cetak dan media elektronik. Lazimnya, jika pelawat atau pelajar datang dalam rombongan yang kecil, Setia Budi akan memberi penerangan tentang kebudayaan dan kesenian tradisional di anjung rumah. Demi memikirkan keselesaan pelawat untuk mencatat nota daripada penerangan tersebut, maka perpustakaan mini yang lengkap dengan kemudahan meja tulis turut disediakan.

Di samping memenuhi fungsi sebagai elemen pendidikan, Setia Budi turut berperanan sebagai medium interaksi sosial apabila anak-anak kampung datang belajar secara berkumpulan mengenai kesenian tradisional. Setia Budi menjadikan pusatnya untuk tujuan latihan persembahan barongan dan kesenian tradisional yang lain sama ada di pentas terbuka, pentas berbumbung mahupun di halaman rumah. Kebanyakan ahli kumpulan yang datang belajar dan menyertai kumpulan Setia Budi adalah kanak-kanak dan remaja sekitar kampung dan juga dari daerah sekitar Keluang dan Air Hitam.

Bagi kumpulan wayang kulit dan gamelan pula, tempat latihan adalah di dalam dewan mini dan juga galeri yang lengkap dengan peralatan yang diperlukan untuk latihan. Dewan mini juga turut digunakan untuk membuat penerangan bagi pelawat-pelawat dalam kelompok yang besar. Peralatan gamelan dan wayang kulit yang dimiliki sekarang adalah peninggalan generasi pertama yang membuka kampung Parit Nipah Darat. Kini, peralatan tersebut berusia lebih daripada 90 tahun. Set gamelan dan peralatan wayang kulit tersebut digunakan untuk membuat persembahan di seluruh Semenanjung Malaysia. Selain daripada digunakan untuk persembahan wayang kulit, set gamelan juga digunakan untuk persembahan barongan. Di samping itu, ia juga

turut digunakan bagi melatih peminat-peminat barongan, wayang kulit dan irama gamelan. Peralatan tersebut juga sering dipinjam oleh beberapa buah sekolah di sekitar Batu Pahat serta Majlis Kebudayaan Daerah Batu Pahat dan Kluang.

Sejak Setia Budi diuruskan secara bersepadu, banyak lawatan dari pihak luar sama ada dari luar daerah mahu pun luar negeri Johor telah datang ke Setia Budi. Tujuan kedatangan tersebut adalah pelbagai tetapi yang lazim adalah untuk membuat kajian mengenai barongan. Selain daripada itu, kehadiran pihak luar bertujuan untuk melihat sendiri secara langsung persembahan barongan, wayang kulit, gamelan, kuda kepang dan tarian tradisional yang lain. Ada juga yang datang untuk membuat penggambaran video untuk dijadikan sebagai bahan rujukan di tempat mereka. Dalam hal ini, kesenian tradisional menjadi pemangkin kepada interaksi sosial yang berlaku bukan sahaja dalam kalangan penduduk kampung tetapi juga dengan masyarakat luar yang datang berkunjung. Teks persembahan barongan lazimnya dipersembahkan untuk meraikan kehadiran tetamu yang berkunjugn sebagai tanda penghormatan dalam bentuk hiburan.

Melahirkan Golongan Pelapis

Usaha pelestarian kesenian barongan yang dilakukan oleh kumpulan Setia Budi adalah dengan melatih golongan pelapis baru dalam kalangan kanak-kanak dan remaja di sekitar kampung dan juga daerah. Dalam melaksanakan usaha tersebut, Setia Budi mengemukakan kaedah ‘mesra khalayak’. Kaedah ini diaplikasikan dengan mengambil kira konteks remaja masa kini yang lebih tertarik dengan seni popular moden. Sehubungan dengan itu, Setia Budi menarik minat khalayaknya menerusi muzik moden iaitu dengan mempelawa mereka menyertai latihan kombo, keroncong atau ghazal. Bagi yang berminat dalam bidang nyanyian, Setia Budi menyediakan latiah vokal secara karaoke, bersama kombo, keroncong atau ghazal. Sementara itu, bagi yang meminati bidang tarian pula, Setai Budi turut menyediakan kelas-kelas tarian tradisional. Setia Budi turut menyusun kaedah pembelajaran yang menarik di samping tenaga pengajar yang merupakan ahli senior Setia Budi yang berpengalaman dalam bidang tari, lakon, vokal dan muzik tradisional serta moden. Penyertaan untuk menjadi ahli kumpulan dan mengikuti latihan kesenian yang diminati tersebut adalah pecuma.

Setelah golongan sasar (kanak-kanak dan remaja) ini berjinak-jinak bersama kumpulan Setia Budi mengikut minat masing-masing, secara perlahan-lahan kesenian tradisional diserapkan dalam latihan mereka. Dalam hal ini, Setia Budi tidak menggunkan unsur paksaan terhadap golongan sasarnya untuk mempelajari kesenian tradisional. Sebaliknya, minat tersebut dipupuk melalui rasa seni secara universal mengikut kesesuaian konteks semasa. Dalam masa yang sama, kesenian tradisional perlu dimodifikasi untuk beradaptasi dengan konteks sekitarannya.

Membuat dan Membekal Peralatan Kesenian Tradisional

Langkah lain yang diambil oleh Setia Budi dalam usaha pelestaraian kewujudan dan memenuhi tuntutan komersialisasi, adalah dengan membekalkan serta mengetengahkan cara pembuatan peralatan kesenian barongan, kuda kepang, wayang kulit, peralatan gamelan dan lain-lain lagi. Pembikinannya pula dibuat secara manual dengan menggunakan paralatan tradisional seperti pisau, pahat, penukul dan gergaji tangan. Setia Budi berusaha mendapatkan peralatan moden seperti mesin larik, gergaji elektrik dan lain-lain lagi. Dengan menggunakan peralatan moden, Setia Budi dapat membuat peralatan tradisional tersebut dalam saiz yang kecil yang boleh digunakan sebagai cenderahati. Tempahan yang diterima adalah daripada institusi kerajaan dan

swasta seperti IPTA/S, Majlis Kebudayaan Daerah Batu Pahat dan turut menerima tempahan daripada Pak Ngah Production, Kuala Lumpur.

Modifikasi Estetika Persembahan Mendepani Globalisasi dan Tuntutan Komersialisasi

Era pasca-moden turut membawa ide globalisasi yang menekankan pemajmukan budaya dengan menghubung-kaitkan masyarakat global di antara satu sama lain. Pengaruh globalisasi turut membawa kepada meningkatnya *'inter-connection'* dan *'inter-dependency'* ekonomi, sosial, budaya, teknikal dan sistem ideologikal. Tujuan globalisasi adalah untuk mengintegrasikan semua sistem seperti maklumat, ekonomi, ketenteraan, ideologi, sosial, politik dan budaya. Kejayaan yang dikecapi ialah jaringan produktiviti yang maksima di seluruh dunia. Globalisasi turut membenarkan ataupun mengalakkan perbezaan budaya (*cultural differences*) pada peringkat tingkahlaku harian, bahasa pengucapan, makanan, pakaian, cara hidup, kerja-kerja artistik dan sebagainya. Sistem yang melatarbawahinya ialah seragam (*unified*) dan *'transcultural'*. Kesannya terhadap seni persembahan tradisioanl adalah dengan munculnya konsep 'persembahan pelancongan'. Persembahan pelancongan ini lazimnya bertitik tolak daripada persembahan kesenian tradisional yang secara seiring dipelihara dan dipiuhkan. Walaupun begitu, ia masih lagi mempamerkan persembahan tradisional, kehidupan seharian dan apa sahaja yang dipakejkan dan dijual kepada pelancong seluruh dunia.

Komersial bermaksud suatu amalan, kaedah, matlamat dan roh dagang. Dagang ialah suatu cabang produksi yang berurusan dengan pertukaran barang dan perkhidmatan dari pembekal (*producer*) kepada pelanggan (*consumer*) terakhir. Ia meliputi penjualan sesuatu yang mempunyai nilai ekonomi seperti barangan, perkhidmatan, maklumat dan wang di antara dua atau lebih entiti. Dagang berfungsi sebagai pusat mekanisma yang mendorong kapitalisme dan sistem ekonomi yang lain. Pengkomersialan mengandungi proses memindahkan (*transforming*) sesuatu kepada bentuk produk, perkhidmatan atau aktiviti yang mungkin digunakan oleh seseorang dalam perdangangan. Pada masa kini, istilah komersial turut merujuk kepada kecenderungan kapitalis yang cuba untuk mengalihkan setiap aspek kehidupan ke dalam objek dan perkhidmatan yang boleh dijual dengan tujuan mendapat keuntungan. Hal ini dilihat sebagai pengkomersialan iaitu nilai segala sesuatu termasuklah yang *intangible* seperti kebahagaiaan, kesihatan, kecantikan dan artistik diukur melalui komersial dari aspek materialistik. Bagi tujuan tersebut, lazim juga berlaku dalam kalangan artis mahupun pemuzik yang berkompromi mengenai kualiti kerjanya dan keperluan komersial. Hal ini berlaku di mana-mana dan termasuk juga bidang kesenian tradisional. Bagi memenuhi keperluan dagang tersebut kesenian tradisional berpotensi untuk dikomersialkan terutamanya sebagai tarikan pelancongan. Dalam hal teks persembahan barongan di Batu Pahat Johor, beberapa modifikasi turut dilakukan terhadap aspek estetika dalam mendepani asakan globlisasi serta memenuhi tuntutan komersialisasi.

Amalan Ritual dalam Teks Persembahan Barongan

Amalan ritual merupakan aspek estetika kepercayaan yang tertinggi dalam seni persembahan tradisional termasuklah teks persembahan barongan. Sewaktu zaman animisme dan Hindu-Buddha di Tanah Jawa, amalan ritual dalam teks persembahan barongan mempunyai fungsi keagamaan. Hal ini kerana, teks persembahan barongan itu sendiri merupakan bahagian pelengkap dalam keseluruhan struktur amalan ritual keagamaan animisme dan Hindu-Buddha di alam Nusantara. Apabila Islam masuk dan teks persembahan barongan sampai di Malaysia,

amalan ritual ini tidak lagi menjadi sebhagian daripada amalan dalam kepercayaan agama Islam yang dianuti oleh para pengamal teks persembahan barongan. Sebaliknya, ia hanya menjadi sebahagian daripada adat dan budaya dalam perlaksanaan teks persembahan barongan yang melibatkan unsur *trance* (mabuk). Sehubungan dengan itu, amalan tersebut hanya dilakukan mengikut keadaan tertentu merujuk kepada tujuan persembahan. Antara ritual persembahan yang lazim dilakukan adalah ritual semah gelanggang[1], buka panggung dan tutup panggung. Tujuan ritual dilakukan dalam persembahan barongan adalah untuk memberi semangat kepada para pemain mahupun penonton sewaktu persembahan berlangsung. Selain daripada ritual persembahan, terdapat juga ritual pembelajaran yang lazimnya dilakukan oleh pemain peranan Singa Barong dan Bujang Ganong. Amalan ritual yang dilakukan sewaktu proses mempelajari ilmu bagi memainkan peranan-peranan tersebut adalah berpuasa selama tujuh hari tujuh malam. Di samping itu, mereka juga tidak boleh memakan makanan yang berdarah. Sebaliknya, pengamal hanya dibenarkan memakan segenggam nasi putih sahaja setiap hari sepanjang tempoh berpuasa. Selain daripada itu, terdapat pantang-larang lain yang perlu dipatuhi seperti tidak boleh makan pisang emas, tidak boleh lalu di bawah rumah dan di bawah ampaian serta beberapa pantang yang lain lagi.

Tujuan Persembahan: Ritual dan Hiburan

Merujuk kepada estetika persembahan dari aspek ritual kepercayaan tersebut maka tujuan persembahan dibahagikan kepada dua sebagai langakah modifikasi yang dilakukan bagi memenuhi konteks semasa. Dua jenis persembahan tersebut adalah yang bertujuan untuk ritual dan persembahan hiburan.

Dalam persembahan untuk upacara ritual, lazimnya tuan rumah yang mengundang persembahan barongan akan diminta untuk menyediakan *sajen*[2] yang terdiri daripada sesisir pisang, sekapur sirih, jarum, benang hitam, bubur merah, bubur putih, sebiji kelapa dan sepiring beras yang tersusun di dalam sebuah dulang. Hidangan *sajen* ini disusun dan dikumpulkan setempat bersama-sama alatan permainan barongan yang lain. Ia kemudian dijampi dan diasapkan dengan kemenyan oleh bomoh (pawang) atau ketua kumpulan. Tujuannya adalah untuk menghindarkan persembahan daripada diganggu oleh makhluk halus ataupun roh jahat. Sebelum persembahan berlangsung, bomoh akan melakukan upacara semah gelanggang dan diikuti dengan buka panggung. Cara yang dilakukan oleh bomoh adalah dengan membaca jampi di sekitar ruang persembahan. Selepas persembahan tamat, bomoh atau ketua kumpulan akan berjalan ke dalam ruang persembahan semula dan membacakan jampi tutup panggung. Tujuannya adalah sebagai menjaga tertib hubungan di antara pemain dan makhluk halus. Di samping itu, ia juga merupakan tanda ucapan terima kasih kepada makhluk halus kerana tiada gangguan semasa persembahan berlangsung. Pengalaman mabuk (*trance*) atau turut dikenali juga sebagai *kesurupan* dan *naik syeikh* lazim juga berlaku dalam persembahan ritual.

Persembahan hiburan pula lebih menekankan estetika dari aspek bentuk formal tanpa melibatkan aspek ritual. Persembahan hiburan mengetepikan unsur-unsur ritual yang berbentuk upacara pemujaan seperti yang terdapat dalam persembahan ritual. Ritual buka dan tutup panggung yang berupa jampi dan pemujaan dalam persembahan ritual digantikan dengan gerak *patihan*. Gerakan ini dalakukan oleh para penari dengan cara berbaris sambil melutut dan

[1] Semah gelanggang – membersihkan ruang persembahan secara ritual melalui bacaan jampi dan mantera bagi menyambut kehadiran roh nenek-moyang dan untuk tujuan keselamatan
[2] Sajen – sajian yang disediakan untuk roh nenek-moyang

menundukkan kepala. Kedua-dua tapak tangan ditutupkan dan diletakkan bertentangan dengan bahagian muka sebagai tanda sembah hormat kepada khalayak. Gerak *patihan* ini dilakukan pada awal dan akhir setiap persembahan barongan.

Bagi menegaskan estetika bentuk formal, aspek tarian dan muzik lebih ditekankan dalam teks persembahan barongan untuk hiburan ini. Terdapat empat jenis tarian yang dimasukkan dalam persembahan seperti tarian *iring-iring, iker, kiprah ganongan* dan *perang jaranan*. Walaupun semua tarian ini mengikut gerak tari yang sama, namun perbezaannya adalah pada watak yang terlibat dan giliran setiap watak untuk tampil menari. Peralatan muzik gamelan yang digunakan bagi mengiringi persembahan ialah gendang sapetan, gendang tipong, gedok, gong, gayor, kenong, serunai, dan dugo.

Empat irama lagu barongan yang asli yang masih dikekalkan iaitu irama *bogero* yang dimainkan sebagai acara pembukaan dan penutup persembahan. Irama *madiunan* dimainkan bagi mengiringi tarian *iring-iring* sewaktu penari kuda kepang berarak mengiringi pengantin atau orang kenamaan. Irama ini berentak sederhana yang disesuaikan dengan rentak kaki penari ketika berjalan. Irama *sampak* pula lebih laju rentaknya dan dimainkan sewaktu memulakan dan mengakhiri tarian. Ia juga turut dimainkan sewaktu watak cerita barongan masuk ke dalam ruang persembahan. *Punaragan* pula ialah irama lagu yang berentak perlahan dan hanya dimainkan sewaktu *kiprah ganongan*.

Terdapat dua kaedah berlainan untuk memainkan peralatan gamelan. Pertama, Semasa tarian *iring-iring* para pemuzik akan bermain gamelan dengan berjalan kaki sambil membimibit alat muzik yang dimainkan. Bagi alatan muzik yang besar pula akan dikendong atau dipikul oleh pemain. Kedua, semasa tarian *iker*, gamelan akan dimainkan secara duduk berkelompok di suatu tempat khas di sisi ruang persembahan. Ekoran sifatnya yang terbuka kepada improvisasi, persembahan barongan juga turut diselangi nyanyian pendek dengan pelbagai variasi sorak-sorakan. Walaupun begitu, bentuk sorakan ini tetap mengikut ritma dan irama gamelan yang bersesuaian. Di samping membantu memeriahkan suasana persembahan, sorakan dan nyanyian pendek ini dapat membangkitkan semangat dan keghairahan para pemain barongan.

Sementara itu, Lagu-lagu yang dimainkan bagi mengiringi persembahan juga sudah dimodifikasi mengikut kesesuaian konteks semasa. Justeru, beberapa irama lagu yang baru turut dimainkan bagi mengiringi persembahan serta mengikut kesesuaian acara. Tujuannya adalah untuk menambahkan daya tarik teks persembahan barongan. Kebanyakan daripada lagu-lagu tersebut diadaptasi daripada lagu-lagu pop Jawa dari Indonesia. Irama lagu yang baru tersebut adalah seperti cicak rowo, kuda hitam, walang kekek dan sebagainya. Walaupun begitu, irama lagu yang baru itu masih mengekalkan melodi barongan yang murni. Berikut adalah contoh lagu cicak rowo:

Lagu Cicak Rowo [melodi baharu]

Ku cuba-cuba melempar manggis,
Manggis ku lempar mangga ku dapat,
Ku cuba-cuba melamar gadis,
Gadis ku lamar janda ku dapat.

Iki peyea iki peyea iki peyea,
Wong tuwo rabi perawan ,
Perawanea nek mbengi nangis,

Amergo wedi karo merongosea.

Jananea jananea jaman idan,
Wong tuwo rabi perawan,
Perawanea nek mbengi nangis waea,
Amergo Wedi Karo manukea.

Manuk Manukea cucah rowo,
Cucak rowo dhowo buntutea ,
Buntutea sing okeh wulunea,
Nek di Gayang ser ser aduh penakea.

Estetika bentuk formal juga turut ditegaskan melalui kostum dan prop yang digunakan oleh penari kuda kepang dalam persembahan barongan untuk hiburan. Ekoran tiada piawaian yang khas dalam pemilihan dan penggunaan kedua-dua elemen tersebut maka ia terbuka kepada improvisasi dan modifikasi. Kostum yang lazim digunakan oleh penari kuda kepang ialah seluar, baju, kain, jaket, selendang, sampur, jamang, dan sumping. Walaupun begitu, setiap kumpulan yang mempersembahkan barongan bebas untuk menentukan pilihan kostum bagi kumpulan masing-masing mengikut citarasa dan kesesuaian. Walau bagaimanapun, topeng dan kostum yang digunakan oleh watak Singa Barong dan Bujang Ganong lazimnya adalah piawai.

Dalam konteks masyarakat Johor kontemporari, status tujuan persembahan sama ada untuk hiburan ataupun ritual adalah bergantung kepada permintaan. Kedua-dua bentuk tujuan persembahan tersebut telah dipakejkan dan disediakan untuk dipilih oleh pelanggan. Lazimnya, teks persembahan barongan dipersembahkan bagi menyerikan sesuatu majlis seperti majlis perasmian, majlis menyambut orang-orang besar serta kenamaan dan juga majlis perkahwinan.

Kesimpulan

Dalam konteks masyarakat Johor kontemporari, teks persembahan barongan masih lagi signifikan dalam kehidupan seharian mereka. Inisiatif yang dilakukan oleh pengamal teks persembahan barongan adalah dengan melakukan kompromi di antara tuntutan estetika tradisional dan desakan komersialisasi dalam era globalisasi. Dari segi estetika, struktur teks persembahan barongan di negeri Johor mempunyai dua bentuk yang telah dipakejkan iaitu bentuk ritual dan bentuk hiburan. Modifikasi yang bersesuaian dengan konteks zaman turut dilakukan dalam beberapa aspek teks persembahan barongan bagi memenuhi fungsinya sebagai elemen pendidikan, interaksi sosial dan hiburan. Segala kompromi melalui inisiatif baru yang dikemukan tersebut merupakan usaha pelestarian kewujudan bentuknya dalam mendepani era globalisasi serta memenuhi tuntutan komersialisasi.

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The Role of Music in Raising Disability Awareness: A Personal Reflection from a Music Project in Bali

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Abstract

This article describes the experience of a music therapist who is interested in finding out the role of music in raising disability awareness. The aspects of awareness itself are being elaborated. Music serves its social function multifaceted ways. A single case study from a community music project with children with multiple disabilities in Gianyar, Bali is presented to display the changes made in community. The project runs for two weeks. Children at the orphanage are divided into three groups. Following the music sessions, interviews with the orphanage coordinators, staff members and students are conducted to find out the effects of *musicking* together. Further investigation regarding the role of music in empowering people with disability, specifically in raising the awareness, should be conducted.

Keywords: music therapy, community, disability, awareness, culture

During my music therapy training, I often reflected on how I would apply the music therapy methods and approaches I have learnt in the UK and adjust them to my local culture. Pondering on the growth of music therapy in Indonesia, furthermore, I wondered how people would appraise the existence of music therapy with the limited level of disability awareness. This personal reflection leads to an initiative to run a music project in Bali, a province in Indonesia that is renowned for its rich heritage and strong culture. In contrast to individualism that is mainly found in big cities like Jakarta, I was intrigued by the collectivism in Bali. For example, the role of the community gamelan that is significant to the Balinese people's cultural heritage, where people gather and practice in the evenings in the vicinity and perform in religious ceremonies. Even though community gamelan is commonly available, it is not commonly accessible for young people with disabilities. Despite the Bali Declaration on the Enhancement of the Role of and Participation of the Persons with Disabilities in ASEAN Community (2011), this situation has not improved. Serving its social function as a tool to bring people together, can music help raise the awareness and support the inclusion of young people with disabilities into the community?

Case Study: Summer Music Project

In summer 2013, I visited Gianyar, Bali for a music project with Laura Bruecker, back then a fellow trainee music therapist. Gianyar is one of Bali's regencies. Unlike its neighboring district, Ubud, the town of Gianyar is not a major tourist destination. I came across Panti Asuhan Kesayan Ikang Papa when I was browsing on the internet about orphanage for people with disability in Bali. Upon our arrival in Gianyar, we learnt that most children who live in the orphanage actually still have parents. However, they all came from economically deprived families. Due to their socio-economic situation and considering the distance between their homes and the school, they were sent to this orphanage. They are normally accepted to stay at the orphanage after they reached a certain age where they are independent enough to perform day-to-day tasks. At the time when we conducted the music project, the youngest child was 10 years old while the oldest was 21. Some of them are with physical disabilities such as hearing and speech impairment, while some others with learning disabilities. They all go to a public special school (*Sekolah Luar Biasa*), which is only within short walking distance of the orphanage.

After having a discussion with the orphanage coordinator (who also acts as the children's foster parent), we decided to meet every day in the afternoon after the children come back from school. We stayed for two weeks but since the children go home during weekends and public holidays, we only had the sessions for 10 days. Each session lasts for 45 minutes. Due to the number of children and limited space in their living room, we split them into three groups based on their age and observed level of learning ability. Although we attempted to group children based on their type of disability, having a group with different types and levels of disabilities was inevitable.

We partly adopted the community music therapy model where inclusiveness plays a very important role. The process of assessment and setting the goals was primarily performed based on our observation during our visit earlier and interviews with the orphanage coordinator. We discovered that most children were shy and had difficulties in communicating with us. Since there are many children who are with hearing and speech impairment, most people in the orphanage are familiar with sign language. In fact, we observed that sign language was the main tool used to communicate with each other, even amongst children who don't have hearing or speech impairment. Not properly equipped with skills to use and understand sign language, our first sessions were assisted by a staff member who would translate our verbal cues into sign language, and the other way around from the children.

As we figured out that the children who were identified as 'deaf' and 'mute' actually still had the potential to hear and speak, we immediately sensed the presence of secondary handicap (Sinason, 1992). Some 'mute' children, if allowed time to slowly project their voice and shape their mouth, could produce words at various levels of clarity. Therefore, our main goals for this music project were designed around psychosocial aspects; to bring the children's awareness of their 'forgotten' potential, to improve children's self confidence, and to promote active and positive interaction amongst children.

Similar to music therapy procedure, the music activities were designed based on each group's identified needs. They include singing the Hello Song with body percussion (to accommodate children who have hearing and speech impairment), playing musical games to improve their confidence and listening skills, singing a syllable to promote articulation, humming on balloons to feel vibration, balloon-blowing race to promote breathing, moving into music, creating rhythms and actions/movements, conducting, and singing the Goodbye Song. Movement was often incorporated in the session to accommodate children who mainly rely on visual cues.

Reflection

On music and identity, Frith (1996) stresses on the importance to see music and identity as a process that considers both individual and social values. The way a child perceives himself affects the way others view him, and vice versa. A special child who grows in an enabling community would most likely develop better than those who live in a disabling one. The role of music therapy in raising the disability awareness is played on several facets.

An Emerging Music Culture

Instead of playing online computer games or being caught up in their mobile phone, children were engaged in after-school musical activities. Some children who belong to another music group often sat in the room and watched another group's session while anticipating their turns and curiously checking out what's happening on music session that day. Since most of the children have hearing/speech impairment and are familiar with sign language, we began the session by inviting each of them to introduce themselves by creating a gesture/movement using body percussion that represents them. We were gradually using that gesture/movement to address and acknowledge each of them. Shortly after we began our first session, we found out that the children also created a gesture to address each of us.

Since we did a lot of body percussion, children at the orphanage became familiar with it and began to use it either when they were on their own or with others. It came out as a new 'trend' and they enjoyed playfully using it both to express themselves and as a game to play with their peers. They seem to

be absorbed in making rhythms with and on their body as they were discovering a new identity. Either using the set of rhythms that they already knew or inventing a new one, they had fun, became challenged and wanted to try others', and often laughed together. Each of them took pride in the body percussion they created or were able to copy. Making music (rhythm) with movement became a new culture not only in the orphanage but also in the special school they attend.

Sense of Achievement

In music conducting games, every child was given an opportunity to lead a few other children or the whole group. As a result, they learnt both to lead and to follow. For example, a child gives cues to two other children who are holding an instrument each. Using hand gestures, he holds the control to decide on which dynamics he wants his peers to play on their instruments, either slow or fast, soft or loud. On some occasion, some children managed to add other elements such as differentiating the dynamics on each instrument and quickly changing the cue that turns out surprising. Some others managed to increase the level of difficulties and made it even more challenging and exciting for everyone. For children who appear to be confident and/or dominant, this seems to be an easier task. For others who seem inferior, however, this activity could be challenging but rewarding at the same time. All children smile widely, showing a sense of achievement, as they realise that they are able to lead and have control.

Since every child was offered to try and participate in every activity, they all were privileged to taste 'success'. Although at the beginning some children looked more confident and able than the others, they were gradually beginning to recognise the achievement of their peers and join in celebrating it. By playing together, they were collaborating to create a collective success (a harmony between the conductor and the players) by shifting constantly between leading and following. They became more fluent in using the skills and hence a shared power within the group.

Bringing a Sense of Togetherness

Due to the nature of disability and age, some children tend to choose whom they want to hang out with. As a result, there were cliques in the orphanage and a few children who were not favourable were often on their own. After-school music activities allow them to sit together and get to know better other children whom they did not usually hang out with. Children with invisible disability often tease or bully others whose disability is more visible. This has created a gap and lowered some children’s self esteem.

Musicking in a circle encourages interaction between children and magnifies the presence of each individual in the group. Everybody gets a chance to reveal their true self through musical interaction.While there used to be a tendency to 'do their own thing' after school, these young people now look forward to do music together. Music becomes something that is shared amongst them. It is safe, for there is no right or wrong in the session. Instead, all forms of creativity in improvisational activities are celebrated. The hierarchy between the able and the disabled is flattened by the fact that everyone has an opportunity to create music (either a set of rhythms or a movement), and that music represents them selves. Moreover, by providing a platform where children can interact and play together, the tendency to spend time individually (i.e. playing online videogames after school or going on social media) was diminished. Being together also allows them to experience the beauty of being a social being and understanding themselves.

Introducing a New Means of Communication

Initially we had a mediated communication with children with hearing impairment. Our speech was translated into sign language by the orphanage coordinator, a staff member, or one of the children without hearing impairment. And it worked the other way around. There was an extra layer on delivering a message as well as receiving it. Therefore, our communication became longer and sometimes ineffective.

Music is accessible for everyone. As a nonverbal means of communication, music directly speaks to people, regardless of their disability. The process of communication through music is not necessarily mediated and this is why we gradually need less assistance when communicating with children at the orphanage.

Shifting Perception towards Disability: From Individual to Social

Through music, children are introduced to some facts they had barely realised. For example, they did not realise that despite their hearing impairment they still can sense vibration and hence some perception of sounds, or whether they can produce different tones and vocals despite their limited speech. They discover new things about themselves and develop a new sense of self, a new identity.

The staff at the orphanage who joined the afternoon music sessions figured out that the children actually have some potentials that they did not see before. This finding helps them review the means of communication that they may use daily. While they used to apply sign language as their primary means of communication, they now start to use voices and slowly work on articulation. It was like a newly found hope to them, not to remove their disability, but to grow and play their role better in community.

Conclusion

Stige (2002) discussed on the role of community music therapy as well as the relationship between music and identity. Although music is not a magic that instantly changes one's condition (i.e. from a disabled to a normal person), it can be used to move people from the inside, psychologically and emotionally, and bring a new perspective to them. And since humans are social beings, one's life is inevitably affected by the way others perceive them. Music, used as a shared vehicle, not only to unlock one's potential, but also to bring this discovery into the surface where people become aware of it and start making a change. The collective function of music also brings people together and narrows the gap amongst people with different kinds of disabilities as well as between disabled people and their caregivers. Further investigation regarding the role of music in empowering people with disability, specifically in raising the awareness, should be conducted.

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Secondary School Students' Acceptance towards Experimental Electronic Music by *ankbktnoisescape*

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Abstract

This research is investigating on the reception of secondary schools' students towards the experimental electronic music by *ankbktnoisescape,* a Malaysian experimental electronic musician that employ multi-medium approach in creating his arts. There was a question raised whether the experimental electronic music could be accepted by the local society in Malaysia. This question arise because if we look back into history, we could see that experimental music such as the one by Cage would be considered as weird and different. Because of this reason, the research intended to look into the reception of secondary schools' students towards music that would be different from the one they would usually listen to. This would help to investigate the acceptance and their opinion on the experimental electronic music. This research would be using qualitative approach. The research instruments are interviews and surveys that would be answered by the students who are the subjects of this research. Due to the fact that this research is still in progress, no conclusion could be draw. However, researchers predicted that the students would found the music is weird and new for them.

Keywords: experimental music, experimental electronic music, students' reception and malaysian secondary schools' students

This research is intended to investigate the reception of the secondary schools' students towards the experimental music. The term experimental music in this research is referring to the experimental electronic music. In this research, the authors were keen to find out the reception of the students on particular experimental electronic music particularly from *ankbktnoisescape,* a Malaysian experimental electronic music. The school students who are involved in this study are students from a rural school in Raub, Pahang. The reason they were chosen was because the authors realised that they had limited exposure to experimental electronic music, whether formally or informally. This had resulted in them not realising that the experimental electronic music, or even experimental music existed. They were chosen by one of the researcher who is also a teacher in that particular school.

Problem Statement

The research aim is to investigate the acceptance and reaction that the secondary school students would show if they are exposed to the experimental music, which in this paper perspective, the experimental electronic music. The decision of exposing the students to the experimental electronic music

was taken by the researchers due to the fact that the exposure to experimental music in Malaysia, particularly in the secondary school system is limited and insufficient.

This decision of investigating the acceptance and reception from the students in the secondary school also came from the understanding that the early receptions towards experimental electronic music were also harsh and hard. This could be understood by looking at the reception that John Cage had received in his early stage of making experimental music. His music at that time was something that is considered as weird and bizarre. Take the piece *4'33"*, it is something that is hard to be perceive as music at that time. It was even into a centre point for arguments by the supporter and the opposition of experimental music (Pfalz, 2014).

The decision of investigating the students' reception and acceptance towards the experimental electronic music is also because of the authors' curiosity on the level of acceptance that the students would show after or during the exposure. This is because the experimental electronic music that had been exposed to them is as far from the spectrum of pop music in general. This is also interest the authors due to the facts that the school that had been selected for the study was a semi-rural school, with a less or none exposure to the music outside of the one that could be considered as pop song.

The decision was made after a brief discussion on the acceptance and reception of the experimental electronic music in the institution that the authors are studying currently. In our studies, we are exposed to a number of experimental music whether in classes or performance. However, from our observations, the experimental music could not be absorbed or accepted by the students of the institution, albeit after the exposures through learning in the classroom and performances. The authors took the decision to see whether there would be differences of the reception and acceptance shown by the students in the secondary school. However, the differentiation would not be stated in this research due to the fact that it would need a different research to measure the acceptance of the students in the institution that the authors are studying now.

In order to simplify the background of the research, one could understand that this research move from the point of a question that raised by the authors about whether the experimental electronic music could be accepted by the local society in Malaysia. This question arise because if we look back into history, we could see that experimental music such as the one by Cage would be considered as weird and different. Because of this reason, the research intended to look into the reception of secondary schools' students towards music that would be different from the one they would usually listen to.

The outcome of the research would enlighten us on the reception of the students, who are still new in terms of experimental music, particularly in experimental electronic music. The result from this research would also help to analyse, verify, and understand the level of acceptance of the secondary school students towards electronic experimental music.

Research Objectives

The researchers had set up three objectives for this research. Each one of them is crucial for answering the research questions that the researchers had being asking at the beginning of the research. The research objectives are:

1. To investigate the acceptance of rural secondary school students towards experimental electronic music.
2. To evaluate the reaction of the secondary school after being exposed to *ankbktnoisescape* music
3. To collect the interpretation of the music by *ankbktnoisescape* from the secondary school students.

