

Contributors

Beh Wen Fen (PhD) is a senior music lecturer at the Universiti Malaya. Under the guidance of Professor Mohd Nasir Hashim, she pursued her passion for musicology, developing deep interests in the field. Besides that, her research pursuits have led her to explore the impact of music in medical settings, focusing on its therapeutic potential in aiding patients' well-being and rehabilitation. She is involved with the Faces of ArtScience Minds at the Institute for Advanced Studies under the Azman Hashim Chair of Music.

Cheong Ku Wing (PhD) is a faculty member at the Institute of Music, UCSI University. With a special interest in music education and music pedagogy, Dr. Ku Wing has extensive experience in instrumental teaching and learning, working as a piano teacher and group class music teacher. As a music education researcher, Dr. Ku Wing's research interests have been oriented to music education, music pedagogy, musical creativity and thinking skills, music entrepreneurship, early childhood education, happiness, well-being, and positive ageing.

Hanafi Hussin (PhD) is an Honorary Professor at the Department of Southeast Asian Studies, Faculty of Arts and Social Sciences, Universiti Malaya. His current focus is on Southeast Asian anthropology, particularly ritual and performing arts. He actively researches and publishes on rituals and identity of the Kadazandusun community of Sabah, particularly in Penampang and Tuaran Sabah and Sama-Bajau and Bajau Laut/Sama Dilaut of the east coast of Sabah and Southern Philippines. He actively publishes various articles and books related to his field of studies and research. Currently, he is the Editor-in-Charge of the *JATI-Journal of Southeast Asian Studies*. He can be reached at hanafih@um.edu.my.

Leng Poh Gee holds a PhD from the Universiti Sains Malaysia, an MA (Performing Arts) from the Universiti Malaya and a BSc (Human Development) from the Universiti Putra Malaysia. He was the former lecturer and Head of Dance Department at the Universiti Malaya. Specialised in dance notation and contemporary dance, he is currently the Head of Performing Arts Department and a senior lecturer at the Universiti Pendidikan Sultan Idris; one of the committee members of My Dance Alliance, a registered NGO; and the dance notation facilitator to the Yayasan Warisan Johor. He has been nominated as The Best Choreographer (Musical Category) for BOH Cameronian Arts Awards in 2013 and 2015.

Marlenny Deenerwan holds a PhD in Theatre Performance from Monash University, Australia (2016). As an academician, her research covers the field of Malaysian traditional and ritual theatre; Bobolian rituals in Sabah, the traditional theatre of Wayang Kulit, Makyong and Bangsawan, research on the Minang community in Kuala Lumpur and the Kaul event of the Melanau community in Mukah. Her recent research focuses on the development of the DraFDidik model as an alternative to teaching and learning for young children in schools in the Klang Valley. She is currently a senior lecturer in the Department of Drama, Faculty of Creative Arts, Universiti Malaya.

Mohd Nasir Hashim (PhD) is a chair professor at Institute for Advanced Studies, Universiti Malaya. He is a musicologist and a seasoned musician specialising in composition, orchestration and music technology. Professor Nasir holds PhD and MMus in music from Southampton University, UK.

Mumtaz Begum Aboo Backer (PhD) is a senior lecturer at School of The Arts, Universiti Sains Malaysia, Pulau Pinang. She served as the dean (2019–2021) and deputy dean for academic (2015–2018) respectively. As an “academic-dancer/actor-lecturer,” she uses movement exploration, dance, drama, and storytelling to produce her artistic works. She has collaborated with leading choreographers, directors, composers, and NGOs in Malaysia for various artistic activities, workshops, and performances. Her research interest focuses on children with special needs, marginalised communities, and dance studies. Dr. Mumtaz is also the author of *Performing the Strong Woman*:

A Study on the Presence of Feminism in Contemporary Dance in Malaysia (2011), a scholarly book which discusses the issues of women and their roles in real life portrayed through dance. She was appointed by the Ministry of Education Malaysia as an advisory panel for the curriculum development and later appointed by Dewan Bahasa dan Pustaka (DBP) as a textbook writer for Sekolah Seni Malaysia (Malaysian Arts Schools) for the subject of Dance. Currently, she is also working together with DBP on publishing a Performance Kit using Drama for children.

Poon Chiew Hwa (PhD), a native of Malaysia, has performed in the United States, Mexico, Spain and Malaysia. She is currently a senior lecturer at the Universiti Malaya and a music examiner for Trinity College London. She holds a Doctor of Musical Arts degree in piano performance from the University of Arizona and recently achieved the Applied Credential in Dalcroze Education at the Longy School of Music, Boston. She conducted music and movement sessions for dementia patients, senior citizens, children, college students and high school bands.

Premalatha Thiagarajan (PhD) is a senior lecturer and the Deputy Dean (Undergraduate) at the Faculty of Creative Arts, Universiti Malaya. She received her PhD in Critical Dance Studies from the University of California Riverside, USA, in 2012. Through her doctoral study, she pioneered the study of Indian dance practices in Malaysia, emerging as a leading academician-scholar in the country. She has presented at numerous conferences and has published widely in international journals and book chapters. She is also a Bharata Natyam dance practitioner and the founder of Premalayaa Performing Arts, through which she has staged many dance recitals locally and internationally. She is also one of Malaysia's few Bharata Natyam dance soloists. She is an editorial board member of the distinguished *Conversations Across the Field of Dance Studies* under Dance Studies Association. Her research interests are varied, ranging not only on Indian dance in Malaysia but also on dance therapy/rehabilitation for breast cancer survivors and most recently, arts heritage tourism.

Tan Chai Chen (PhD) is a choreographer and dance educator. She was awarded a PhD in dance from Universiti Malaya in 2022 and an MFA (Choreography) from Taipei National University of the Arts, Taiwan, in 2015. Her research interests are dance and somatic education. She has constantly collaborated with local Malaysian kindergartens in dance curriculum development and Universiti Malaya Medical Centre in rehabilitation programmes. She is also interested in exploring cross-disciplinary dance forms. Her recent works include "Concurrent Double-Strike" in Kaleidoscope VI - HANDS 2022 International Drumming Festival. Currently, she is a senior lecturer in the Dance Department, Faculty of Creative Arts, Universiti Malaya.

Wang I Ta (PhD) received his formal training at the National Taiwan Normal University (BA) under Professor Lina Yeh, Peabody Conservatory of Johns Hopkins University (MM) under Professor Boris Slutsky, and University of Minnesota (DMA) under Professor Alexander Braginsky. He won the Schubert Club Music Competition, the Walnut Hill Concerto Competition, and the Eleanor Bell Watson Competition. Besides his formal education, he attended and performed in renowned festivals such as TCU/Cliburn Piano Institute (now Piano Texas), International New York Keyboard Festival, and Moscow Tchaikovsky Conservatory-The International Summer School. As a soloist, he has collaborated with the KLPAC Orchestra, Camerata Youth Orchestra, UM Symphony Orchestra, Hunan Symphony Orchestra, Longwood Symphony Orchestra, etc. The National Culture and Arts Foundation sponsored his concerts in Taiwan from 2008 to 2012. He is currently the Head of the Music Department and a senior lecturer in the Faculty of Creative Arts, Universiti Malaya.

Yi-Li Chang (PhD) is a violin senior lecturer at the Music Department of Universiti Malaya. She is a violinist as well as an early music specialist. Yi-Li holds PhD and MMus in Violin from National Taiwan Normal University, and MMus and Graduate Performance Diploma in Baroque Violin in Historical Performance from Longy School of Music of Bard College, USA. Her research focuses on violin performance, historically informed performance and multicultural topics.