



สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

PGVIM's International Symposium

“Music and Socio-Cultural Developments of the ASEAN”

การประชุมวิชาการนานาชาติทางด้านดนตรี
“ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน”

7th – 9th September 2016
Princess Galyani Vadhana Institute of Music

ASEAN Youth Ensemble's “ASEAN MUSIC WORKSHOP”

การอบรมเชิงปฏิบัติการ “ดนตรีอาเซียน”

10th September 2016
Auditorium, Ratchadamnoen Contemporary Art Center

For our third Princess Galyani Vadhana Institute of Music International Symposium, we are inviting you to reflect on Southeast Asia's current transitional period following the creation of the AEC (ASEAN Economic Community). In this time of economic, social and socio-cultural integration, how can music help connect our voices and transcend our differences? To what extent can music communicate knowledge and create connections between people of different cultures? How can musicians and educators contribute to a sustainable socio-cultural developments of the ASEAN community?

We are inviting music scholars, practitioners, educators, and other music related professionals, both local and international, to present their papers and creative works during the symposium. All music disciplines such as performance, composition, pedagogy, musicology, as well as interdisciplinary projects are welcome.



สถาบันดุริยางค์ยานุวัฒนา
PRINCESS GALYANI YODHANA INSTITUTE OF MUSIC





สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music

The Princess Galyani Vadhana Institute of Music, Thailand, is a unique conservatory of music with a contemporary approach to classical music. The institute was initiated in 2007 as a royal project celebrating the occasion of the 84th birthday of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra. The Princess graciously gave her name to the new endeavour, and thus the Princess Galyani Vadhana Institute of Music, or PGVIM, was born.

Following her royal vision to develop an international standard for Thai musicians, as well as to educate new audiences, the Institute aims to create platforms through its Education Populaire and Audience Development Projects so that students, musicians, professionals and general audiences can exchange their musical experiences, engage in dialogues, and share their love of music together.

The Institute aims to be a leading international conservatory of music, with the following missions: 1) to support our young talents in their pursuit of musical excellence, 2) to promote a better understanding of music and expand the role of music within society, and 3) to develop new knowledge in music and through interdisciplinary research. Our creatively designed curriculum and Music for Society programs provide opportunities for students and the general public to learn the skills of music-making while developing their understanding of music as a tool for the advancement of humankind and for a harmonious society, within a contemporary and global context.



Message from

Clinical Professor Piyasakol Sakolsatayadorn, M.D.
Chairman of Princess Galyani Vadhana Institute of Music's Council

The International Symposium 'Music and socio-cultural developments of the ASEAN' was initiated in accordance to the goals and objectives of the establishment of the institute, which aim to fulfill Her Royal Highness Princess Galyani Vadhana's visions in promoting music to the people and also enhancing the possibilities for music in bringing people together. The initiatives of this symposium is to foster communication of ideas and encourage new findings in the field of music. The role of the institute is not limited to educating new audiences and developing an international standard for Thai musician, but also aims to create mutual ground for exchanging ideas between academics, researchers and students of both regional and international music institutes.

For our 3rd international symposium 'Music and socio-cultural developments of the ASEAN 2016'', we have the honour of welcoming international guests from all over the world: Professor Nigel Osborne MBE - Emeritus Professor, University of Edinburgh - United Kingdom, Professor Dieter Mack - Vice President of Musikhochschule Lübeck - Germany, Professor Jacques Moreau, Director of CEFEDM Rhône-Alpes Lyon - France, Professor Mist Thorkelsdottir, Thornton School of Music, University of Southern California, Professor Bernard Lanskey - Director of Yong Siew Toh Conservatory of Music, National University of Singapore, Professor Jeffrey Sharkey, Principle of the Royal Conservatoire of Scotland, Dr. Monika Hennemann, representative from Royal Musical Associations - United Kingdom and many more distinguished guests who have travelled from many different places and give of their time and energy in joining us today. We would like to extend our warmest welcome to the ASEAN music experts and young musicians, who join us in these three exciting days at the Princess Galyani Vadhana Institute of Music, in their performance of ASEAN Youth Ensemble member together with our students.

I believe that the initiative of this symposium is of paramount importance in advancing new discoveries and avenues of research in Music and socio-cultural developments within the context of ASEAN and beyond, and also in strengthening our friendship and collaboration between colleagues and friends, not only in South East Asia, but also from every part of the world.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to, once again, officially welcome you all to these significant events. I hope that during these 3 days you will receive our warmest hospitality, and I hope that from this event, we can all together, between ASEAN and also our international friends, working towards the goal of learning, understanding and sharing the music, in the way that is uniquely ours.

Clinical Professor Piyasakol Sakolsatayadorn, M.D.

Chairman of Princess Galyani Vadhana Institute of Music's Council



Message from

Associate Professor Naraporn Chan-o-cha
Chairperson of Princess Galyani Vadhana Institute of Music
Board of Committee for Promoting Institute Affairs

With regard to ASEAN motto, ASEAN countries, despite such differences as language and culture, are considered 'one community' mutually collaborating to accelerate economic, social, and cultural development. Music, as an important part of culture, can speak the language that can be understood and shared by people of different countries.

The symposium is not only bringing the best of academics and music experts from all over ASEAN together, but also emphasizing the fact that music performed by each and everyone of us will make its dialogue to nurture our friendship beyond boundaries.

I would like to welcome you all again to the Princess Galyani Vadhana Institute of Music. As HRH Princess Galyani Vadhana has had her vision of music as a means to bring people together, this occasion will represent a very important milestone to make music that we call ours the music that can be shared with one and all.

Associate Professor Naraporn Chan-o-cha
Chairperson of Princess Galyani Vadhana Institute of Music
Board of Committee for Promoting Institute Affairs



Message from

Associate Professor Khunying Wongchan Phinainitisatra
President of Princess Galyani Vadhana Institute of Music

The Princess Galyani Vadhana Institute of Music's International Symposium will be a very exciting and fruitful event. For the next three days, we will engage in discussions about various topics which will not only help shape the culture of Classical Music in this region, but also will play a role in improving society at large.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our Keynote Speakers: Professor Nigel Osborne, Professor Bernard Lanskey, Professor Dieter Mack, Professor Jacques Moreau, Professor Mist Thorkelsdottir, Professor Jeffrey Sharkey, and Dr. Monika Hennemann for sharing their knowledge, and to all presenters whose works contribute to the development of music in every dimension.

I would like to also express my deepest gratitude to all ASEAN Music Experts and Young Musicians for sharing their musical experience with all of us. We feel very privileged and honored to have all of you here.

This event would not happen without support from the Ministry of Culture and, importantly, all teachers, staff and students of the Princess Galyani Vadhana Institute of Music who have been working tirelessly to make this event successful.

Once again, I would like to congratulate everyone who is taking part in this event and who is helping to make this symposium an important milestone along the way to what is possible in the future. We will continue to advance and proceed together, in making a music that belongs to everyone.

Associate Professor Khunying Wongchan Phinainitisatra
President of Princess Galyani Vadhana Institute of Music

PGVIM's International Symposium

"Music and socio-cultural developments of the ASEAN"

For its 3rd International Symposium, the Princess Galyani Vadhana Institute of Music will reflect on Southeast Asia's current transitional period following the creation of the AEC (Asean Economic Community). In this time of economic, social and socio-cultural integration, how can music help connect our voices and transcend our differences? To what extent can music communicate knowledge and create connections between people of different cultures? How can musicians and educators contribute to a sustainable socio-cultural development of the ASEAN community?

We are inviting music scholars, practitioners, educators, and other music related professionals, both local and international, to present their research papers and creative works to be presented during the symposium. All musical disciplines such as performance, composition, pedagogy, musicology, as well as interdisciplinary projects are welcome

Objectives

- Create a mutual ground for exchanging ideas and academic studies of both regional and international music institutes, within the field of music.
- Provide an engaging discussion platform for music scholars and professionals, both regional and international, within the context of ASEAN.
- Explore new perspectives in advancing the role of classical music within the context of ASEAN, among music scholars and professionals, both regional and international.

- Promote a mutual understanding of musical cultures between ASEAN countries.