The first objective is the main objective if this research. It is setup in order to find the reaction and acceptance of the rural students towards the experimental electronic music. This is the same with the statement in the problem statement that had been discussed by the authors. This objective would be fulfilled by investigating the reaction of the students using the designated methods and research instruments.

Research Questions

The researchers had set up three questions for this research. Each one of them is crucial in order to fulfil the research objectives that the researchers had set up at the beginning of the research. The research questions are:

1. How is the acceptance of rural secondary school students towards experimental electronic music?
2. What is the reaction of the secondary school after being exposed to *ankbktnoisescape* music?
3. What is the interpretation of the music by *ankbktnoisescape* from the secondary school students?

Literature Review

Acceptance

The acceptance which held by a person, whether towards himself, others and human condition had its roots in philosophical and religious source which dated to several thousand years ago. Nowadays, particularly in the last two decades, the acceptance had been used in the increasing number therapeutic intervention that based in the acceptance theory (Williams & Lynn, 2010).

Acceptance had been defined, psychological, by the action of approving, abiding, agreement, understanding, and interacting with the source of stimulation, especially in private experience with the stimulation. This stimulation, which previously provided the individual with the source for the action of evasion, hostility and escaping from the stimulation, would no longer give the same effects after the acceptance had been done by the individual (Cordova, 2001).

In this writing, the term acceptance is use to define the reaction of the students during and after they had heard the experimental electronic music that had been created by *ankbktnoisescape*, for the first time. The music itself is a resemblance to the stimulation that the theory of psychological acceptance had discussed. However, the acceptance, in this paper, had included the rejection as a way of accepting the music. The students are free to love, to hate, to accept, to agree, to reject, to criticise and to discuss about the music itself. That is the way they are accepting it. The usage of the term acceptance in this paper is not limited to the pure acceptance that the psychological acceptance had discussed.

Experimental Electronic Music

One of the key figures in experimental electronic music is Edgard Varese. He had laid several foundations on understanding electronic in music, particularly in experimental electronic music. First of all, the usage of electronics in music is not a call for the destruction of music. The electronic itself is an addition to the current music (at that time), resembling the addition of new instruments into traditional Western music in addition to the old one. The electronics are medium, not the substitution for the performers or composers. It does what we expect what we predicted and understood it could do (Varese & Chou, 1966).

Malaysian Noise Scene

ankbktnoisescape had described that his music falls under the banner of Malaysian Noise scene. This Noise scene has its own performers and supporters. This had been shown by Mokhtar (2005). In the paper, Mokhtar (2005) had conducted interviews to the practitioners of Noise and conducted surveys to see the culture and practices in the Noise scene.

Malaysian noise artists or performers are amateur performers. This also means that they do not perform on daily basis or earn their living by their performance. The Noise performers in Malaysia had stated that they had used various methods in performing and recording their arts. But, one thing for sure is that they used electronics equipments such as contact microphone, guitar effect pedals and often included

self-build equipments. However, usage of synthesizer such as Arturia Microbrute monosynth is not uncommon. This so called Malaysian Noise scene gained followers from across Malaysia, with highest concentration came from Central Zone where Kuala Lumpur, Selangor and Putrajaya are located (Mokhtar, 2015).

ankbktnoisescape

ankbktnoisescape is a Malaysian experimental electronic musician. a*nkbktnoisescape* defined his music as Noise. He had stated that his music is influenced by the experimental Noise musician from Japan in like of *Merzbow* and *Masonna*. He had also had cited local artist such as *Jerk Kerouac* and *Krosot*, shared the same views of classifying their music as Noise. To understand the principle behind *ankbktnoisescape* music is to understand the Russolo's vision. In this section, explanation on the music by *ankbktnoisescape* could be seen.

ankbktnoisescape music consisted of inclusion of noise. In a way, the music by ankbktnoisescape is consisted of noises from the electronic devices that he used in creation. These electronic devices are consisted of guitar effect pedals, contact or piezo-disk microphone and synthesizers. However, he had also used software in order to create his music. This particular software is called Max by Cyling '74.

The music created by *ankbktnoisescape* is self-classified as Noise, which is a category of music, rather than a specific genre of music. This could be understand by viewing a definition by Couprie (2007) which stated that Noise as "a category rather than genre...[to highlight] the use and nature of noise in contemporary music from the Futurists and Dadaists, Cage, musique concrète, experimental rock music, punk, sound art, live electronics and electronica to the present day" (Couprie, 2007). However, after analysis, one could understand that the music would be more suitable to be defined as experimental electronic music due to the characteristic of the music.

It is said earlier that the music by *ankbktnoisescape* could be understood by reviewing the vision of Russolo, particularly in the Futurist Manifesto (1913). Russolo had urged the inclusion of everyday sound, particularly the noise of machinery from the Industrial Revolution era to capture the essence of everyday sound (Russolo, 2004). This is why the music by *ankbktnoisescape* would consist of noise from the electronic equipments that he had used in creating them. This is the inclusion of noise of the current era into his piece, a principle that Russolo had urged.

His music would also be disturbing and dissonant. This is also what Russolo had advocate through his manifesto. He had said that current music (at that era) tries to be as disturbing, strange and dissonant. This had helped in paving the noise-sound (Russolo, 2004). The noise-sound is possible due to the progression of technology, such as in the case of *ankbktnoisescape*'s music who exploited the creation of guitar pedals, synthesizers and software.

Methodology

The research is a qualitative research. It is done through three research instruments. The research instruments are interviews, observation and survey. In this section, the discussion on the research instruments could be seen.

Interviews

The interviews would be done with the students. The interviews would aim to understand the students' acceptance of the experimental electronic music and the interpretation of the music by *ankbktnoisescape* that the students had made. This interview would be done in the classroom.

The interview would be an unstructured interview, done in group. The question would not be planned first; and the questioning would be done in the classroom without the students knowing that it is an interview. This is in order for the researchers to get sincere and unrestricted responses towards the music that the students had been exposed to. The questions would not be aimed towards a specific

student, but rather on the basis of who wanted to share their opinion on the questions that had been asked. This is done accordingly in order to get the data that reflect the ideas, emotions and physical reactions that could be attribute to the exposure (Mills, Durepos & Wiebe, 2009).

The interviews would be recorded via video camera. The recording would be soon analysed and answers that had been obtained from the recording would be recorded in the final report. The final report inclusion of the answers from the question would be consisted of only selected answers and not the whole transcription.

Observation

The observation in this research is done by the researchers. The observation would be done during the students' exposure to the music by *ankbktnoisescape*. The observation would be done by the researchers in order to identify the reaction of the students towards the music that they had been exposed to. This would help the researchers to understand their views and expressions towards the music that had been exposed to them.

The observation would be done in mixed participant and non-observation setting. This is because one of the researchers is also the class teacher for the students, while the other two are outsiders who came to observe the students. The observations would also be done in covert observation setting, where the students would not know that they are being observed by the teacher and the other researchers (Brain, 2000).

The observations would not be as structured, however, it would be still being based on several factors that the researchers predicted would appeared in the exposure session. The observation that the researchers would be focusing is the observations of facial expression that would indicate weirdness, awkward, hatred, interested or the uninterested reactions from the students.

Survey

The second research instrument is the survey. The survey is use in order to strengthened the research data collected from the structured interviews. This is done by creating the survey that would reflect the students' acceptance towards experimental electronic music and the interpretation that the students had on the music by *ankbktnoisescape*.

Since this is a qualitative research, the researchers would not used complicated formulae in order to obtain data from the survey. However, the survey would be evaluated by the researchers on what the answers show. The survey would be using combination of *Yes* and *No* answers with Likert's scale answering method. Both of these methods are predicted by the researchers to be able to provide the researchers with the data of students' acceptance and their interpretation.

Survey is used because it is suitable for the usage of collecting data from a non-experimental research design. It could be use to seek frequency of a specific matter. It is also suitable because it is usually being used in order to collect data on the attitudes and behaviours (Mathers, Fox & Hunn, 2007).

Conclusion

This research is still in progress. The researchers are doing their best to record, analyse, interpret and conclude the data that they were aiming to get from the students at this stage, during this paper is written. However, the researchers had predicted that this research would provide a new experience. This new experience would be occurring to both parties; the researchers and the students.

For the researchers, the experience of doing an acceptance study by focusing to the secondary school students is definitely a new experience. This is because the researchers themselves are new with research conducting. The experience would be helpful in developing themselves as researchers whether in experimental music study or educational studies or any field of studies that they wanted.

For the students, this would be a new experience for themselves. One is because this is the first time they are involved into a music research, let alone an experimental electronic music study. Although the research focuses more on their acceptance, reactions and interpretation of the experimental electronic music, they are still being exposed to the music, which is a new and obscure music to them.

In conclusion, at this stage, the researchers could only say that the end result would be something interesting. It would enlightened us on the acceptance of students who had never being exposed to the experimental electronic music, considering their background and locations, towards the music. The researchers dare not to put hypothesis or prediction on how the end results would be. However, the researchers believe, it would be wonderful and exciting.

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Contesting Heritage in the Continuity of African Traditional Dances: An Account of the Jerusarema/Mbende Traditional Dance of Zimbabwe

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Abstract

In African societies traditional dances are a form of cultural expression of emotional life occupying a prominent socio-cultural status. Due to colonisation, westernisation and Christianity many African traditional dances have changed in terms of the aesthetics. One of several traditional dances in Zimbabwe that has undergone continual socio-cultural and aesthetic change is Jerusarema from the Murehwa and Uzumba Maramba Pfungwe districts of Mashonaland Eastern province. In 2008, jerusarema dance, a widely recognised traditional and cultural expression in Zimbabwe, was included in the list of the United Nations Educational Scientific and Cultural Organisation's (UNESCO's) masterpieces of oral and intangible heritage of humanity. The listing made jerusarema one of the few African traditional dances accorded this recognition. Because of this recognition, jerusarema dance has been endorsed and used in multiple contexts by some performance ensembles such as Swerengoma, Ngomadzepasi and Dombodzvuku as promoted by prominent dance festivals. These ensembles assert their different agendas through music, props, instruments and western dancing styles often to the detriment of the perceived originality and authenticity of the dance. Drawing upon documentary video evidence from the National Arts Council of Zimbabwe and workshop notes, this paper examines issues of continuity and change in performance contexts, choreographies and principle performativity aesthetics. Videos recorded in 2015, showing Ngoma Dzepasi, Swerengoma and Dombodzvuku ensembles performing the dance, will be used to critique issues guided by jerusarema dance workshop notes taken whilst teaching music at Vumba Primary school 2014. I argue that UNESCO's recognition of jerusarema dance as an intangible cultural heritage has, on the one hand, partially revived interest among Zimbabweans in jerusarema dance and, on the other hand, potentially compromised aesthetic principles and musical elements of jerusarema dance.

Keyword: heritage, context, choreography, aesthetics

The safeguarding of oral and intangible heritage is a much debated and contested issue in many countries with valued national heritage. As an intervention measure, UNESCO has approached this important issue by contextualising it to individual countries (UNESCO 2005). In Zimbabwe elements of the intangible heritage listed by UNESCO include religion, language, literature, music and dance (Chitepo, 2014). In this context, heritage can represent the meanings and illustrations conveyed in the present day upon artefacts, landscapes, mythologies, memories and traditions from the past (Graham and Howard, 2016). Some researchers claim that there is no agreed definition of heritage but define heritage as what is inherited from the past and used in the present (Timothy, 2011, p.3). Others define heritage as whatever people want to conserve, protect or collect usually with a view to passing it on to others (Howard and Ashworth, 1999, p.11). In summary heritage can be an open-ended and interchangeable term that can embrace a huge range

of meanings with great potential for disagreement; it comprises the cultural expressions of humanity and may be classified as tangible or intangible (Elia and Ostovich, 2011**).** This implies that heritage can be dynamic, depend on stakeholder's choice, identity, interests, negotiation skills, time period and management capabilities. Heritage management can be concerned with the identification, protection and stewardship of cultural heritage as determined by public interest (Elia and Ostovich, 2011). For example, mbende/jerusarema dance has been identified, listed and protected by UNESCO in partnership with the Zimbabweans (UNESCO, 2005)**.** However, mbende/jerusarema dance, since its listing in 2005, has undergone continual change in terms of purpose, context, choreography and aesthetics. The National Arts council of Zimbabwe has been utilising funding from UNESCO to safeguard, contest and manage the heritage of mbende/ jerusarema dance (Chitepo, 2014).

Background, Purpose and Context

Mbende is one of the most important and distinctive traditional dances in Zimbabwe (UNESCO 2005, Mataga, 2008, p.97). Due to Christianity, colonisation and associated irregularities mbende dance was named jerusarema dance (Owomoyela 2002, p.147). During the early colonial era (1888-1965), missionaries established mission stations in Zimbabwe and initiated restrictive changes on the performance of mbende dance (Owomoyela 2002, *Mataga* 2008). According to *Mataga* (2008, p.98) there is no consensus among scholars on why the dance name was changed to jerusarema but there are two prominent versions that explore possible reasons for the changes. Mbende dance was banned by missionaries who claimed the dance showed some sexual dance movement styles, which appeared inappropriate to Christian values (Chitakure 2016, p.124). Just because traditional dances were a form of cultural and emotional expression that occupied a prominent socio-cultural status in African communities, a council of elders from the Zezuru community met in 1910 to determine a plan of action to the ban of mbende dance (Welsh-Asante 2000, p.44).

The first historical account by Welsh-Asante (2000, p.48) claims that in the presence of missionaries, village chiefs dramatized the birth of baby Jesus, who was born in Bethlehem, as being born in Jerusalem during a Christmas celebration. The chiefs presented gifts while dancing mbende, singing and praising Jesus' birth to the astonishment of the missionaries. Just because the chiefs thought Jerusalem was the birth place of Jesus so they wanted the dance to be called jerusarema so as to please the missionaries. Thus the name of the dance changed, by default, from mbende to jerusarema. The second historical account is that village chiefs told the missionaries that all significant events in their territory had to be commemorated by their people using the Zezuru traditional dances. The chiefs requested mbende dance to be permitted in the celebration of the birth of Jesus Christ and to name it jerusarema. The request was granted and mbende dance became jerusarema. The dance regained its sacred and historical place within the Zezuru culture after losing it when the dance was banned (Welsh-Asante, 2000, p.48). In spite of the criticism from missionaries, mbende dance under the new name jerusarema still remained popular in the Zezuru community. The dance became a source of pride and identity, and an instrument used in the struggle against colonialism by Zimbabweans (Chitepo 2014). Although Christianity and colonisation influenced the remaining of the dance, it appears the change marked the beginning of continual transformation in terms of purpose, context, choreography and other aesthetic principles such as songs, props and instruments.

In the 1930s, Jerusarema dance was decontextualized from sacred to secular for entertainment and recreation in beerhalls and open spaces around markets (Owomoyela 2002, p.147). For example, the dance was introduced in Mbare, a popular suburb of Harare, the capital

city, in the 1930s (Welsh-Asante 2000:47). With time many jerusarema dance clubs where formed and attracted recognition from white settlers. One of the dance groups that received recognition and acceptance from the white community was the Murehwa Jerusarema Dance Club. The club performed at the University of Zimbabwe and Rainbow Cinemas on Park Street in Harare providing entertainment for the white communities (Turino 2000:86).

While taking on this secular context, Jerusarema began to loose its originality and authenticity in terms of purpose, context, choreography and other aesthetics principles. According to (Chitepo 2014) in 2003, UNESCO claimed that the jerusarema dance was at risk of losing its original character and meaning, as it was widely being tailored to attract tourists' interest and to entertain them especially in hotels and resort areas. This claim paved way for the establishment of a steering committee to look into the safeguarding of the original form of jerusarema dance. The committee took an interventionist approach to safeguarding and spearheaded the establishment of jerusarema dance festivals through the National Arts Council of Zimbabwe. These festivals included Chibuku Neshamwari, Jerusarema and Jikinya. In addition, the Zimbabwean government has helped in safeguarding the heritage of jerusarema traditional dance during national events such as presidential functions and political rallies. The musical aesthetic of Jerusarema drumming introduces and concludes the national news on radio and television making jerusarema a model traditional dance in Zimbabwe. The safeguarding project aims at steering awareness and strengthening transmission of the dance across the country. This is being co-ordinated by the UNESCO branch in Zimbabwe in collaboration with the National Arts Council of Zimbabwe (Chitepo 2014).

Choreography as a Principle of Aesthetics

It is assumed that some dance forms may have been compromised during the transition from sacred to secular contexts. The 1930s beer hall and market performances would have seen dancers endeavour to adapt their choreographies to the new context in which jerusarema was performed. Original Jerusarema dance at this stage would have involved more pronounced sexual innuendos in dance movements (UNESCO 2005, Mataga 2008, Chitepo 2014). Thus it appears changes to jerusarema dance in terms of choreography were prominent coincided with the name change. According to Turino (2000, p.86) an African American woman influenced changes to Murehwa jerusarema dance club's performance in 1959 when she invited the dance group to participate in a staged performance training program. The performers were trained in some choreographic skills, arranging themselves on stage and entering the stage. Murehwa Jerusarema club became very popular because of this training. The training significantly changed Jerusarema dance performance in terms of its original choreography and aesthetics.

The Gokwe Workshop and Aesthetics, Context and Choreography

Whilst at Vumba Primary School I had a chance to attend a jerusarema dance expectations workshop held in 2014 at Nembudziya centre in Gokwe district in preparation for the 2015 jerusarema dance festival. As a music and dance teacher at the above mentioned school, I was happy to attend the workshop as I grew up observing performances of jerusarema dance in Mashonaland East province of Zimbabwe. The workshop presenter was Mr Mutasa who represented Gokwe district at the National jerusarema dance workshop at Murehwa centre. In the workshop, a total of 20 primary school teachers, including myself, were trained to coach other teachers from our zones. Mr. Mutasa attempted to convey the essential aesthetic principles of jerusarema dance. There are five aesthetic principles of jerusarema dance. These include the

context, choreography, songs, instruments and props. These principles are the standard guidelines jerusarema dance adjudicators use to measure the performance of ensembles in competitions. Although aesthetics themselves are contested categories, I believe the beauty of jerusarema dance is dependent on the harmonisation of these aesthetic principles during performance.

At the workshop we learnt that during competitions the dance may be performed on stage, in an open space, or under a tree. At Murehwa centre, where the 2015 jerusarema dance festival was to be held, ensembles were expected to use a stage. We were taught how to enter, arrange the team, utilise and exit the stage.

The workshop presenter taught us that jerusarema dance is characterised by sensual and acrobatic movements by women in unison with men. The dance is driven by men playing a single polyrhythmic drumming accompaniment, woodblock clappers, a rattle players and women clapping hands. Men and women form a semicircle while the drummer and rattle players stand at the centre of the semi-circle arc. The dance is characterised by active and inactive rest sessions with a simple duple feel of 4/4. Dancers take turns to enter the centre and dance one women against one man. The dance style of women involves rapid hip movements, side extension of the arms with legs slightly apart and pigeon toed. These movements are meant to attract a man whom the woman may consider attractive. Men squat on both legs then with the right leg bent, the left leg is thrust out behind like the position an athlete takes at the starting point of a sprint race. Simultaneously the hands show a swimming breast-stroke style. This symbolises the power and strength vested in the man. The pair dances for as long as they choose or desire (UNESCO). During the rest session of the dance, the dancers simply shuffle in the space facing each other. During active sessions a variety of choreographic movements are prominent. Normally the dance ends with pelvic thrusts by both dancers. This presentation is consistent with dance authorities such as Turino (2002), Owomoyela (2002), UNESCO (2005), Mataga (2008) and Chitepo (2014). We were taught that one women must perform the pelvic thrust movement to only one man as the Zezuru culture disapproves a woman to marry two or more men. The culture approves two women dancing with one man because custom allows a man to marry two or more women. In circumstances where there are fewer female dancers than male dancers in the dance ensemble, a woman must get on stage and perform with one man and go back to the line before coming back as another person to dance with another man. A couples' dance must end with the woman aggressively driving her partner back to shuffle in place as she goes back to her line with a smug of victory on her face. The dancers are not allowed to have any body contact. Welsh-Asante (2000, p.61) reiterates that males and females never touch even though they dance closer to each other. The dance is accompanied by yodelling, humming, drumming, rattling and clapping (UNESCO, 2005).

Jerusarema Dance Songs, Instruments, and Props

Our workshop leader Mr Mutasa also educated us on jerusarema dance songs. We were taught that jerusarema dance can be accompanied by chanting, humming and yodelling without meaningful words. Performers chant, hum and yodel rhythmically in a polyphonic form with a simple duple time of 4/4 during the rest session of the dance. They stop chanting and humming during the active session, which gives the wooden clappers and yodellers the opportunity to actively participate. Welsh-Asante (2000) mentions that jerusarema dance can open with a single male voice chanting until others join in.

These vocalizations with non-sense syllables can be accompanied by instruments specially designed for jerusarema dance. These include a pair of drums, wooden clappers and rattles. The two drums played by one person are called *mitumba*, a name that refers to the exceptionally large

size of the drums. The drums are made from the *Mutiti* tree (erythrina abyssinal) (Mataga 2008, p.100). The wooden clappers that accompany the drumming and alternate with the singing to give a well-coordinated rhythm are made of *Mutarara* (gardena spaturiflora) hardwood which is chosen for its enduring strength to withstand the impact of constant impact. The rhythmic clapping makes the whole experience exciting and magnificent. Skill, physical strength and alertness are required for men to coordinate themselves between the role of humming, drumming, dancing and clapping UNESCO (2005).

Rattles help maintain the tempo of the song. These rattles can be made of gourds filled with seeds or pebbles to produce sound when shaken. Jerusarema dance ensembles can also use rattles made of metal cans, fibreglass or plastic. According to Welsh-Asante (2000, p.55) the metal cans can produce a high pitched sound as the seed will be hitting the aluminium. The workshop presenter indicated that rattles made from metal cans are now commonly used in ensembles.

Lastly we learnt that if both men and women wear *mbikiza* (skirts) made from animal skin during a jerusarema dance performance, the beauty and completeness of the dance can be achievable. Nowadays people also can use fabric and wool to make the skirts. Women also wear tops to cover their breasts. Jerusarema dance does not have any specific attire. However, the colour combination of black and red is not allowed because it is associated with ancestral ceremonies. Welsh-Asante (2000, p.58) concurs that red is an established contact colour for spirit mediums of the ancestors. We were also taught that jerusarema performers must not wear any make up or body painting during performance. Welsh-Asante 2000, p.55 maintains that facial marks, body masks and sculptured masks are generally not found among the Zezuru people. Male performers are allowed to wear a head dress called *Ngundu (see fig1)*.

Figure 1. A man wearing ngundu on his head.

Critique of Videos of the 2015 Jerusarema Dance Festival

In September 2015, I learnt from our local newspaper that some well-known ensembles were going to perform at an upcoming jerusarema dance festival. The main participating groups were Ngoma Dzepasi, Swerengoma and one of the 2015 primary school category winners Dombodzvuku. I sourced videos of this festival from the National Arts Council of Zimbabwe so as to be able to analyse and compare my personal experience of what was being taught to teachers in workshops with what was actually happening in jerusarema dance performances which are meant to safeguard the dance listed as an intangible heritage by UNESCO. Variations that constitute deviations from the traditional workshop with Mr Mutasa include movement vocabulary, choreographic sequence, instrumentation, improvisation, and makeup.

I watched the video of Ngoma Dzepasi traditional dance ensemble performing at the 2015 jerusarema dance festival. Since this ensemble is supposed to teach the young generation how to perform the dance, they have to strictly follow the rules of the dance as spelt out by UNESCO and other authorities. The following deviations from set rules were noticed during Ngoma Dzepasi's jerusarema dance performance. First women were dancing with two different men in one dance episode. The women used the pelvic thrust movement vocabulary to both men in this particular performance. According to the workshop notes, this is not permissible because one women is expected to dance and perform the pelvic thrust movement with one man only. Secondly, at the end of a dance episode the men just dance back to the line and the women did likewise. This is inconsistent with the choreographic sequence of the dance because the woman is supposed to drive the man back to the line and then go back to her line with a smug of victory on her face showing that she has won the heart of the only man she adores. Thirdly, drumming must be done by one person and two large drums must be played (Turino 2002, Owomoyela 2002, UNESCO 2005, Mataga 2008 and Chitepo 2014). During Ngoma Dzepasi performance the drummer played four drums; three *mitumba* and one *tsinhiro* (response drum). Fourthly, improvisation was quite evident, for example the man who played the wooden clappers performed at the centre showing his skills of woodblock clapping. According to Welsh-Asante (2000, p.62) and Harrison (1974) improvisation is a natural handmaiden which influences change. In this performance the clapping at the centre was a clear deviation from the set rules, however it may have entertained the audience. Lastly the dancers had some make up on their faces contrary to the rules leant through the workshop and some scholars that jerusarema dancers should not paint their faces.

Another deviation away from traditional jerusarema evidenced in the performance of Swerengoma dance ensemble was their dance performance included many examples of undesirable body contact. Women clung to men's waists. This is not in accordance with 8the rules of the dance that we learnt at the workshop, as couples are not supposed to have body contacts. Welsh-Asante (2000, p.61) maintains that males and females never touch even though they dance closer to each other. This misrepresents the choreography of jerusarema dance. At the end of a dance episode men just danced back to the line and the women did likewise. Swerengoma finished all their dance episodes with the women not driving the man back to the line and the women dancing back to her line without a smug of victory on her face. Therefore, the Swerengoma ensemble did not perform jerusarema dance to the accordance of jerusarema dance workshop rules and guidelines from scholars. Swerengoma incorporated the forward worm, a hip hop dance style borrowed from western choreography. The ensemble performance shows more features of entertainment and less of jerusarema dance choreography. The ensemble used words in their songs yet jerusarema songs are expected to have meaningless words, humming and yodelling (Turino 2002, Owomoyela 2002, UNESCO 2005, Mataga 2008 and Chitepo 2014).

This reiterates that Swerengoma ensemble did not achieve the national goal of safeguarding jerusarema dance but rather displayed a hybrid version of their own to perhaps appeal to a wider audience.

Lastly I watched a video of Dombodzuku primary school performing at Murehwa centre jerusarema dance festival in 2015. The ensemble was the winner of the jerusarema dance festival in the primary school category 2015. Despite being the champion, their wooden clappers used more time to showcase their skills. According to workshop notes jerusarema dance choreography does not include instrument showcasing. The ensemble used the women underarm turn dance style borrowed from western waltz ballroom dance. This improvisation shows new inventions which violates the body contact rule of jerusarema dance. Dombodzuku used meaningful words in its song *Yarira ngoma* (the sound of the drum) thereby infringing Jerusarema dance song rules.

From the three different ensembles examples discussed above, it appears Jerusarema dance troupes have partially compromised the dances' aesthetic principles. All groups missed the ending part of each dance episode where a woman is supposed to drive her man to the line. No woman danced back to the line with a smug of victory on her face. It appears the dancers were either not cautious about this expectation or intentionally deviated from these choreographic elements. Different dance styles borrowed from western cultural dances for example the waltz and hip hop were popular among the dance ensembles. There were also many body contacts in the dance performance especially in Swerengoma and Dombodzuku dance episodes. Exaggeration styles compromised the beauty of the dance choreography for example the women clinging on men's waists, women and men more acting than dancing and use of the forward worm dance style by Swerengoma; boys showcasing woodblock clapping and the use of girls' under arm dance style by Dombodzvuku ensemble; showcasing of clapping skills and use of four drums by Ngomadzepasi dance ensemble. Dombodzuku and Swerengoma included meaningful words in contrary to jerusarema song rules. Ngomadzepasi had facial paintings yet jerusarema dance performers must not have any facial or body makeup or paintings.

Conclusion

In this paper heritage was coined an open-ended and interchangeable term that can embrace a huge range of meaning and potential disagreement because it comprises the cultural expressions of humanity and can be classifiable as tangible or intangible. The intangibility aspect of heritage in Zimbabwean context was explored. The general observation regarding the protection of an intangible heritage is that it is a difficult task because of the dynamics of culture. Preserving jerusarema as an intangible heritage of humanity appears to be difficult particularly because of innovations in purpose, context, choreography and aesthetics. With time jerusarema was going to risk extinction had UNESCO not intervened and listed it as an intangible cultural heritage. Thus UNESCO's intervention focused on the preservation of jerusarema dance as an intangible element of humanity. Zimbabwe is benefiting from UNESCO's initiative and funding as it endeavours to preserve its intangible heritage of jerusarema dance. Despite the availability of resources, there appears to be some logistical problems especially with the interpretation of jerusarema dance rules by ensembles. The current purpose of the dance in the tourism industry also appears to be problematic to heritage management. Within this paper, workshop notes and videos of three popular ensembles; Ngomadzepasi, Swerengoma and Dombodzuku were used to explore the extent to which jerusarema dance is being preserved as a masterpiece of oral and intangible heritage of humanity in Zimbabwe. The paper discussion testifies that there are some notable changes in terms of aesthetic principles and musical elements of jerusarema dance. Ensembles critiqued showed their own unique deviations from the standard guidelines of jerusarema dance.

Therefore, I present that UNESCO's recognition of jerusarema dance as an intangible heritage has on the one hand partially revived the interest of Zimbabweans in jerusarema dance and on the other, it has compromised the traditional elements of jerusarema dance.

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Authors' Biography

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Trend dan Pengaruh Lagu Saduran dalam Muzik Popular Melayu Era 70an

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Abstrak

Muzik disco menjadi trend dalam perkembangan muzik popular era 70-an. Perkembangan muzik disko barat juga mempengaruhi industri dan produksi muzik popular Melayu dalam era ini. Ciri-ciri utama dalam muzik disko seperti irama, tempo, struktur lagu, alat muzik dan gaya persembahan juga didapati mempengaruhi gubahan lagu-lagu Melayu dalam era ini. Selain dari gubahan semula lagu-lagu Melayu dalam rentak dan gaya disko, terdapat banyak lagu-lagu saduran yang menjadi sangat popular kepada pendengar-pendengar muzik di era ini. Lagu-lagu dari Barat ditiru seratus peratus dari gubahan asal dan hanya ditukar lirik atau teks sahaja. Kertas kerja ini membincangkan tentang beberapa lagu saduran dan telah menjadi amat popular dalam era muzik disko Melayu era 70-an. Populariti lagu-lagu saduran telah menjadi trend dan mempengaruhi penciptaan dan gubahan muzik Melayu seterusnya dalam era ini. Selain dari kepentingan industri dan komersial, ahli-ahli muzikologi juga telah bersetuju bahawa gubahan muzik popular perlu bersifat *repetition* dan *imitation*. Dapatan analisis awal dari beberapa lagu juga boleh membantu kefahaman kita bahawa muzik popular bersifat global tanpa mengira bangsa dan status sosial.

Kata kunci: lagu saduran, muzik disko, muzik popular Melayu 70-an

Lagu saduran dalam industri muzik popular Melayu mula dikesan sejak era 50-an lagi yang dipengaruhi oleh penglibatan industri perfileman dari India. Dalam era 60-an, di dapati muzik popular Melayu juga banyak dipengaruhi oleh lagu saduran dari lagu-lagu popular Barat dalam era rock and roll. Trend mengambil lagu saduran tidak terhenti pada zaman 50-an dan 60-an sahaja malah berlaku dalam era 70-an. Pemerhatian terdahulu menemukan banyak hasil seni yang seakan-akan sama, terutama dalam penulisan kreatif bidang muzik dalam era 70-an. Terdapat banyak lagu-lagu popular Melayu era 70-an yang dirakamkan diambil dari lagu-lagu popular Barat. Kemunculan artis-artis yang bernaung dalam satu label telah mengizinkan mereka merakamkan semula lagu-lagu Barat dalam versi Melayu. Penyanyi solo 70-an seperti Sharifah Aini, Sanisah Huri, Anita Sarawak, Ismail Haron, Halil Chik Lina Rahman dan ramai lagi telah merakamkan semula lagu-lagu popular Inggeris dalam versi Melayu. Begitu juga dengan kumpulan muzik (Band Group) seperti kumpulan *Carefree, Flybaits, The Strollers, Black Dog Bone, Alley Cats* dan banyak lagi telah merakam lagu-lagu popular Barat dalam versi Melayu.

Tinjauan awal pengkaji mendapati bahawa pada era 70-an terdapat banyak lagu-lagu saduran telah dibuat dan dirakamkan semula bagi pasaran pendengar industri muzik Melayu. Umumnya, lagu-lagu saduran ini bukan sahaja diambil dari lagu-lagu popular Barat, malah diambil dari lagu-lagu popular Hindustan. Ini dapat dilihat penyanyi popular seperti M.Sharif, DJ Dave, Sharifah Aini dan ramai lagi telah merakam banyak lagu-lagu saduran dari lagu popular filem-filem hindi. Selain itu, filem-filem muzikal disko retro yang memaparkan dunia penuh warna-warni juga menyebabkan lagu-lagu saduran berentak disco menjadi popular dan mudah diterima. Penerimaan ini bukan hanya terhadap muzik itu sahaja tetapi juga penerimaan dari segi pakaian dan penampilan orang muda pada ketika itu.

Maka kertas kerja ini membincangkan kajian terhadap trend dan pengaruh lagu saduran dalam muzik popular Melayu era 70-an di mana genre muzik disko yang telah memberi impak yang

besar terhadap citarasa muzik orang Melayu. Dalam kajian ini pengkaji menyenaraikan dan menganalisa beberapa contoh lagu berirama disko yang disadurkan dari muzik popular Barat.

