



UNIVERSITI PUTRA MALAYSIA

**PERFORMANCE PRACTICE OF MODERN CHINESE ORCHESTRA IN
MALAYSIA**

CHEW YI TIEN

FEM 2013 20



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MALAYSIA**

By

CHEW YI TIEN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfillment of the Requirements for the Degree of Master of Science**

October 2013

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the degree of Master of Science

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CHEW YI TIEN

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Chair: Loo Fung Chiat, PhD

Faculty: Human Ecology

The fast growing number of modern Chinese orchestras in the country has promoted this study to be conducted, as the purpose and function of the modern Chinese orchestra as a cultural entity could possibly be different to that of an educational setting. This research will investigate the historical background and origins of the modern Chinese orchestra in schools in Malaysia, to examine the performance practice of the modern Chinese orchestra in Malaysia and to discuss issues in performance and interpretation of the modern Chinese orchestra in secondary schools.

This study was conducted qualitatively with usage of techniques such as observations, semi-structured interviews and video analysis. The primary setting of this study was the modern Chinese orchestra of the selected four schools; SMJK Yu Hua, Kajang, SMK PJ Katolik, SMK Taman Connaught and Kuen Cheng High School while the secondary setting of this study are the activities related to this four schools' modern Chinese orchestra; mainly their activities such as the performances and competitions that they participated in.

The repertoires used by the four schools' modern Chinese orchestra originate from different cultures with the Chinese culture being the predominant culture. An interesting discovery was that these repertoires is very closely related to the culture which they originate from thus it is often not possible to perform these music if the musicians themselves are not familiar with the cultural connotations which is being carried by the repertoire itself. There are however contradicting practices in terms of notations used for these repertoires. While the repertoire itself is very much culturally and historically orientated, the notation used in these repertoire is predominantly the western style stave notation while the orchestration and sitting arrangement has strong similarities to that of the western symphony orchestra. This practice has also created certain implications to the ability of the musicians to execute the musical nuances, understanding of their role within the orchestra and ultimately produce an expressive and culturally informed performance.

These practices have also led to some intriguing discussion on the interpretative process. Factors influencing the interpretative process and decisions were discussed as many of the repertoires used by the modern Chinese orchestra, particularly those imbued with values have gone through a variety of arrangements by different composers from different background and with different intentions, coupled with the effects of globalization on music which results in the hybridity of musical styles have made the interpretation process more complex. Other factors which affects the interpretative process such as the technical limitations of the members of the modern Chinese orchestra and the influence of the conductor is also highlighted.

As this study is only limited to four schools, future research on other modern Chinese orchestras in secondary schools or schools in other countries could be conducted. This could provide more references, to reveal more insightful information on the performance practice of the modern Chinese orchestra in this country. Research in this area could also contribute to the existing or future modern Chinese orchestra in Malaysia, as the orchestra in schools became a major platform to train musician in Chinese instruments.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sains

AMALAN PERSEMBAHAN ORKESTRA CINA MODEN DI MALAYSIA

Oleh

CHEW YI TIEN

Oktober 2013

Pengerusi: Loo Fung Chiat, PhD

Fakulti: Ekologi Manusia

Antara sebab utama kajian ini dijalankan adalah perkembangan pesat jumlah bilangan orkestra moden Cina yang berkembang pesat. Ini adalah kerana terdapat kemungkinan besar fungsi dan tujuan orkestra Cina moden diwujudkan sebagai satu entiti pendidikan mungkin berbeza berbanding kewujudannya sebagai satu entiti kebudayaan. Kajian ini bertujuan menyiasat sejarah serta asal usul kewujudan orkestra Cina moden di sekolah-sekolah di Malaysia. Selain itu amalan persembahan serta isu-isu persembahan dan tafsiran muzik orkestra Cina moden di sekolah-sekolah menengah juga disiasat dan dibincangkan.

Kajian ini telah dijalankan secara kualitatif dengan menggunakan teknik kajian seperti pemerhatian, temu bual separa berstruktur dan penganalisan video. Lokasi tetapan utama kajian ini adalah berasaskan orkestra Cina moden daripada empat buah sekolah iaitu SMJK Yu Hua Kajang, SMK PJ Katolik, SMK Taman Connaught dan Kuen Cheng High School manakala aktiviti-aktiviti yang berkaitan dengan keempat-empat buah orkestra Cina moden ini, terutama sekali aktiviti-aktiviti mereka yang melibatkan persembahan dan pertandingan menjadi tetapan sekunder untuk kajian ini.

Repertoire-repertoire yang digunakan oleh kesemua empat buah orkestra Cina moden ini berasal dari budaya-budaya yang berlainan dimana *repertoire* dari budaya Cina menjadi merupakan budaya utama. Adalah didapati bahawa *repertoire-repertoire* ini berkait rapat kepada budaya asalnya sehinggakan ia menjadi agak mustahil untuk mempersembahkan *repertoire* ini jikalau pemuzik-pemuzik sendiri kurang fasih dengan konotasi budaya yang dibawa oleh *repertoire* tersebut. Namun demikian, terdapat amalan-amalan yang bercanggah dari segi notasi yang digunakan dalam *repertoire* yang dimaksudkan. Walaupun dari segi *repertoirtanya* terdapat asimilasi serta asal-usul yang sangat berorientasikan budaya asal, notasi yang kerap digunakan adalah berasaskan kepada budaya notasi gaya muzik klasikal yang berasal dari budaya negara-negara Eropah manakala terdapat persamaan yang ketara berbanding budaya orkestra simfoni dalam gaya penggubahan serta penyusunan kedudukan peralatan muzik yang berlainan dalam orkestra Cina moden ini. Amalan ini juga telah mewujudkan implikasi tertentu terhadap kemampuan para pemuzik untuk

mempersembahkan muzik tersebut dengan ketepatan nuansa muzik tertentu dengan pemahaman peranan yang dimainkan oleh mereka dalam sesebuah orkestra dimana akhirnya ia berjaya menghasilkan persembahan yang ekspresif.