Symposium Information

Symposium location

- All events of the symposium will be conducted within the facilities of PGVIM
- PGVIM's Address
Princess Galyani Vadhana Institute of Music
2010, Borommaratchachonnani Road,
Bang Yi Khan, Bang Phlat, Bangkok, 10700

Registration

- Registrations can be done at the main foyer of the PGVIM building everyday between 08.00 - 09.00 am.
- If you are joining us only on subsequent days, registration will be possible each morning from 08.00 - 09.00 am.
- All symposium participants are welcome to join our evening performances without any ticket required.

Keynote Sessions

- Each keynote & invited speaker session has a duration of 45 minutes, which can be divided into 30 minutes of presentation and 15 minutes of discussion.

Paper Presentation

- There are 4 paper presentation group sessions during the first 2 days of the Symposium. Presenters are given 30 minutes for each session. (20 minutes for presentations and 10 minutes for questions and answers).

Presentation Requirements

- The institute will provide a computer with Powerpoint / PDF reader program and AV system in each room. You are also welcome to bring your own laptop, especially if you have any special requirements for your media files or presentation program.
- Please arrive at your presentation venue at least 10-15 minutes prior to the start of the session in order to meet with your session chair and to test your laptop and other equipment.
- If you have any other enquiries on AV requirements, please email symposium@pgvim.ac.th

Recording of Your Presentation

- The symposium requests permission to record your session for education and archival purpose.

Lunch and Dinner

- For all presenters, a Symposium Pass for coffee breaks, lunches and dinners will be given to you together with your symposium package at the registration desk or upon your arrival.

- Participants can register and pre-order a Symposium Pass. Two options are available:

- 3 days pass - 1,000 THB or
- 1 day pass - 500 THB

Hotels

- Royal Princess Larn Luang Hotel
269 Larn Luang Road, Pomprab
Bangkok 10100 Thailand

T: +66 (0) 2281 3088
F: +66 (0) 2280 1314
<http://www.royalprincesslarnluang.com>

- SD Avenue Hotel
94 Borommarat Chachonnani Road,
Bang Bamru, Bang Phlat,
Bangkok 10700, Thailand

T: +66 (0) 2813 3111
F: +66 (0) 2813 3131
<http://www.sdavenue.com/>

Transport between Royal Princess Larn Luang Hotel & PGVIM

- A free shuttle service will be provided daily between the Royal Princess Larn Luang Hotel and PGVIM. You can request a copy of the timetable at the PGVIM reception desk.
- Please see the schedule of all days of the symposium. A copy is included in the symposium package which you will receive at the registration desk.
- If you are making your own way to PGVIM, please show the PGVIM name card (provided together with the booklet) to the taxi driver, or call (+66) 02 447 8597, ext. 1101 for direction.

Keynote Presenters & Abstracts



Professor Nigel Osborne, MBE

*Composer and Emeritus Professor,
Reid School of Music, Edinburgh College of Art,
The University of Edinburgh, United Kingdom*

Music, Creativity and the New Dynamics of Social Change

The forces for change in our world appear, for the moment, to be violent and chaotic, driven by conflict and extremes of need and neglect. Political and economic systems seem, for the time being, to be incapable of transforming themselves to adapt to the needs of this changing world. Culture and creativity however appear to be increasingly capable of

transforming human lives for the better. The presentation will include examples of culture-driven change, led by music, in societies as far apart as internally displaced refugees in Syria, child soldiers in East Africa, and the visionary work of an ashram in South India.

Biography:

Nigel Osborne MBE BA BMus (Oxon) DLitt FRCM FEIS FRSE, Emeritus Professor of Music and Human Sciences at the University of Edinburgh is a composer, teacher, neuroscientist and aid worker. His works have been performed around the world by major orchestras and opera houses, such as the Vienna Symphony, Los Angeles Philharmonic, Berlin Symphony, Glyndebourne and the Royal Opera House. He has received, among many awards, the Netherlands Godefridus Prize, the Opera Prize of the Radio Sussie Romande and Ville de Geneve and the Koussevitzky Award of the Library of Congress Washington. He also works in popular music, theatre and film and has a special interest in Arabic, Indian and Chinese music.

As a teacher he has worked at all levels of learning, from nursery education to postdoctoral supervision, and continues to work in special education development in places as diverse as Scotland, Sweden, Croatia and India. He was awarded both the Queen's Prize and Music Industry Prize for innovation in education, and was recently made Honorary Fellow of the Educational Institute of Scotland.

He has pioneered methods of using music and the creative arts to support children who are victims of conflict. This approach was developed during the war in Bosnia-Herzegovina (1992-95), and since then the work has been implemented widely in the Balkan region, the Caucasus (Chechnya), the Middle East (Palestine, Syria and Lebanon), East Africa and South East Asia. Nigel was awarded the Freedom Prize of the Peace Institute, Sarajevo, for his work for Bosnian children during the siege of the city.

He has worked actively in many human rights initiatives, including the Committee for the Defence of the Workers in Poland (1970-89), Citizens' Forum (with Vaclav Havel) in former Czechoslovakia (1987-89), for Syrian refugee support organisations and directly for the Government of Bosnia-Herzegovina during the genocide.

He is advisor to Oliver Sachs' Institute for Music and Neurologic Function at Beth Abraham Hospital, The Bronx, NYC, visiting Professor of Theatre at the University of Rijeka, Croatia, consultant to the Chinese Music Institute of Peking University and in 2012-14 served as co-Chair of the Global Agenda Committee for Arts in Society for the World Economic Forum.

He is currently working on an opera/film with Ulysses Theatre and Paradiso Films on the Cambridge spies, a musical/ecological work for Khazanah, Kuala Lumpur, a musical on the life of footballer Zlatan Ibrahimovic, and on an orchestral version of the Beatles' Sgt Pepper, to mark the 50th anniversary of the issue of the album (June 2017).



Professor Bernard Lanskey

*Director of Yong Siew Toh Conservatory of Music,
National University of Singapore*

Harmonic Progressions: Changes Through Time in Music, Philosophies and Contexts

Using iconic works by Mozart and Debussy and an upcoming work by Cambodian composer Him Sophy (to be premiered in late 2017) as starting points, this presentation reflects on the complex yet close relationship through time between transformative shifts in humanity's self-perception and great art. The identified works build out from more aspirational elements of our collective consciousness but the presentation will also reflect that there are of course other pieces and styles which grow from darker or more ambiguous starting points. While some time will be given to sharing relevant philosophical or political

contexts for the works, the majority of the presentation will look in more detail at actual musical material, proposing ways in which the contexts can be argued to have influenced the musical choices involved. A further thread will be to examine how elements of earlier or distant contexts outside the works themselves (i.e. from the past or from elsewhere) can also be seen as stimuli for music that offered energy to their 'present': in this sense, it could be argued that many works transcend their present to offer also light to later worlds including our current one.

Biography:

Bernard Lanskey is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore, where he was awarded a full professorship in 2008. Prior to his appointment in Singapore, he was the Assistant Director of Music (Head of Ensembles & Postgraduate Programmes) from 1994-2006 at the Guildhall School of Music & Drama London, where he was awarded a Fellowship (FGSM) in 2001. Since 2005, he has also been an Artist-in-Residence at La Loingtaine, near Fontainebleau, France.

Born in Cairns in northern Australia, he originally studied music alongside philosophy and mathematics at the University of Queensland before moving to more specialised pianistic studies; first to Paris and then to the Royal College of Music in London to complete a master's degree with Peter Wallfisch. As a pianist, he has performed throughout Australia, Great Britain and Asia, and in most European countries, working principally with string players and singers in chamber music, mixed recital and lecture-recital combinations with his regular musical partners, including violinists Aki Saulière and Qian Zhou, the German soprano Felicitas Fuchs, the Australian pianist Stephen Emmerson and British television journalist, John Suchet. In the past decade since moving to Singapore, he has performed also with violinists Seow Lee-Chin, Joshua Bell, Kam Ning, Zuo Jun and Renaud Capuçon, soprano Katherine Broderick, cellists Qin Li Wei, Pierre Doumenge and Francois Salque, and pianists Daniel Tong and Jeffrey Sharkey, as well as in a range of chamber music combinations.