Muzik Disco Era 70-an

Dalam era 70-an muzik disco yang menjadi fenomena dalam industri muzik popular Barat, terutamanya di Amerika dan United Kingdom menular ke lain-lain benua dan negara-negara termasuk Malaysia. Muzik popular Melayu dalam era ini menyambut kegemilangan dan kejayaan artis-artis popular disco dari Barat dengan mengambil lagu-lagu popular diterjemahkan dalam Bahasa Melayu. Menurut Peter Manuel dalam Lockard (1991), muzik popular mempunyai dua ciri utama, iaitu pengaruh media masa dan pemasaran. Namun begitu, peranan muzik popular dalam budaya popular masih menjadi perbahasan ahli muzikologi dan masih tiada persetujuan yang menyokong kepada kedua-dua ciri yang dinyatakan oleh Manuel (1991)

Kemunculan filem box-office muzikal retro seperti *Saturday Night Fever* pada tahun 1974 telah menjadikan irama disko menjadi pilihan pendengar masyarakat Melayu terutama bagi mereka yang tinggal di kota-kota besar seperti Kuala Lumpur, Ipoh dan Johor Bahru. Filem yang memenangi banyak anugerah ini menjadikan rentak disko sebagai satu trend yang perlu diikuti oleh peminat muzik pop ketika itu. Irama *groove disco* dengan gerak tari tunjuk langit berserta seluar *bell bottom* menjadi trend bagi masyarakat Melayu ketika itu. Fenomena ini juga menyebabkan lagu-lagu berirama *disco* dicipta dan muzik digubah mengikut trend yang amat diminati. Lagu-lagu popular dari Barat telah banyak disadurkan dan dirakamkan semula ke dalam album lagu-lagu Melayu. Antaranya, lagu *Sunny* dari kumpulan Boney M dirakam semula oleh komposer Ahmad Nawab bagi album Uji Rashid yang berjudul "Sani" telah mendapat sambutan yang luar biasa. Begitu juga dengan lain-lain lagu pop Barat yang lain telah disadur ke Bahasa Melayu oleh penyanyi-penyanyi seperti Anita Sarawak, Sanisah Huri, Ismail Haron, Sharifah Aini, Hail Amir, Halil Chik dan ramai lagi. Ternyata lagu-lagu saduran Barat ini mudah diterima oleh masyarakat Melayu era 70-an kerana bagi mereka ia merupakan satu inovasi dalam dunia muzik tempatan yang sebelum itu telah dimeriahkan dengan irama 60-an yang juga irama muzik yang boleh ditarikan .

Ahli muzikologi bersependapat bahawa muzik popular mempunyai ciri-ciri tertentu yang mampu membuatkan ciptaan dan gubahan lagu boleh diterima oleh pendengar dan dikomersialkan. Pengkomersialan lagu-lagu popular melibatkan industri yang terdiri daripada pelbagai bidang seperti penggubah lagu, syarikat rakaman, pengedaran album, publisiti, perunding imej, media dan pelbagai lagi bidang perniagaan. Menurut Middleton (2006), apabila sesebuah lagu itu menjadi popular dan dikenali, maka akan muncul banyak lagi ciptaan dan gubahan yang seiras dengan lagu tersebut. Peniruan (imitation) dan pengulangan (repetition) adalah antara ciri-ciri penting dalam mencipta dan menggubah lagu-lagu popular.

Peniruan dalam konteks ini boleh dilihat dalam beberapa sudut, seperti meniru ciptaan melodi, meniru rentak, meniru *form* lagu, meniru gaya nyanyian, meniru gaya gubahan dan lain-lain aspek dalam muzik yang telah dibuat. Peniruan dalam ciptaan muzik popular lebih bersifat mengulang membuat semula apa yang telah dibuat setelah melihat kepada hasil dan kejayaan ciptaan sebelumnya. Peniruan atau *imitation* telah menjadi satu trend dalam ciptaan dan gubahan muzik popular. Sifat peniruan tidak jauh berbeza dengan mengulang semula apa yang telah dilakukan oleh komposer sebelumnya. Adorno (1973), seorang ahli muzikologi yang lantang mengkritik muzik popular menganggap ciptaan muzik popular lebih bertujuan bagi menarik perhatian pendengar yang tidak mempunyai latar belakang pengetahuan dalam muzik (untrained listener). Adorno dengan *Aesthetic Theory*, menegaskan bahawa muzik popular tidak lagi berpegang kepada gubahan yang mempunyai nilai seni yang tinggi seperti muzik-muzik klasik. Keperluan dan kehendak orang ramai termasuk industri itu sendiri lebih diutamakan. Pendapat ini juga mempunyai asas kebenarannya walaupun teori ini ditolak oleh ramai ahli muzikologi.

Repetition

Ramai pengkaji bidang muzik popular telah membuktikan bahawa muzik popular perlu mempunyai sifat pengulangan atau *repetition.* Aspek pengulangan atau repetition menjadi satu perkara yang perlu dalam ciptaan dan gubahan muzik popular. Pengulangan berlaku apabila sesebuah lagu itu menjadi terkenal, diminati dan digemari, maka akan lahir beberapa lagi lagu ciptaan yang mempunyai mirip-mirip seperti lagu sebelumnya. Ahli muzikologi juga melabelkan perkara ini sebagai kuasa pengulangan (*power of repetition).* Menurut Middleton, (2006) ciptaan lagu-lagu yang berbau pengulangan ini boleh dikategorikan sebagai *standardization* yang juga dikehendaki dalam industri muzik itu sendiri. Pengulangan bukan sahaja berlaku dalam ciptaan lagu, ia juga boleh berlaku dalam gaya nyanyi, penggunaan alat muzik dan form lagu. Middleton juga menegaskan bahawa pengulangan dalam lagu-lagu popular juga berkaitan dengan reaksi sosial terhadap muzik tersebut. Reaksi sosial dalam konteks ini juga berkait rapat dengan industri muzik itu sendiri.

Menurut kata-kata Frank Zappa dalam Martin (1995, Hal: 217)

" the single most important development in modern music is making a business out of it"

Menurut Hack (1992), mendengar muzik berkaitan dengan persepsi, proses otak, ingatan, menghargai dan membuat banding beza. Kemahiran ini sebenarnya tidak perlu dilatih kerana ianya ada dalam diri setiap individu. Justeru itu, pemilihan citarasa terhadap sesuatu muzik itu adalah milik setiap individu dan juga dikaitkan dengan masyarakat di sekelilingnya. Ini berpadanan dengan kajian yang dilakukan Lucy Green dalam Horner (2003), menunjukkan bahawa citarasa terhadap sesuatu muzik merupakan pilihan individu yang juga menjadi pilihan komuniti di sekelilingnya. Tambahan pula, menurut Shuker, (1994), aktiviti muzik bukan hanya terhad kepada mereka yang berpengetahuan dan berkemahiran dalam bidang muzik, tetapi melibatkan juga pihak industri hiburan seperti radio, media, dan perkembangan teknologi. Maka, umumnya perkembangan muzik popular adalah seiring dengan kewujudan budaya popular serta perkembangan teknologi.

Masalah Kajian

Lagu-lagu saduran telah diterima masuk dari era 50-an, 60-an hingga era 90-an. Kewujudan lagu saduran seiring dengan ciptaan dan gubahan muzik asli yang bukan saduran berada seiring di dalam carta lagu yang diputarkan di corong-corong radio. Pendengar menikmati hidangan yang dibawa dari luar dan hasil ciptaan tempatan tanpa dapat merasai perbezaannya. Penghasilan lagu-lagu tempatan yang bercirikan lagu saduran membuatkan pendengar tidak dapat membezakan yang mana satu dicuri dan yang matu tidak dicuri. Ini menjadi isu persoalan yang perlu dirungkai. Isu kajian ini ialah mengapa muzik saduran boleh menjadi trend dan mampu mempengaruhi cita rasa muzik orang Melayu yang pada asalnya mempunyai muzik yang tersendiri. Mengapakah orang Melayu boleh menerima lagu saduran dan ada juga yang menganggap lagu saduran tersebut sememangnya lagu Melayu ciptaan komposer Melayu. Namun dalam kajian pengkaji hanya memfokuskan kepada menganalisis lagi-lagu yang telah dikenal pasti sebagai lagu saduran dari lagu popular Barat. Dari analsis awal pengkaji sudah dapat menyenaraikan lebih 30 lagu saduran yang boleh dibuat analisa bagi memperolehi dapatan kajian

Objektif Kajian

1. Mengenal pasti lagu saduran muzik disko dalam era 70-an.
2. Menganalisis pengaruh lagu saduran disko dalam era 70-an dari sudut pandangan penggiat.

Berdasarkan kepada objektif kajian ini, persoalan yang perlu dijawab ialah seperti berikut :

1. Apakah lagu-lagu saduran muzik disko yang terdapat dalam era 70-an?
2. Bagaimanakah lagu popular dari Barat telah mempengaruhi trend industri muzik Melayu?

Metodologi

Kajian ini menggunakan kaedah analisis dokumen berbentuk bahan elektronik iaitu 33 buah lagu saduran dalam era 70-an. Analisis dibuat berdasarkan kepada persamaan dari melodi dan gubahan. Analisis dokumen ini dipilih kerana teknik ini merupakan satu teknik khusus bagi kajian kualitatif (Creswell, 2013) dan boleh menganalisis nilai dan mengesan 'apa' yang boleh diperolehi dalam sesuatu dokumen (bahan elektronik). Selain itu, analisis dokumen juga dapat menganalisis nilai atau corak serta perubahan yang berlaku (Brymen & Bell, 2007). Menurut Krippendorf, 2004 analisi dokumen merupakan alat saintifik yang melibatkan prosedur khusus bertujuan untuk menyediakan pandangan baru, meningkatkan kefahaman pengkaji berkaitan fenomena tertentu atau menjelaskan tindakan yang praktikal . Pengumpulan data melalui analisis dokumen dapat memberikan maklumat yang relevan kepada isu dan masalah yang dikaji. Dokumen adalah sumber yang paling mudah kepada pengkaji kerana maklumat yang diperlukan telah sedia ada dan sukar untuk menipu.

Temu bual juga digunakan bagi menjawab persoalan yang kedua iaitu menganalisis pengaruh lagu popular dari sudut pengiat. Pengkaji menemu bual tiga orang penggiat dalam bidang muzik yang terdiri dari pencipta dan penggubah lagu, penggiat muzik. Teknik pemilihan sampel dilakukan dengan memilih responden daripada kumpulan sasaran tang dirasakan dapat memberikan maklumat yang pelbagai. Data temu bual dikategori, disubkategori dan dianalisis menggunakan kaedah pengekodan bagi menghasilkan tema (Miles & Huberman, 2014).

Dapatan Kajian

Berdasarkan analisis terhadap lagu-lagu disko era 70-an, terdapat 33 buah lagu saduran telah dikenal pasti. Jadual 1 menunjukkan analisis lagu-lagu saduran muzik era 70-an.

Analisis Lagu-Lagu Saduran Muzik Disco Era 70-an

Jadual 1, Lagu-lagu saduran muzik disko era 70-an

	Lagu Asal	**Lagu Saduran**
1	Lagu : Sunny Kumpulan : Boney M Album - Take the Heat Off Me Tahun : 1976 Video: http://www.youtube.com/watch?v=40xDd7ywl00	Lagu Melayu : Sani Artis : Uji Rashid Album - Kali Terakhir Ku Lihat Wajahmu Tahun : 1977 Video: http://www.youtube.com/watch?v=JXorQnyuxsw
2	Lagu : Fantasy Artis/Kumpulan : Earth, Wind and Fire Album - All 'N All Tahun 1977 Video: http://www.youtube.com/watch?v=kTQJ2QiK4QU	Lagu Melayu : Khayalan Kumpulan ; Black Dog Bone Album : Khayalan Tahun 1978 Video: http://www.youtube.com/watch?v=tv8HxF_vdpo
3	Lagu : (Where Do I Begin) Love Story Artis : Andy Williams Album Love Story : Tahun 1971	Lagu Melayu : Kesah Chinta Artis : Sugiman Jahuri Album : Kesah Chinta Tahun: 1971

	Video https://www.youtube.com/watch?v=w6w0cy_1HY4	Video http://www.youtube.com/watch?v=aRm9RUjE_vg
4	Lagu : September Artis : Earth, Wind and Fire Album : The Best of Earth, Wind & Fire, Vol. 1 Tahun : 1978 Video https://www.youtube.com/watch?v=ter0p_iyIxk	Lagu Melayu : September Lalu Artis : Mohamed M. N. (M. Nasir) Album : Untuk Pencinta Seni Tahun 1979 Audio songs\mnasir_1979_september_lalu.mp3
5	Lagu : Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini Artis: Brian Hyland Album : The Bashful Blonde Tahun : 1961 Video: http://www.youtube.com/watch?v=ICkWjdQuK7Q	Lagu Melayu : Sudahlah Tiada Lagi Artis ; Hamidah Ahmad Album : Hamidah (EP) Tahun: 1973 Audio: songs\hamidah_ahmad_1973_sudahlah_tiada.mp3
6	Lagu : I Close My Eyes And Count To Ten Artis : Dusty Springfield Album ; Close My Eyes And Count To Ten Tahun: 1968 Video: http://www.youtube.com/watch?v=dR5-XnrFKxo	Lagu Melayu : Ku Ingin Mu Jua Artis : Sarena Hashim Album: Ku Ingin Mu Jua Tahun : 1970 Video: http://www.youtube.com/watch?v=PoKzZLg4oak
7	Lagu : I Think I Love You Artis/Kumpulan : The Partridge Family Album : The Partridge Family Tahun 1970 Video: http://www.youtube.com/watch?v=bb4FMn-IWEY	Lagu Melayu : Kau Penghiburku Artis : Sanisah Huri Album : Semenjak Berjauhan (EP) Tahun : 1972 Audio: songs\sanisah_huri_1972_kau_penghiburku.mp3
8	Lagu : Solitaire Kumpulan : The Carpenters Album : Horizon Tahun : 1975 Video: http://www.youtube.com/watch?v=BBml5_3bn6c	Lagu Melayu : Kembalilah Kepangkuannya Artis : Rina Rahman Album : Ku Ingin Bahgia Tahun : 1978 Audio: songs\rina_rahman_1978_kembalilah_kepangkuannya.mp3
9	Lagu : Song I'd Like To Sing	Lagu Melayu : Ikut Ku Menyanyi

	Artis : Kris Kristofferson & Rita Coolidge Album : Full Moon Tahun : 1973 Video: http://www.youtube.com/watch?v=dE1-igIvvdA	Artis : Junainah M. Amin Album : Ikut Ku Menyanyi (EP) Tahun : 1974 Audio: songs\junainahmamin_1974_ikutku_menyanyi.mp3
10	Lagu : Before The Next Teardrop Falls Artis : Freddy Fender Album : Before The Next Teardrop Falls Tahun : 1975 Video: http://www.youtube.com/watch?v=9MwB5j5lnbY	Lagu Melayu : Kemudian Aku Tahu Artis : Sakura Teng Album : Sakura Teng Tahun : 1977 Video: http://www.youtube.com/watch?v=uq8DebpNOgU
11	Lagu : I Don't Want To Talk About It Artis : Rod Stewart Album : Atlantic Crossing Tahun: 1975 Lagu/Lirik : Danny Whitten Audio/Video http://www.youtube.com/watch?v=U-uAdxpj-KY	Lagu Melayu : Lupakan Daku Untuk Selamanya Artis : Hail Amir Album : Apa Jawabnya Tahun: 1978 Lirik : As Audio/Video songs\hail_amir_1978_lupakan_daku.mp3
12	Lagu : If You Leave Me Now Artis : Chicago Album : Chicago X Tahun : 1976 Lagu/Lirik : Peter Cetera Audio/Video http://www.youtube.com/watch?v=MikRS_EEGcQ	Lagu Melayu : Jika Kau Pergi Artis : DJ Dave Album : Tahun : 1977 Lirik : D. Tim Audio/Video Belum Ada
13	Lagu : When I Need You Artis/Kumpulan : Leo Sayer Album : Endless Flight Tahun : 1976 Lagu/Lirik : Albert Hammond / Carole Bayer Sager Audio/Video http://www.youtube.com/watch?v=F__3knotwGY	Lagu Melayu : Bila Rindu Artis/Kumpulan : Black Dog Bone Album : Sindir Sindir Sayang Tahun L 1976 Lirik : Audio/Video http://www.youtube.com/watch?v=xv7-Q5U5XXE
14	Lagu : Kiss and Say Goodbye Artis/Kumpulan : The Manhattans Album : The Manhattans	Lagu Melayu : Hatiku Luka Lagi Artis/Kumpulan : Black Dog Bone Album : Si Gadis Ayu

	Tahun : 1976 Lagu/Lirik : Winfret Lovett Audio/Video http://www.youtube.com/watch?v=Tj96QFzOL5Y	Tahun : 1978 Lirik Audio/Video http://www.youtube.com/watch?v=u_I9wOyc-iY
15	Lagu : You Light Up My Life Artis/Kumpulan : Debbie Boone Album : You Light Up My Life Tahun : 1977 Lagu/Lirik : Joe Brooks Audio/Video http://www.youtube.com/watch?v=CL7xrYWReis	Lagu Melayu : Berilah Aku Harapan Artis/Kumpulan : Black Dog Bone Album : Khayalan Tahun : 1978 Lirik : Haron Abdul Majid Audio/Video songs\black_dog_bone_1978_berilah_aku_harapan.mp3
16	Lagu Asal : In The Stone Artis/Kumpulan : Earth, Wind and Fire Album : I Am Tahun : 1979 Lagu/Lirik : David Foster / Maurice White / Allee Willis Audio/Video http://www.youtube.com/watch?v=bPNnCdruHWE	Lagu Melayu : Malam Kenangan Artis/Kumpulan : Black Dog Bone Album : Diganggu Kenangan Tahun : 1980 Lirik : Audio/Video http://www.youtube.com/watch?v=b6yXuZOFIC8
17	Lagu Asal : On The Shelf Artis/Kumpulan : Donny & Marie Osmond Album ; Goin' Coconuts Tahun : 1978 Lagu/Lirik : Steve Voice / Peter Yellowstone Audio/Video http://www.youtube.com/watch?v=aWYk_fDG7u4	Lagu Melayu : Aku Mengerti Artis/Kumpulan : Black Dog Bone Album : Dulu Dan Sekarang Tahun : 1979 Lirik : Haron Abdul Majid Audio/Video songs\black_dog_bone_1979_aku_mengerti.mp3
18	Lagu : Double Vision Artis/Kumpulan : Foreigner Album : Double Vision Tahun : 1978 Lagu/Lirik : Lou Gramm / Mick Jones Audio/Video http://www.youtube.com/watch?v=oxKCPjcvbys	Lagu Melayu Bayang Bayangku Artis/KumpulanSweet Charity Album Sweet Charity Tahun 1979 Lirik Audio/Video http://www.youtube.com/watch?v=s6IHyd1Z81U

19	Lagu : I Was Made For Dancing Artis/Kumpulan : Leif Garrett Album : Feel The Need Tahun : 1978 Lagu/Lirik : Michael Lloyd Audio/Video http://www.youtube.com/watch?v=lvabteq8FOU	Lagu Melayu : Aku Terperangkap Artis/Kumpulan : Alleycats Album : Terima Kasih Tahun : 1979 Lirik : M. Nasir Audio/Video songs\alleycats_1979_aku_terperangkap.mp3
20	Lagu : Too Much Heaven Artis/Kumpulan : Bee Gees Album : Spirits Having Flown Tahun : 1979 Lagu/Lirik : Barry Gibb / Maurice Gibb / Robin Gibb Audio/Video http://www.youtube.com/watch?v=tH_J49vHrvY	Lagu Melayu : Kembalilah Kepadaku Artis/Kumpulan : Alleycats Album : Terima Kasih Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_kembalilah_kepadaku.mp3
21	Lagu Asal : Just The Way You Are Artis/Kumpulan : Billy Joel Album : The Stranger Tahun : 1977 Lagu/Lirik : Billy Joel Audio/Video http://www.youtube.com/watch?v=HaA3YZ6QdJU	Lagu Melayu : Tiada Lain Darimu Artis/Kumpulan : Alleycats Album : Terima Kasih Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_tiada_lain_darimu.mp3
22	Lagu Asal : Rasputin Artis/Kumpulan : Boney M Album : Night flight To Venus Tahun : 1978 Lagu/Lirik : Frank Farian / Fred Jay / George Reyam Audio/Video http://www.youtube.com/watch?v=kvDMlk3kSYg	Lagu Melayu : Shahrazad Artis/Kumpulan : Alleycats Album : Terima Kasih Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_shahrazad.mp3
23	Lagu Asal : Three Times a Lady Artis/Kumpulan : Commodores Album : Natural High Tahun : 1978 Lagu/Lirik : Lionel Ritchie Audio/Video	Lagu Melayu : Engkau Seri Bagai Pelangi Artis/Kumpulan : Alleycats Album : Terima Kasih Tahun : 1979 Lirik

	http://www.youtube.com/watch?v=VzIs3nKF98Y	Audio/Video songs\alleycats_1979_engkau_seri.mp3
24	Lagu Asal : One Way Ticket Artis/Kumpulan : Eruption Album : Leave A Light Tahun : 1978 Lagu/Lirik : Hank Hunter / Jack Keller Audio/Video http://www.youtube.com/watch?v=g_jUtiKSf1Y	Lagu Melayu : Bersembunyi Dari Cinta Artis/Kumpulan : Alleycats Album : Penyanyi Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_bersembunyi_dari_cinta.mp3
25	Lagu : Hot Stuff Artis/Kumpulan : Donna Summer Album : Bad Girls Tahun : 1979 Lagu/Lirik : Harold Faltermeyer / Keith Forsey / Pete Bellotte Audio/Video http://www.youtube.com/watch?v=1IdEhvuNxV8	Lagu Melayu : Kasihmu Artis/Kumpulan : Alleycats Album : Penyanyi Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_kasihmu.mp3
26	Lagu : Happy Anniversary Artis/Kumpulan : Little River Band Album : Diamantina Cocktail Tahun : 1977 Lagu/Lirik : Beeb Birtles / David Briggs Audio/Video http://www.youtube.com/watch?v=J9CqZfJA7Yg	Lagu Melayu : Selamat Berbahagia Sayang Artis/Kumpulan : Alleycats Album : Penyanyi Tahun : 1979 Lirik Audio/Video songs\alleycats_1979_selamat_berbahagia.mp3
27	Lagu : You Make Me Feel Brand NewArtis/Kumpulan : The Stylistics Album : Rockin' Roll Baby Tahun : 1973 Lagu/Lirik : Thom Bell / Linda Creed Audio/Video http://www.youtube.com/watch?v=dJm51jsRoo0	Lagu Melayu : Alam Terpuja Artis/Kumpulan : Ismail Haron & Anita Sarawak Album : Lekaslah Kembali Tahun : 1975 Lirik : Ismail Haron Audio/Video songs\ismail_anita_1975_alam_terpuja.mp3
28	Lagu : Hooked on a Feeling	Lagu Melayu : Tiada Jodoh

	Artis/Kumpulan : Blue Swede Album : Hooked on a Feeling Tahun : 1972 Lagu/Lirik : Mark James / Francis Zambon Audio/Video http://www.youtube.com/watch?v=D8kGgbRk7vU	Artis/Kumpulan : Ismail Haron & Anita Sarawak Album : Keluarga Bahagia Tahun : 1974 Lirik Audi/Video songs\ismail_anita_1974_tiada_jodoh.mp3
29	Lagu : Sealed with a Kiss Artis/Kumpulan : Brian Hyland Album : Sealed with a Kiss (Single) Tahun : 1962 Lagu/Lirik : Gary Geld / Peter Udell Audio/Video http://www.youtube.com/watch?v=TygErriEGQU	Lagu Melayu : Rahsiamu Rahsiaku Artis/Kumpulan : Ismail Haron & Anita Sarawak Album : Kesah Dol dan Minah Tahun : 1972 Lirik Audi/Video songs\ismail_anita_1972_rahsiamu_rahsiaku.mp3
30	Lagu : Ring My Bell Artis/Kumpulan : Anita Ward Album : Billboard Top Hits: 1979 Tahun : 1979 Lagu/Lirik : Frederick Knight Audio/Video http://www.youtube.com/watch?v=vsBak0oCgdY	Lagu Melayu : Panggillah Daku Artis/Kumpulan : Quinary M Album : Cinta Palsu Tahun : 1980 Lirik : As Audio/Video songs\quinarym_1980_pangillah_daku.mp3
31	Lagu : Le Freak Artis/Kumpulan : Chic Album : C'est Chic Tahun : 1978 Lagu/Lirik : Bernard Edwards / Nile Rodgers Audio/Video http://www.youtube.com/watch?v=cqupk71a-O0	Lagu Melayu : Kebebasan Artis/Kumpulan : Quinary M Album : Cinta Palsu Tahun : 1980 Lirik : As Audio/Video songs\quinarym_1980_kebebasan.mp3
32	Lagu : Off the Wall Artis/Kumpulan : Michael Jackson Album : Off the Wall Tahun : 1979 Lagu/Lirik : Rod Temperton Audio/Video	Lagu Melayu : Ratu Dansa (Tarian Patung) Artis/Kumpulan : Carefree Album : Kebebasan III Tahun : 1980 Lirik : Haron Abdul Majid

	http://www.youtube.com/watch?v=Xrd3lSn5FqQ	Audio/Video http://www.youtube.com/watch?v=6VKCUuqaJno
33	Lagu : Dragon Attack Artis/Kumpulan : Queen Album : The Game Tahun : 1980 Lagu/Lirik : Brian May Audio/Video http://www.youtube.com/watch?v=As7lHXx2tJY	Lagu Melayu : Si Naga Naga Artis/Kumpulan : Carefree Album : Kebebasan III Tahun : 1980 Lirik : Siti Zaleha Hasim Audio/Video http://www.youtube.com/watch?v=H-u0toAKCOs

Jadual di atas adalah dapatan dari beberapa lagu yang telah dikenalpasti sebagai lagu saduran. Persamaan dari aspek melodi dan gubahan muzik yang amat jelas bagi kedua-dua lagu. Analisis membuktikan sememangnya lagu popular Melayu yang disenaraikan adalah bukan lagu ciptaan asli komposer tempatan. Terdapat beberapa lagu saduran yang amat popular dan malah lebih popular dari lagu asal.

Pengaruh Lagu Saduran

Berdasarkan analisis data temu bual, dapatan kajian yang diperoleh daripada tiga responden menghasilkan kepada tema seperti berikut:
Tema 1: Pengaruh trend muzik semasa.
Tema 2 :Pengaruh industri
Tema 3 :Pengaruh media

Kesimpulan

Banyak lagu-lagu saduran telah pun dikenal pasti oleh pengkaji untuk dijadikan sebagai bahan kajian dan perbandingan. Lagu-lagu saduran Barat yang dikenal pasti terdapat dalam beberapa genre muzik seperti berirama balada (ballad), bossanova, rock, country dan juga disco. Kumpulan-kumpulan muzik seperti Carefree, Black Dog Bone dan Alleycats antara band yang banyak membuat lagu saduran. Dapatan awal menunjukan bahawa kumpulan-kumpulan ini telah memainkan lagu-lagu popular Barat sebelum membuat rakaman lagu-lagu Melayu. Anita Sarawak juga antara penyanyi solo yang banyak membuat rakaman lagu saduran. Kesimpulannya, pengaruh lagu-lagu saduran Barat ini pernah menjadi trend dalam industri muzik Melayu pada era 70-an dan terbukti mempengaruhi gubahan muzik popular Melayu. Lagu-lagu saduran berirama disko bukan sahaja menjadi sangat popular hingga kini, malah banyak lagi lagu Melayu dicipta dan digubah semula mengikut acuan irama disko yang pernah popular dalam era 70-an. Artis terkenal seperti M.Nasir yang pada awalnya muncul dengan nama Mohamed M.N telah mempopularkan *September* yang dirakam pada tahun 1979 oleh kumpulan *Earth, Wind and Fire* yang juga bertajuk September. Black Dog Bone, kumpulan muzik dari Singapura, merakamkan lagu bertajuk Khayalan (1978) yang merupakan saduran lagu *Fantasy* juga dendangan kumpulan Earth Wind And Fire (1977). Kumpulan muzik suka ramai Alleycats juga telah merakamkan banyak lagu saduran dalam album pertama mereka dari artis seperti Comodores, Boney M Billy Joel dan lain-lain. Dalam kajian ini pengkaji akan memberi tumpuan

kepada beberapa lagu dalam genre disco sahaja kerana irama ini adalah satu irama yang lahir dalam era 70-an.

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The Urgency for the Innovative Design of *Angklung* Music Score

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Abstract

Angklung is a bamboo musical instrument, originally found in West Java, Indonesia. The *angklung* orchestra differs with the western music orchestra. In *angklung*, the musicians are able to play only four notes in maximum which can be a mixture of the lowest octave until the highest octave. It brings a consequence to the design of the *angklung* music score. The score is usually written in a few A0 papers. They are placed on the wall so the trainer points out each note and all musicians play by following his pointing. These papers are called *Partitur Besar* which means big score. Through an interview to the musicians and trainers, it was found that *Partitur Besar* plays a major role in the angklung music teaching. With *Partitur Besar*, the musicians are able to get the whole picture of the arrangement. This is important because they should play separate notes in various octaves. *Partitur Besar* has problems in its design. It is usually made by handwritten. The musicians found that sometimes the font is too small and unclear, make them feel dizzy and exhausted. The trainers observe the musicians are not focused to their instructions and make much error. With the development of technology, there is an innovative possible solution for this problem. The software Microsoft Word is explored to write the notation for A0 printed format. The exploration drives to various experiments based on human factors engineering approach to find the paper color, font, colors of the melody line, and line spacing.

Keywords: angklung, partitur besar, music score, design, human factors

Angklung is a bamboo musical instrument that is widely played in South East Asia, especially in West Java, Indonesia (Masunah *et al.*, 2003, in Budi *et al.*, 2013). The *angklung* of West Java is a pair mounted bamboo tubes sounding an octave when shaken. The tubes are supported in a square frame, also of bamboo. Each tube is split open about two-thirds of its length (Perris, 1971, p.403) (eg. Figure I The Shape of *Angklung*). The *angklung* sound is produced from an impact mechanism within its body structure without the use of any tensed strings or stretched membranes. Therefore, the *angklung* is classified as a percussion musical instrument of the group idiophone along with the xylophone and the *gong* (Zainal *et al.*, 2009).

The form of the most classical music practice in West Java is mentioned in the book "Sejarah Seni Budaya Jawa Barat I-II" (Depdikbud, 1977, in Wiramihardja, 2010), which was expressed through the human voice or the musical instrument that was made of bamboo or wood. It was the most possible since it didn't require a specific skill, unlike the metal musical instrument. Angklung was one of the musical instruments that were shown in the ceremony related with paddy or harvest celebration. Angklung was not a pure performing art. Instead, it was a ritual art. This kind of angklung called *Angklung Buhun*, means *angklung* of the ancestor. *Angklung Buhun* has 3-5 notes (Wiramihardja, 2010).

During the Hindu Kingdom Pajajaran, *angklung* was played in the army troops. In *Bubat* war, *angklung* was sounded to raise the fighting spirit of the army. In the middle of 19th century, when Indonesia was colonized by The Netherland, *angklung* was banned. It was because the Netherland government observed the power of *angklung* in boosting the spirit of the local people to fight for freedom. In their regulation, *angklung* was only allowed for children play and street music. Then, *angklung* was degraded from the music of the military and the sacred ceremony to

the music for the beggars to earn money on the street (Wiramihardja in Sumarsono and Pirous, 2007).

Based on the history of *Angklung Buhun*, it can be seen that *angklung* was founded as a folk music. Folk music is explained below;

> Urban people assume these folks are other people, usually villagers. If the term has any currency, it usually denotes the music heard in the villages, frequently performed by non specialists, and usually associated with "functional" contexts, like rituals, festivals, and daily activities. The accessibility of bamboo for large portions of the rural Southeast Asian population has led to the prevalence of bamboo flutes, rattles, and other musical instruments. By similar token, the need for inexpensive, easily available, lightweight instruments (such as small plucked lutes and Jew's harps) by certain inland and upland groups throughout Southeast Asia is understandable, considering the limits on resources, craftsmen and portability. (Miller and Williams, 2007, p.8)

Folk music is very different with classical music. The features of classical music are explained below;

> Regardless of the term, "classical" musics have several traits in common. Musical instruments play a prominent role. Some are complex and highly decorated, and performance on them requires advanced technical skills. The repertory is usually extensive, requiring the undivided attention of musicians who must memorize complex works, practice long hours, and play for a variety of occasions, some ceremonial, some ritualistic, some for entertainment. These musics often require enough surplus wealth to allow the musicians to give their full attention to the art of music and to be relieved of any necessity of growing their food, providing their shelter, and securing their safety. Consequently, music called classical are often associated with an aristocracy, or at least a wealthy elite. There is also a consensus among the wealthy elite that these musics best represent the culture of the nation to the outside world, whether the citizenry commonly listens to them or not (Miller and Williams, 2007, p.7).

Angklung that is popular recently is in diatonic and chromatic scale. This type of angklung was founded by Daeng Soetigna in 1938 (Wiramihardja, 2010). The diatonic and chromatic scale is an adoption from European classical music that gave influence to Indonesian music since 1511 (Pasaribu, 2005). Soetigna was a pianist, violinist, and also a teacher who worked under the colonial government. He taught children in Cianjur and Kuningan, a rural area in West Java. He faced a challenge to teach popular music in a rural society. Then, he adapted the scale of *angklung* from pentatonic scale to diatonic and chromatic scale so he used it to teach popular music which was more favorable for the young students.

However, the adoption from traditional scale to modern scale didn't eliminate the main uniqueness of *angklung* which is one instrument can only produce one note. It makes the identity of *angklung* as folk music remains. As folk music doesn't require specific skills and there isn't any motive to present the individual skills, the notes are divided to many people. A musician usually can only play four notes in maximum which can be a mixture of the lowest octave until the highest octave. Indeed, although *angklung* has been transferred from pentatonic to diatonic chromatic, it is still different with European classical music. The comparison between diatonic chromatic *angklung* and European classical music is explained in Table 1.