Amalan-amalan ini juga telah menyebabkan wujudnya beberapa perbincangan menarik berkaitan proses interpretasi muzik. Faktor-faktor yang mempengaruhi proses interpretasi ini dibincangkan secara terperinci kerana *repertoire* yang digunakan oleh orkestra moden Cina ini, terutama sekali *repertoire* yang melibatkan nilai tertentu telah melalui proses pengubahan daripada komposer yang berbeza latar belakangnya serta niat pengubahan mereka yang berbeza-beza. Ditambahkan pula dengan kesan-kesan globalisasi yang menyebabkan hibridisasi gaya muzik, proses interpretasi muzik yang dimaksudkan menjadi lebih rumit. Faktor-faktor lain seperti yang memberi kesan terhadap proses interpretasi ini seperti pembatasan kebolehan teknikal para pemuzik serta pengaruh input para konduktor juga dibincangkan.

Memandangkan kajian ini hanya terhad kepada empat buah sekolah, adalah disarankan bahawa kajian-kajian mengenai orkestra moden Cina yang bakal dijalankan meliputi sekolah-sekolah yang lain. Ini akan memberi ruang untuk memperolehi lebih banyak rujukan, mendedahkan lebih banyak informasi yang berkaitan serta berfaedah mengenai amalan-amalan persembahan yang diamalkan oleh orkestra Cina moden di negara ini. Kajian dalam bidang ini juga mempunyai keupayaan untuk menyumbang kepada orkestra moden Cina sebagai salah satu platform utama untuk melatih ahli-ahli muzik instrumen Cina di masa akan datang.

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I certify that a Thesis Examination Committee has met on 21 October 2013 to conduct the final examination of Chew Yi Tien on her thesis entitled “Performance Practice of Modern Chinese Orchestra in Malaysia” in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Science.

Members of the Thesis Examination Committee were as follows:

Jayum anak Jawan, PhD

Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

Chan Cheong Jan, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Internal Examiner)

Lee Yok Fee, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Internal Examiner)

Phil. Lee Schu-Chi, PhD

Associate Professor
Taipei National University of the Arts
Taiwan
(External Examiner)

NORITAH OMAR, PhD

Associate Professor and Deputy Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 21 January 2014

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfillment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

Loo Fung Chiat, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairperson)

Gisa Jähnichen, PhD

Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)



BUJANG BIN KIM HUAT, PhD

Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

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DECLARATION

Declaration by graduate student

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Name of
Chairman of
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Committee: _____

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Committee: _____

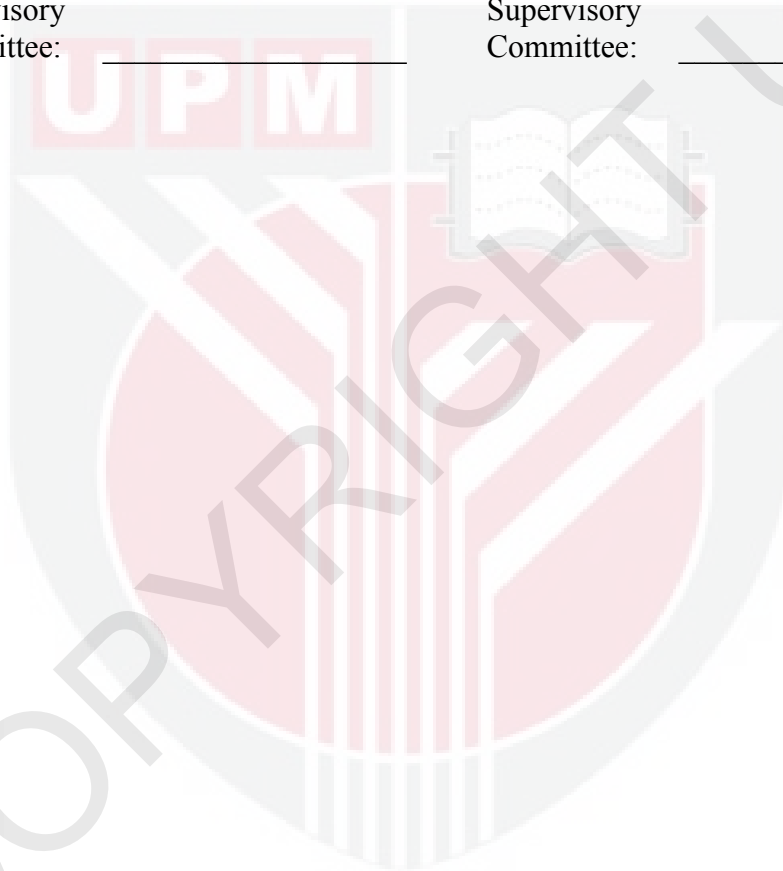


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