CD releases have included: *Intimate Correspondences*, featuring music by Brahms and Schumann inspired by Clara Schumann (with Aki Sauliere and Felicitas Fuchs); *The Inner Line*, four-hand piano music by Brahms, Schubert and Andrew Schultz (with Stephen Emmerson); *Suspended Preludes*, featuring chamber music by Andrew Schultz; and *Clarinet: North South East West* with Marcel Luxen and Qin Li Wei.

He has organised a range of festivals and concert series, in association with the London Symphony Orchestra's Discovery Series at St. Luke's in London, as Artistic Director of the 20th and 21st Paxos International Music Festivals in Greece, the Hadstock Music Festivals in the UK, at La Loingtaine in France and for the University Summer Academy in Lausanne in 2011. In November 2012, he was invited to be President of the jury for the Geneva International Piano Competition.

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach, focusing particularly on exploring the vital role played by metaphor and gesture in the pedagogical process or in performance preparation. More recently, he has been drawing from fields such as cognition, micro-biology, mathematics and literature, seeing in them potential to be contemporary metaphorical interpretative catalysts. As a recording producer, he has worked on recordings for Decca, Centaur and Cello Classics.



Professor Dieter Mack

Vice President of Musikhochschule Lübeck, Germany

World Music / “Weltmusik”- Global Future or a Global Misunderstanding? Some Thoughts and Remarks to Holistic and Other Related Concepts in Music in the 20th Century

Around the turn from the 19th to the 20th century European music started to experience two tendencies: One was the recollection towards own ethnic musical resources in the border lands. The other was the new interest in music from far away countries. Especially the second tendency led to many misunderstandings that, ironically, later were transferred to those

countries of their origin. Indonesia is a good example for that. Furthermore, in the 1970s and later there was a tendency to holistic concepts (“New Age”) that favored a global unified music based on very dubious self-determined conditions. This paper demonstrates some of the most famous misunderstandings and the potential dangers behind.

Biography:

Dieter Mack was born in 1954 in Speyer. He studied composition, piano and music theory. After various lectureships he became professor for music theory in Freiburg in 1986. Since 2003 he has been a professor of composition at the University of Music in Lübeck, where he is currently also vice-president. Various study and research trips led him mainly to Indonesia (altogether ten years), where he studied Balinese gamelan music. In 1982 he founded his own gamelan ensemble. Since 1988 he has also worked in Indonesia’s music education system as a guest lecturer, and from 1992 – 1995 as a long term DAAD-guest lecturer at UPI Bandung. From 1996 – 2007 he

was a consultant in an ethnomusicological-educational research project at UPI Bandung that was sponsored by the Ford Foundation. He has been a guest professor at the art academy ISI in Surakarta, head of the DAAD music selection committee and was head of Goethe Institute’s music advisory board from 2009 - 2016. Professor Mack regularly gives masterclasses in composition, mostly in East and Southeast Asia, New Zealand and the United States. As a composer, he has a particular interest in orchestral and chamber music with a focus on percussion and wind instruments.



Professor Jeffrey Sharkey

Principal of the Royal Conservatoire of Scotland

Divergent Learning for Musicians - How Collaborative Learning with Other Performing Arts Can Help Musicians Develop a Distinctive Personality and Enhance the Art.

The traditional methods of learning for musicians (studying with a major and influential teacher, studying large and small ensembles, supporting contextual studies) have served musicians well throughout generations. Today's performing art scene is reaching more divergent audiences and requires thoughtful, adaptable performers who are open to

new ideas. I will discuss different ways that classical musicians can engage with sister art forms to enrich and enliven their learning experience and how this can develop multiple talents in our students.

Biography:

Professor Sharkey has been Principal of the Royal Conservatoire of Scotland - currently ranked 6th in the world for performing arts education - since September 2014. A pianist and composer, he was previously Director of Johns Hopkins University's Peabody Institute and Dean of the Cleveland Institute of Music.

performed, recorded and toured extensively in Europe and the USA with the Pirasti Piano Trio, and is in demand as a coach, regularly giving masterclasses.

A graduate of the Manhattan School of Music (the conservatory's first double major in piano and composition), Yale and Cambridge, Jeff' spent the first 13 years of his career in the UK, as Director of Music at the Purcell School, then Head of Academic Music at Wells Cathedral School. He has also

Panel Discussions

Quality Assurance in Higher Music Education - the European Perspective

Professor Mist Thorkelsdottir
Professor Jacques Moreau
Jenny Ang

MusiQuE, Quality Enhancement and Accreditation Agency has procedures that give attention to processes and educational quality issues as well as artistic standards and musical content that are evaluated against standards determined

individually by the institutions of higher music education in Europe.

In this talk I will discuss the concept of “quality” and how it is evaluated.



Professor Mist Thorkelsdottir

*Thornton School of Music,
University of Southern California*

Biography:

After completing studies in the USA Mist embraced Icelandic musical life, teaching and being active in various artistic organizations as well as composing. She has received commissions and grants from performers and organizations in America and Europe.

In 2001 Mist Thorkelsdottir, founded the Music Department of the Iceland Academy of the Arts and was Dean of Music until 2014. From 2014 – 2016 she was the Head of the Academy of Music and Drama of the University of Gothenburg. She has been

a member of the board of the Association of Nordic Music Academies since 2002 and was a council member of the European Association of Music Conservatories (AEC) between 2006 - 20012. She is a founding- and board member of MusiQuE, European Quality Enhancement and Accreditation Agency for higher music education.

Since July 2016 Mist has held the position Senior Advisor to the Dean on International relations at USC Thornton School of Music.



Professor Jacques Moreau

Director of CEFEDEM Rhône-Alpes Lyon - France

Biography:

As a pianist, Jacques Moreau is a graduate of the Paris Conservatoire. Since 1982, alongside regular artistic activities, he has taught and held senior management positions within the network of pre-college schools of music in France. He became Deputy-Director for the music department at the Lyon Conservatoire from 2002 to 2007. Since, he has been the head of Cefedem of Rhône-Alpes in Lyon, a 1st cycle higher education institution training teachers of music. He is an active member of the AEC (European Association of Conservatories), collaborating with them for many EU projects (Polifonia 1 to 3, Humart and Full Score). He has been a member of the AEC Council since November 2013.

Since 2007 and to this day, he is an advisor of the “Princess Galyani Vadhana Institute of Music”, Bangkok. In September 2014, he was awarded a Masters degree for “Administration of research and knowledge transfer institutions”, called Master ADMIRE, issued by the prestigious Ecole Normale Supérieure de Lyon. His master thesis was on “What is the place for research in a higher musical education 1st cycle”. During the academic year 2014-2015, appointed by the Belgium Quality Agency for Higher Education in partnership with MuSiquE, the quality agency founded by the AEC, he chaired a committee in charge of assessing the four musical higher education institutions of Belgium, French part.



Jenny Ang

Senior Associate Director (Strategic Planning & External Relations)

Biography:

Jenny Ang is a founding member of the administration team at the Yong Siew Toh Conservatory of Music, Singapore’s first conservatory of music. She has over

10 years of management experience in higher education, classical music and the arts industry. Through her work at YST, she has acquired an

Panel Discussions

extensive network with leading international conservatories, performance venues, orchestras, artists and agents. At YST, she is responsible for managing strategic initiatives in relation to institutional development as well as artistic administration, fundraising and events planning. In leading YST in many significant institutional, national and international events, she also oversees the Conservatory's concert production team and external relations office.

Jenny was awarded the National Arts Council Bursary from 1998-2002 to pursue a Bachelor of Music (Hons) degree at the Trinity College of Music, UK. Whilst in London, she studied piano under Philip Fowke. She also holds a LTCL Diploma in piano performance. She is currently pursuing an Executive MBA with Finland's Aalto University.

„How Can We Sing the Old Songs in a Strange Land?“: Conceptual Challenges and Open Opportunities for Musicology in South-East Asia

Dr. Monika Hennemann

Dr. Ruth Rodrigues

Is musicology an irredeemably Western, even inadvertently colonialist, endeavour? Can it have any real relevance, other than as an imported curiosity, to music education and understanding in South East Asia, an area of much older and deeper musical traditions than the relatively recent 19th-century German origins of musicology itself? This presentation poses these and other related questions

in order to facilitate discussion on the uses and potential abuses of musicology in a SEA context, catalysed both by the current conference, and by the recent experience of setting up the SEA Chapter of the Royal Musical Association. From this discussion might emerge some answers to a final question: how might we forge a distinct SEA musicological identity, and would we wish to do so?