Table 1. Comparison between Diatonic Chromatic Angklung and European Classical Music

No	Features	Diatonic Chromatic Angklung	European Classical Music (ex: violin dan piano)
1	Musical root	*Folk Music*	*Classical Music*
2	Note distribution per instrument	1 (one) note	Many notes
3	Performance format	Group (orchestra)	Individual (solo), small group (chamber), big group (orchestra)
4	Orchestra format	Unity of single notes from the same instrument	Unity of different instruments
5	Teaching format	Group teaching	Individual teaching then group teaching

With the feature that is one note in each instrument, *angklung* tends to be performed in an orchestra format. However, the *angklung* orchestra is also different with the orchestra of European classical music. *Angklung* orchestra is a unity of single notes from the same instrument, while the orchestra of European classical music is a unity of different instruments which each instrument has already had its own range of note and particular timbre. With the intention to unite all the single notes, *angklung* tends to be taught in a group or group teaching. It makes *angklung* also has its own teaching methods and materials. One of those particular materials is the angklung music score.

Unlike the European classical music notation, *angklung* uses number as the notation. Soetigna set this kind of notation so the children didn't have to have a particular skill to read it. Soetigna used lines to show the price of the note and dots to show the octave of the note (eg. Figure II Angklung Notation). Then, the number notation was written by hand on the big paper, usually A0 size. The papers are attached to the wall, continued from one page to another page, so all angklung musicians may read the score together. This kind of score is called *Partitur Besar*, means big score. In fact, this format is different with the music score of European classical music which is usually written or printed on A4 size or book size (eg. Figure III Piano and Angklung Score).

This particular design of *angklung* music score was never evaluated before. Based on the perspectives of human factors engineering, music score is included in display. Displays which are typically human made artifacts designed to support the perception of relevant system variables and facilitate the further processing of that information (Wickens, Lee, Liu, Becker, 2004). Wickens *et.al* (2004) also published thirteen principles of display design.

Began as a traditional music, *angklung* develops in the modern world afterward. It becomes urgent to evaluate how *angklung* adapts to the modern world. One of its materials that need to be evaluated is the music score, specifically the *Partitur Besar*. Since previously, it was made by traditional handwritten, but today there is a technology, such as software, which can help the writing process that possibly can be more suited with the design principal of display. The purpose of this research is to compare the various designs of *angklung* music score, then formulize the urgency of the innovative design of angklung music score.

Theoretical Foundation

The research is based on the thirteen principles of display design by Wickens *et.al* (2004). The first five principles are perceptual principles which include 1) Make displays legible (or audible) as legibility is so critical to design good displays 2) Avoid absolute judgment limits; a

single sensory variable such as color, size and loudness should not contain more than five to seven possible levels 3) Top down processing which people perceive and interpret signals in accordance with what they expect to perceive on the basis of their past experience 4) Redundancy gain; when the viewing or listening conditions are degraded, a message is more likely to be interpreted correctly when the same message is expressed more than once 5) Discriminability; Similiarity causes confusion; Use discriminable elements. The next two principles are Mental Model Principles. They are 6) Principle of Pictorial Realism; a display should look like (i.e., be a picture of) the variable that it represents 7) Principle of Moving Part; the moving element(s) of any display of dynamic information should move in a spatial pattern and direction that is compatible with the user's mental model of how the represented element actually moves in the physical system. The next three principles are Principles based on Attention. They are 8) Minimizing Information Access Cost 9) Proximity Compatibility Principle; sometimes two or more sources of information are related to the same task and must be mentally integrated to the complete task 10) Principle of Multiple Resources; sometimes processing a lot of information can be facilitated by dividing that information across resources. The last three principles are Memory Principles. They are 11) Replace memory with visual information: knowledge in the world 12) Principle of Predictive Aiding 13) Principle of Consistency.

Methodology

This research used *focused group interview* to five angklung musicians and *individual interview* to two *angklung* trainers. The demography of the participants are shown in Table 2.

Table 2. Demography of Research Participants

No	Initial	Sex	Age (years)	*Angklung* playing experience
1	RW	M	25	6 years
2	AD	F	26	4 years
3	AZQ	F	20	6 years
4	RIPS	F	23	6 years
5	RAP	M	23	3 years

No	Initial	Sex	Age (years)	*Angklung* training experience
1	IN	F	41	23 years
2	AS	M	43	25 years

The interview question is an open question to explore 1) the features of various *angklung* score designs 2) the experience of participants in using those designs 2) the features in *angklung* music score design that need to be innovated.

Results

The results of this research are described in two parts. First part is the comparison between different designs of *angklung* score which are *Partitur Besar* handwritten version, *Partitur Besar* computer software version, and *Partitur Kecil* or book size *angklung* music score. Second part is the problems that exist in the design of recent *Partitur Besar* handwritten version.

The comparison between different designs of *angklung score* is described in several points in Table 3 including a) Media 2) Writing Method 3) Placement 4) Trainer's Operation 5) Musicians' Reading Process 6) Strength in Function 7) Weakness in Function and 8) Maintainance.

Table 3. The Comparison of Angklung Music Scores

	Partitur Besar Handwritten Version	*Partitur Besar* Software Version with Projector	*Partitur Kecil* (book size score)
Media	Paper A0 size	Software (Microsoft Word, Microsoft Excel, PDF) with Projector	Paper A4 size, or any other book size paper
Writing Method	Handwritten	Software fonts	Handwritten or printed software fonts
Placement	Papers with notation are attached to the wall continuously from one page to another page	Notation in software file is projected to the wall using projector, page by page	Notation in book size is placed in a notation stand. One book for one musician or more
Trainer Operation	Trainer points out the notation from one page to another page continuously	Trainer points out the notation, page per page separately, and change each page at the same time	Trainer only gives audio cues such as clapping for rhythm while the musicians read the scores
Musician's Reading Process	1) Musicians get a big picture of the arrangement and make a continuous connection between each part of the arrangement 2) All musicians read one score together, relatively easy in connecting the separate notes in each musician	1) Musicians read each page or part of the arrangement separately, hardly connect all the parts 2) All musicians read one score together, relatively easy in connecting the separate notes in each musician	1) Musicians only rely on the audio cues without any visual cues 2) Each musician read his/her own score or a few musicians read one score, relatively difficult in connecting the separate notes in each musician
Strength in Function	The most effective for group teaching in *angklung* music because its ability to 1) Gather musicians' attention	Suitable for group teaching because its ability to 1) Gather musicians' attention 2) Build the communication	In group teaching, it's an additional tool for the musicians to memorize the arrangement outside the group rehearsal

	2) Present the big global picture of the arrangement for both trainer and musicians 3) Easily connect each part of the arrangement 4) Build the communication between trainer or conductor with the musicians 5) Ensure the musicians where and when they should play because the trainers point out the notation clearly	between trainer or conductor with the musicians 3) Ensure the musicians where and when they should play because the trainers point out the notation clearly	It can be effective to train the musicians' ability in reading the score independently without many directions from the trainer
Weakness in Function	Dependency of the musicians on the directions from the trainer	Inability to present the big total picture of the arrangement	For group teaching, it can make musicians feel frustrated because of the difficulty in gathering separate notes using separate score. The rehearsal duration can be longer and the result is also not optimal. It usually happens in beginner musicians.
Maintenance	1) It's easy to get wet and broken 2) It's less portable and transportable 3) It can be lost if it's not well saved 4) It's difficult in editing	1) It won't get wet or broken 2) It's portable and transportable 3) It can be lost because of the computer virus 4) It's easy in editing	1) It's easy to get wet and broken 2) It's portable and transportable 3) It can be lost, unless there is a backup in software 4) It's easy in

	editing if using software, but difficult in editing if using handwritten

With its strength in function, *Partitur Besar* handwritten version was chosen by the participants in this research as the most effective design for group teaching in *angklung* music. However, the writing method using handwritten brings a number of complaints from the musicians and the trainers. As handwritten doesn't have a fixed standard like computer software, the musicians usually see the number notation size is too small, especially if it is seen from a far distance. The shape of the notation is also often unclear. Beside the notation, the musicians notice that sometimes the space between each number and also between each line is too narrow. It makes the score looks too packed that takes a lot of effort from the musicians to recognize the notation. This much effort makes them feel dizzy and exhausted. The trainers observed that when the musicians feel exhausted, they lose their attention during the rehearsal. This condition produces ineffective error by the musicians that later causes the rehearsal duration longer and more tiring in physical and emotional sides.

Another feature emphasized by the musicians and trainers is color, which is included the color of the paper and color of the notation. Some *Partitur Besar* uses white paper, some uses a brown paper (eg. Figure IV *Partitur Besar* Handwritten Design). The musicians feel it's more difficult to read on brown paper when the notation is written in black markers. Some score is written only in black, but some score is written with another color, especially for the melody line. Another color that is usually used is red, blue, or green. Each musician has different interpretation about the color and it can cause confusion during the reading process. Some musicians feel more comfortable if the melody line is written using red markers and the other lines are written using black markers. It's because the melody line in *angklung* music is the backbone of the arrangement. All musicians have to memorize the melody line in order to memorize other lines.

Analysis

The researchers analyze the complaints from the research participants using the 13 design principles of display by Wickens, Lee, Liu, Becker (2004). Table 4 shows that the complaints are contradicted with some principles.

Table 4. Contradiction of *Partitur Besar* Handwritten Design with Display Design Principles

Display Design Principles	Contradiction
Legible and Audible	*Partitur Besar* handwritten design is not legible for the musicians who are the participants' research. They stated a difficulty in recognizing the number notation. They also stated a feeling of dizzy and exhausted while reading the notation
Top Down Processing	The use of color in the notation doesn't consider the long term memory of the participants that affect their top down processing. The participants have different interpretation about the color and they stated that it cause the confusion while reading the score
Discriminability	The unclear notation and the space which is too narrow make the score becomes packed. It makes the musician difficult in

	discriminating each number notation. The numbers seem mixed each other.
Minimizing Information Processing Cost	The dizziness and exhaustion that participants felt are the result of high information processing cost. The participants stated that it take much effort to recognize the notation which is written too small, unclear, and using narrow space.

The contradiction that has been presented identified the problem in *Partitur Besar* handwritten design. The source of the problem is some features of the *Partitur Besar* handwritten design which need to be standardized. Those features are 1) Paper Color 2) Notation Shape 3) Notation Size 3) Line Spacing 4) Notation Color.

Paper color is important in figure-background process. It's a process of segregating the background with the figure, because only the figure that will be recognized. This is the very first step in pattern recognition. The figure and background should be in contrast otherwise the figure will be difficult to be recognized. It can cause an error or a feeling of confusion or dizziness.

Problems related with notation shape, notation size, line spacing, and notation color can be solved if the computer software standard is used. After the notation is written by software, the score can be printed in A0 paper using big plot printing. The software Microsoft Word is the most common software for writing and easy to be accessed. With Microsoft Word, the notation can be written with font (eg. Figure V Microsoft Word Notation). In typography, the area where font is designed, there has been some standard for legibility and readability. There had been numerous researches regarding the use of font and how it impacts the reading and human psychological process. Line spacing and color have been explored by many researchers, especially display designer, in order to find the proper line spacing and color for different contexts.

Conclusion and Suggestion

Partitur Besar is a unique design of *angklung* music score which is different with the European classical music score design. There are other types of angklung score but *Partitur Besar* was acknowledged as the most effective tool for group teaching in *angklung* music. Originated as a traditional music, *Partitur Besar* was also made traditionally by handwritten. This traditional way later brings some problems in the design which affects the effectiveness of the rehearsal.

Through interviews, it can be concluded that there are some features of *Partitur Besar* that need to be innovated. Those features are 1) Paper Color 2) Notation Shape 3) Notation Size 3) Line Spacing 4) Notation Color. The solution offered for this innovative design and feature is using the software such as Microsoft Word that is most compatible for writing and easy to be accessed. By using standardised software, hopefully the standard of *angklung* score design can also be established later. To reach that standard, the findings from this research are suggested to be continued to psychological experiments to test the paper color, font shape, font size, colors of the melody line, and line spacing from Microsoft Word standard.

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Author's Biography

Roswita Amelinda is a psychologist graduated from Department of Experimental Psychology Faculty of Psychology Universitas Padjadjaran. She became an *angklung* trainer and conductor since 2003. She had conducted various workshops and concerts in Singapore, Malaysia, Thailand, and China. She started doing research in *angklung* in relation with psychology theories since 2007. One of her researches titled "Playing *Angklung*, What Are the Psychological Effects It Brings?" that was presented in 10th Asian Association of Social Psychology Conference 2013. She just presented "*Angklung*: An Indonesian Folk Instrument for Community Building" in Malaysia Music Cares 2016 organized by Malaysia Music Therapy Association. Recently, she is the director of IndoLecture, an organization that develops learning programs through cultural activities.

Teaching and Learning Khap Performing Arts in Northern Laos

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Abstract

Khap is an indigenouslocalperforming arts and enjoys wide popularity in Northern Lao PDR. The word *Khap* is usually used in Northern Laos whereas Lam is used in Southern Laos and NortheastThailand. *Khap*is part of Lao's national identity and is performed in every community throughout Northern Laos. Most *khap*performances can be seen during festivals and celebrations such as New Year celebrations and birthdays. *Khap* has been passed down through the generations and continues to play an important part in the social transformation of Laos. The field research was conducted from October 2013 and concluded in April 2014. The *khap* professional troupes of *khapnguem*, *khapxiengkhoung*, and *khapsamneua*, were selected from three provinces---Vientiane, XiengKhoung, and Hou Phan. The research aimed at: 1) examining the component of a*khap* performing arts in Northern Lao PDR; and 2) investigating the process of teaching and learning *khap*performing arts in Northern Lao PDR. The results of the studies revealed that on the components of a *khap*troupe, it consisted of two mokhap singers---male and female, and two mokhaen players. Regarding the process of khap teaching and learning, it consisted of four steps: 1) acceptance rite for a new student; 2) observing and memorizing of the teacher's performances; 3) taking a parts in the performance; 4) *khap* performance apprentices.

Keywords: khap, lam, teaching, learning, development, Lao

Khap is an indigenous folk opera originated in Laos and enjoys wide popularity in Laos and Northeast Thailand. The word Khap is usually used in Northern Laos but in Southern Laos and in Northeast Thailand, it is called Lam.Khap is an important indigenous cultural art performance and is part of Lao's national identity and is performed in every community throughout the country. Most Khap performances can be seen during festivals and celebrations such as New Year celebrations and birthdays. Khap has been passed down through the generations and continues to play an important part in the social transformation of Laos. Khap artists and groups are numerous but the indigenous art form is still not acknowledge as acompulsory educational subject in educational institutions. Khap education still remains to be officially implemented into Lao educational curriculum (Onmanison, 2008). Traditional Khap performance had previously been passed down in traditional format through generations of Laotians since historic times, but it is currently being transformed due to the social changes in Lao society and the introduction of western style music and songs from neighboring Thailand. Khap conservationist have expressed their concerns because they are afraid that if nothing systematic is applied to preserve traditional Khap formats, then their cultural heritage will no longer be accompanying Lao traditions and festivals such as, marriages, temple celebrations, social gatherings and new year celebrations. The risk of losing cultural heritage such as Khap performances is real and it is the aim of this research to provide knowledge on the teaching and learning of Khap

and also provide a development guideline in teaching and learning Khap in the efforts to support conservation and expand the transmission of knowledge of Khap for future generations.

Research Area and Methodology

This research is a qualitative research and the research data was analyzed from information retrieved from document analysis and field research data. Document analysis was first performed before conducting the field study and was used to retrieve information related to Khap folk opera from published research studies, books and articles from public and private libraries,the National Library of Thailand, academic resource centers in Mahasarakham and Khon Kaen University. The field research was conducted from October 2013 and concluded in April 2014. The research area was selected through purposive sampling by defining the criteria of selecting Khap performances that were accompanied by the Khene which included educational institutions and Khap groups that are located in Vientiane, Xiangkhouang and Houaphanh province.

Research tools included survey forms, interview forms, observation forms, audio recorder and digital camera. Field data collection applied in-depth, structured and non-structured interviews and structured and non-structured observations. Structured interview forms were applied to the entire sampling group of key informants, casual informants and general informants. Survey forms were used in the research to gather general information on the research participants and sampling group. The survey questions focused on the teaching process of Khap.The structured interview forms were divided into three sections. 1) Personal information such as age, sex, education institute and education level. 2) Primary questions related to details in the teaching and learning of Khap, problems and challenges of teaching and learning Khap. 3) Questions on how to develop the teaching and learning of Khab. In-depth interviews or un-structured interviews were also applied to interview all the research informants to collect data which focused on the process of teaching and learning Khap.

Participant and non-participant observation was applied to the sampling group of Khap teachers and students which were general observations such as livelihood, culture and events related to Khap education and included participating in activities with the teachers and students in activities such as Khap performances and the exchanging of views and experiences in each of the communities.

Preliminary data inspection was performed during the entire length of the study and after completion of field data collection. The data transcribed from interview recordings were categorized by typological analysis. The research data was then analyzed by methodological triangulation to confirm that the information related to teaching and learning Khap was appropriate and ready to be analyzed and concluded by comparison with theoretical concepts and related researches. The research results and conclusion were presented by descriptive analysis.

Research Results

Music Education in Laos

Education in historic Laos' was not systematic but can be classified as 1) Education provided by their parental guardian which applied oral tradition teaching and learning through replication of lessons and knowledge without the use of written text. 2) Royal court education provided studies in specific disciplines such as art and dance with the aim to provide educational service to the royal court. 3) Buddhist temple school education, regarded as the early form of school and higher education.Post-secondary education was not available in Laos and the French only established a secular education system during the French occupation in the 19th century, with higher education levels located at Hanoi, Vietnam for selected few. Primary school education was introduced during this period and provided classes in Laotian and French languages. Individuals who wanted to further their education were required to study in Vietnam and Cambodia (Ireson, 1994). Music education was limited to only singing and was implemented only for Lao social group only. Music

education in the early periods only focused on learning folk songs and lesson were carried out and attended by family members only. Lao received independence in 1945 and the newly formed government introduced a more sincere educational system for Laotians and music education was included as a course in school curriculums. National School of Fine Arts, now known as National Faculty of Fine Arts was established in1959. The institution was established separately from other public schools and received admittance from 3rd grade elementary school students. In 1990 the government was divided into 2 factions and the school was under the administration of the revolutionary party. When Laos was once again reunited, the institution was renamed National School of Music and Dance and remains today. Music education importance in Lao education has increased over the years and various music classes have been incorporated into general school curriculums and several dedicated higher education institutions in music and arts have been established but the challenges that they are currently facing are applications from students who do not have a background in music, no knowledge and skills in music instruments, lack of skilled music teachers and instructors and also teaching tools such as textbooks, notes and research (Saysuowanh, 2005).

Importance of khap

Khapis a musical art form that is still beautiful and a valuable foundation of culture. Khap is considered as a national identity of Lao and signifies the complexity and progression of arts and culture. It is also the origin of various cultural knowledge that followed, such as lifestyles based on religious belief and art formats of various kinds. Every Lao community have developed their own format of Khap performances and styles. It can be assumed that Khap is indeed an integral part of Lao livelihood. After Laos'independence from France in 1954 (Carine, 1999), Khap was used as an instrument and cultural representation of national identity, signifying political change (Mahoney, 1995).After the change of government in 1975, the Laotian government has been committed to establishing socialist concepts to be displayed in Vientiane. The political revolution changed the traditional role of Lao music to serve political agendas and as a symbol of national identity.

Khap plays an important role in the livelihood of all Laotians and provides more than just entertainment. The content of Khap songs also provides content rooted in outstanding poetic language. The songs contain stories of ancient tales, emphasize morals, ethics, manners and religious teachings. The value of Khap songs is a beneficial cultural heritage to Lao communities and for centuries provided Laotians a cultural tradition with teachings of knowledge that is necessary for peaceful livelihood which is natively known as the principles of Hit Sip Song Khong Sip Si.Khap artists usually display 3 forms of their skills. 1) Show off their vocals as a singer or locally known as Mor Khapor Mor Lum. Most Mor Khap singers are usually artists who have a soft reverberating voice that is entertaining. 2) Khap singers will show their expert memory of the songs which is normally written by Buddhist monks who have explicit knowledge in Buddhist scripture, the Tipitaka and also songs written by knowledgeable indigenous philosophers. Khap songs is also written by Mor Khapartists themselves in which the lyrics and melody conform to linguistics and referenced styles. The content and intro verses of the songs must also be fun, inspirational and include moral arguments in society. 3) Rhythmical performances that attract the attention of the audiences, skill in returning intro verses to opposing singers with eloquent rhetoric(Nadee,2005). Khap performances are usually accompanied by the Khene mouth organ or the Pei oboe. There are 2 forms of Khap performances of solo and duets. Solo performances are not specific on the content or songs that are performed. Solo Khap singers can choose to perform short, long or both intro verses of songs depending on their choice and is always relevant to the social environment of the audience. Most solo Khap songs are usually about making a living and every day activities such as hunting. Duets between male and female Khap singers usually involve contents of courtship and romance.Khap is performed throughout numerous communities in Laos is called differently according to each community or ethnic group and is also distinguishable by the opening intro verses of the song.

Khap in Kwaeng Houaphanh (Houaphanh province) is called Khap Sam Nuea and starts with the intro phrase of Batnior Ot La No. Khap singing of the Tai Daeng ethnic starts with the intro verses In Du Nam Nae with a distinct feeling of sadness. Khap singing is widely performed throughout the Tai Daeng ethnic that also live in the province of Houaphanh and is a very popular form of entertainment. Khap in Vientiane province is called Khap Nguem named after the regions Maenam Nguem River. Khap Nguem is performed by Tai Lao ethnics which homelands are along the Maenam Nguem River.The melody of Khap Nguem was developed from Khap Sam Nuea and closely resembles Khap Khan and Khap Thum in which the accompanying music instrument is the Khene. Khap Phuan or also known as Khap Xiangkhouang is popular in Xiangkhouang province and is a cultural heritage of the province.Traditional Khap performances in the general public in Laos is usually performed solo without the Khene mouth organ but will require the Khene when many Khap singers are to perform. The Khene elevates the entertainment and creates an atmosphere of joy and pride (Netwawong,2002).

The Process of Teaching and Learningkhap

The Process of Teaching and Learning Khap begins with narrating and demonstrations from the teachers and instructors. Lessons usually start with the origin and history of Khap folk opera and then basic skills are taught, followed by demonstrating the different types of melodies, techniques to a reproduce the melodies, teach students how to memorize the melodies, skill practice accompanied with musical instrument, lessons taught are determined by the teacher and will vary according to the students capabilities, teach students how to join verses by demonstrating the rhythm and melody and have students match the notes by themselves, students are encouraged to pursue and practice their vocal skills.Fostering values in Khap will ensure that students maintain a high level of quality in their study and performance.

Figure 1. Mr. SompetPhonmaneevongsa Mokhap Singer and Teacher In Hua Phan District

The teaching and practice of Khap is accompanied by the Khene wind instrument which is an essential tool that provides melodic examples for rehearsals and practices. The Khene is often used as a tool to guide students to memorize the notes and melody of Khap songs and always pre performed before student rehearsals until they have the entire song memorized. Khap education is held at different locations according to requirements of availability of the students.

Figure 2. Mr. SuntaraKaeo Nakhon Khaen Student in Vientiane

Teachings are held at a central residence of the teachers or one of the students, individual lessons, taught in classrooms and taught during weekends, after school break and after school classes.

Figure 3. Mokhap Students in Vientiane

Teaching methods usually follow two formats which is replicating the songs and lessons and the other is through demonstrations. Quality assurance of students skills are performed by observation and evaluation of the students' determination, skill and knowledge development. Senior students will also participate in the initial evaluations and provide newer students with examples and improvements and the teachers and instructors providing the final suggestions and score. Teaching emphasizes on skill development and practice in which the teacher will decide when and which practices and techniques are to be applied depending on the students' performance and readiness. Teaching methods employ the process of direct replication by students without explanation so that students apply their observation and memory. Initial training is provided by teaching the basics of Khap songs and intro verses and still adheres to traditional Khap songs.

Figure 4. Khap Instruction in Vientiane

Problems and Challenges in Teaching and Learning Khap

Khap is an artistic performance and cultural heritage of every community in Lao PDR and there are various challenges such as 1) geographical problems which are most evident in the northern community in Laos. Community in northern Laos is mostly mountainous region and commuting between teachers, instructors and students have proven difficulty and is a challenge for teaching and learning Khap.2) Khap teachers also have other responsibilities and some have difficulty in scheduling their lessons. 3) There is not enough public funding to support teaching and learning Khap. 4) Student attendances are inconsistent due to the lack of dedication to learning Khap. 5) There are also many Khap teachers that are not certified directly in Khap.

Khap development

Teaching and learning development of Khap should focus on human resource development of bothKhap teachers and students. Teachers should be provided with the capacity to increase their performance skills, expertise and an opportunity to extend their knowledge base through scholarships in higher degrees.Teachers should also be trained and acknowledge the value and importance of their responsibilities in the transmission of cultural heritage and should not withhold on knowledge. Students must be provided with training to have a conscience mind and willingness to protect Khap. Students must also develop theoretical and practical knowledge in Khap and must receive knowledge and experienced from professional Khap artists and native philosophers in their community. Students must also participate in training seminars, cultural networks and competitions.Curriculum development should include input from the network of Khap teachers in curriculum planning. Teachers must be dedicated in creating documents such as musical notes, lyrics and techniques. Knowledge, lessons and techniques should be recorded on modern mediums, digitized and published in print. Additional knowledge that should also be recorded are regular and special teaching activities. Teaching development should also prioritize in creating modern teaching documents that is consistent with the social changes of their community.Khap teaching and learning should be included in the educational curriculum of schools and universities.

Management Development and Promoting Khap Education in Lao PDR.

Managers and related administrative staff must reform their music curriculum and designate a committee in charge of making changes and improvements in the teaching and learning of Khap music. The curriculum should include seminars on how to teach Khap in aspects that are beneficial to enhance the effectiveness of their education.The changes made should be consistent with the available

time period provided by regular classes. Additional activities such as organizing live performances, morality support, encourage teachers to self-development and providing opportunities to study at a higher level, promote teamwork and the desire to achieve excellence in performing arts and funding of research to create new bodies of knowledge.

Discussion

Teaching and Learning Khap

Teaching and learning Khap applies oral tradition and music learning by duplication. Providing just the example without explanation, background or advice is a common method used in indigenous communities throughout Laos and Southeast Asia. Teachers will observe and make note of the students' progress and provide advice and suggestions which contain ethics, gratitude and techniques. Khap teaching method is locally known asMukpathawhich is an oral tradition of indigenous teaching of music and songs without notes. The teaching strategy applied is a father-son relationship where students learn with respect in their teachers. These teaching processes create a tight relationship between teacher and students. The process has been proven to provide students with the ability to memorize every detail of each song and all the techniques that are required to reproduce the teachers' example.This is consistent with music education theory proposed by Suzuki (1986) in which replicating teachers and repetitive practice will provide students with effectiveness. Culture such as oral tradition in the transmission of knowledge such as music, is the principle factor associating to a refined abstract of a higher level such as the transmission of musical knowledge and continuation of heritage.Oral tradition in teaching Khap is similar to the process of learning Buddhism described byPhra Rajavaramuni (1998), known asAnu Buppha Phasik Khameaninga study by hierarchyconsists of 7 steps. 1) 1) Have devotion and seek out a teacher. 2) Study the doctrine.3) Remember the lessons. 4) Consider the meaning of memorized words.5) Realization through understanding the relationship of the coherent system in which everything is interlinked.6) Satisfaction in what the education can deliver. 7) Perseverance or application of the knowledge gained. The 7 educational steps are the learning of life itself and is consistent with Bloom et al. (1956) in that knowledge is derived from memory and understanding of the student. This is also consistent with Bruner (1966) inwhich knowledge is gained from experience. Consistent with Tyler (2009)in which teaching should begin with the basics to advanced, the activities and experienced relayed to students should also follow the same principle. The learning steps are also consistent with music education guideline suggested by Kodaly (1974) in which the contents of the lesson and musical activities should be appropriate and consistent with child development. This is similar to Carl et al. (1982) in which basic music educational activities and content should be those that are relaxed and easy to perform. The inheritance of indigenous knowledge is the transmission of indigenous culture as an inheritance of the community to future generations Phongphit(1993). The education of indigenous culture from one generation to the next is sustainable when the knowledge is adapted to be consistent with the condition of the current society which changes constantly with globalization. Proper conservation and transmission of indigenous knowledge requires 4 processes which are 1) Proper method of conservation, 2) Revitalization of indigenous teaching and learning methods, 3) Modifications and adaptations between traditional and modernization and 4) Innovation that is created due to the changes during development. The transmission of indigenous knowledge from native artists and philosophers in aspects of teaching and learning is consistent with Salao (2003) and the process of knowledge transmission in professionalMor Lum artists which is focused on rehearsals and applied practices.Similar results were also concluded by Phra Intong Uttamo (Xaipakhom) (2007) in which he concluded that the transmission ofKhap Ngeumfrom one generation to another was done directly through the learning process ofMukpatha. The education process at first was only privileged to men and then later to women and the transmission of knowledge was performed by the oral tradition method without textbooks or written notes.

Development Guideline for Khap in Lao PDR

Khap teachers and instructor must continuously develop their knowledge of Khapto include theory, singing techniques and practical skills to create expertise in their performance and publish new works. Teachers should also use modern mediums to record their songs on and adapt modern multimedia formats for recordings and also as an educational tool. Modernize and innovative teaching methods and techniques is important in motivating students. Teachers and instructors should also attend training seminars on education and Khap singing or when available take students on study trips to attend and observe Khap performance. Educational networks with music organizations and Khap groups should be established so that information and knowledge can be shared and cooperation between groups can be coordinated. Creating innovative ways of teaching Khap is challenging but can be accomplished by inviting professional Khap artists to give lectures, performances and suggestions. Professional suggestions from Khap artists and indigenous music artists will provide practical techniques that can be applied by students which is genuine. Performing Khap that closely resembles actual performances and is in accordance with modern audiences will help in the conservation and promote the popularity of Khap. Khap teachers and instructors continue to rely on the traditional method in teaching students where students learn by example and taught to memorize lyrics and notes through replicating their teacher's example. This is consistent withSrithong(2001)research in Thai classical music education Bangkok and also consistent with results bySongned (2001) on teaching indigenous music instruments of folk musicians in Muang district, Nan province in Thailand.

Curriculum Development

Managers responsible for curriculum development should implement changes and develop existing music curriculum to include Khap classes and make it a national educational curriculum that can be implemented by all educational institutions within Lao PDR. The Khap curriculum should be aimed to provide fundamental knowledge on Khap and also include activities such as theoretical and performances. Promote and extract the knowledge and skills from indigenous culture and transmit it to Khapstudents. The curriculum must be regularly maintained and adjusted to the suit the demands of their society and to modern standards. Planning the curriculum should be aided by brainstorming between educational managers and professional Khap artists. Creating a curriculum with the combined efforts of educational managers and indigenous music professionals is consistent withPipatpen (1997) who's research on the knowledge transmission from indigenous artists to school students in the Songkla province, Thailand concluded that indigenous musicians and artists were effective in their knowledge transfer of their skills to youths through orations and also direct example in which they performed live for the students to experience. The practical skills that the students will gain from experiencing live professional performances and participating in performances is consistent with research performed by Siripongse (1990)in which the transmission of classical Thai music in modern times is still consistent with traditional methods which has been proven to be affective and continues the oral tradition of explaining the concepts and then leading the practice by having students follow their example. This traditional concept of indigenous music education and music tutoring based on memory and replication is also consistent with Kaeophengkro(2008)and the research results from the study of the indigenous knowledge of the Phu Tai ethnic in Kalasin province, Thailand in which the preserved and still active tradition and knowledge of Phu Tai music and culture in their community continues to be passed on successfully through traditional methods and practices and encompasses singing, traditional dances, music and music instruments.

Administrative Development

Managers and educational staff directly related to providing education should revolutionize the curriculum and create a committee responsible for curriculum development such as creating a curriculum for educational and vocational institutes, create innovative educational tools and activities that can be used in enhancing the learning of Khap singing. Designating responsibilities should to ensure that directly related responsibilities are assigned consistently to each department and focuses on learning andeducational management. Teachers should be supported in their knowledge development and provided with scholarships to extend their degrees and also provided with opportunities to make study trips to national and international exhibitions and seminars. Teamwork activities and support should be regularly exercised to enable educational institutions to fully develop Khap performances and engage in public relation efforts to secure sponsorship and funding support for research studies and conservation of Khap. This is consistent with research study by Wong (1991) on music education of secondary educational institutes in Hong Kong in 1988. Wong suggested thattraining of music teachers and their attitude (clearly) affected the subject matter of their music program.The sampling group of 289 individuals related to music education provided 8 important factors to successful music educationwhich are, 1) The music education curriculum received continuous development and modifications. 2) The development of music teachers and extension of their knowledge and skills contributed to a more efficient music education. 3) Music teachers and instructors must acknowledge that music is a basic education curriculum that is essential to every individual. 4) Music education should include artistic and intellectual knowledge. Teachers should always transmit the acknowledgement of the value and benefits of music education which will provide the building blocks for theirlivelihood and culture. 5) Educational activities should be diverse and include a wide range of artistic styles and specific fundamental skills such as singing, music reviews, observations, analysis and traditional music should be implanted as a part of the curriculum. 6) Knowledge and skill development for teachers and instructors to achieve goals set by the curriculum. 7) Human resource allocation should be maximized and developed to create the highest benefits to the student. 8) Music managers must develop skills on how to professionally apply their educational tools and materials and continuous development of their administrative skills.

Conclusion

The suggested guidelines in the development of Khap in Lao PDR can be applied in the support and promotion of the development of Khap singing and the performance of indigenous arts in schools, music institutions, educational and cultural organizations and related government organizations for the purpose of conservation ,development, transmission and revitalization of Khap performances.Local Khap performance in communities should be promoted and established by providing coordination with public authorities for support of funding, encouragement, participation and promotion according to available resources. These resources can be sponsored and funded by private and public organizations to exhibit the works of local artists, musicians and singers. The unified efforts of the community will give encouragement and recognition to the artists and will help the conservation and transmission of indigenous culture and preserve it as a cultural heritage of the community onwards.Conservation efforts can be enhanced by creating a collection of cultural data to include photographs, multimedia files together with research papers, documents and text books. The accumulated data can be stored in electronic format and made available for the general public through web access and publication.

Suggestions and Recommendations

Suggested research topics include 1) The development of cultural performances of each province in Lao PDR with the aim to understand determine the potential and format of transmission

on their advantages and disadvantages so that the research data can be applied in defining the direction of the development of indigenous performances.2) Research study to determine the potential of music teachers and instructors of indigenous arts with the aim to determine the management and transmission process with detailed analysis of each learning activities and the supporting factors to ensure that correct knowledge and skills are passed on to students.

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An Objectivist-Constructivist Blended Approach for Teaching Beginner String Technique Class: A Conceptual Framework

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Abstract

Teaching music generally implicates multidimensional process whereby an assortment of approaches should be incorporated in order to provide the right and proper ambience for teaching and learning process. The need to explore and further understand the complexity in teaching beginner string technique class instigates the study which explore the implication an objectivist-constructivist blended approach for teaching beginners string technique class. This paper presents a conceptual framework of blended approach combining objectivist and constructivist instructional strategies that was used in designing the beginner string technique course. This paper begins with the theoretical framework that provides basis for conceptual framework. The basic principal underlying the learning theory epistemology of behaviorism, cognitivism and constructivist were explicated briefly and discussed in terms of their application in music education and instructional design process. Based on the reviewed theoretical framework, the systematic design of instruction by Dick and Carey (Dick, Carey and Carey, 2005) were used to design the instructional material. The three components in instructional design which is the student, teacher and subject matter were considered throughout the designing process. Additionally, this paper explores the application of teaching strategies promoted by constructivist approach namely communication, exploration and experimentation, as were an objectivist approach of modeling. Ultimately, the paper presented a conceptual framework that elucidates the composite of teaching and learning instructional material for teaching beginner string technique that incorporates the instructional design of Dick and Carey (Dick, Carey and Carey, 2005) framework with integration of a blended approach of objectivist and constructivist epistemology.

Keywords: objectivism, constructivism, beginner string technique, instructional design

In the sphere of today's education system, many educators sought to build an efficient and practical instructional material for conveying information to students. Educators, with the intention of enhancing students' learning of music particularly beginning string technique class, must grasp deeper understanding and decide on the preeminent instructional strategy that influence students' achievement level. Through implementation of different instructional strategy, educators are able to choose the best methods that suite their students' need.

In the context of Malaysian education system, classroom music teaching practice in primary and secondary schools depend for the most part on conventional method where printed method books were used as the core instructional material for conveying information to the students. The use of alternative methods, which bloomed from researches conducted in string education, is still scarce in music education. This scenario imparts indication that music education in Malaysia is in need of enhancement and revolution in music teaching practice whereby educators have their own share in this revolutionising process. On top of

that, Mishra (2000) suggested that constant supplementary research is needed to explore the newly developed strategies and innovations in teaching and learning music. Eventually, these researches will be of advantage to music students. Typically, traditional instruction involves a more teacher-directed style. Past researches have proven that student-directed classroom practice promotes student achievement (Hamman, Mills, Bell, Daugherty &Koozer, 1990; Kelly, 1971; Spurlock, 2002 and Webb & Baird, 1968). For that reason, the craving for resolving the best approach in teaching students has led the awareness to consider new form of instructional methods which focused more on student-directed strategies. Student-directed strategies may perhaps consist of instructional design in overall lesson plan preparation, use of technology and visual aids as teaching tools and incorporation of teaching strategies such as modeling, communication, exploration, experimentation, and improvisation. These strategies have been proven through educational research to be advantageous in enhancing student performance achievement.

This paper describes the conceptual framework developed that combine the most appropriate approach of objectivist and constructivist learning epistemology with the instructional design system of Dick and Carey (Dick, Carey and Carey, 2005) to formulate a comprehensive instructional material for beginning string technique class.

Teaching Beginner String Technique Class

The rationale for conducting this investigation into beginner string technique class is rooted in a desire to scrutinize and comprehend the effectiveness, as well as the deficiencies of string ensemble teaching. In his role as an educator in a tertiary educational institution, the researcher has experience of being expected to identify and develop the best approaches to teaching students. Specifically, these decisions were made with reference to the researcher's past experience as an undergraduate student, his own string musical performance, and teaching experiences.

For the past 10 years, the researcher has taught a university-level beginner string technique class, which has primarily utilized the approaches of influential string pedagogues including Shinchi Suzuki, Paul Roland, and Phyllis Young, as well as various beginner method books that are readily available. A few examples of the method books that are frequently used by educators for beginner string technique classes are *Strictly String* (Dillon, Kjelland and O'Reilly, 1996), *Spotlight on Strings* (Gazda and Stoutmie, 1997), *Essential Elements for Strings* (Allen, Gillespie and Hayes, 2000), *Artistry for Strings* (Frost and Fischbach, 2002), *String Explorer* (Dabczynski, Meyer and Phillips, 2002) and *All for Strings: Comprehensive String Method* (Anderson and Frost, 1985). Of all these method books, the researcher has made use of *All for Strings: Comprehensive String Method* (Anderson and Frost, 1985) as primary text book for teaching university-level beginners.

The researcher became intrigued by the notion that perhaps there was a need to re-evaluate and refine current practice towards more efficient and practical beginner string education. In order to do so, the researcher decided to refer to recent research in string education as a basis for choosing an alternative method of instruction for teaching university-level beginners. The current represents the first step in this journey of developing alternative instructional materials for teaching university-level beginner string technique classes. Upon completion of the development process, the next step was to investigate and produce empirical evidence regarding the efficacy of the new instructional materials in terms of students' achievement and satisfaction.

As suggested by Przygocki (2004), teachers should consider several important facets in the teaching and learning process, namely the age of the students, their background, and the amount of available instructional time in order for the teaching and learning process to be efficient and effective. In the context of teaching beginner string technique classes in

Malaysia, the researcher was able to identify several factors that require deeper consideration. What follows is an overview of problems faced by the researcher as a music educator in teaching such a class in a public university.

In Malaysia, a variety of method books for individuals and ensembles are being used in public schools, colleges, and universities. People such as Suzuki, Rolland, Applebaum, Klotman and Bornoff have devoted their instrumental technique skills to developing specific pedagogic approaches. However, some of these method books are written specifically for teaching younger beginner string students, are thus not suitable for university-level students. In addition, the content of some of the method books focuses specifically on one major instrument. Thus, these method books are inappropriate for use in a university-level setting. Although there are several method books designed specifically for ensemble settings for example *All for Strings: Comprehensive String Method* (Anderson and Frost, 1986), *Essentials for Strings: A Systematic Approach to Technical Development* (Anderson, 1985) and *String Builder: A String Class Method* (Applebaum, 1960), they are suitable for school-level but not for university-level beginner students. Because the repertoire provided in these method books is not suitable for university-level students, this may affect the desired learning outcomes. In order to overcome this problem, the instructor sometimes has to use a mixture of method books to teach university-level beginner string technique classes. These problems can be solved by presenting instructors with one set of comprehensive instructional materials that include appropriate content for teaching university-level classes.

In most music education practice, traditional instruction, which is teacher directed, is more dominant than a student-directed teaching style. Groulx (2010) stated that “generally, younger teachers ... employ student-directed teaching styles more than older teachers [do]” (p.41). The desire to identify the best approach to teaching students has led to consideration of new forms of instructional materials that focused more on student-directed strategies. Student-directed strategies may be integrated into overall lesson- plan preparation, as well as the use of technology and visual aids as teaching tools, and the incorporation of teaching strategies such as modeling, communication, exploration, and experimentation. These strategies have been proven through educational research to be advantageous in enhancing student performance. However, regardless of the importance of these new forms of instructional materials, their impact on teaching beginner string technique classes in the Malaysian music education context remain an open question.

Time constraints are another important factor that need to be considered in teaching beginner string technique classes. Educators have to be very precise in designing instructional strategies in order to maintain the quality of learning without reducing the quantity of content. Presenting an entire beginner string technique course within the normal university schedule of 14 weeks is a challenge. Playing a string instrument requires the musician to have a combination of physical, intellectual, and expressive qualities. At beginner level, teaching these skills takes significant amount of time in order for students to develop good fundamental playing skills in both the individual and the ensemble setting. Thus, it is challenging for instructors to organize instructional materials within the limited time frame of 14 weeks to teach beginner string technique classes, which consist of violin, viola, cell, and double bass students. Developing these players in 14 weeks is definitely is not an easy task. Hence, instructional materials that are comprehensive and suitable for a 14 weeks course are highly necessary.

One way to overcome the abovementioned problems in teaching university-level beginner string technique classes, might be to apply learning theory as the theoretical background. In the context of this study, understanding learning theories assisted the researcher in designing appropriate and practical instructional materials for teaching university-level beginner string technique classes. The instructional design system of Dick and Carey (Dick, Carey and Carey, 2005) employed in this study was originally constructed based on three major learning

theories: behaviorist, cognitivist and constructivist. Hence, understanding the principles underlying these learning theories is essential in order to design efficient and effective instructional materials.

Chen (2007) recommended that when dealing with a time-constrained instructional-materials design project, a blended approach comprising both constructivist and objectivist techniques is most appropriate approach. For this reason, a blended approach was employed in the context of this quantitative study in order to overcome the time-constraint problems faced in teaching university-level beginner technique string classes. Chen (2007) suggested that constructivist instructional design promotes meaningful learning, while objectivist instructional design contributes to promoting efficient learning. Although studies have explored the effectiveness of this blended approach (Bellefeuille, 2006; Chen, 2007; Tuckman, 2002), limited empirical evidence is available on the outcome of this approach in music education, and most importantly in the local Malaysian setting.

A review of literature concerning learning theories suggests that the constructivist teaching strategy, which involves communication, exploration, and experimentation, as well as the objectivist teaching strategy, which entails of modeling, facilitates the transmission of knowledge in music education classroom. Several researchers (Dickey, 1998; Guderian, 2008; Hart, 2011; Haston, 2004; Hewitt, 2001; Kretchmer, 1998; Menard, 2013; Rowlyk, 2008; Sang, 1982; Stavrou, 2013) have stated that these teaching strategies assist in enhancing student achievement. Despite an increased interest in establishing the effect of these teaching strategies in the music classroom, it is surprising that so little empirical research has actually been conducted on the topic, especially in the university-level Malaysian education setting. Hence, there is a strong need to address these objectivist and constructivist teaching strategies, specifically in the context of beginner string classes in Malaysian public universities.

Literature Review

The literature review for the study examines existing literature based on the foundation of objectivist and constructivist learning theories. Figure 1 provides an illustration of a literature map that shows a visual summary of the literature reviewed to provide direction for the study. To begin with, available literature was reviewed to establish a basic understanding of learning theories and their implications for the instructional design process. Considerations were made based on an instructional design process framework from the viewpoint of objectivist and constructivist epistemologies. In addition, literature review explores the implications of learning theory on teaching strategies, particularly in the context of teaching university-level beginner string technique classes. Set against the theoretical background of objectivism and constructivism, literature review also considers the assessment aspects of a beginner string class. Issues revealed in the way the instructional designed is applied, teaching strategies are incorporated, and evaluation is conducted are reviewed.

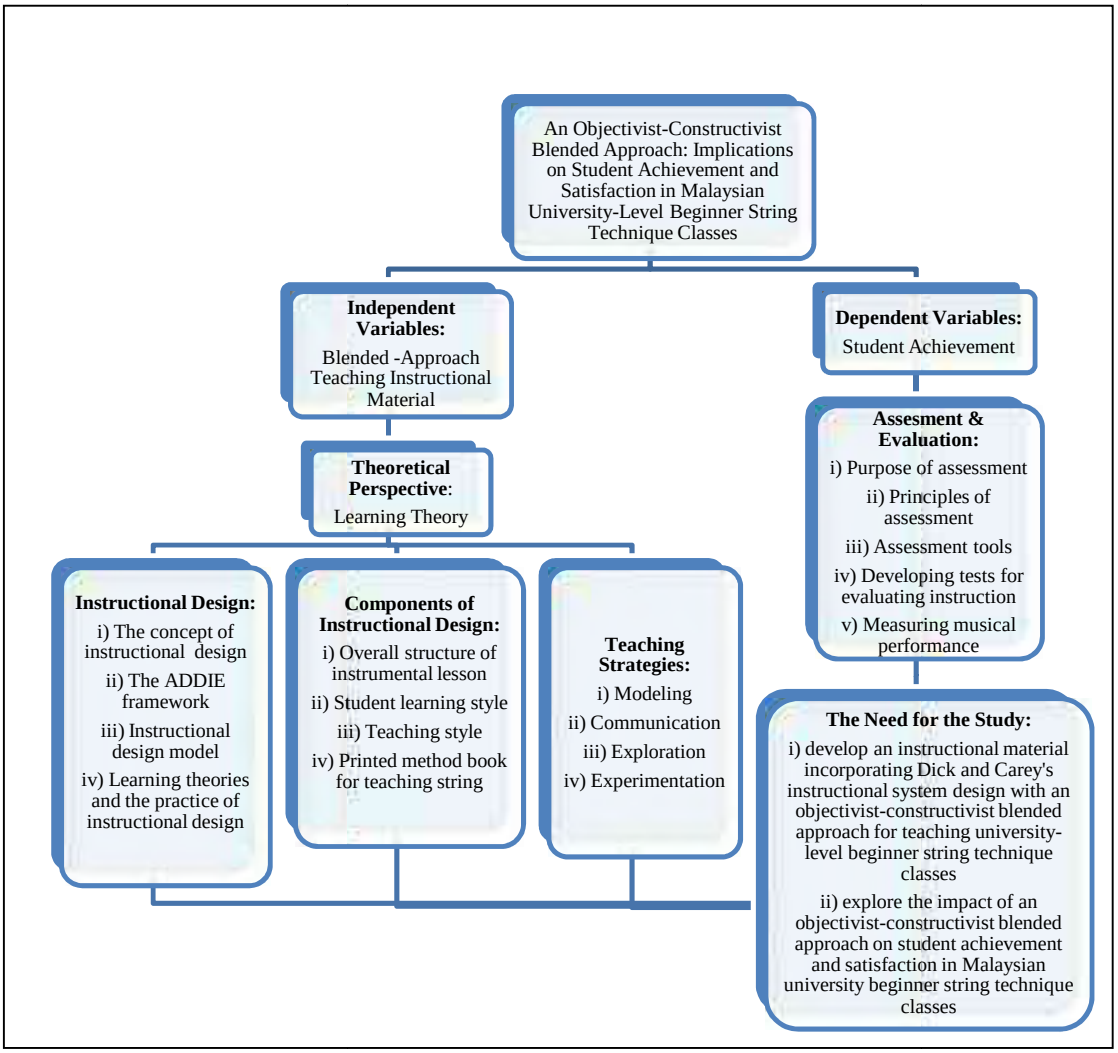

Figure 1. Literature Map

Theoretical Perspective

Dick, Carey and Carey (2005) emphasized that ". . . instructional process itself can be viewed as a system. The purpose of the system is to bring about learning" (p.2). They explicated further that the system consists of the learners, the instructor, the instructional materials, and the learning environment. Based on this (Dick, Carey and Carey, 2005), the literature regarding facets influencing the teaching and learning process in beginner string classes has concentrated on three important spheres: (a)overall structure of instrumental lessons, (b) student learning style, and (c) teaching style (see Figure 2). Figure 2 was constructed based on an adapted version of Henson and Borthwick's (1984) principle of triadicity.

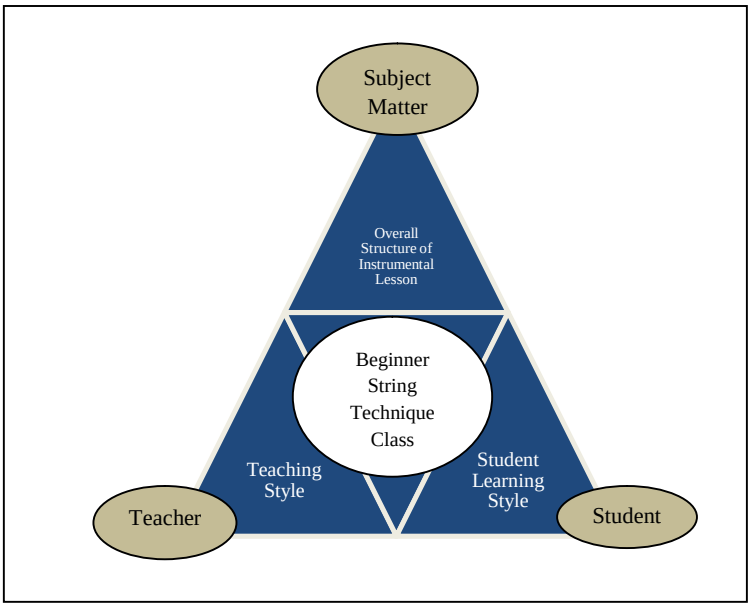

Figure 2. Components of Instructional Design System

Teaching students to play string instruments is a challenging task. In his 2004 paper, Przygocki asserted that:

> As the 20th century ends and the 21st century begins, string teachers can look back over a remarkable period in music education. The quantity and quality of pedagogical approaches developed during this time are exciting and inspiring. String teachers, however, can be so involved in the technical demands of their instruments that they overlook some wonderful resources and methods (p.44).

He further explicated that teachers often integrate a combination of teaching methods and approaches by well-known string pedagogues' to best suit their students' needs in teaching beginner string techniques. In creating a curriculum for beginner string player, Przygocki (2004) proposed that teachers should specific factors in the teaching and learning process, namely the students' age and background, and the amount of available instructional time.

In a typical music classroom, different types of learning are involved in the process of acquiring knowledge, such as playing an instrument, memorizing, acquiring new skills, and listening. For beginner string players, some important goals are to attain good posture, right-hand and left-hand positions, bowing skills, music- reading skills, and intonation. Thus, teachers in the music classroom need to be proactive in organizing daily teaching routines, and mindful that one teaching method might not work for all students or in all circumstances. In this regard, Isbell (2012) advocated that:

> If music educators are to be successful in meeting the needs of diverse student populations, they will need to not only understand multiple theories of learning but also know when a specific approach is most appropriate for a given situation (p.19).

Isbell (2012) clarified further that music educators should be smart in terms of understanding learning theories in music, savvy in terms of their personal teaching style and how this influences teaching effectiveness, sensitive towards the diversity associated with the

music learning environment, and proficient enough to teach using a variety of teaching approach.

To formulate theoretical perspective for effective teaching practice, learning theories provide educators with a useful prototype. Ertmer and Newby (1993) emphasized that understanding and defining how people learn is essential whenever we seek to enhance what people know or do. In the current study, understanding of learning theories provides researchers with a useful perspective for planning and constructing effective instructional materials for teaching university-level beginner string technique classes.

Theoretical approaches to learning are a key aspect in teaching and learning practice. These theoretical frameworks are end results of educational research conducted in a variety of settings (Zeedick, 2010). Additionally, these epistemologicaly frameworks have been primarily developed outside the music education sphere. Taetle and Cutietta (2002) noted three approaches to learning: behavioral, cognitive, and constructivist. Meanwhile, Fautley (2010) in discussing theoretical approaches to learning, categorized learning theories into three viewpoints; that is, behaviorist, constructivist, and socio-cultural.

The earliest learning theory comprised the epistemology of behaviorism developed based on works by Pavlov, Watson, Thorndike, and Skinner (Isbell, 2012; Mergel, 1998). The basis of this learning theory is that human behavior is influenced by external aspects. This learning epistemology promotes the idea that new behavioral patterns should be repeated until they become a routine.

Cognitivism, on the other hand states that changes in behavior should be observed and used to further understand the learner's mind (Mergel, 1998). In other words, as Taetle and Cutietta (2002) elaborated, that "cognitive theories focus on efforts to map an individual's learning process as new information is integrated with already familiar knowledge" (p.282).

A third learning theory, constructivism promotes the idea that learners construct their own perceptions regarding the world around them through individual experiences. Learning in this manner enables individuals to comprehend confusing situations. The main tenets of constructivism are creativity and active learning (Webster, 2002).

Behaviorism and cognitivism both support the concept that complex activities should be broken down into smaller and more manageable tasks, and that mastery is essential before advancing to the next level. In contrast, Mergel (1998) asserted that constructivism "promotes a more open-ended learning experience where the methods and results of learning are not easily measured and may not be the same for each learner" (p.15). In several studies (Chen, 2007; Cronjé, 2006; Jonassen, 1992; Mergel, 1998), behaviorist and cognitivist approaches have been referred to as objectivist, since both epistemologies are similar and are objective in nature (Mergel, 1998). In explaining the difference between the two concepts, Jonassen (1992) explicated that "the two theories are generally described as polar extremes on a continuum from externally mediated reality (objectivism) to internally mediated reality (constructivism)" (p.8).

Recent research on teaching and learning music has focused on creating a constructivist learning environment. According to Scott (2010), "constructivist learning theory emphasizes that students actively relate new information to what they already know and reshape their previous knowledge to make way for new understanding" (p.21). This active "minds-on" learning, as proposed by Scott (2010), is appropriate for the general music classroom since students are performers, creators, and listeners within their daily routine as music students. Studies of the impact of constructivist learning have tended to explore the effect of constructivist teaching strategies such as exploration, experimentation, and communication on student achievement.

Communication is a vital element in teaching and learning processes in the field of music teaching. Communication in music teaching generally involves facial expressions, gestures, and body language to communicate musical concepts (Vandivere, 2008). Specifically, Casey

(1991) classified communication into two basic categories, verbal and non-verbal. Communication is an important teaching strategy for teachers to reflect on whether students are getting the correct information and whether all their needs are being fulfilled (Vandivere, 2008).

Exploration as a teaching strategy in music allows students to analyze musical scores analytically either by seeing or hearing, and creatively working through each element imaginatively. Moreover, through exploration, students will be more inspired to work in a way that goes beyond the materials on offer. Holsberg (2009) suggested that exploration can be implemented in teaching music through composition, experimentation, and improvisation. Experimentation as a teaching strategy assists teachers in nurturing creative thinking and creativity in the music classroom.

Apart from the abovementioned teaching strategy, modeling is another approach that has been proven to be effective in enhancing the learning process (Haston, 2007). This objectivist teaching strategy allows students to learn through imitation. In music education, teachers demonstrate the required behavior by using vocal or instrumental models (Tait, 1992).

Conceptual Framework

The literature review examined several reviews on research related to teaching university-level beginner string classes; specifically, it considered literature on the objectivist and constructivist blended approach, instructional design, components of instructional design, teaching strategies, as well as assessment and evaluation in music education. For the most part, these studies have concentrated on particular factors of the teaching–learning process and their influence on teaching efficiency. Each of these areas was critically analyzed to enhance understanding of the principles underlying teaching string ensembles. In the following, the conceptual framework for this study was generated based on this literature review.

The literature review demonstrated extensive approaches by scholars to integrate learning theory epistemology and an instructional design model to enhance the teaching and learning process in music education in general. However, application of this methodology in teaching university-level beginner string technique classes has been sporadic. For this reason, this study aims to design effective and efficient instructional materials for university-level beginner string technique classes by uniting the spheres that have been highlighted in the different music education studies.

At the outset, the literature review provided a theoretical background of the epistemology of behaviorist, cognitivist, and constructivist theories. Ertmer and Newby (1993) emphasized that understanding and defining how people learn is essential whenever we seek to enhance what people know or do. In the current study, understanding of learning theories provides the researcher with a useful framework on which to plan and construct effective instructional materials for teaching university-level beginner string technique classes. Integration of the objectivist and constructivist learning approaches has been documented in a plethora of published reports. Nevertheless, to date, relatively little research has documented these learning approaches in a Malaysian educational setting, despite the range of available articles. As the literature has examined these learning approaches from pre-kindergarten through university level, and indeed in other areas, it is also considered useful to educators to have examples from local Malaysian practice settings upon which they can reflect. To address this shortfall, the present study strives to delineate the process involved in turning objectivist and constructivist learning approaches into unified actions, such that Malaysian educators can personalize and adopt these approaches in their teaching practice.

While the literature reviewed in this study agrees that the constructivist approach has become a new paradigm as a replacement for objectivist teaching and learning approaches, it

is crucial to realize that not all of these changes have been welcomed. Educators may still have to contend with professional and institutional constraints in order to embrace a constructivist paradigm exclusively, since the objectivist method has long been the core approach in many institutional practices. The examination of literature has shown that a few studies have attempted to blend the two approaches together. For example, Bellefeuille (2006), Chen (2007), and Tuckman (2002) shared their experiences concerning blending objectivist and constructivist approaches. These studies demonstrated that a blended approach is an ideal solution in dealing with adapting constructivist approaches as a replacement for objectivist approaches. Since these practitioners succeeded in employing blended approaches in their respective fields, the researcher believes that a blended approach is also suitable for music education. In this study, certain issues have been identified, one of which is time constraints faced by educators in teaching university-level beginner string technique classes. Chen (2007) detailed her experiences of using a blended approach of constructivism and objectivism to overcome problems associated with instructional time constraints pertaining to an intensive online course. Based on Chen's success, and the success of other researchers in applying a blended approach, a blended approach was employed in the context of this quantitative study as an answer to time-constraint problems faced in teaching university-level beginner string technique classes.

The use of learning theories has captured the interest of music educators around the world. A wealth of literature is available on the use of learning theories associated with the music learning classroom. Literature has shown that constructivist approaches have been widely promoted as a new paradigm in music classroom teaching practice, given that the principles of constructivism foster an atmosphere conducive to enhancing students' potential (Scott, 2010). Several recent publications have documented constructivist approaches in music education. Barron (2007) and Bond (2013), for example, demonstrated that constructivist approaches are applicable to music classrooms. In addition, Holsberg (2009) and Scruggs (2008) put effort into promoting student-centered learning practice, which is one of the core elements of constructivist approaches. Furthermore, the minds-on approach, another constructivist practice, was put forward by Berg (2008) and Scott (2010). However, most previous studies were not conducted in Malaysian university-level educational settings. On the basis of the promising findings presented in prior studies, the present study aims to provide empirical evidence for the appropriateness of utilizing a blended constructivist and objectivist approach in the Malaysian educational setting.

Barron (2007) employed jazz as a model for constructivist approaches. In his paper, based on Wiggins's (2001) approach to cognitivism in music, Baron (2007) delineated six points of teaching and learning jazz based on constructivism. In the context of this study, the researcher feels that these approaches are applicable in teaching university-level beginner string technique classes. First, Barron (2007) pointed out that learners should be given the chance to relate directly to the subject matter. In the present study, in order to create a constructivist music classroom for beginner string technique students, the main focus of the teaching and learning process should be on performing, creating, and listening. The instructor should put the least emphasis on talking about music. Instead, the instructor should walk around the classroom scaffolding and fading to facilitate students working independently. In the blended objectivist–constructivist approach, symbolic modeling was applied in the form of instructional materials presented through YouTube. This approach enabled the instructor to apply the scaffolding and fading approach effortlessly.

Second, Barron (2007) emphasized that learners should participate actively in the learning process. Instructors in beginner string technique classes could teach the lessons in small ensembles to facilitate students' engagement in music in a more interesting and meaningful way. For this purpose, a class consisting of 20 students seems to be an ideal size for beginner string technique classes.

Aside from the abovementioned approach, learners need opportunities to work individually, with other group members, and with appropriate teacher scaffolding. Besides individual practice, students in beginner string technique classes should be assigned to work in small, heterogeneous groups. Upon receiving pieces for performance assessments, assigning students to work in small groups permits them to listen and cooperate with other performers. By working together in a group, students will support each other and develop musical skills with little help from the instructor.

Finally, Barron (2007) suggested that learners should be sensitive to the learning goals and their own advancement in achieving these goals. In terms of developing instructional materials in the current study, the first stage of Dick and Carey's (Dick, Carey and Carey, 2005) design involves the identification of instructional goals. These goals were presented at the outset of the course. In this way, students will be aware of their ownership in the classroom and encouraged to comprehend what they are experiencing at that moment and what they have already achieve previously. Hence, gradually these students will develop independence as musicians, as well as music apprentices.

The fundamental principle of the Reggio Emilia Approach (REA) includes creating a constructivist classroom, documenting, and creating an environment as the second teacher and community of learners. In the current study, the researcher believes that Reggio principles can be adopted in teaching beginner string technique classes to promote innate musicality in university students. Specifically, Reggio principles that were adopted in this study include constructivist classroom practices and documentation.

Constructivists believe that students should enter the classroom with instinctive capabilities, abilities, and prior knowledge. The REA is entrenched in social constructivism, whereby teachers function as facilitators and companions to students in the learning process. The students are facilitated in the discovery process through questioning. Bond (2013) stated that in the context of the music classroom, the practice of "following the child," as promoted by the REA, is achievable through utilization of open-ended instructional strategies, allocating time for free musical play, and exploration. In the context of beginner string technique classes, exploration can be implemented as a teaching strategy in the process of promoting a constructivist classroom.

Reggio educators employ documentation as assessment tools for motivating children. These documents are made available to the children, parents, and community. In this study, the researcher employed this practice in beginner string technique classes as ameans of assembling video and audio documentation of the student music-making process. The assembled audiovisual documentation could thenbe used by students to reflect on their own work, thereby enhancing theircritical-thinking skills.

The constructivist classroom designed by Holsberg (2009) was classified into three basic categories; that is, dyad, small-group, and large-group activities. In all three settings, Holsberg (2009) emphasized improvisation and composition activities. In dyad activities, students are assigned to work together with a partner and evaluate each other's solo performance. Students are required to choose their own partner, who they will then critique.Holsberg (2009) indicated that this classroom activity is a constructive pedagogical tool whereby students areable to reflect not only their own practice, but that of their peers as well. Small-group activities involve heterogeneous small group activities. In this activity, students work together in what Holsberg (2009) described as "musical conversation[s]," where students improvise as a reaction "…to each other's musical gestures and motives" (p.134). In the current study, students were assigned to heterogeneous small-group activities. This exercise helped students to get used to group dynamics and initiating collaboration processes by means of listening to the other group members. In addition to small-group activities, the research adapted Holsberg's (2009) large-group ensemble-setting activity to assist students to gain a deeper understanding of the difficulties that arise from the ensemble

perspective. Additionally, Holsberg (2009) indicated that students should be required to write journal entries to keep a record of any accomplishments and disappointments in each of the structured activities. Journal writing was also adapted in the current study.

Scruggs (2008) also recommended encouraging musical independence through small ensembles as a constructivist teaching approach. She stated that incorporating chamber ensembles into weekly rehearsal schedules helps students to develop musical awareness and enhances their capabilities to work as a team. She also asserted that small ensembles promote musical independence, as well as preparing students for becoming musicians in the future. During the small-ensemble rehearsal, directors apply the scaffolding and fading approach, as per constructivism, where appropriate. This constructivist teaching strategy was implemented in the current study during the small heterogeneous group and large ensemble group activity. During these activities, the instructor walked around the classroom scaffolding students when needed, and gradually removed support when it was not needed.

Scott (2010) discussed the minds-on approach in detail. Even though Scott's (2010) article discussed issues pertaining to the minds-on approach in the context of elementary school, the implications can also be tailored to the teaching and learning process in beginner string technique classes at university level. Margaret Sanders (Scott, 2010) employed exploration as a teaching strategyy to help students explore meaningful elements in any given music pieces. Through exploration, students can decide on the interpretation that suits them best. Using exploration as a teaching strategy is also applicable in the context of beginner string ensembles, since these students are in the process of developing their skills in music. In Margaret Sanders's class (Scott, 2010), students were required to reflect on their personal development and note thisdown in a journal. By doing so, students were made aware of their individual progress in both the theoretical and practical sides of learning music. Sanders'sidea regarding journal writing was also incorporated in a beginner string technique class.

In the abovementioned work and in related references, it was observed that the constructivist approach is feasible in the music classroom using strategies such as communication, improvisation, experimentation, and exploration. Aside from these teaching strategies, scholars have suggested that the objectivist teaching strategy of modeling can be used to aid the learning process. While academics have advocated the positive outcomes of integrating these teaching strategies in the music teaching routine, additional evidence is necessary to substantiate their relative importance in university-level beginner string technique classes.

Instructional design practice has captured the attention of many scholars and educators over the past 20 years. This section of the literature review provides a glimpse into instructional development within higher education, as well as music education specifically. A study conducted by Postareff, Lindblom-Ylänne and Nevgi (2007) supported the idea that instructional development has a positive effect on students in higher education. However, Gibbs and Coffey (2000) emphasized that there is still a lack of evidence that instructional development has a positive effect. Aside from that, past syntheses of instructional development research have revealed that more research is needed in order to substantiate the effect of instructional development on students' learning outcomes and outcomes for institutions by means of employing quantitative research on specific target groups. In the area of music education, earlier research has focused on developing new models of effective music programs. In spite of this, only a handful has focused on establishing the effects of designed models on students' learning outcomes. The above literature review also indicates that there is still a gap in instructional design application in music education, particularly in relation to beginner string technique classes. It is surprising that even though constructivism is starting to be applied to instructional design models and processes, research and practice that incorporate both instructional design and learning theory epistemology is still scarce. In response to this gap, the researcher chose to develop instructional materials utilizing Dick and Carey's (Dick,

Carey and Carey, 2005) instructional system design by integrating an objectivist and constructivist approach, since such a blended approach has been proven to yield positive results on student learning, as indicated by Bellefeuille(2006), Cennamo (1996), Chen (2007) and Tuckman (2002). Additionally, the research sought to establish the effects of the model on students' learning outcomes. Based on the reviews above, the researcher chose to apply systematic design of instruction applied by Dick and Carey (Dick, Carey, and Carey, 2005), since this model is not only efficient but also simple in nature, which is important for designing instructional materials for beginner string technique classes. Although the design is simpler compared to Morrison, Ross and Kemp's (Morrison, Ross, Kemp and Kalman, 2010) model and Smith and Ragan's (Smith and Ragan, 2005) model, it incorporates all the key components of the instructional design process, which includes analysis, design, development, implementation, and evaluation. In addition, Dick and Carey's (Dick, Carey and Carey, 2005) model was based on three major learning theories, which provides the theoretical perspective for the study.