Dr. Monika Hennemann

Representative from Royal Music Associations - United Kingdom

Biography:

Dr. Monika Hennemann is a cultural historian, linguist and musicologist with strong multidisciplinary interests, especially in relation to intercultural transfers and multimedia adaptations from the nineteenth century onwards. She was educated at Gutenberg Universität, Mainz, in Germany, and at the Florida State University. Her teaching career began at the latter institution. She subsequently held posts at the University of Rhode Island (US),

University of Cincinnati (US), and Birmingham University (UK) before taking up her present position at Cardiff University (UK), where she is currently Head of the Department of German, as well as Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO). With Dr Ruth Rodrigues, the regional Chapter Convenor, and as RMA Council Member, she founded the Royal Musical Association's SEA Chapter.

Panel Discussions

The RMA SEA Chapter, founded in 2015, was created to

- broaden the scope and outreach of the RMA in a globalised musical world
- strengthen significantly the profile of high-level musical scholarship in SEA
- provide a scholarly “home” for music graduates (especially, but not exclusively, those from British universities)
- join forces with other relevant organisations to create events of greater impact

It aims to fulfil this role by

- organising and coordinating symposia, workshops and other events
- creating and maintaining a database of possible local contacts, resources and activities on the RMA website
- enabling collaborative research, teaching, and performance activities



Ruth Rodrigues

*RMA South East Asian Chapters
The Regional Chapter Convenor*

Biography:

Ruth Rodrigues completed her Undergraduate and Doctoral studies at The University of Birmingham (UK) specialising in violin playing and pedagogy in the late 19th and early 20th century. Since completing her studies in 2009, she has returned to Singapore and has been teaching music in Raffles Institution as well as continuing her research into performance practice and performance studies. In addition, she has written many scholarly articles on various aspects of music, as well as programme notes for the Singapore Symphony Orchestra (SSO) and the Esplanade Theatres on the Bay, as well as various musical groups in Singapore.

Ensemble and several contemporary music festivals in the region. She has also given several conference presentations in Singapore and abroad on music performance and music education, and is actively sought by several organisations in Singapore as an education adviser, including the SSO and the Esplanade Theatres on the Bay. Ruth is also an active violinist and a member of The Philharmonic Orchestra, Singapore, on which she serves as Chairperson of the Committee. She recently co-founded the Southeastern Ensemble for Today's and Tomorrow's Sounds (SETTS) - a contemporary music ensemble advocating South East Asian composers.

In recent years, Ruth has been invited as project musicologist for the ASEAN Contemporary Music



**Symposium
Performances
& Exhibition**

Symposium Performances

“Connecting Our Voices”

Wednesday 7th September 2016, 6pm.

The old Javanese phrase “Bhinneka Tunggal Ika” translates to “Unity in Diversity”, a concept which resonates deeply with the theme of this year’s Symposium which aims at exploring the unifying power of music within the the rich and varied cultural landscapes of the Asean.

The first performance evening this year will be centered around the 1st movement of Mozart’s K452 Quintet, a piece seen by some as symbolising the birth of musical democracy. Throughout the piece, the wind players are gradually allowed to join in with the musical conversation on an equal level with the piano. Using this piece as a metaphorical starting point for an engaging exploration of music as a universal language, the evening will juxtapose a variety of musical traditions, establishing musical dialogues between the hammered strings of the Thai Kim (dulcimer) and the plucked strings of the harpsichord, between the Classical Guitar and the

Malay Gambus (lute), between the stylings of the Burmese Piano and the percussive Gamelan tones of the prepared Piano among many others.

The program will feature well established musicians as well as 10 young traditional musicians from the countries of Southeast Asia, the AYE (Asian Youth Ensemble) performing some pieces prepared during the Symposium’s workshops. There will also be short poetic responses to the theme contributed by children from the local community of Bang Yi Khan. The performances will be punctuated with archival recordings and footage as well as Southeast asian Soundscapes .

Through this eclectic and colourful mix of musical styles, we hope to take our audience on a journey, sailing to the rhythm of the tides that bring about cultural changes in our ocean of sound.

“Transcending Differences”

Thursday 8th of September 2016, 6pm.

แพนน้อย (อาย)

Little Cat

ฉันทำไมเหมือนเธอ

Why do I look like you?

เธอทำไมเหมือนฉัน

Why do you look like me?

เราสองคนทำไมเหมือนกัน

Why do we look like each other?

แล้วเราจะทะเลาะกันทำไม

Then, why do we fight another?

Kunkanit Liemnam, 12 years old

Children from Bang Yi Khan Community

The second performance evening of this Symposium will carry on our investigation of music as a bridge facilitating cultural and social integrations. If the first evening proposed juxtapositions of a variety of musical idioms in their original traditional form, this second offering will look at musical practices that aim at venturing outside the established paths. Looking at differences and assumed incompatibilities as opportunities to open up new windows for creativity rather than building walls.

The evening will use Debussy’s ‘Sonate for Harp, Viola and flute’ as a starting point. The piece, written by Debussy near the end of his life at the beginning of WW1, explores the musical potential of this unusual trio combination in a very unique way as the composer found some sort of solace through the resolution of conflicting sonorities in music at a time of unresolvable international political divide. A century later, we seem to have come full circle again as we witness the rise of nationalist resentments in many parts of the world.

Music is more than ever needed to transcend the differences that divide people.

Tuning into the past and the present, the evening’s performances will investigate the interferences and differences that form our illusionary musical boundaries and often settle in the spaces between. Sweeping through the airwaves to discover some of the sonic possibilities still hiding behind our musical horizons.

The program will feature music by Debussy, compositions by pioneers of twentieth century music as well as pieces and improvisations freshly designed during our Symposium’s workshops interspersed with a touch of electronics and visual art.

Invited Performers & Workshop Tutors



Anant Narkkong

*Faculty of Music, Silpakorn University
Composer, Ethnomusicologist, Writer and Traveler.*

Biography:

Born in 1965, Anant Narkkong grew up in several places before settling down in the quiet Bangyikun district along the Chaopraya river where he enjoyed art and the musical environment of the town. After earning his B.F.A. in Thai Music from Chulalongkorn University in 1989, Anant went to SOAS, University of London for his M.Phil study in Ethnomusicology. His extensive journeys in Southeast Asian countries, both mainland and islands, acquainted him with the rich musical cultures of this area. In 1983, he founded a fusion music group called Korphai (means a bunch of Bamboo) that is internationally renowned for its excellent renditions of Thai Classical Music as well as Thai Contemporary Music. Throughout the past 30 years, Korphai has released numerous albums and has performed many public concerts in Thailand and abroad. The group also makes and performs music for Thai films, documentaries, plays and festival presentations. In 2004, Korphai worked on original music for a successful Thai film "Homrong (the Overture)", inspired by the socio-music historical book and life story of the greatest Thai xylophonist and composer, Luang Pradithphairoh. The film and its music received high acclaim from international media critics and the general public.

Anant's other musical interests include improvisation, soundscapes, fieldwork recordings, sound installations and theatre works. He often collaborates with Theatre and Dance companies. Recently, he was the Music Director at Pattravadi Theatre at Vic HuaHin and has produced many challenging contemporary theatre projects such as PraLor (2008-11), WiwahPrasamut (2012) and Rocking Rama (2013). He also hosts 3 weekly radio programs in Thai music and World music at the Parliament Radio Broadcasting Station as well as Khonmuang Radio online.

Anant has published a large number of articles in the areas of musicology and cultural anthropology for newspapers and monthly magazines. Since 2008, Anant has been a representative specialist in Thai music for the ministry of Culture Thailand and holds the status of working committee member of the Asia Traditional Orchestra, ATO, and Asia Traditional Ensemble, ATE, which produces a number of new ASEAN-Korea compositions and concerts every year.

At present Anant works at the Faculty of Music, Silpakorn University as a full-time lecturer in Ethnomusicology, World Music, and Composition.