In the process of designing practical instructional materials for university-level beginner string technique classes, the literature review also examined available studies regarding components of the instructional design system which This section embraces important facets related to teaching university-level beginner string technique classes, which includes the overall structure of instrumental lessons, student learning style, teaching style, and printed method books for teaching strings. Each of these areas is critically analyzed to enhance understanding of the principles underlying the teaching of beginner string technique classes.

In the present study, the intention was to design practical lesson content for beginner string technique classes, incorporating areas of lesson content including introduction to string instruments, general posture and position when playing the instrument, holding the bow, left-hand position, tone production, instrument tuning, beginner bowing techniques, note reading, scales and arpeggios, and practicing ensemble pieces at the beginner level.

This quasi-experimental study compares the impact of blended-approach teaching materials and conventional teaching materials. The control group beginner string technique class was taught using *All for Strings: Comprehensive String Method Book* as the main textbook. This method book was chosen because for the past 10 years the researcher has made use of this particular method book as the main textbook for teaching university-level beginners. Hence, it is an appropriate choice to compare the effectiveness of the newly designed instructional materials for teaching university-level beginner string technique classes.

A combination of objectivist and constructivist instructional design strategies were adopted in designing the instructional materials for teaching university-level beginner string technique classes. Based on Dick and Carey's (Dick, Carey, and Carey, 2005) instructional system design, the fourth stage involved writing performance objectives. This objectivist instructional strategy necessitated the researcher to set well-defined goals and objectives. In what follows, the instructional strategies used in achieving the stated goals and objectives are identified. By examining the literature related to constructivist and objectivist classroom practices, the researcher was able to implement constructivist teaching strategies of communication, exploration, and experimentation in the present study. In addition, the objectivist teaching strategy of modeling was integrated into the blended approach. This was employed to assist students in achieving the assigned learning goals and objectives. In due course, the impact of the blended approach instructional materials on students' achievement and satisfaction were determined through researcher-designed instruments. The objectivist assessment approach used formative evaluation via an achievement test and performance assessments. In addition, a satisfaction survey was conducted as a summative evaluation. Both evaluation procedures were conducted at the end of the instruction period.

A wealth of literature is available in the area of assessment and evaluation. By examining the literature related to this matter, educators may gain deeper understanding of a number of aspects associated with assessment, including purpose of assessment, assessment tools, principles of assessments, developing tests for evaluating instruction, and measuring musical performances. In the present study, the researcher followed Bloom's taxonomy (Bloom, 1956) with the aim of creating a high-quality achievement test. Four major categories of objectives were integrated into the test; that is, knowledge, comprehension, application, and analysis. With reference to the literature concerning item writing, the test was constructed using multiple-choice and short-answer items. Multiple-choice question items are useful in assessing students' knowledge and understanding, and their capabilities in terms of applying the acquired knowledge. On the other hand, short-answer items were utilized because these kinds of questions facilitate students in accessing a wider array of knowledge (Scouller, 1998). Bacon (2003) further insinuated that short-answer items are on a par with multiple-choice questions in terms of reliability and validity.

The literature related to measuring musical performance provided valuable information regarding rubrics and rating scales for evaluation of musical performance in this particular study. Due to the advantages pointed out by scholars regarding rubrics, (Ciorba and Smith, 2009; Latimer, Bergee and Cohen, 2010), the present study employed rubrics for adjudication purposes. This study used a rating scale to access tone production, intonation, posture, left-hand technique, and bowing technique for individual performance assessment, whereas in the ensemble assessment the rating scale included music reading, tempo, rhythm, dynamic level, and interpretation.

Instructional Assessment Resources (IAR, 2012) recommended that test developers should conduct item analysis to verify the feasibility of each item in a particular test. In the present study, data gathered from the pilot study were used in item analysis procedure to ensure that the quality of the designed test was satisfactory.

The conceptual framework of this study elucidates the composite teaching and learning instructional materials for university-level beginner string technique classes, and incorporates the instructional system design posited by Dick and Carey (Dick, Carey, and Carey, 2005), along with integration of a blended objectivist–constructionist epistemological approach. The framework is illustrated in Figure 3. Maxwell (2005) stated that a conceptual framework is "primarily a model of what is out there that you plan to study, and of what is going on with these things and why" (p.33). Following the review of the literature, the researcher determined that a blended objectivist–constructionist approach to learning is the most suitable approach for designing instructional materials for teaching university-level beginner string technique classes. The main purpose of the study is to design instructional materials that incorporate the four constructivist teaching strategies of modeling, communication, exploration, and experimentation, which were designed for a student-centered learning environment. These teaching strategies were employed to assist students in achieving the assigned learning goals and objectives. Ultimately, the impact of the blended instructional materials was determined through researcher-designed instruments including a student achievement test, performance assessments, and student satisfaction survey. Moreover, the study aimed to provide an innovative and contemporary approach to teaching university-level beginner string technique classes.

Conclusion

There is overwhelming evidence corroborating the notion that learning theory approaches have captured the interest of music educators. While the process of turning learning theory theoretical principles into embodied action is highly subjective, the way that individuals take full charge of this process must be clearly understood by music educators. Hence, the purpose of this

paper was to provide a variety of information about what former and current educators have experienced within this new paradigm of music education. This paper provides an array of information regarding this subject matter from the theoretical perspective of learning theory, instructional design, components of instructional design, teaching strategies, and assessment and evaluation. This paper also provides an informative and useful framework for music educators to personalize and adopt this new paradigm in their daily teaching routine towards becoming more efficient and effective educators.

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Sa Ding Ding's *Wan Wu Sheng*: World, Pop and Buddhist Music Cross-Over

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Abstract

Sa Ding Ding is a female pop artist from mainland China known for her success in the world music category. Her music reflects a fusion of Tibetan Buddhist chant, Tibetan folk song and western popular music elements. This dissertation reports an analysis of her music and an investigation into the poises state of composition that highlights the possible categorization of commercial Buddhist music. There is an absent of current research in Buddhist music that focus on Sa and her music. In this study, Sa's *Wan Wu Sheng* was selected as a case for analysis. Both musical elements and extra-musical elements were examined. Methodology includes literature review, virtual fieldwork, interview, listening analysis, score analysis, and video analysis. The outcome reveals a heavy use of Tibetan Buddhist chant and Sanskrit text, including visual images that portray Buddhist elements that can be categorized under commercial Buddhist music.

Keywords: Sa Ding Ding, Wan Wu Sheng , music analysis, cross-over, commercial Buddhist music

The aim of this dissertation is to examine a phenomenon of cross-over music in the China artist Sa Ding Ding's song *Alive* or *Wan Wu Sheng* (*万物生*). Sa is a popular pop artist from China and her fame, that led to her winning the BBC Radio 3 World Music Award for the Asia-Pacific region in 2008, is derived from her creating a unique brand of music fusing Buddhist elements, gestures, singing in Tibetan, Sanskrit and Mandarin, with stage setting that includes theatrical effects centralizing on Buddhism. The song *Wan Wu Sheng* is selected for this study as it has a deep Tibetan influence and a deeply rooted theoretical background belonging to Buddhism. In this dissertation, this song is deemed to be and investigated as a new fusion with inquiry of how to position it as a commercial Buddhist or World popular music genre as its main research question.

Sa Ding Ding, or originally Zhou Peng, is a pop artist from mainland China famous for her fusion of World-Popular music genre with a heavy emphasis on Buddhism. The artist released her first album at the age of eighteen under her original name Zhou Peng. She was born in Inner Mongolia of mainland China in 1983. The female singer, songwriter, music producer, choreographer and dancer are labels of her. Unlike other pop stars, she maintains a strong ethnic presentation in her performance. She is famous for her unique national characteristics of clothing and musical style with Tibetan Buddhist color as she is the first person who created her own language, which according to her was an effect of an outpour of

emotions after listening to music played on a BBC radio station in China. Sa is also famous for using Sanskrit in her singing, along with other languages such as Chinese, Tibetan, and her own language. Further increase in fame followed for this Chinese pop singer when she won the BBC Radio 3 World Music Award for the Asia-Pacific region in 2008, earning a chance to have a tour around the world, with concerts in more than 30 countries including the UK, America, France, Germany, Australia, Japan, South Korea and Malaysia.

Ethnic music has been Sa's interest since young. She believes that human beings knew how to sing before learning how to speak. Sa plays Chinese traditional instrument *Guzheng* (a 25-stringed zither), the horse-head fiddle and a few percussion instruments. In 1998, at the age of eighteen, she released her first album and won the China's Best Dance-Music Singer category, gaining her fame from her television appearance. Inspiration from Buddhism and Dyana yoga practice form the backbone of Sa's music and thus led to her singing in Mandarin, Sanskrit, Tibetan and Lahu, a language that is almost extinct from Lahu which the minority in area of Yun Nan China; apart from that she also uses her own language that she created (BBC Radio online, 2008).

The song *Wan Wu Sheng* (*万物生)* or *Alive* is from the album named after the song. The album was released on August 28, 2007 by Universal Music, Wrasse Records. This song was released in two versions: Chinese and Sanskrit (http://www.baike.com/wiki). The Sanskrit version will be analysed in this paper. *Wan Wu Sheng* was composed and arranged by Sa herself (see Figure 1) and Huang Yi. According to Gray (2009), *Alive* is Sa's first album that aims for an international market, and not restricted to China alone. Its treatment of electro-beats and synthetic whooshes help its cross-over presentation. Therefore, in this research, how Sa fuses various religious and traditional ethnic elements creating a popular music genre of Pop-World-Buddhist cross-over music will be explored, and the song *Wan Wu Sheng*, the title of which is philosophical enough for discussion in the context of Chinese theory and Buddhism will be examined.

Figure 1. CD cover of the album *Alive* (2007), where Sa is pictured

Materials and Methods

This research explores the song *Wan Wu Sheng* and its artist Sa Ding Ding, with focus in the context of the cross-over of Buddhist music, world music and popular music. A few approaches were taken such as literature review, virtual fieldwork, interview, transcription, recording analysis, video analysis, score analysis, and writing-up for dissertation.

The research is qualitative in nature, and as Creswell (1998) explains, qualitative research is a process of inquiry in which "the researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants and conducts the study in a natural setting" (p.15). Along the same line, Fraenkel and Wallen (2003) describe qualitative study as "more concerned with the quality of an experience than the evaluation of it. Qualitative study is a method of inquiry employed in many different academic disciplines, traditionally in the social sciences, but also in market research and further contexts" (Denzin, N. K. & Lincoln, Y. S. 2005). What Hancock, Windridge and Ockleford (2009) perceived as important from these statements were discussed in terms of human behavior, reception, and stylistic changes in music making, that become the focus in this research. How music and its interconnection with the cross-cultural action form the descriptive and interpretive account in this dissertation. However, due to the limitation of scope and also the nature of the research subject being a popular song without notation, this research employs only one of Sa Ding Ding's song, *Wan Wu Sheng* as a case study, where

transcription of the whole song was carried out in giving a clearer and more in-depth analysis, instead of covering many of her songs without a complete transcription for detailed analytical discussion.

Research on Sa Ding Ding not only includes getting information on the popular artist and her songs , but also her live performances and recorded audio/visual form captures the research subject. In this modern time, performances are no longer only available in the form of live concert appearances. The internet serves as another important avenue for observation. Therefore, in this sense, virtual fieldwork was employed as an approach here. Cooley (2008) states that "fieldwork should happen where music happens" (p.106). Timothy Rice indicated that the location of our work is a metaphor; there is indeed no particular place that we have to go. To conduct the research, the researcher watched online videos about Sa Ding Ding, and listening to her talking about her music, her songwriting, the dance that she includes in her performances, her inspirations and the team behind her success. So researcher knows much about her and why and how her songwriting are famous of Buddhist music from approach virtual fieldwork.

The research object of the virtual field survey by real people, the goal is not only to study the text, just as the general ethnomusicologist studies is people do music rather than the music itself. Virtual only as far as possible, like other cultural products as real, it is only the people give it meaning (Barz & Cooley, 2008). Sa's performances can be seen on YouTube, YouKu, and TuDou, among others. In this research, the researcher uses a lot of the virtual fieldwork as an approach, such as finding video clips on Youtube, Youku and other sites to observe Sa Ding Ding's performances, her accompanying instruments, how her stage is set, and even the reactions from her audience. It is important to perform a virtual fieldwork to look at Sa's performances as there are different versions of live performances of the song *Wan Wu Sheng* available such as videos of her performances from the following sites:

1) China Television Hunan Channel Spring Festival Gala 2009
https://www.youtube.com/watch?v=NzvgScMNtW4
2) Union Chapel 27th May 2010
https://www.youtube.com/watch?v=MgU2i5Ft8H8
3) CCTV 3- 民歌中国 2011
https://www.youtube.com/watch?v=RfpiO9ypPec
4) Hunan Channel- 华彩聚三湘 2012
https://www.youtube.com/watch?v=bp4BxPcMPJM
5) CCTV 3-金椰子广告节 awards night 2006
https://www.youtube.com/watch?v=13VN0iAviGs
6) CCTV Spring Festival Gala 2012
http://v.youku.com/v_show/id_XMzQ1Mzc3OTA0.html
7) CCTV & KBS 第十三届中韩歌会 2010
http://v.youku.com/v_show/id_XMzMwMDA2ODg0.html?from=y1.2-1- 85.3.3-1.1-1-1-2
8) CCTV 4 中国文艺 2011
http://www.tudou.com/programs/view/BguXqDt1PkM/

Interviewing a popular artist is always tricky, especially as they are difficult to contact. However, via a good friend of the researcher Cindy Li who knows the producer of Sa Ding Ding, Mo, the manager of BIT Label (厂牌, record publishing company) was able to contact the artist. Sa Ding Ding and her broker Fu Hong Sheng and Mo are good friends, so Mo introduced Sa Ding Ding to me as a University of Malaya postgraduate student carrying out a study on her song *Wan Wu Sheng*. Telephone interview was made successfully to Sa Ding Ding and her associates and this provides useful information in learning her music, influence and her thoughts.

Transcription serves as an important research approach as there are no scores available to analyse Sa's music. Therefore, listening and making a transcription is an important step before analysis. The song *Wan Wu Sheng* was transcribed. The duration of the song is 4 minutes and 37 seconds. In total, there are 91 bars transcribed.

This research looks into Sa Ding Ding's *Wan Wu Sheng* and examines its position as a cross-over music with Tibetan Buddhist influence in a Western popular music context. Thus, after careful listening and transcription of the whole song, analysis of the score was carried out as the next step in meeting the objectives of this research. Tagg's theory was used as the main framework for analysis. According to Tagg (1979), the different genres of folk music, art music and popular music required different attention given to their varied characteristics (see Table 1).

Table 1, Different characteristics of three genres from Tagg (1979, p.20)

CHARACTERISTIC		Folk music	Art music	Popular music
Produced and transmitted by	primarily professionals		×	×
	primarily amateurs	×		
Mass distribution	usual			×
	unusual	×	×	
Main mode of storage and distribution	oral transmission	×		
	musical notation		×	
	recorded sound			×
Type of society in which the category of music mostly occurs	nomadic or agrarian	×		
	agrarian and industrial		×	
	industrial			×
Main twentieth century mode of financing production and distribution of the music	independent of monetary economy	×		
	public funding		×	
	'free' enterprise			×
Theory and aesthetics	uncommon	×		×
	common		×	
Composer/author	anonymous	×		
	non-anonymous		×	×

During transcription, there are thirteen aspects given focus: 1) choice of tone-script; 2) pitch; 3) performance practice; 4) melisma; 5) dynamics; 6) rhythm; 7) tempo; 8) structure; 9) variants; 10) polyphonic pieces; 11) song texts; 12) title; and 13) order of the notated materials.

Based on Tagg's theory, Sa Ding Ding's song *Wan Wu Sheng* will be further discussed by looking into what Tagg has labelled as AO (Analysis Object) and IOCM (Interobjective Comparison Material), forming a theoretical framework, as shown in Figure 2.

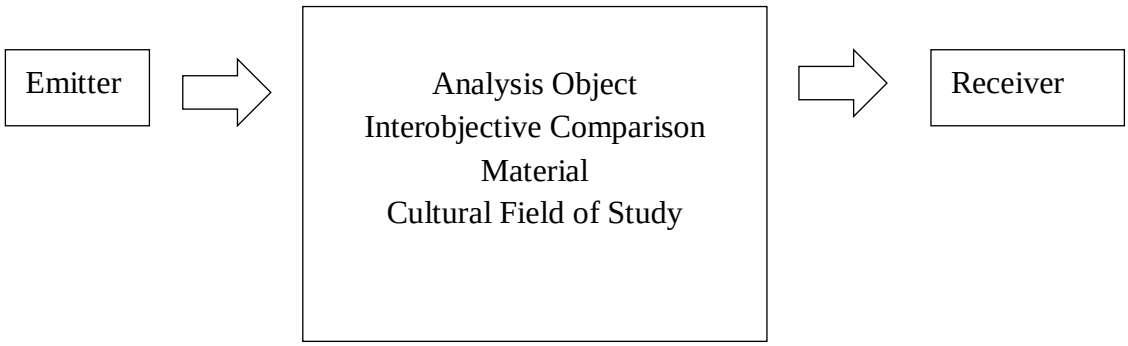


Figure 2. Analysis and its research context

Analysis

This chapter analyses the collected data from the interview, score, video and listening analysis based on cultural musicology and popular music theory defined by Phillip Tagg as its research framework. The song *Wan Wu Sheng* that is selected as a case here is studied as cross-over music with elements from Tibetan and Buddhism in a popular song context. Since scoring is not a norm in popular music (Scott 2009), transcription of *Wan Wu Sheng* by the author serves as the primary data for further analysis in both discussion on a cultural musicology context of how the influence of Tibetan and Buddhism elements are included in the song; and also an analysis of the genre from a popular music theoretical framework. Discussion in the performing technique shows how different elements are employed in this cross-over music and in the context of popular music study, also bringing into account the important aspects of staging the song *Wan Wu Sheng* during live performance at different events in relation to its musical context: stage set, choreography and costume design - all these are as what Warner (2009) defined in his model of creativity in forming the two-way relationship between conception and perception (see Figure 3), was used as a conceptual framework for analysis in examining this song which succeeded Sa as an award winning artist in the category of world music.

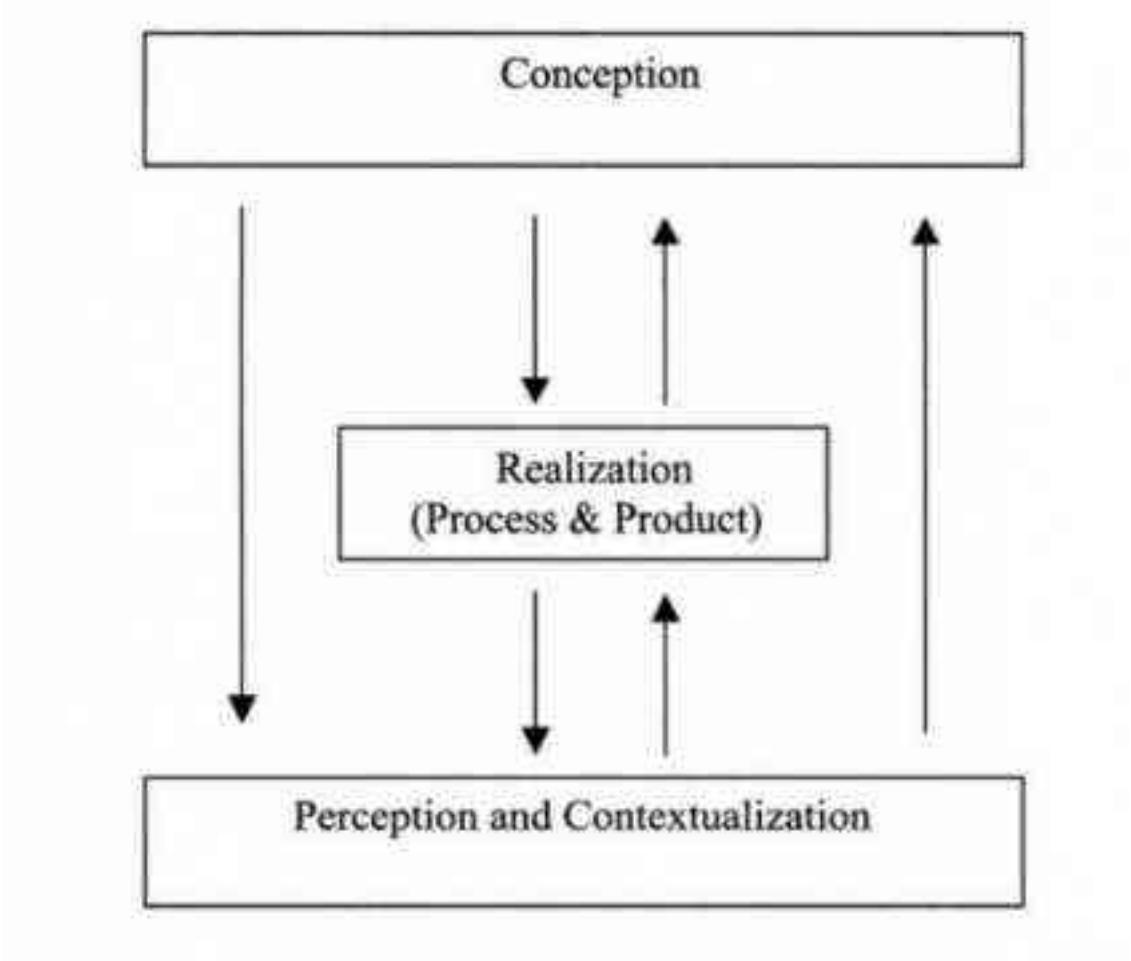


Figure 3. Warner's diagram (Warner 2009, p. 142)

Most of Sa's songs such as *Ma Ma Tian Na* (Mother's Sky, *妈妈天啊*) and *Tuo Luo Ni* (Dharani, *陀罗尼*) reflect Tibetan and Buddhist elements. The lyrics of *Ma Ma Tian Na* were taken from the scripture of *Qi Qing Shang Shi* (Prayed to master, *祈请上师*). *Tuo Luo Ni*, on the other hand, was taken from the scripture of *Bao Qie Yin Tuo Luo Ni* (Bao Qie Yin Dharani, *宝箧印陀罗尼*).

Sa's lyrics include various languages - Mandarin, Tibetan, Mongolian and Sanskrit. Some of her lyrics are direct quotes from Buddhist mantras such as the *Vajrasattva Mantra of 100 Syllables* (*Jin Gang Sa Duo Bai Zi Ming Zhou*, *金刚萨陀百字明咒*), *Qi Qing Shang Shi* (*祈请上师*), *Bao Qie Yin Tuo Luo Ni* (*宝箧印陀罗尼*) and so forth. The song *Wan Wu Sheng* in particular, gained international fame with its inclusion of the Buddhist chant.

In an interview with Sa (November 5, 2013), the artist explains that although she is a Buddhist, the album *Alive* was not created with the intention of relating to Buddhism. The relationship between music and Buddhism was realized only after she created the album. The artist further explains that her intention is World Music and she employed the Buddhist mantra in the song *Wan Wu Sheng* only after she had

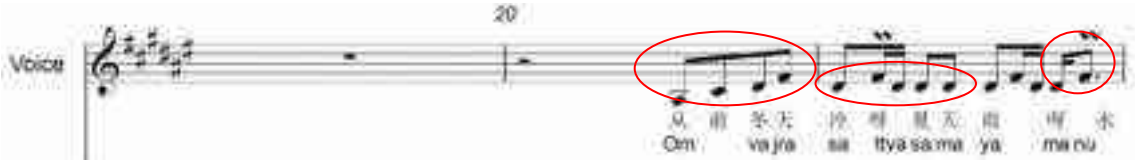
practiced the *Vajrasattva Mantra of 100 Syllables* a hundred thousand times. Via the process of chanting, she was influenced with the mantra rhythmic waves and eventually developed a melody for it. She also emphasized that she would never have composed the song if the act of prostration (*panipāta*) in Buddhism was not fulfilled.

Sa is the songwriter of *Wan Wu Sheng*;she is also the producer of the album *Alive.* Her inspiration came from the Tibetan Buddhism's first major mantra – *Vajrasattva Mantra of 100 Syllables*. In this study, three versions of *Vajrasattva Mantra of 100 Syllables* were selected and studied in relation to Sa's employment of the melodic idea and text in her song. The three chosen versions are from renown Buddhist *sangha*: Master Chuan Xi, Kenpo Da Zhen and Yongey Mingyur Rinpoche via Youtube.

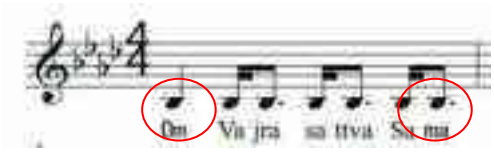
A transcription was carried out, an approach used in allowing analysis of the orally transmitted chant. *Wan Wu Sheng* was found bearing some similarities and differences to the three versions of transcribed chant in the aspect of duration and melody, orchestration, tonality and texture, and dynamic.

Referring to the chant sung by Master Chuan Xi, Kenpo Da Zhen and Yongey Mingyur Rinpoche as an interobjective comparison material (IOCM), the rhythmic pattern of the opening bars of the analysis object (AO) *Wan Wu Sheng* reflects some similarities (see Figure 4) with added ornamentation.

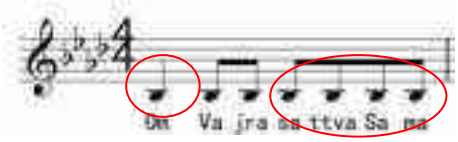
(a) *Wan Wu Sheng* by Sa Ding Ding



(b) Master Chuan Xi:



(c) Kenpo Da Zhen:



(d) Mingyur Rinpoche:

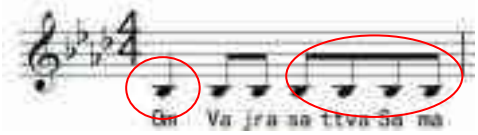
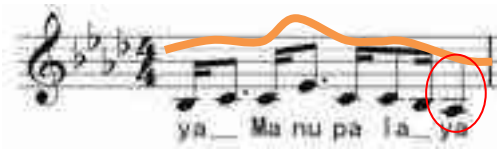


Figure 4. Mm. 20-21 of *Vajrasattva Mantra of 100 Syllables*

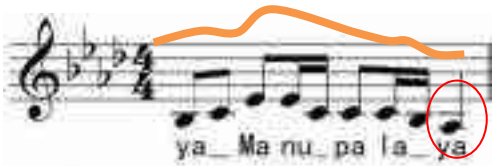
The rhythmic patterns were observed. The use of a stately quaver beat is identical while a semiquaver followed by a dotted quaver is more prominent in the version of Master Chuan Xi, employed to the text

"ma nu" in *Wan Wu Sheng*. For the three versions of the IOCM, the same pitch was transcript by the researcher for the text *om va jra sa ttva sa ma* while in Sa's version, a melodic idea was built in an ascending order. Although all still emphasise the syllable *Om* on a strong beat, Sa's differs in beginning her melody on the third beat with a rising minor third emphasising the word *Om*. Sa's rising melodic idea for *om va jra sa ttva* with changes the monotonous character of the IOCM. Another feature of the rising backbeat minor third with a mordent emphasising the word *ttva* and *nu* on the first and fourth beat gives a natural accent that reflects a semiquaver funk idea, dominating the popular genre over the original chant character.

(a) Master Chuan Xi:



(b) Kenpo Da Zhen:



(c) Mingyur Rinpoche:

(d) *Wan Wu Sheng* by Sa Ding Ding

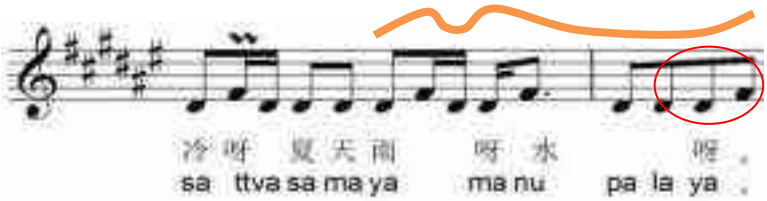
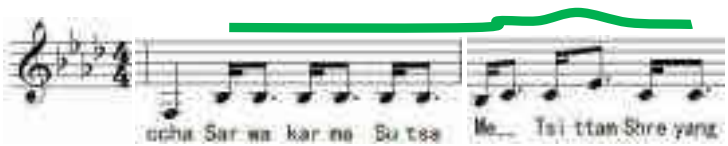


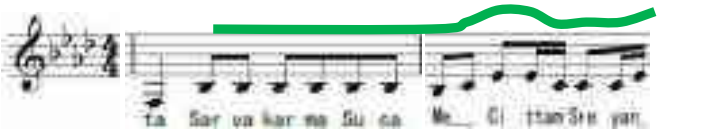
Figure 5. Mm. 21-22 of *Vajrasattva Mantra of 100 Syllables*

Sa's "ya_ma mu_ pa la" as the AO has the same melody contour with a minor third up similar to the IOCM, but Sa's rising backbeat minor third melodic idea for *ya* on the second beat of the bar with changes the perfect cadence character of the IOCM to imperfect cadence. Another syllable *ya* is the last word of the sentence and in Sa's *Wan Wu sheng* it ends with the V chord leading to the next phrase.

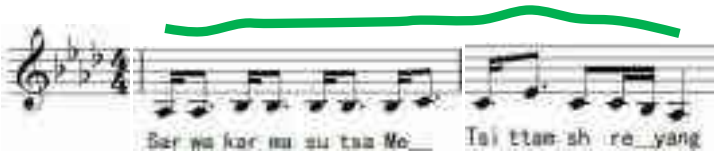
(a) Master Chuan Xi:



(b) Kenpo Da Zhen:



(c) Mingyur Rinpoche:



(d) *Wan Wu Sheng* by Sa Ding Ding:

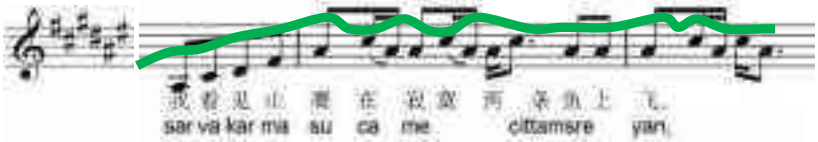


Figure 6. Mm. 28-30 of *Vajrasattva Mantra of 100 Syllables*

Bigger contrast of melody contour and pitch range were analyzed in the chorus part where lyrics sar va kar ma su ca me tsi ttam sh re yang was sung. A wider pitch range was used by Sa, moving away from the quasi monotonic character of the IOCM. This provides a melodious feature, but retaining characteristics of semiquaver dotted notes. Also, as we see in IOCM, the Buddhist chanting's melody is very simple, which is only made of major second, minor third, major third, even keeping same pitch note on repeat. Also, in the song writing of *Wan Wu Sheng* in use are mainly stepwise intervals with occasionally and a perfect fifth and minor seventh see figure 9:

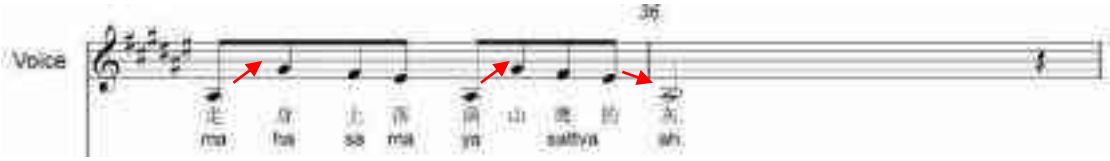
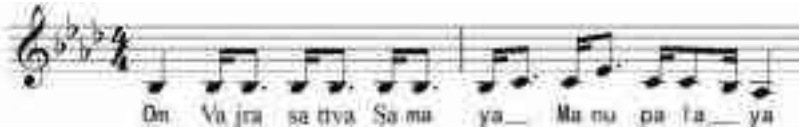


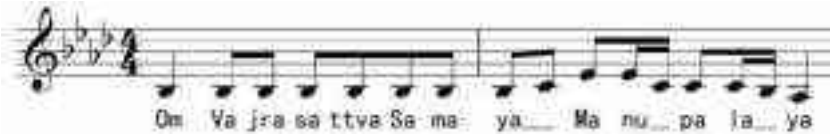
Figure 7. Mm. 35-36 of *Wan Wu Sheng*

Referring to the chant sung by Master Chuan Xi, Kenpo Da Zhen and Yongey Mingyur Rinpoche as an interobjective comparison material (IOCM), the orchestration of the AO *Wan Wu Sheng* reflects varied arrangement (see figure 10) with Chinese and Western instruments in opening bars.