Dr. Kim-ho Ip

Research Fellow, Freie Universität Berlin

Biography:

Kim-ho studied in music and received his Doctor of Philosophy in 2004 at the University of Edinburgh, the United Kingdoms. He graduated from the Chinese University of Hong Kong with a first-class Bachelor of Arts (Honors) Degree in 1996, major in music and minor in German studies. He was awarded the Sir Edward Youde Memorial Fellowship for Overseas Studies in 1998, and the DAAD German Academic Exchange Service in 1997. Since 2011 he has been invited to be Research Fellow at the International Research Centre, Interweaving Performance Culture at the Freie Universität Berlin, Germany. His research in intercultural performance has been supported by the Scottish Arts Council and the Confucius Institute for Scotland at the University of Edinburgh, where he taught a postgraduate course on music and

interculture. Currently in Hong Kong, Kim-ho is a guest lecturer at the University of Hong Kong and Hong Kong Institute of Education. He is also the creative director for Skymap and Rainbow where he designs cultural tours and courses about Germany. As a cellist, Kim-ho is active in playing chamber music. He is also an expert in the Chinese dulcimer (Yang Ch'in), especially performing with the Dutch saxophonist Filip Davidse in silent films. Major performances include appearances at the Dutch Radio, Sophiensaele in Berlin, the Edinburgh International Festival and the Royal Opera House Covent Garden in London. He has been invited to give guest lectures in the UK, Germany as well as the Peking University in China.



Max Riefer

Faculty of Music, *Universiti Teknologi Mara*

Biography:

Max Riefer, Chair of Percussion Studies at Universiti Teknologi Mara, UiTM, Faculty of Music Selangor/Malaysia and coach of the new music ensemble „Opus Novus“ at the NUS Yong Siew Toh Conservatory of Music/ Singapore, has performed as soloist and chamber musician at international festivals like MaerzMusik (Berlin), Tokyo Experimental Festival (Japan), Wien Modern (Austria), Asean-China Music Week Nanning (China), soundbridge (Kuala Lumpur, Malaysia), two days and two nights of new music (Odessa, Ukraine), Cracking Bamboo and Gongs&Skins (Vietnam, Thailand, Myanmar), and the Soundways Festival (St. Petersburg, Russia).

Currently, he is the percussionist with Inverspace (Switzerland) and Zero Crossing (Germany/ Singapore). He has also played with Ensemble Modern (Frankfurt) and Zeitkratzer (Berlin).

Max Riefer served as a lecturer on the Percussion Faculty at the Conservatory of Music Lugano (Conservatorio della Svizzera Italiana), Switzerland

from 2010 to 2012, and gave masterclasses and lectures at the Birmingham Conservatoire (UK); Toho Gakuen School of Music; Tokyo Ongaku Daigaku (both Japan) and University Malaya (Malaysia) among others.

After focusing mainly on instrumental-acoustical projects, Riefer has broaden his sphere with intercultural and interdisciplinary projects involving dance, acting, electro-acoustical music and video as well as composition.

Max Riefer had studied at the Freiburg Music University with Prof. Bernhard Wulff and Prof. Taijiro Miyazaki and at the Toho Orchestra Academy (Japan) with Prof. Yoshiyuki Tsukada and Prof. Kyoichi Sano.

He is an endorser of Vibrawell Mallets and Pre du Rhin instruments.



Mohd Yazid Zakaria

Conductor of Orkestra Tradisional Malaysia

Biography:

A versatile composer and conductor whose music often combines traditional Malay musical instruments with Western musical instruments, he now serves as the conductor of Orkestra Tradisional Malaysia (Traditional Malaysia Orchestra) at Istana Budaya, Kuala Lumpur.

Having graduated from Universiti Teknologi MARA (UiTM), Yazid Zakaria has an impressive portfolio of works in Malaysia as well as internationally. On the whole, his works have a strong musical presence, incorporating thematic lyricism, rich harmonies, energetic rhythmic motives and vibrant orchestration. Interestingly, Yazid Zakaria never fails to incorporate Malaysian traditional dance elements in his music, thus creating his signature Malaysian charm within a highly vibrant musical canvas. In many of his works Yazid Zakaria taps into the traditional art forms of the Malay culture and heritage, hence the musical elements of traditional music and cultural practices that play a dominant role in his works.

He commenced his career in 1993 as the Malaysian representative at the Malaysian Jazz Festival and also in the ASEAN Symphony Band in Bangkok the following year. Since then, Yazid has served as a music director in numerous productions including the award-winning musical theatre Puteri Gunung Ledang (1999), Lambang Sari dan Malim Deman (2000), Hanuman (2001), Mahsuri (2003) and Semerah Padi (2008). His theatre production Indraputra won

him the Cameronian Arts Award for Best Original Composition in 2002.

Among his compositions performed at Istana Budaya and the Petronas Philharmonic Hall, Malaysia included Satu Rentak, Lodeh Mak Lodeh, Tari Sembah Warisan and Angin. He also composed Cak Pak Ting Doh which showcased the Malaysian Asli (aboriginal) music at the Rhapsody Malaysia musical concert in 2005. He was a finalist in the 'MPO Forum for Malaysian Composers 2' and was given the opportunity to compose music for the Malaysian Philharmonic Orchestra, with works such as Mahsuri, Heritage and Angin. He was also invited to serve as conductor and composer of the Chinese Traditional Orchestra for the Imperial Charity Concert to raise funds for the victims of the Sichuan earthquake in 2008.

Yazid Zakaria has now moved his baton to C Asean Consonant Traditional Music Ensemble, Asia Traditional Ensemble (ATE) and Asia Traditional Orchestra (ATO) as the Advisor, Composer and Conductor. In 2015 he was appointed chairman of the Warna-Warni Assemblage Orchestra Association (WWA) in support of the sacrifices and commitments made by the children and parents to inspire and establish future opportunities for WWA to develop and showcase exceptional talent not only locally, but also on the international stage.



Ne Myo Aung

Gitameit Music Centre

Biography:

Ne Myo Aung holds a MA degree (Ethnomusicology) from the University of Washington, Seattle. He was born in Tamu, Myanmar, in the far northwestern region of the country, and made his way to Yangon to study, where he gained a diploma in Computer Art. He was employed as a 3D animator in Yangon, working with the prestigious post-production company of young artists called Hepta Digital Art to create animation advertisements for Myanmar Radio and Television Broadcasting. His interest in Sandaya (playing western piano in Myanmar Traditional music) studies led him to U Moe Naing and Kit Young, with whom he studied piano and other areas of musical knowledge at the Gitameit Music Center. He credits his development of technique and repertoire also to studies with Sandaya U Khin Hla and Sandaya U Thet Oo. He has performed as a pianist, singer, and actor in Myanmar, Thailand,

Japan, the United States, Singapore and Malaysia. His interest turned toward the archiving and preservation of traditional music in Myanmar in various ways, including the transfer with Chris Miller of almost 3000 Myanmar 78 rpm records into digital format, and as interviewer, cameraman and editor of the music and dance of over 40 elderly musicians in Yangon and across the Burmese countryside. Just prior to receiving the Fulbright award for study at the University of Washington- the first recipient of the award from Myanmar for study in the arts - he taught piano at the Gitameit Music Centre and worked as a librarian in the first music library of Myanmar. Recently, he was selected as a musical advisor of Myanmar traditional music for C ASEAN Consonant, a traditional orchestra which was founded by 10 ASEAN musicians. Ne Myo Aung is currently working as a teacher, performer, scholar and composer.



Associate Professor Shane Taylor Constante

Yong Siew Toh Conservatory of Music

Biography:

Prior to his appointment at the Yong Siew Toh Conservatory in 2005, Ty Constante was an instructor at Mahidol University in Bangkok, Thailand where he taught theory and ear training and assisted the percussion department.

Beginning in 1999, he directed a Shona mbira ensemble and taught all levels of aural skills at San Diego State University while pursuing a Masters degree in Ethnomusicology, which he completed in 2002. He was a lecturer at Cuyamaca Community College, where he taught courses on the history of rock and the history of jazz.

In 1996, Constante joined the United States Peace Corps where he served as the music curriculum specialist to the Malawi Institute of Education in Malawi, Africa, for over two years. While serving in this newly created position, he developed primary school music textbooks for nation-wide use, directed a film project documenting traditional Malawian musical instrument makers, helped to organize two

annual Choral workshops, and organized a festival of traditional Malawian and Zimbabwean music sponsored by the French Cultural Centre.

Constante studied percussion under the direction of Mario Gaetano at Western Carolina University, where he received a bachelor degree in music education in 1996. In the summer of 1993, he was a member of the World Championship Carolina Crown Drum and Bugle Corps.

Constante has studied and performed a wide range of musical styles outside of his western percussion background, including the traditional music of Bali, Brazil, Cuba, Ghana, Java, Malawi, South India, and Zimbabwe. He studied Shona mbira with masters Ephat Mujuru, Cosmas Magaya, and Erica Azim. He studied Balinese gamelan with Pak I. Nyoman Sumandhi and Pak I. Nyoman Wenton, and Javanese gamelan with Pak Djoko Waluyo.

ASEAN Music Experts and ASEAN Youth Ensemble



ASEAN Youth Ensemble (AYE)

The ASEAN Youth Ensemble (AYE) project is a partnership project between Ministry of Culture, Thailand and the Princess Galyani Vadhana Institute of Music. Initiated in parallel to the International Symposium 'Classical Music in ASEAN Context' in 2014, AYE aims at promoting collaborations between young musicians in South East Asia through joint performances and also to encourage music experts from each country to research ways in which to combine their respective musical traditions.

For this year's AYE performance in the context of our International Symposium 2016 exploring "Music and socio-cultural developments of the ASEAN", we have invited music experts and young musicians from each country to create dialogues between the ASEAN traditions in collaboration with students from Princess Galyani Vadhana Institute of Music, Yong Siew Toh Conservatory of Music and the National University of Singapore.

Participants

AYE Music Experts

MD. Abu Soffian Bin MD Alinoordin - Brunei
Prof. Dr. Sam Ang Sam - Cambodia
Mrs. Junita Batubara, S.Sn., M.Sn., Ph.D - Indonesia
Mr. Khampheng Thammavongsa - Lao PDR

Mr. Ramlan Mohd Imam - Malaysia
Ms. Theint Theint Swe - Myanmar
Mr. Francisco Abellana Englis - Phillippines
Ms. Trần Kiều Lại Thủy - Vietnam

Youth Musicians

Mohd Noor Hafizam Bin Mohd Ropian (Bangsi) - Brunei
Mohammad Izwanday Bin Haji Hamjah (Violin) - Brunei
Mr. Chamroeun Phan (Tror Sao) - Cambodia
Mr. Din Sinadet (Violin) - Cambodia
Mr. Sopandu Manurung (Sulim) - Indonesia
Mr. Crysna Pyogi Saragih (Saxophone) - Indonesia
Mr. Sengkham Soulinh (Flute) - Lao PDR
Mr. Houmpheng Phommaly (Clarinet) - Lao PDR

Ms. Nur Aisah Binti Asrul (Cak Lempong) - Malaysia
Ms Chew Sze Gee (Flute) - Malaysia
Mr. Phyo Ko Ko (Hne) - Myanmar
Ms. Ei Ei Nyein (Violin) - Myanmar
Ms. Julia Eunice Sumatra Yabes (Kulintang) - Phillippines
Ms. Amira Axelle Arellano Miel (Violin) - Phillippines
Ms. Bui Thi Ngoc Han (Bamboo Flute) - Vietnam
Mr. Phạm Đình Minh (Violin) - Vietnam

Yong Siew Toh Conservatory of Music, National University of Singapore

Ms. Charmaine Teo
Ms. Ivy Ai Wei Fung
Ms. Zion Jang
Mr. Wai Kit Mervin Wong

and

Students of the Princess Galyani Vadhana
Institute of Music

Symposium Exhibition

ASEAN SOUNDS

Exhibition Room at Gita Rajanagarindra Building

Jean-David Caillouët

Princess Galyani Vadhana Institute of Music

Kittiphan Janbuala

Silpakorn University

‘ The way the land is shapes and is shaped by its inhabitants has an impact on differences in musical production.’

Terry. E. Miller

Our world vibrates, our world speaks, sings and resonates. We, Humans, join this resonance with a sonic offering, the expression of our cumulative intentions and actions. The recent opening of AEC (Asean Economic Community) is an opportunity to sit back, reflect upon and celebrate the rich cultural diversity of the countries of Southeast Asia. Using sound as the central medium for this exploration, the “ASEAN SOUNDS” exhibition aims to present an overview of the vast cultural heritage of the region as well as to give insight into its sonic and musical evolution. The subcontinent of Southeast Asia is one of the most fascinating places on the planet, a place full of contrasts where many different languages are spoken and many different religions practiced. From the mountain tribe cultures of Laos and Myanmar, the countless ethnic groups organised around the Mekong basin, the aboriginal people of Kalimantan to the materialistic cultures of the urban shopping

malls, the region hosts around 630 million people, roughly 8% of the world’s population, in a complex mix of races and ethnicities. But if the region is characterised by cultural and social contrasts, there is one unifying factor: the climate. Crossing the equator line, this complex compound of mainland and islands is blessed with hot and humid tropical weather all year round. This vibrant and generous climate responsible for the abundant natural diversity displayed in the fauna and flora is mirrored by the creativity found in the the designs, crafts and multiple musical expressions of its people.

This world is indeed making music and the song it is singing is currently telling us something. We are witnessing an era of rapid change. The changes in the landscape can be heard in the soundscape, through the presence of new sonic entities but also through the absence of others. The region has one of the fastest rate of species extinction due to the ongoing destruction of large areas of natural habitats. Along with the loss of those species are many sounds and songs that we will never hear again. Simultaneously, on the human side, we witness the disappearance of

minority languages and many traditional musical styles. The natural soundscape once so rich in subtle nuances and variations is gradually being covered up and replaced by the omnipresent and homogenised sound of so-called 'progress' and 'development'. The quiet rural ambiances that once characterised the countryside is now accompanied by the relentless roars of engines. The cities resonate with constant construction noise and the markets and shopping malls are filled with amplified sounds all competing with each other to impose their consumerist ideals through Westernised melodic hooks and computerised rhythms. The ways in which we employ our incredible ability for technological innovation has brought about sterile homogenisation instead of allowing us to share and expand the creative diversity that characterises the human spirit.

From the perspective of the ASEAN world, we hope this exhibition will make us listen to the sounds we made, the sounds we make, the sounds we have forgotten and neglected as well as imagine the sounds of tomorrow.

Engaging in a collective dialogue from their own respective cultural and geographical location, the sound artists involved in this project were invited to contribute sonic responses to a selection of themed sound categories. (language, communication, human activities, urban, fauna and flora, transportation, bamboo, bronze, religion, historical and archival sounds). Creating juxtapositions between these groups of thematically connected sounds, this exhibition is a unique opportunity to engage intimately with the musicality of the many sonic colours the region has to offer.

We are hoping this exhibition will encourage visitors to open their eyes and ears to the sounds, stories and histories, tastes and tales of the region. We would like to ask you to think of the sounds you are contributing to this ongoing collective evolution and also to invite you to listen to what the world around you is telling you, that only your ears can tell.

The themes and materials of the exhibition will also be integrated within the program of our two performance evenings.

Silencing Sound / Becoming Too Similar?

in the Midst of Socio-Cultural Identity Changes Through the Intense Urban Transformation of Four ASEAN Cities

Room L101, PGVIM Learning Center

Apiradee Kasemsook and Arisa Juengsophonvitavas

Silpakorn University

Abstract

With political stabilisation and recognition enabling new economic opportunities, Cambodia, Laos, Myanmar and Vietnam (CLMV - the less developed countries of the ASEAN, Association of Southeast Asian Nations) have, for some time, embraced huge international investments for urban development projects. The creation of ASEAN Economic Community (AEC), whose AEC Blueprint 2025 aims towards achieving the vision for 'highly integrated and cohesive; competitive, innovative and dynamic; with enhanced connectivity and sectoral cooperation; and a more resilient, inclusive, and people-oriented, people-centred community, integrated with the global economy' (<http://asean.org/asean-economic-community/>), helps accelerate these developments. As commonly found and predictably anticipated, the capitals or former capital of the CLMV, which are also the centres for business, finance and tourism,

seem to share similar development model that is the preference for modernisation with international style. New high-rise buildings, for offices, apartments or hotels, are springing up everywhere whether in the city centre through rapidly demolishing the old Chinese-Influence and/or colonial style mansions and shophouses or in the further fields by encroaching the farmlands or uprooting the historical neighbourhoods. As a consequence, the physical outlooks of these cities (Phnom Penh, Vientiane, Yangon and Hanoi) are gearing toward similarity, among themselves and the global cities. Too early integrated physically perhaps!