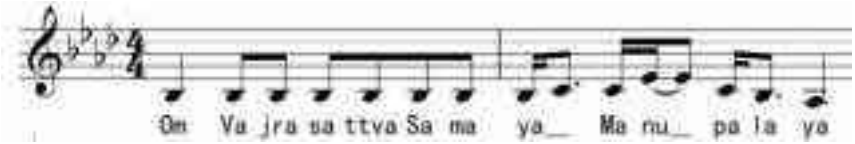
(a) Master Chuan Xi:



(b) Kenpo Da Zhen:



(c) Yongey Mingyur Rinpoche:



(d) *Wan Wu Sheng* by Sa Ding Ding:

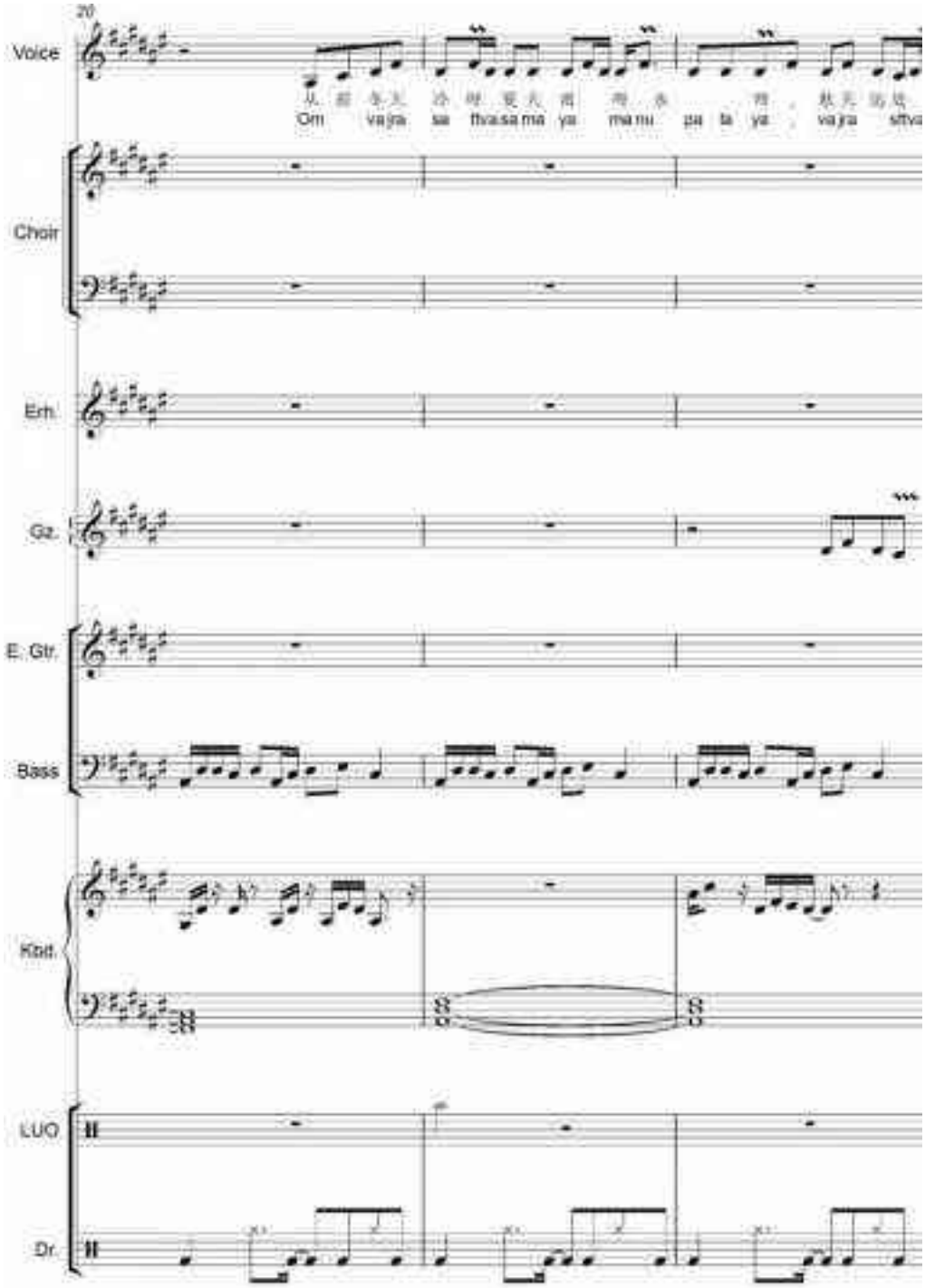


Figure 8. Mm. 20-22 of *Vajrasattva Mantra of 100 Syllables*

The IOCM are all monophonic chants, but the AO fused elements of Chinese and Western instruments as accompaniments. The AO has 9 kinds of tracks which include two types of voices, which are Sa's voice and choir; the Chinese instruments *Er hu, Gu zheng* and percussion *Luo*; and western

instruments electric guitar, bass, keyboard and drum. The electric guitar, bass, drum and keyboard are four instruments which are very obvious signs of the pop music influence, and the very basic drum rhythm pattern of pop music is adopted for accompaniment, making a strong contrast with the Buddhist chanting.

Tibetan elements have been used as accompaniments in the whole song over the AO. At the start of the intro of the AO, there is a male chorus for the Tibetan folk song titled *Women Zaici Xiangju* (*We Met Here Together*, *我们在此相聚*,) and in figure 4.6, the lyrics in Chinese as follow:

我们在此相聚，多么快乐呀
如果常常能聚会一起，那会是多么高兴的事呀
经常聚在一起的人，是多么幸运呀
要珍惜在一起时光呀，不要虚度光阴 (www.xiami.com)

This Tibetan ballad as known locally, the meaning of that is "How happy we could get together! It would be nice if you could get together for a party. How lucky the people who often get together! To cherish the time, and don't waste your time!"

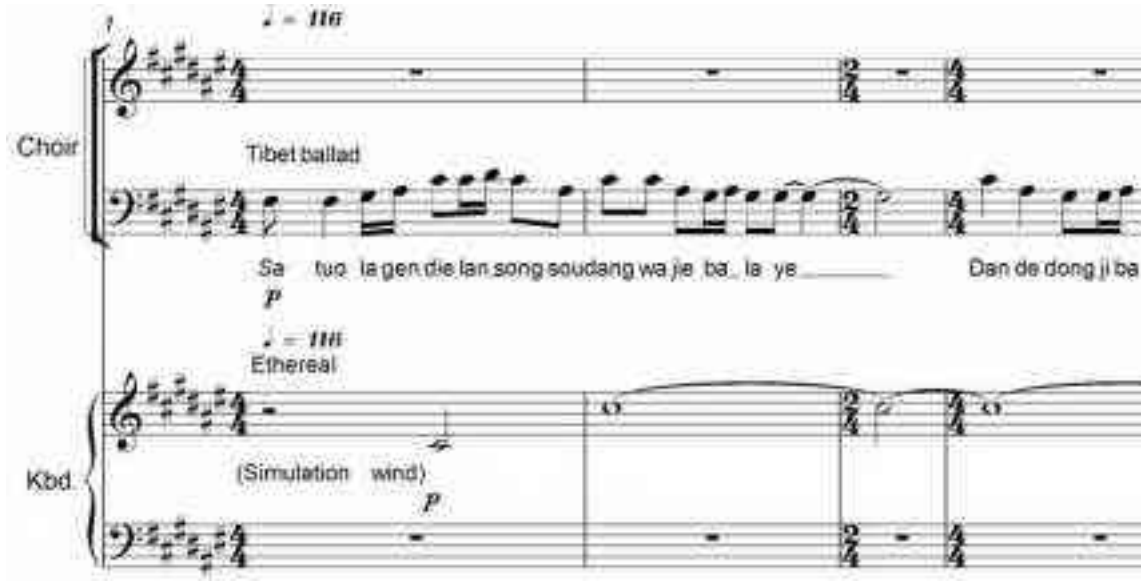


Figure 9. Mm. 1-4 of Tibet ballad in *Wan Wu Sheng*

This Tibetan folk song was sung live at a restaurant named Ma Jia Li in Beijing. Sa was there at the restaurant and she recorded this chorus part. In an interview in 2013, Sa told me that she inserted this part without any alteration to the introduction of *Wan Wu Sheng*. This is not common in pop music composition. Sa revealed that she likes to go to the Ma Jia li Restaurant because of the music there being performed by a live band. She stressed that they sang happily every time and this gave her a very deep impression. To her, this is symbolic of a good life, without pressure, every day filled with happiness, and this is shared to all the diners at the restaurant. Sa felt that it was of good spirit and promised the singers that she would use it in her song, in which she did. Sa (2013) also stressed during an interview with the

author that she did not want the singers to be recorded at a recording studio, but instead be kept in its very original setting, at the restaurant where the surrounding noise and atmosphere is at its most natural, when the singers sang with outpouring emotion. Most Tibetan traditions are passed down orally. Most of them are polyphony. So there is only one melody line. A synthesizer is used as an accompaniment, to imitate the ethereal sound of the wind, to resemble as closely as possible the original Tibetan folk song. The male voice that raps in a Tibetan style appears in bar 11-12, and the melody of male voice rap is repeated with the sound of panning is from left to the right first and from back to the forth in bars 73-90 (see figure 12 and 13).

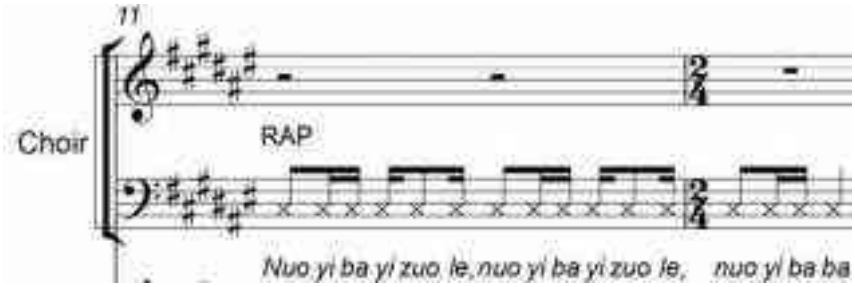


Figure 10. Mm. 11-12 of *Wan Wu Sheng*

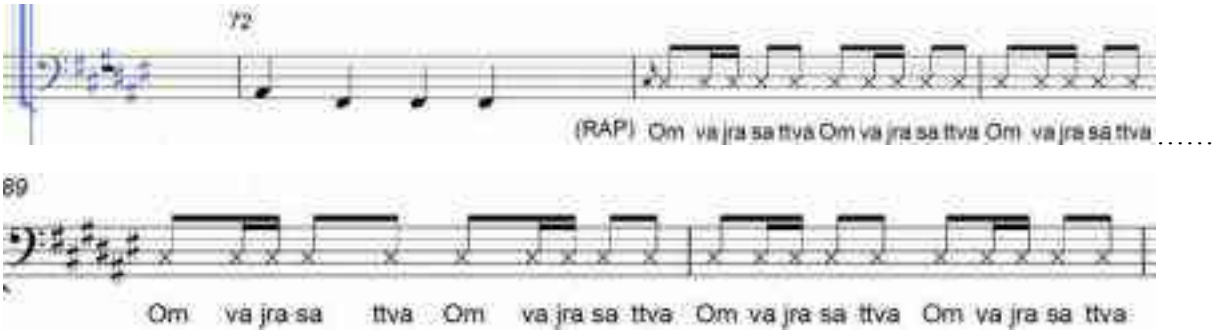


Figure 11. Mm. 73-90 of *Wan Wu Sheng*

In bars 80-91, a “hook” melody of male voice choir is used (see figure 14).

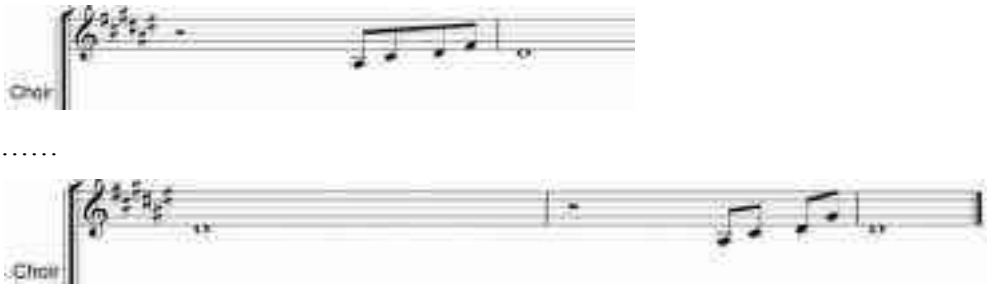


Figure 12. Mm. 80-91 of *Wan Wu Sheng*

In bar 17 and 19, the timbre of simulation fan appeared to echo the AO (see figure 15); the choreography *Ku Shan Wu (酷扇舞)* will be discussed later.

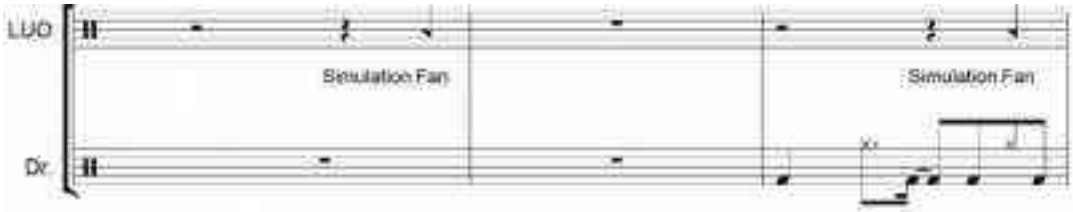


Figure 13. Mm. 17 and 19 of *Wan Wu Sheng*

A very clear "hook" by the bass is present in mm. 13-89; it is very different with other pop song arrangements in which it only repeats a motive with a Tibetan style for the whole of the song (see figure 14).

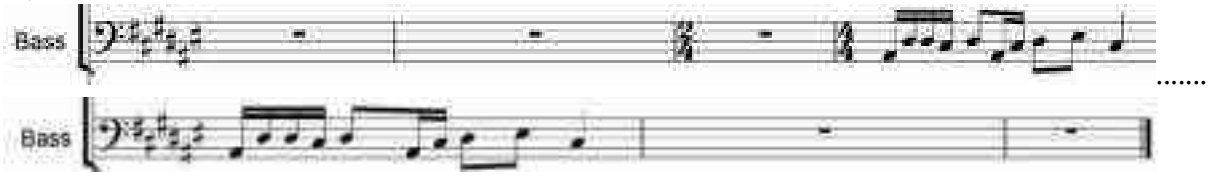
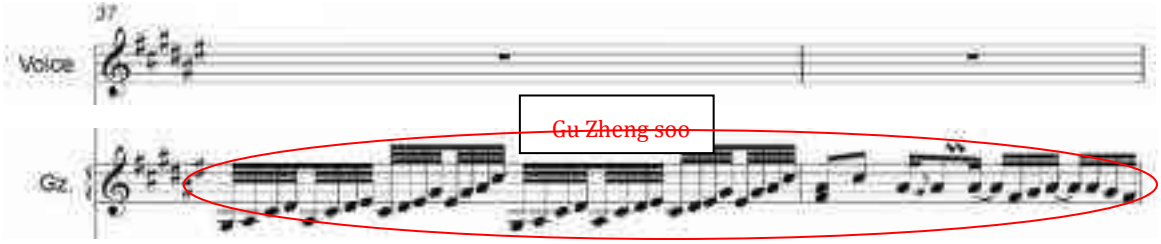


Figure 14. Mm. 13-89 of *Wan Wu Sheng*

which is pentatonic, which like the *Gu Zheng* starts to accompany from m. 37, solo during Interlude and unison or ornamented with main voice in verses (see figure 15).



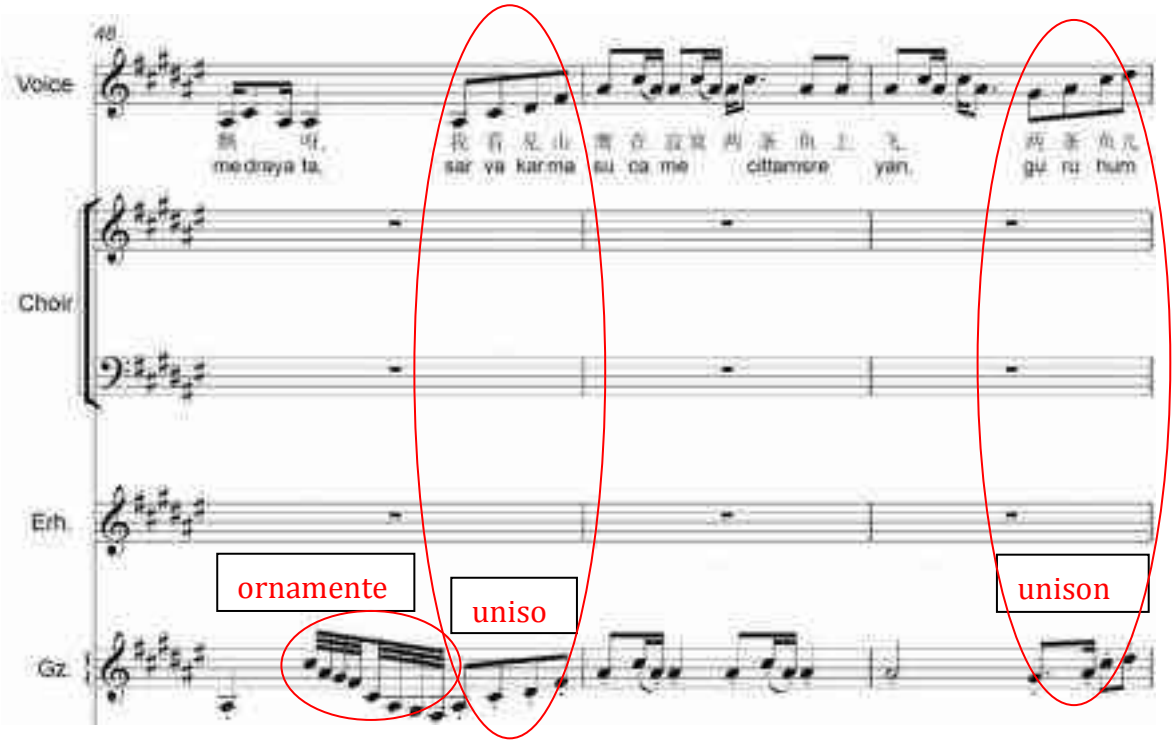


Figure 15. Mm. 37 and 48 of *Wan Wu Sheng*

Conclusions

This dissertation reports the completion of a research involving secondary data collection, primary data collection, virtual fieldwork, analysis and discussion on the subject *Wan Wu Sheng* by Chinese artist Sa Ding Ding. The cross-over phenomenon of an ethnic fusion song *Wan Wu Sheng* showing elements from Western popular music genre, Tibetan and Buddhist elements was analyzed and discussed. As a result of globalization, the world music genre emerges around the late 20th century where crossover music becomes a new trend where performers fuse various kinds of ethnic elements with contemporary styles. This chapter recapitulates the summary of findings from this research and provides some suggestions for future research.

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The State of KSSR Music in Primary Schools: The Teacher's Perspective

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Abstract

The purpose of this study was to explore the effectiveness of the various components of the music programme in Malaysian' Primary School Standard Curriculum known commonly as Kurikulum Standard Sekolah Rendah (KSSR), through the perspectives of the music teachers. More specifically, this study investigated the extent of, reasons for and factors influencing the effectiveness of the KSSR music programme. This study was prompted by the growing concern of the often heard disparaging remarks about the status of music education in the primary schools and the performance of the classroom music teachers in general. It attempts to contribute some valuable information for identifying strengths and weaknesses in the implementation of KSSR music curriculum at the primary school level. The respondents were music teachers teaching in the primary schools in the state of Negeri Sembilan and Selangor. Data were gathered using structured questionnaires to obtain the teachers' perceptions on the different components of the music programme, and semi structured interviews were carried out to obtain further information and to validate data gathered from the questionnaires. The study revealed that there were various barriers that hinder the KSSR music programme, among them low curriculum status and lack of facilities were most concerned. Findings suggest that the teachers' subject matter knowledge need to be enhanced. The paper ends with a discussion on the implications arising from the study.

Keywords: music education, KSSR, music curriculum; implementation, Malaysia

Music education is essential to every child's life. Similar to the other core subjects like languages, mathematics and sciences, music is a valuable asset that shares the same characteristics of these important school disciplines that contribute immensely to the general goals of education. The benefits of music education are well known and confirmed by various studies (Eisner, 2003; Morris, 1999). Although the literature around the world recognises the importance of music education in every child's life, yet music education has been subscribed as a less important and less relevant subject that always taken second place in the school curriculum (Byo, 2000; Figueiredo, 2002).

Music education in Malaysian schools has undergone many changes, The New Primary School Curriculum which started in 1983, and the revised version – the Integrated Curriculum for primary School took effect in 1993 while the Standard Curriculum for Primary School (KSSR) is the new system introduced by the Ministry of Education in 2011. The Primary School Standard Curriculum known commonly as Kurikulum Standard Sekolah Rendah (KSSR) was formulated and developed based on these principles: To ensure students have the relevant knowledge, skills and values to face the challenges of the 21st century. The new curriculum emphasises on the holistic development which encompasses elements such as grooming of creativity and innovation, entrepreneurship and integration of Information and Communication Technology (Ministry of Education Malaysia, 2013). The ultimate concern of the KSSR music program is to develop self-

potential students that are creative, able to appreciate and enjoy music intellectually through musical activities. (Ministry of Education, 2013)

Music KSSR Curriculum

The Music KSSR Curriculum is a general music education programme designed with the aim to provide musical experiences, develop students' potential in creative expression and aesthetic realization.The curriculum covers singing, percussion playing, music and movement, creative musical idea and music appreciation (Ministry of Education, 2011).

The main principals encompassed in the KSSR curriculum is based on the set standards of learning that students are required to achieve the preset standards of knowledge, skills and values at the duration given at different levels of their schooling. The teaching-learning strategy of KSSR music includes the concept of integration, application of science and technology, especially in the areas of music making, exploration, and creativity in music. Emphasis is also given to the development of skills and values. Discipline and participation in practical sessions of music playing aim to enhance interactions and also interpersonal as well as intrapersonal skills. (Ministry of Education , 2012).

The Status of Music in KSSR

In the Malaysian school curriculum, music education is accepted and categorized under the compulsory subject group in primary level. It is accorded the same status as other subjects like History, Health and Physical Education, Design and Technology (RBT); and Visual Arts in the curriculum, and on par with other core subjects, though it is not a subject included in examinations. Formal and non formal assessment for various components is carried out consistently. There is a total of 30 minutes of instructions for music per week, which equivalent to 1 period a week.

Aims and Objectives of KSSR Music Primary Level

The aims of the Music Education curriculum in KSSR is to equip and to build the potential in students to become creative individuals that will appreciate and enjoy music intellectually through musical activities, with knowledge, skills and experience in music to expand their aptitude in the music learning and to enable students to appreciate, to create music and to develop students to be balance, creative, discipline and harmonious in character (Ministry of Education, 2013). Music Education in KSSR listed 6 main objectives:

1. To be able to apply musical skills through activities of singing, movement and playing of musical instruments,
2. To be able to apply the knowledge of reading musical notation in musical activities,
3. To be able to produce creative musical ideas through activities of singing, movement and instrumental playing,
4. To be able to read and notate music,
5. To be able to appreciate and express orally the musical aspects of various genres of music presented

6. To be able to demonstrate moral values through musical activities (Ministry of Education, 2013)

Although music education is given the compulsory subject status at primary level, its position as a non-examination subject, with the current funding cutbacks and non-specialist teachers teaching music continues to make it a marginal subject and its teaching mediocre. For the past decade, they have been questions raised into the adequacy of the teaching and learning of music subject in in Malaysian primary schools, disparaging remarks often heard about the status of music education among school principals and teachers. The report by the EPRD indicated the paucity of quality music education in the Malaysian primary schools (EPRD, 2000; Johami, 2005). Many schools only perform a modicum of music activities and this has led music education to be viewed as a subject, not of serious study, but merely embellishing. It is perceived as a form of entertainment for some school functions which one can do with or without.

Music education in school contributes to the areas of emotional, social and cognitive growth in students. An effective and well-implemented music programme will offer many far-reaching and developmental benefits to the students. Every student should have the opportunity to experience a well-planned, comprehensive and balanced programme of music. KSSR music has been implemented since 2011. It is important to have a study of this programme to link its objectives, input, and implementations to get a clearer and comprehensive picture of the state of the programme. The purpose of this study is to investigate the state of the of KSSR Music education the primary schools through the music teachers' perceptions. This study was based on the first dimension of Daniel Stufflebeam's CIPP model of evaluation- The Context Evaluation. There are two main research questions: 1. Have the objectives listed in the KSSR music curriculum been met? 2. What are the barriers that prevent the achievement of objectives?

Methods

A survey was conducted using a structured researcher designed questionnaire. Part one consists of items referring to the basic profile of the respondents. Part II contains items describing the context variables. The statements describing the variables could be rated on a five-point scale ranging from "not at all" to "very" depending on the respondents' personal perception on each item. In order to attain reliability and validity of the questionnaires, a pilot test was carried out before the final draw up of the questionnaire. A total of 11 music teachers from the surrounding primary schools that were involved in the teaching practicum programme were invited to participate as pilot-testing respondents. Respondents from the pilot test were encouraged to comment on the clarity of the questions as well as give suggestions on how and what to improve. From the comments made and the suggestions given, the questionnaire was revised. Reliability tests for measuring homogeneity of the questionnaire's items were carried out using Alpha Cronbach's coefficient . In this analysis, data from the reliability indexes obtained for the items was 0.866, which indicates homogeneity of items.

The survey was administered to 243 music teachers from Negeri Sembilan and Selangor by locality. The lists of schools were obtained from the state education departments and approval to conduct was sought from the school principals. Questionnaires were mailed to the respondents though their respective headmasters or headmistress and some instrument was administered with the assistance of the trainee teachers that were having their scheduled phases of teaching practicum and internship in the school.

While the study used a primarily quantitative approach to data collection using questionnaires, interview was also employed to provide a means of cross checking and complimenting the information collected through survey. Face-to face and telephone interviews were conducted on four music teachers selected using

purposive sampling. The interview questions were drafted and developed by the researcher after consulting two music lecturers at a teachers' training institution.

Results

There are two major sections. The first being descriptive analysis of the respondents' profile and second descriptive analysis of the dependent and independent variables. The two components examined in the research questions were described with percentages, means and standard deviations in a set of statements. Data were described more clearly in a set of tables. The higher the mean value, indicating the more positively respondents expressed their agreement to the statement and the lower the mean value, the more negatively respondents indicate their perceptions towards the statement. While examining the research questions testing of group differences between variables of respondents from school-location: urban and rural schools were sought through *t*-tests.

Respondents Demographic Information

Among 243 valid responses, 142 (58.4 %) of the respondents came from urban schools, 101 (41.6%) were from rural schools. The female teachers outnumbered the male teachers with 130 (53.5%) female verses 113 (46.5%) male teachers. In matter of ethnicity, 161 Malays (66.3%), 60 Chinese (24.6%), 1 Indian (0.4%) and 21 others (.8.6%). From the data, 44.4% of the teachers' participated in this study were teachers having 1-10 years of teaching experience, and 55.6% were in the range of 11-20 years teaching experience.

In examining the academic qualifications, the vast majority of the teachers (79.4%) have SPM qualification, and 0.8% are STPM holder; 19.7% hold a Bachelor's Degree. As for professional qualifications, 100% of them obtained a teaching certificate. More than half of the respondents do not have any external music certification (67.1%).

The Achievement of Objectives of KSSR Music Programme

An analysis of the responses to items pertaining to the achievement of the objectives listed in the KSSR curriculum is shown in Table 1. Overall, all the programme's objectives were achieved with the cumulative weighted mean score of 3.48 (1= not at all, 5=very). Respondents expressed the most achieved objectives toward objective (6) To be able to demonstrate moral values through musical activities (3.93). Likewise, the least achieved objective toward objective (5) To be able to appreciate and express orally the musical aspects of various genre of music (2.93).

Table 1, Distribution of Teachers' Perceptions on Achievement of KSSR Music Objectives

	Mean	*SD*
(1) To be able to apply musical skills through activities of singing, movement, and playing of musical instruments	3.62	.74
(2) To be able to apply the knowledge of reading musical notation in musical activities	3.5	.80
(3) To be able to produce creative musical ideas through activities of singing,	3.35	.85

movement and instrumental playing		
(4) To read and notate music	3.58	.86
(5) To be able to appreciate and express orally the musical aspects of various genres of music presented	2.93	.92
(6) To be able to demonstrate moral values through musical activities	3.93	.78
Cumulative Mean Score	3.48	

Independent-samples *t*-test was performed to determine whether there any significant differences in perceptions between group in the study such as the respondents from different school location (urban and rural school). The probability value of .05 or less was set to indicate significant differences between groups.

Variable of School Location: Urban and Rural Schools

Table 2 presents the summary of *t*-tests analysis of the achievement of KSSR music objectives of groups within the school location variable. The respondents from the urban and rural schools made up the two groups for comparison. Indicated from the table, 1 item was significantly different: To be able to apply the knowledge of reading musical notation in musical activities

From the analysis, *t*-test for the item on the objective 2 shows respondents from urban school (mean = 3.57, *SD* = 0.68) differed significantly (t [241] = 1.55, $p < 0.001$) from the respondents from rural school (mean = 3.41, *SD* = 0.94). This shows the perception towards the achievement of objective 2 on the ability to apply the knowledge of reading musical notation in musical activities is higher in urban schools compared to rural schools. There is no significant difference in perception towards other items of the achievement of objectives..

Table 2, Mean and t-test Analysis for Comparison between Variable of School Location on Barriers of KSSR Music

	Region					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .05
(1) To be able to apply musical skills through activities of singing, movement, and playing of musical instruments	142	3.6 0.74	101	3.56 0.74	1.01	.89
(2) To be able to apply the knowledge of reading musical notation in musical						

activities	142	3.57	101	3.41	1.55	.001*
		0.68		0.94		
(3) To be able to produce creative musical ideas through activities of singing, movement and instrumental playing	142	3.35	101	3.36	-.039	.14
		0.90		0.79		
(4) To read and notate music	142	3.69	101	3.43	2.28	.43
		0.88		0.82		
(5) To be able to appreciate and express orally the musical aspects of various genres of music presented	142	2.90	101	2.96	-.43	.36
		.89		0.96		
(6) To be able to demonstrate moral values through musical activities	142	3.97	101	3.88	.89	.73
		.80		0.75		

Note: *p* = probability value significance at .05 or less.

Barriers of the KSSR Music Programme

Table 3 presents the responses to the items on barriers of the KSSR Music Programme. Total of 9 items were listed to determine what the barriers of the KSSR music programme are, each on a 5 point scale (1= not at all, to 5= very). Most teachers indicated item (6) lack of priority for music topped the rank of all the items describing barriers to the KSSR Music programme with the highest mean score (*M*=4.41), followed by item (3) – Students lack fundamental music skills to follow fully the KSSR Music Programme (*M*= 4.23). Lack of facilities (*M*= 3.98) and lack of adequate resources (*M*=3.69) both ranked third and forth. Item (7)- Lack of personal musical experiences (*M*=3.64) was fifth in the rank. Other barriers are the scope of the syllabus is too broad for the students (*M*= 3.61) , insufficient periods of instructions and reinforcement (*M*= 3.54), Teachers do not have all the knowledge and skills required to teach the KSSR syllabus (*M*= 3.31); and lack of support from the school (*M*= 2.80).

Table 3, Barriers of KSSR Music Programme

	Mean	*SD*
(1) The scope of the syllabus is too broad	3.61	1.07
(2) Lack of adequate resources	3.69	1.07
(3) Students lack fundamental music skills to follow fully in the KSSR	4.23	.90

Music Programme		
(4) Teachers do not have all the knowledge and skills required to teach the Music Syllabus	3.31	1.24
(5) Insufficient periods of instruction and reinforcement	3.54	1.11
(6) Lack of priority for music	4.41	.86
(7) Lack of personal musical experiences	3.64	1.44
(8) Lack of support from the school	2.80	1.29
(9) Lack of facilities	3.98	1.12

Variable of School Location: Urban and Rural Schools

Table 4 presents the summary of *t*-tests analysis of the barriers of KSSR music of groups within the school location variable. The respondents from the urban and rural schools made up the two groups for comparison. Indicated from the table, 2 items were significantly different: the scope of syllybus is too broad and there is a lack of facilities.

From the analysis, *t*-test for the item on the scope of the syllabus is too broad shows respondents from urban schools (mean = 3.55, *SD* = 1.16) differed significantly (t [241] = -1.16, $p < 0.001$) from the respondents from rural schools (mean = 3.71, *SD* = 0.94). Similarly, the lack of facilities shows respondents from uban schools (mean = 3.79, *SD* = 1.23) differed significantly (t [241] = -3.15, $p < 0.00$) from the respondents from rural schools (mean = 4.25, *SD* = 0.88). This shows the perception towards the barrier on the lack of facilities is higher in rural schools compared to urban schools. There is no significant difference in perception towards other items of the barriers.

Table 4, Mean and t-test Analysis for Comparison between Variable of School Location on Barriers of KSSR Music

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01
(1) The scope of the syllabus is too broad	142	3.55 1.16	101	3.71 .94	-1.16	.001*
(2) Lack of adequate resources	142	3.73 1.01	101	3.63 1.16	.75	.35

(3) Students lack fundamental music skills to follow fully in the KSSR music Programme	142	4.28 0.90	101	4.16 .93	.095	.67
(4) Teachers do not have all the knowledge and skills required to teach the Music syllabus	142	3.27 1.22	101	3.38 1.28	-.67	.83
(5) Insufficient periods of instruction and reinforcement	142	3.52 1.17	101	3.58 (1.12)	-.42	.94
(6) Lack of priority for music	142	4.47 .82	101	4.37 .91	1.20	.56
(7) Lack of personal musical experiences	142	3.50 1.49	101	3.83 1.34	-.74	.57
(8) Lack of support from the school	142	2.84 1.33	101	2.75 1.25	-.54	.28
(9) Lack of facilities	142	3.79 1.23	101	4.25 .88	-1.15	.00*

Note: *p* = probability value significance at .05 or less.

Discussion

Music teachers appear to agree that overall, the achievement of the aims and objectives stated in the syllabus of the KSSR Music has been moderate. The objectives stated in the syllabus of the KSSR Music Programme are all at least fairly achieved with mean ratings that range from 2.93 to 3.93. However, none of the objectives achieved the mean rating above 4 (on the measure using a five-point Likert scale). Objectives 5, to be able to appreciate and express orally the musical aspects of various genres of music presented especially need attention. This finding is concordant to the study by Azzara (1999). From the interviews, teachers perceived the main factor that contributed to this outcome was related to the lack of basic musical foundation in the students to follow this seemingly difficult component. It is obvious that there is room for further improvement pertaining to the better achievement of the aims and objectives of the programme.

In order to further improve the achievement of the aims and objectives of the music programme, the barriers need to be addressed. Based on the analysis from the survey and the interviews, a significant issue confronting music teachers in the schools is although music education is given the compulsory subject status, its position as a non-examination subject continues to make it a marginal subject. The lack of priority for the subject seem to be the main concern for the music teachers, and the finding is in agreement with the study of Ramona (2005), and Figueiredo (2006); and Rusell-Bowie (2004). The lack of fundamental music skills and exposure to music activities and performances of the students and the lack of personal musical experience prevents the students from fully following the music programme. The broad curriculum scope and

insufficient periods of instruction and reinforcement in the KSSR music curriculum needs to be reviewed. The allocation of time for music education in KSSR was reduced to 30 minutes or 1 period a week instead of 60 minutes (2 periods) per week in the KBSR curriculum. With the limited time scheduled for music, teachers might not be able to give enough depths and reinforcement to the topics and skills.