Amidst the sounds of construction, the urban soundscape, i.e., sound in urban areas whether from hardscape (streets and buildings) or softscape (lawn, trees, rivers and so on), of these four cities have

been transforming. As sound is an element of socio-cultural identity, silencing some urban sounds could mean the lost of heritage, while introducing new urban sounds could have many meanings. Within this context of rapid urban development, an opportunity to problematise the urban soundscape of these four ASEAN cities is presented. What would be and would have been the urban soundscape of the four ASEAN cities? To what extent does the loss of the urban soundscape affect the socio-cultural identity of those four ASEAN cities? In what way would any change in the urban soundscape reflect the building of a new identity?

This exhibition is an initial attempt to propose what could constitute the urban soundscape of the four ASEAN cities by selecting Yangon as a context. It also presents two limited and small-scale speculative

suggestions of the changes of urban soundscapes in Vientiane and Phnom Penh. This exhibition and the problematisation of the urban soundscape of the four ASEAN cities is a by-product of a research titled, 'Distinguishing similarities and differences: cultural informative on the operation of transitional space of the historic areas of four ASEAN cities', which is funded by Thailand Research Fund. A proper research should be proposed to try to clarify the problematisation of the urban soundscape of the four ASEAN cities as an alternative mean for reshaping the future socio-cultural identity.

Antique Piano Exhibition at PGVIM

Antique pianos and keyboard instruments from a collection of Dr. Yongsak Lochotinan, Robinson Piano (Siam), will be presented in an exhibition at the Princess Galyani Vadhana Institute of Music during the International Symposium 2016. This will be the opportunity for musicians and music lovers in Thailand to learn about the history and timbre of these unique instruments.





This collection includes:

Harpsichord

Sangita Vadhana Hall - Shudi-Broadwood (Replica)

Grand Piano

L 100 - Blüthner

G 201 - Steinway & Sons (Louise XV Style),

G 204 - Grotian Steinweg (Louise XV style)

Upright Pianos

G 203 - Rud. Ibach Sohn (Art Nouveau style)

Library - John Ellis (Neoclassical style).

Square Piano

G 205 - Broadwood square piano

Remark:

- | | | |
|----------------------|---|---|
| SVH | = | Sangita Vadhana Hall, Administration Building |
| G 201/ 203/ 204/ 205 | = | Room 201/ 203/ 204/ 205, Gita Rajanagarindra Building |
| Lib | = | Library, Gita Rajanagarindra Building |
| L100 | = | Room 100, PGVIM Learning Center |



Presenters & Abstracts



... Maria Anna von ...
... Schützgenal's Nekrolog, The ...
... Prague, 1798, enlarged ...
... nach Originalquellen (Prague, ...

Presenters & Abstracts

Exploring Hidden Potentials of Eighteenth-Century Italian Keyboard Works

Dott. Alberto Firrincieli

School of Music, Department of Music Performance, Assumption University

This contribution wishes to highlight the pedagogical relevance of some keyboard compositions written by Cimarosa, Platti, Paradisi, Galuppi, Rutini and many others. These works fall historically between the sonatas of Domenico Scarlatti and the galant/classical works of the second half of the century. This music offers a variety of idioms, style, compositional techniques and musical affects; at the same time, it preserves shortness and conciseness. According to my experience as teacher and musician, I will try to explain how and why these pieces, despite their easiness and simplicity, may contribute greatly to

the development of musical skills in young (and less young) music students.

As everyone may realize, a standard approach to this music (starting and focusing merely on the reading of the notes) would deeply limit the understanding of this music. Therefore I wish to propose a method that focuses the attention of the performer on the composition as a whole. Simultaneously, the affect related to the colour and characteristics of tonality is discovered, as an inevitable element within the framework of the work.

Connecting Our Voices, Creating Our Future

Dr. Anothai Nitibhon

Princess Galyani Vadhana Institute of Music

Established in 2012 with the philosophy of “Music of life, Music of Land”, Princess Galyani Vadhana Institute of Music started our Music for Society program with different activities which include a children’s choir, drum club and children’s music theatre. With an aim to explore possibilities to communicate and also discover the full potential of our arts once it reflected on our social context, the PGVIM music for society program involves children from nearby communities in working together with our undergraduate students to share different musical experiences and creating new ones.

Rossignol en cage, is one of the project that brought together different approaches from theatre, dance, painting and music into the making of a children’s opera. For over one year, selected children from Bang Yi Khan community together with undergraduate students, participated in the process of writing new lyrics, songs and joining together in acting and art workshops. At the end of the project, participating children and undergraduate students showed significant development in their individual character, as well as a sense of belonging to the new ‘musical community’ which extend beyond our school. This

led to other continuing music for society projects at the school which aim to encourage our students to find their own creative voices as well as extending

their personal boundaries and understand who they are among this constant flux of our time.

Proper Procedures for Preparing a Trombone Recital

Anuntapond Iamchanbanjong

Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi

This article will explain the proper procedures for preparation of the trombone recital, including a discussion of salient performance characteristics of selected works for solo trombone during the late-romantic and 20th-century classical music eras. Several famous composers have written extensively

for the trombone, orchestra and pieces that show a jazz influence. In addition to their popularity, these composers have made a significant contribution to the solo trombonist repertoire and to our understanding of the process of organizing a trombone recital.

Musical Theatre: the Educational Tool Promoting Social Competencies

Apinporn Chaiwanichiri

Division of Music Education, Faculty of Education, Chulalongkorn University

This study analyzes and determines four processes of musical production that promotes students' social competencies in Thai social context. Using qualitative method, the researcher interviewed two teachers: one is a teacher at Tripat Waldorf School and the other is a teacher at the College of music, Mahidol University. The key informants gave the details of their musical production process from the process of writing or obtaining musical rights until the stage performance. Each case was analyzed and then compared to determine the social competencies

gained by the students. Results show that musical production can be separated into two types: the teacher-originated musicals (TOMs) and the students-originated musicals (SOMs). Both productions increase Thai students' social competencies because each process enhances various skills such as group collaboration, group cooperation, teamwork, and social responsibility.

Broadwood Keyboard Instruments: From London to Bangkok

Dr. Chanyapong Thongsawang

Princess Galyani Vadhana Institute of Music

The Broadwood firm was established by John Broadwood, who moved to London in 1761 and worked with the harpsichord maker of Swiss origin, Burkat Shudi. From 1782 Broadwood traded the company alone and the firm would go on to be the premiere manufacturer of pianos in London through much of the nineteenth century. Broadwood pianofortes were performed on and praised by many distinguish composers including Johann Christian Bach, Joseph Haydn, Jan Ladislav Dussek, Ludwig van Beethoven, Johann Baptist Cramer, Ignaz Moscheles, Frédéric Chopin, Franz Liszt, Edward Elgar etc. The company “John Broadwood and Sons” grew and spread throughout Europe and later even delivered instruments to other continents.

Six keyboard instruments built by Broadwood were brought from London to Bangkok by Dr. Yongsak Lochotinan, Managing Director of Robinson Piano

Co. (Siam) Ltd. His collection includes various kinds of Broadwood instruments: a pianoforte, which is similar to Beethoven’s 1817 Broadwood pianoforte, two square pianos, a cabinet piano, an overstrung barless concert grand piano and a replica of a two-manual harpsichord from 1782. A square piano and a replica of the harpsichord by Broadwood along with other vintage pianos will be presented in an exhibition at Princess Galyani Vadhana Institute of Music to provide a special opportunity for musicians, music lovers and students in Thailand to learn about the history and timbre of these unique instruments. Playing on an authentic period instrument allows one to gain invaluable experience and understand the performance practices of the composers’ times.