The study also revealed that one of the highly rated barriers is that teachers do not have all the knowledge and skills required to teach the music syllabus. From the study, more than half of the respondents do not process any music certification. Some of the school principals place responsibility for teaching the KSSR music on the class teachers. These teachers are inadequately trained to cope with the demand of the curriculum and this consequently influenced the efficacy of the implementation of the curriculum. Teacher education and curriculum planners should be aware that music training should be emphasized during teacher training for the generalist. They need the skills and knowledge in executing music instructions and integration. Similarly, the State State Department of Education need to provide continuing education and in-service training opportunities for the generalist teachers. The predicament of the lack of facilities and resources, and lack of support from the authorities and parents is fairly expressed by the respondents. The shortage of facilities and musical instruments jeopardixed the effectiveness of the teaching and learning process of music-making.

Significant differences were found among teachers from urban and rural schools on the rating of achievement of objectives of KSSR Music programme. Rural school teachers expressed more strongly against objective 2: To be able to apply the knowledge of reading musical notation in musical activities. The difference might be linked to the less availability of exposure, training, support receiveced. Similarly, differences were found regarding perception of barriers between urban and rural school teachers in the variables of lack of facilities. There is the need to to further support the rural schools in improving and providing relevant facilities to ensure rural schools will improve the performance.

As a result of the recent economic downturn, school budget gets squeezed, and the music program too get the hits. Resources and even the teacher training intake of music trainees has been significantly decreased. For many students, participating in the KSSR Music in school is the only source they get the chance to experience and learn music.The KSSR Music programme has provided opportunities for students from urban and rural schools to acquire music skills in performance and music knowledge and it also brought exposure and enrichment to students through music learning, and developed students' attitudes and aptitude. With the well recognised benefits of music education in the child's life, we need recognition by the governing officials and policy makers that music education exists for important reasons and it is vital for Ministy of Education to fully support and ensuring music education receive the equity as other academic subjects through the provision of effective teacher education, facilities and equipment, on top of that, support and valuing music education. In order for the programme to be effective and to move on from the embryonic stage, further evaluation from the dimension of input, process and product need to be done to rectify areas of incompetency to fully achieve its aims.

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The Art of Voicing the Social Empowerment: An Analysis of Songs Sung for Former Sri Lankan President Mahinda Rajapaksa

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Abstract

The military triumph against the secessionist Liberation Tigers of Tamil Elam (LTTE), who struggled to build a separated political entity, brought hopes of revival for inhabitants in Sri Lanka. As this victory was identified as a consequence of a great leadership, a large number of songs were written to promote (former) Sri Lankan president Mahinda Rajapaksa's heroic and superior image. Employing them as prominent agencies in electoral campaigns in 2009 and 2015, these songs acted as great tools to convince people about future empowerment of local society that would be heightened under Rajapaksa's leadership. Hence, this research investigated how the idea of social empowerment is conveyed to the general public through the image of former Sri Lankan president Mahinda Rajapaksa that is portrayed in songs sung for him, and aimed to identify the conveyed socio-political ideology of social empowerment that is shaped through Sinhalese-Buddhist nationalistic imagery in Sri Lanka. Through a content analysis of lyrics, melodies and orchestration of selected thirty-two songs uploaded in YouTube from 2009 to 2016, it was identified that his image is portrayed as a genuine Sinhalese-Buddhist leader, who is identical to ancient great Sinhala kings. This image attracted the majoritarian Sinhalese-Buddhists in the country, as it was conveyed that Rajapaksa would lead to a massive social success following and preserving the Sinhalese' traditions of Sri Lanka. Thus, these songs show that his image primarily catered the social empowerment of the Sinhalese-Buddhists, though he was labelled as the sole-saviour of every nationality in the country.

Keywords: mahinda rajapaksa, songs, sinhalese-buddhist, social empowerment

As the most common aesthetic experience of human beings, songs have been playing a vital role corresponding with coexisting political environments fostering the gist of the ideology of the moment. Thus politically entwined music in contemporary Sri Lanka is predominantly linked with former Sri Lankan President Mahinda Rajapaksa via songs, which were composed between 2009 and 2016. Up to date, there are nearly fifty songs composed for Rajapaksa, recording the highest number of songs composed for a Sri Lankan political leader in the history. The major reason for this admiration seems to be his contribution to get rid the country of Liberation Tigers of Tamil Elam (LTTE) terror that lasted for nearly three decades. Therefore, the general idea of these songs is appreciating his service to the country. Drawing Sinhalese' heed to historical great Kings, his image, as shown in these songs, persuades the general public to identify an economical, political, cultural and human, and social empowerment that will be heightened during his reign. It also motivates the people to imagine the massive future development, if Mahinda Rajapaksa re-elected as the Sri Lankan President or later Prime Minister. Therefore this essay takes cognisance of the view on ideologies shown in songs that convey about the social empowerment through constructing a glorious image of former Sri Lankan President Mahinda Rajapaksa.

Presidency of Mahinda Rajapaksa

Mahinda Rajapaksa is the 6th President in the Democratic Socialist Republic of Sri Lanka as he was elected as the President in presidential elections held in 2005 and 2010. Although Rajapaksa is not

from the aristocratic political lineage that dominated the Sri Lanka Freedom Party (SLFP) or United National Front (UNP) in Sri Lankan political history, he gradually became a Minister of Parliament, opposition leader, Prime Minister and finally the President in the island. His popularity as the President grew higher among civilians, especially the Sinhalese, after the so-called ending of the ethnic conflict against the separatists LTTE. Consequently he governed Sri Lanka as the President for nearly ten years until present Sri Lanka President Maithreepala Sirisena succeeded him in the election held on 8th January 2015.

The presidency of Rajapaksa caught attention of various national & international bodies and scholars as this period displayed sharp changes in the socio-political environment in the country. On 19th May 2009, Rajapaksa officially declared the end of the war and emphasised that he (and Sri Lankan military forces) has completely defeated terrorism. The day was announced as a public holiday and many Sinhalese-the majority in the country, celebrated the memorable day publicly though a lot of Tamils reflected a downcast mood. However political critics pointed out that Sri Lankan government-the United People's Freedom Alliance (UPFA) had given utmost priority for military objectives, which extends to political objectives, than civilians' protection. Thus, Rajapaksa government is identified as the first government, which "…disregarded international opinion on minorities' fundamental human rights and tolerate insensate, insouciant, and even gratuitous violence against Tamil civilians" (Devotta, 2008, p.15). Hence, Rajapaksa's government could not implement the political reform package that was promised to Tamil community and failed to satisfy international actors and the Tamil community. Against this backdrop, key international organisations demanded explanations for human rights violations and war crimes between 2006 and 2009. Nevertheless, "the Rajapaksa government has largely been successful in neutralising pressure from Western countries…by strengthening diplomatic and economic ties with countries such as China, India, and Japan, which have all declined to interfere in Sri Lanka's internal politics" (Goodhand, 2012, p.136). Such ambience developed social, political and economical tensions between international bodies and Sri Lankan government and it helped the Rajapaksa reign to create a new patriotism in psyche of the people.

On the contrary to such obscure political environment evident in the island, Rajapaksa's government was able to secure a popular mandate until 2015. This popular acceptance was chiefly backed by Sinhalese-Buddhists votes. Neglecting a solid solution for the ethnic conflict, statements in Rajapaksa's *Mahinda Chinthana* manifesto in 2005 on solving the issue of ethnic conflict, distinctly drew Sinhalese-Buddhists as it strategically implied the protection of Sinhalese community, Buddhism and Sri Lankan identity, which is obviously linked to Sinhalese culture. However, interpreting the end of war as the defeat of the biggest threat faced by Sri Lankans, also sustained a strong political stability of UPFA under the leadership of Mahinda Rajapaksa. Mahinda's repeated claims of his love for the country and his effort to unify his motherland under one flag too strengthened the government's authority. However, rapid economic growth and major infrastructural development further increased the admiration towards Rajapaksa, though "…longstanding structural weaknesses in the economy including high debt-interest payments, a bloated civil service, and historically high budget deficits" (Goodhand, 2012, p.132) were evident. Even after he lost the presidential election on 8th January 2015, he regularly addressed the Sinhalese, emphasising about restoring the economy and dealing with the threats to Sri Lankans' sovereignty and national security that have arisen since January 2015. Based on these backgrounds, Sinhala songs were largely composed to campaign the image of Mahinda Rajapaksa highlighting how and why people admire, respect and adore him.

Portrating Mahinda Rajapaksa's Image in Songs

Generally, the trend of composing songs for Mahinda began since 2009. Based on Janaka Kottage's statement in *Lakbima* News paper on 14th November 2005, it can be assumed that a song that was composed in 2005 initiated such a trend when Rajapaksa was a candidate for the presidential election. However, among thirty-six songs, majority were composed in 2014 and 2015. Between 2009 and 2014, there were only six songs. So far in 2016, two songs were composed for Rajapaksa. Except for few songs, a larger number of them are written in Sinhala, the language of the Sinhalese. Only a few songs are

written in Tamil or combining Sinhala, Tamil and English. It is difficult to identify the financial or compositional involvement of Rajapaksa or his government for the making of these songs. In some instances such as the musical concert *Ekama Irak Yata* (Under one sun), which was staged on December 2014, can be clearly recognised as a government funded event. However, all these songs convey tribute and gratitude to Mahinda Rajapaksa.

In these songs lyrics, Mahinda Rajapaksa is identified as an incomparable personality. While describing his character as a heroic leader or President, he is portrayed as the king in a new era and "…the father of the peacetime nation" (Wickramasinghe, 2014, p.379). Along with this idea, many songs overstate that Mahinda-today's king is descending from an ancient royal pedigree in southern region in the island. Even before the military triumph, some had identified his ancestors also as leading fighters against the Dutch and the British colonial rulers (Sumanawansa et al., 2005). However, in several songs, he is shown as the king of *thunsihnale*, a term which "…marked the idea the kings were the rulers of the whole island" (Roberts, 2009b, p.50). Some songs identify him as a god who is devoted to protect the country. Songs also indicate that people want him to be a king because, in the perception of the majority, he united the country. Consequently, 85% of songs narrate Mahinda's triumph against the LTTE and his deeds to unite the motherland and shield its people. Parallel to his kingly and godly image, he is recognised as *Appachchi* (Father), who is the authoritative breadwinner of a Sinhala-Buddhist family of authentic Sinhala village, the ideal location of pure culture in the island. These indications are endorsed in songs through inclusion of people's views or comments such as blessing him to have a long healthy life, vowing to protect him and requesting him to be the president again and to build the country and nation. In fact, it is clear that all these roles signify the responsibility and capability of guarding a place, a person or a thing. As a consequence, Rajapaksa's image-as a god, a king or *Appachchi* is in top of every social layer it is positioned. Therefore these songs perceive Mahinda as a supreme personality in the country.

Following the indigenous essence of Rajapaksa's image in lyrics, musical component of these songs also try to convey his image. Although melodies do not show a strong locality, *Getabera* (two faced drum played by both hands) and *Thammettama* (two faced drum struck by two sticks), two local musical instruments that are regarded as authentic are employed often. Thus, widespread use of two such musical instruments in songs created for Mahinda symbolises the authenticity of Rajapaksa as a Sinhalese-Buddhist, in other words, a pure Sri Lankan. In addition to these instruments, other indigenous instruments such as *Daul*/*Daula* (a cylindrical shaped two faced drum played by one hand and struck the other face by a stick), *Horanéwa* (reed woodwind instrument with 6 to 8 holes and a brass or bronze bell shaped cone,) and *Hakgediya* (conch shell), *Thalampota* (two small cymbals), *Udekki* (hour-glass shaped drum played by one hand while holding from the other hand), *Pantheruwa* (similar to tambourine) and *Ath Rabana* (one faced drum), are also commonly used to express Sri Lankan identity in his image. Nevertheless, *Yakbera* (a cylindrical shaped two faced drum played by both hands) is very rarely used in these songs. The bamboo flute is too used to convey his village man character, which implies his genuine Sinhalese-Buddhist nature. Compared to the musical expressions of Mahinda Rajapaksa's Sinhalese identity, kingly image of Mahinda through music are not frequently evident. Nevertheless, some tunes show influences of melodies of ancient *Prashasti*, a folk song type that were sung for ancient heroic kings in the Kandyan period to please them uttering their characters and services. It is noteworthy that all features that are used to construct Mahinda Rajapaksa's image not only imply his pure Sri Lankan nature but also his power to threat and defeat the *other* that could be met within and beyond island's boundaries.

Transmitting the Idea of Social Empowerment through Rajapaksa's Constructed Image in Songs

It is obvious that the end of intolerable ethnic conflict marked a significant renewal of political and ideological strands as the war obstructively affected the development and everyday lives of people in the country. Threatened and unsecured life, fear, uncertainty of life, hopelessness, financial instability and violence were bounded up with the ethnic war. Even the governing bodies were not capable enough to pay much attention for other developmental mechanisms as massive sums of money were allocated for military and security purposes during the war. In this circumstance, triumph of the war brought new hopes of a stable political condition and human life. Consequently, Mahinda Rajapaksa, the leading

commanding figure-executive president, who ended the war was recognised as the only person who has the potential of protecting and developing the country through empowering all.

Viewed in this light, comparing the image of former President Rajapaksa in songs to a King became a generalised belief. The term *king* undeniably symbolises a feudal system, where the power is unequally distributed among different groups of people. Nevertheless Sinhalese anti-colonial protagonists in the mid 19th and early 20th centuries provided exaggerated details of the characters of ancient heroic kings, their kingdoms and flourished *Rajarta* civilisation, to motivate Sinhalese to act against the British rule and white lifestyle. As a result of this nationalistic view, great kings became immortal monuments of a glorious past in the mind-set of Sinhalese. This ideology further manifested through the stories of chronicles *Deepawamsa*, *Mahawamsa* and *Chulawamsa*, in which a great king is shown as a warrior, strong decision maker, courageous, intelligent and a caring leader, and a Sinhalese-Buddhist. Such a king not only built and sponsored Buddhist monasteries and developed irrigational and agricultural systems, but also united the country and made the country prosperous in every aspect. Based on this imagination, people recognise the *real* leader as a genuine hero similar to ancient great kings who never failed to unite the island against any obstacles. Hence, it is clear that identifying and interpreting Rajapaksa as a king hinged upon this ideology. Comparing Mahinda with the great king *Dutugemunu* in 2nd BCE, a folk hero who slew King *Elara*-a descendent from southern India, and united the country, built huge *Stupas* and became "…the first disciple of *Maitriya Buddha* after death" (Roberts, 2009a, p.15), reaffirmed Mahinda's glorious royal Sinhalese-Buddhist image. His assertion of building nine *stupas* in nine provinces too signifies *Sinhalese'* country's reunification under one flag (Wickramasinghe, 2009). Such backdrops inspired songs to frequently showcase Rajapaksa's inherited Buddhist and authentic character so they made people to believe his every step as a correct decision. Thus, in the perception of Sinhalese, this kingly President would responsible for protecting all people, especially the Sinhalese-Buddhists, their traditional values and *Sinhalese* country's sovereignty, and as a result people would have a prospered and a developed country. Providing indicators for such opinions, in *Mahinda Chinthana* manifesto 2010, all aspects of development are centralised with the idea of economical development. His assertion of transforming his motherland into an important economic centre of the world and into *the wonder island of Asia* was also a pleasing promise. Accordingly "the process of 'urban regeneration' has been identified by President Rajapaksa as one 'vital for the sustainability of the economy'" (Wickramasinghe, 2014, p.388). However, beautification of the city, or in other words, urban development was too a green light to reach the Singaporean dream of Sri Lankans. Upon these imaginary situations, repeated claims in songs about *king* Rajapaksa's leadership to end the war parallel with projects of urban development inspired people to have faith on him in regard with the capability of developing the country. Therefore, on the surface, Rajapaksa was becoming similar to renowned great kings in the bygone days.

Recognising the President as *Appachchi* further reflected him as a son of the soil to the core. In Sri Lankan context, both *Thāththā* and *Appachchi* refer to the father of Sinhala families and generally, two wordings are used among Sinhalese in low country (southern coastal area) and up country (central region centring Kandy) respectively. It is interesting to note that, none of these songs call Rajapaksa *Thāththā*, though he is originally from the southern region. In fact, the differentiation of connotations of these two terms is a product of anti-colonial campaigns from mid 19th to early 20th centuries. The reasoning for this matter is that the low country, as opposed to up country, was recognised as a region of mixed blood and culture due to its continuous foreign exposure throughout centuries. Although the up country was also absorbed southern Indian characteristics in large due to socio-political changes, this interpreted differentiation favoured many anti-colonial activists to prompt ideas to determine Kandyan culture as the genuine culture of Sri Lanka-the land of Sinhalese-Buddhists. Sacred relics, religious sites and being an independent geo-political entity until 1815 AD further enhanced this discourse. As a consequence, Kandyan culture is received as the authentic Sri Lankan culture even today. Moreover, those anti-colonial activists promoted the Sinhala village life as more authentic while disgracing urban life style of Sinhalese due to the absorption of western culture. These thoughts inspired people to become more *Sri Lankan* in their everyday lives through, attire, language, customs, behaviour, literature, art and entertainment. Therefore, it is within such a nationalistic milieu that term *Appachchi* is used to signify Mahinda's genuineness as a Sinhalese-Buddhist. His attire, appearance and devotion for religion and

culture conveyed the authenticity people expected. The regular usage of *Getabera*, a so-called Kandyan instrument that is regarded as the rhythm of genuineness, in songs also centred on this ideology as majority of melodies avoid the use of *Yakbera*, which is from the low country. Despite the southern Indian essence in *Prashasti*, influences of them in melodies also convey the same royalty and authenticity as they too originated in Kandy for kings in the Kandyan period. Parallel to them, devoting many sections to present mechanisms to initiate and enlarge rural environments through economical, educational and infrastructural expansions in *Mahinda Chinthana* manifesto 2010 also backed these ideologies. In adopting this stance, songs motivate people to identify Rajapaksa as a native who loves his country and culture, and approachable for anyone. Such imagery constructions are tremendously welcomed and through such imaginations, Sinhalese majoritarian are convinced about the bright future of *their* island.

The pitfall of this situation is that the actual problem of empowering society is hidden as such a fantasised ideology is accepted as a fact. When analysing these songs, Rajapaksa's image that is constructed through language, usage of musical instruments, the content of lyrics apparently attracts the majoritarian, the Sinhalese-Buddhists and as a result, attention for non-Sinhalese groups is ignored. Thus the definite idea of empowerment of all communities/groups is blurred. In fact, the meaning of empowering the society is to change the society through rearranging the power of the society. According to Luttrell et al. (2009, p.1), empowerment is identified in four dimensions that are economic, human and social, political and cultural empowerment. Therefore empowerment can be defined as the "key to the achievement of greater equity, and to enabling poor and marginalised people to break out of traps of poverty and inequality and play greater political, economic and cultural roles in society" (Tuker & Ludi, 2012). Yet, in this context, the idea of social empowerment is misguided so social empowerment is recognised only as the economic development, focusing major infrastructural growth in the country. Thus people were appreciating many of major urban development projects during Rajapaksa's government but they did not serve the need of empowerment of underprivileged groups or communities (Wickramasinghe, 2014). Similarly, Sinhalese-Buddhist nationalistic rhetoric in songs neglects the need of empowering the non-Sinhalese. Ceaseless applause for the victory of war denies the failure of a political solution for ethnic confrontation that had grown since post-independence period. It is no doubt that disputes prompted by Sinhalese-Buddhist nationalistic movement in later phase of the colonial rule and in post-independence political scene in 1956, have largely affected and utilised to fulfil current political purposes. The same ground implies the Sinhalese superiority over the *other*-non-Sinhalese and marginalisation of those ethnic minorities. Further, these conditions induce people to ignore high budget deficits and high debt-interest payments that would largely affect the process of empowerment. Consequently there is no room to understand social empowerment as the process of self-autonomy to act individually or collectively to change unequal social relationships. Therefore, utopian persona in these songs lifts people up into a fantasy about a developed country while making the people to neglect the actual way of overcoming the powerlessness of ethnic minorities and underprivileged groups.

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Author's Biography

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Approaches to Cultural Sustainability through Creating Études/ Studies Based on Malay Children's Folk Songs Used In Beginner's Viola Method Book

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Abstract

To nurture the study process within a beginner viola player among the locals, the researchers created a method book that consists of songs and études (studies) that develop the technical, rhythmical and expressive abilities. This book was made possible by using the local Malay children's folk songs. The purpose of this viola method book is to promote cultural sustainability through the educational process of learning to play viola. This method book also aims to facilitate students with an easier way to learn to read music scores in alto clef by using folk songs which they are familiar from their childhood. This book is also to improve motor skills and abilities (for right and left hands) through practice études (studies) which constructed particularly from the folk song. The methodology consisted of selecting suitable Malay children's folk songs and creating études (studies) based on them. Songs and études (studies) were then placed in a sequence based on difficulty, where they could be used to train the skills of sight-reading, placement of fingers on the string and for learning the rhythmic patterns used in the song. This research hopes to encourage the local teenagers to learn their folk songs on viola through this method book. The materials will develop playing skills and will also help to preserve the cultural heritage for the future generation.

Keywords: viola, method book, traditional Malay children's songs, études (studies)

The creation of the viola method book for beginners aims to fill the gap in training materials for viola beginners in Malaysia. The gap showed that there was no initial repertoire for Malay viola beginner players with lessons to develop technical abilities consisting only of Malay songs. In the research process and the search for literature, it was shown that educational literature which exists in Malaysia mostly contains traditional classical and folk music from the West. This is understandable because the Western musical culture has been developed for centuries and passed down through generations using traditional folk songs (French, English, etc). All the treatises showed that violin and viola schools took roots from the French School (Arney, 2006, p.4). Focusing on the centuries-old experience and traditions, teachers and parents prefer to follow the Western teaching methods. In Malaysia, as well as in many Asian countries in this regard, its native culture and folklore began to become lost. Hassan Abdullah stated:

"The traditional songs of young children are nearly lost in Malaysia due to the strong Western musical influence…" (2014, p.1).

The researchers have started to create educational tools to keep the Malay cultural heritage in books, so that it can be passed down to the next generations which will develop knowledge of its own culture. For this reason, it is important to start educating the future generation's teachers of the viola from students in the Music Faculty of Universiti Pendidikan Sultan Idris, to include in the learning process the Malay children's folk songs. This will thereby strengthen cultural sustainability and preserve the heritage through a blended approach creating the études (studies) using a western method, based on Malay children's folk songs. This viola method book for beginners will be useful for the learning process among local students. The content of the method book is Malay children's folk songs from 9 states in Malaysia with included études (studies). These études (studies) are built on songs that have complicated rhythm patterns to develop the technical and rhythmic abilities for both hands and to preserve the content of the native melody.

Problem Statement

The use of existing Western published books in learning will surely expand the knowledge of western music. It shows that the new young generation could easily recall the western children's folk songs but not much from their own native children's folk songs. Those most popular in use are such as *Rasa Sayang, Kopi Susu, Geylang Sipaku Geylang* and so on. Many of the local children's folk songs are still unknown to pupils. Based on the research conducted by the researcher, there were less string books (children folk songs) published in Malaysia.

To maintain cultural sustainability, it is crucial to start training the next generation of teachers from students in the faculty of music of the universities on the material for Malay children's folk songs. By supporting this process and to make the progress faster, there was a necessity to create new études (studies) compiled based on the material of the native folk songs. According to Duke (2016), Étude is a French word which means 'study.' Études (studies) are used to help student master complicated techniques and skills on their instrument in a short time. The principal point is to create a method book with études (studies) based on Malay children's folk songs that is strictly connected with the children ages (12 years and above) when they can start to learn the viola.

Also, the problem that arises when starting to play the viola after 12 years of age is that the viola does not have transition sizes for children, such as for the violin and cello (1/8; 1/4; 2/4; 3/4). The viola is mostly available on sale only in full-size (4/4 = from 14.5 to 17.0 inches).

Aim

The purpose of this viola method book is to facilitate students with an easier way to learn to read music scores in alto clef by using songs which they are familiar with from their childhood, which is through folk songs. For children as well as for teenagers, it will be much easier to begin to learn from the children's folk songs and études (studies) placed before every song. In students subconscious it will seem that if the song is for children, then it will easy to execute.

Another aim is to accelerate the process of development of the technical capabilities of the right and left hands during the duration of the semester. In this period, students are supposed to learn to count the difficult rhythmic patterns (such as dotted and syncopated rhythms) to ensure they are able to play more complicated music pieces in future.

The piano score accompaniment will develop abilities to play in a chamber ensemble and later play with other instruments. The CD record will give the opportunity to improve skills to perform with backing tracks and electronic music.

Teaching through Malay children's folk songs with practice of études (studies) (western approach to work on technical difficulties) and playing with accompaniment and CD, all together will preserve Malay culture and help maintain cultural sustainability.

Literature Review

For the new method book for viola beginners, researchers planned to build specifically on Malay children's folk songs. For this purpose, it was important to search for suitable songs or melodies which could be placed at the beginner level. At the same time in the review of the literature, it was also important to consider the western method books which are popular in teaching in Malaysia. All of the method books for violin and viola beginners presented on sale were examined for content progression and sequence of gradual inclusion of difficulties, as well as the types of exercises and études (studies) used for developing technique and skills. It was useful in creating a Malay method book and in including in it almost all the necessary information.

Beginner Books for Strings

In libraries and music bookstores, most of the books on sale included: "All for Strings" Book 1 (1985) by Anderson, G. E. & Frost, R. S.; "Essential Elements 2000 for Strings, Book 1" (2001) by Michael Allen, Robert Gillespie, and Pamella Tellejohn Hayes; "The ABC's of Viola (violin, cello) for the Absolute Beginner, Book 1 (+CD)." (2013) by Janice Tucker Rhoda; and "Viola (Fiddle, Cello) Time Starters" (2012) by Kathy and David Blackwell. All of the methods contained blended materials such as folk songs, traditional and classic melodies, exercises, études (studies), scales and arpeggios. All of them are very useful books. However, they all have the same approach and content of teaching to play on a string instrument (transposed in different clefs). These books are designed for a long, thorough education of children (from 6 years of age), for at least one year. Nowadays, the most used and famous method books include the Eastern Suzuki Viola (Violin, Cello) school:Volume 1 (2013) by Shinichi Suzuki. The repertoire of teaching material (Book 1) is mostly based on classic traditional pieces and include a few folk songs, as well as with preparation techniques (finger and rhythm), exercises and scale (G-major). The beginner's book started from introduction and recommendations such as ways of practicing at home, tuning the instrument, care for the instrument and bow, parts of the instrument, holding positions and posture for each string instrument (the fingers placing on the fingerboard for the left hand and symbols used in text for the right hand). The Suzuki approach started from the bow strokes and rhythm exercises (semiquavers, quavers, and rests) in the first position. The most famous in use is the first exercise created by Suzuki based on the traditional French folk song "Twinkle, Twinkle, Little Star Variation" known by all children who started to learn to play on the instrument.

Malaysian Children's Songs Books

The researchers searched for existing song books still in use that included Malay folk songs which could be suitable for teaching materials for a beginner's repertoire. Only a few books were found to be on sale that included Malay folk songs, especially children's songs. The existing traditional songs are mostly presented in *Kurikulum Standard Sekolah Rendah* (KSSR) books. These music books include various Malaysian, Chinese and Tamil traditional songs (*Rasa Sayang*, *Kopi Susu* and *Geylang Sipaku Geylang*, etc). In the Malaysian National Library, there are a few published books (for voice) that contain Malay children's songs and traditional songs which are not as popular or not in

wide use such as: *"Rampaian Lagu-Lagu untuk Kanak-kanak" (*1981, n.a.); *"Menyanyi dan Bergenderang"* (1984) by Abdul Hamid Baharuddin; *"Warisan Lagu Kanak-Kanak"* (1983) (no author); and *"Mari Bergembira"* (1963) completed by Aisha Akbar. These books couldn't be found on sale in music shops. The repertoire of songs is widely different, and many of them could be suitable to include in method or repertoire books for beginner viola pupils (the interval range between notes is an octave).

Books from Research Projects

The collection of traditional Malay children's folk songs was compiled from the research project "Malay Traditional Children's Songs: Collection, Analysis and Application in Music Education" (2009) and published in 2013 books 1 and2 - *"Kanak-kanak Melayu Tradisional untuk Pusat Anak Permata Negara"*. This collection compiled from nine states across of Malaysia attracted the attention of the researchers. The book included only Malay children's folk songs in its content and included songs that were simple and short so that they could be easily and quickly memorized. They also included acceptable range of intervals and tonalities that could be more suitable to be executed on viola. Mohd Hassan Abdullah believed that "generally, the aim of this study is to empower current and future early childhood teachers with a wide variety of early childhood traditional Malaysian songs to teach at early childhood level and to analyze the impact of the implementation among the students especially in the aspect of creativity and aesthetic development." (2014, p.3)

The violin repertoire book "*Riang Ria Biola*: Malaysian folk songs for violin" by Robert Burrell, Mayya Musaeva and Christine Augustine C. for beginner and advanced students was released from the research (GPU) project in 2014 (yet to be published). The repertoire contains a broad range of traditional Malaysian songs rearranged for violin with piano and CD accompaniment. The book's contents can be transposed to alto clef and performed on viola. Burrell stated that "Until this research, there has been no particular Malaysian text or book that uses traditional Malaysian folk songs to supplement the instruction of students of the violin. The authors noticed this gap in the literature and saw the possibility of creating a product that would service the Malaysian population more accurately than texts that were originally written for, and come from other cultures**.**" (2015, p 133)

Methodology

This research uses the qualitative approach in the way of creating the method book and quantitative analysis to identify strengths and weaknesses of the book. Interviews and questionnaires were used as instruments to collect data from students regarding their opinion. Students were required to answer a set of questionnaires at the end of all the lessons. Lessons were given through personal teaching by the researchers with students of the music Diploma and Degree programs at Music and Performing Arts Faculty of Universiti Pendidikan Sultan Idris.

Materials

The search for suitable material for viola beginner's learning level focused on the compiling of songs to preserve the sustainability of Malay culture. The collection of songs were chosen from the book "Malay Traditional Children's Songs: Collection, Analysis and Application in Music Education
The researcher of the book, Mohd Hassan Abdullah stated that "the songs contained in this book were collected based on the awareness of the authors to keep traditional folk songs alive for the next generations of Malay children so that they would not lose the heritage of their nation." (2013.p. 2)

These songs are simple and not long in length, convenient for quick memorization and contain quite complicated rhythm patterns (dotted rhythm, up beats and syncopated rhythm).

Twenty selected songs were transposed to alto clef, readjusted to a convenient string to start and then placed in sequence based on difficulty. The new études (studies) focused on the individual's problems that tend to need fixing. It could be used to train the skills of sight-reading, to train placing fingers on the strings, and learn rhythm difficulties. For an understanding of the full harmony of the song, also included are the piano accompaniment and CD backing tracks for self-practice. The book also includes main components that are included in all method books. Other valuable knowledge about the instrument is also included, such as bow, alto clef, types of wood the viola and bow are made of, posture, care, exercises, scales, positions of left and right hands.

Participants

There were a total of 15 students from music department of Music and Performing Arts Faculty in Universiti Pendidikan Sultan Idris who participated in this research. These students were basically studying the viola for the subject Applied Music I. Of these 15 students, eight students are doing their degree. Meanwhile, the other seven are in the diploma program. These students had expressed an interest in participating in the research project during the semester. The pilot of the method book was provided to every student and the learning process was done in individual classes. Students were required to learn using the trial book during their individual viola classes, where they had opportunities to play études (studies) before proceeding to pieces (firstly they had to sing using the letter names for each note and count the beats of note values by clapping their hands). They were also given a chance to train and practice with the piano accompaniment played by their teacher and also play along using the CD during self-practice.

Evaluation and Results

To evaluate the trial period, the students were interviewed at the beginning of training and after the completion of the book. At the same time the students had to answer a questionnaire. According to Barret (2007) in Blackburn (2013), "the process of conducting qualitative research depends upon a series of transformations." (Blackburn, 2013, p.4)

The result of the interviews and questionnaires showed that students still had problems with reading notes in the alto clef. The études (studies) were helpful for the technical and sight-reading development. The pieces (songs) that were based on Malay children's songs were not familiar to the students and helped them enrich their knowledge about their own culture. Students mentioned that it was more enjoyable to play with a pianist (accompaniment), as it allowed them to develop communication skills in music performing and gave them the opportunity to play expressively. Following recommendations given by students, more pictures with explanations were added into the book, such as how to check the hair tension on the bow, how to consistently clean the viola, and the difference between playing Arco and Pizzicato. The results from the questionnaires showed good overall results. The book helped students to pass the beginner level by practicing first the études (studies) and then proceeding to play pieces. These helped develop the fundamental technical skills for the left and right hands. The primary information at the beginning of this book has extended the students' knowledge of the viola. Also useful was the numbering of fingers in the music score that helped them orientate faster in alto clef. The instructions placed in front of études (studies) were useful for guiding students to focus on challenging parts. However, singing and counting the beats using hand clapping still remained a difficult task for them. The additional CD with the recording of the

original piece performed by viola and piano accompaniment helped them to imagine how the piece should be played. It was quite complicated to play along with accompaniment (backing tracks), as it was not possible to regulate the speed of the tracks and if the student accidentally stopped or got lost, it was hard to restart from the same exact.

Conclusion

With the creation of this book, the researchers believe that students who will study using this Malay children's folk songs method book will develop faster and easier, as they will play native music. To Malaysian students, it will be very useful to know and keep the knowledge of their own identity and later to get a wider knowledge of traditional classical. Only by then they will be able to transfer the knowledge to future generations. With this book, the creators hope to maintain the cultural sustainability of Malay music, by educating future teachers. This research hopes to encourage the local viola players to learn their folk songs through the created method book and to present other viola players in the Western countries with the local Malay folk songs.

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