Moonlight Reflections: A Performance History of Beethoven's Sonata Quasi una Fantasia, Op. 27 No. 2

Dr. Elissa Miller-Kay

Princess Galyani Vadhana Institute of Music

The popularity of Beethoven's Sonata Quasi una Fantasia, Op. 27 no. 2, commonly known as the "Moonlight" sonata, traces back to Beethoven's day. "Everybody is always talking about the C-sharp minor Sonata! Surely I have written better things," Beethoven is said to have once complained. Over 200 years have passed since Beethoven composed this sonata and during that time piano performance has changed dramatically. For example, the sonata, an exclusively domestic genre in Beethoven's day, is now a cornerstone of the public recital.

Due to its unwavering popularity, the performance history of the "Moonlight" sonata is remarkably rich and well documented. Through an analysis of written documents, editions, and audio recordings this study examines the evolution of piano

performance as focused through the lens of this perennial favorite. This analysis reveals the development of a textual approach to performance and concomitant narrowing of the parameters of interpretation.

While this textual approach has resulted in some phenomenal artistry, the authority with which it is presented has discouraged many performers from exploring new ways of engaging with canonic repertoire. Performance practices are dependent on aesthetic and social values and are thus always mutable. The author hopes that the results of this study will bolster the efforts of artists and scholars who are interested in exploring new ways of presenting and performing canonic repertoire such as the "Moonlight" sonata.

Hae-gum: A Korean Instrument Which Has a Thousand Voices

Eunbin Baek

Korea National University of Arts

Hae-gum is composed of 5 parts generally, they are 'soundbox, ipjjuk, jua, string and bow. And it is the only instrument that uses all materials, which are considered main materials for making Korean traditional instruments. Hae-gum has a rich and varied sound, so it is used in various genres of music.

The presentation will show the introduction of playing skills and techniques with a short performance.

A Survey of Catholic Choral Music in Thailand (1965-2015)

Kajornsak Kittimathaveenan

Music Engineering and Multimedia, King Mongkut's Institute of Technology Ladkrabang

Very little research has been undertaken on the choral music of Southeast Asia. In the case of Thai choral music, where research only exists in the Thai language, limited information is available. Researching Thai choral music is necessary to provide this knowledge to an international choral society and to encourage more Thai scholars to realize the importance of future research in Thai choral music.

This paper examines Catholic choral music in Thailand from 1965-2015. Thailand is one of many countries in Southeast Asia whose choral music has been inspired by Christian worship introduced by missionaries from Portugal and France. After the Second Vatican Council (1962-1965), the composition of sacred music in Thailand changed from Gregorian

chant in Latin to choral music in Thai. Since that time, the number of compositions has also increased by leaps and bounds and combines the styles of Western classical and Thai traditional music.

This research will showcase selected repertoire composed between 1965 and 2015, including original works and their arrangements. A brief history will be provided to facilitate the understanding and analysis of the repertoire. The works will be discussed and analyzed, and Thai language, with its speech-tones that influence the melody of Thai compositions, will be Romanized and explained, with a concentration on the pronunciation of consonants and vowels, which are unique to the Thai language.

REFRACTION: A Musical Exploration of the Process of Transformation of Light for Solo Clarinet, Wind Octet, Electronics & Visual.

Kampanart Chantima

Faculty of Music, Silpakorn University

This research explores the process of transformation of light through 3 types of lenses: 1) convex lens; 2) A concave lens; 3) Prism. The phenomena explored are: light type, light direction, intensity, wavelength and focal point. The research focuses on the application of those physical phenomenon to the

world of sound through the development of sonic gestures, textures, timbres and articulations.

The music ensemble performing the musical outcome of this research includes 9 instruments: 1 solo clarinet, 2 flutes, 2 clarinets, 2 bass clarinets, 1 alto saxophone

and 1 tenor saxophone. Additionally, live electronics and prerecorded processed sources are used to extend the sound world beyond the acoustic paradigm.

A visual element in the form of live projections is also incorporated within the work to further expose the parallels between sound and light. Experiments with the relative positioning of musicians and audience members also enable the creation of

audible gestures simulating the movements and shapes of light refraction.

The following portfolio aims at presenting this audio-visual research through a set of musical studies culminating in the piece entitled 'Refract'. The piece explores the phenomenon of light traveling through 3 lenses and is appropriately divided into 3 movements: a) Convex b) Concave c) Prism.

Music Activities to Enhance Music Attitude for Disadvantaged Children

Kanit Promnil

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This research aims to study the context of making music activities that build musical attitudes in disadvantaged children, and to provide a model of making these activities.

The researcher uses qualitative methodology to collect and analyze information through a review of related documents, conducting in-depth

interviews and field observation. In addition, the purposive sample is ten children with non-musical background from Moo Baan Dek Sanrak Kindergarten School located at Children Foundation, Nakorn Pathom. The result of the study will be verified through data triangulation consisting of students, instructors and classroom teachers as to reexamine the data agreement.

Gender and Sexualities of Ladyboys' Love in Thai Pop Songs

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Women Gender Sexualities Study Program, College of Interdisciplinary Studies, Thammasat University

Love is a basic instinctual need of human beings. Love can be imagined through several channels of media. The communication channels are drama, movies, magazines, newspapers or even the songs. Love is one of the criteria in the concept of sexuality. Sexuality itself has two main orientations, the first one is heterosexuality and the second one is homosexuality.

Heterosexual love has been the main stream discourse for a long time. It is also compulsory that love songs be heterosexual. They are only about the love of men and women together. While heterosexuality is the normative way of love, homosexuality is another side. Homosexuality is always opposite to heterosexuality. Homosexual love is considered an abnormal, misbehaving way to love.

The objective of this research is to analyze the love of homosexuals by examining gender and sexuality, and to interpret the gender based violence implied by love songs.

Male to male sexualities is divided into 2 types:

1. Ladyboys or transgendered people
2. Men who have sex with men (Gay)

This this research will focus only on the love of ladyboys and transgendered people.

We found that all types of homosexuals are subject to gender based violence in songs. With the gender bias, all kinds of songs contain gender based-violence in different ways, especially psychological violence.

A Comparative Study of Mendelssohn's Variations sérieuses, Op. 54 and the Bach-Busoni Chaconne from the Partita for Solo Violin in D minor, BWV 1004

Khetsin Chuchan

Princess Galyani Vadhana Institute of Music

This study compares two solo piano compositions: Variations sérieuses, Op. 54 by Felix Mendelssohn and the transcription by Ferruccio Busoni of Johann Sebastian Bach's Chaconne from the Partita for Solo Violin No. 2 in D minor, BWV 1004. Upon learning Variations sérieuses, the author of this study noticed that this work and the Bach-Busoni Chaconne share

a highly contrapuntal and romantic character. The comparison presented in this paper is based on formal analysis encompassing the origin of the Chaconne and Variation forms, significant musical ideas in both pieces, as well as pianistic aspects such as technique and colouration of sound.

The Song's Creative "Muan Chuan Pleng Thai Muan Jai ASEAN"

Khomkrich Karin

College of Music, Mahasarakham University

The Song "Muan Chuan Pleng Thai Muan Jai ASEAN" aims to promote Thai classical song to teenage audiences in North-East Thailand by rearranging the Thai Classical song to suit the Pong-Lang Music Band.

The song consists of three parts: the first part reflects the combination of the groups. The second part reflects the fun, and the third part reflects various

nationalities in ASEAN. The researcher creates three musical models namely Model 1 is to compose by using the same structures as the original song. Model 2 is to create a new song basing on the imagination from the original melody. Model 3 is to adjust some notes from the original melody by using drum beats representing the uniqueness of Asian Nations and connecting other parts of the song.

The Four Seasons: An Artistic Integration between Music, Painting, and Poetry

Kitiya Buarod

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The exceptional artistic integration between painting, music, and music of Vivaldi's The Four Seasons inspired the researcher to discover how the original accompanying poems had influenced seven profound soloists in translating and expressing Vivaldi's The Four Seasons to the audiences, especially the 1st movement of Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera). This research employed qualitative methodology aimed to analyze 5 topics: 1) tempo 2) bowing 3) articulations 4) dynamics 5) expressions.

Result revealed that Kennedy played the fastest tempo in the beginning, Fischer at the Thunder-Lightning-

Storm part and Chung was the slowest in both places. Pealman was the one who added a special bowing technique which was spiccato. All male soloists played more separated sound while all female played more connected. Kennedy, Fischer and Jansen made dynamics more apparent while the others were less so. Pealman, Mutter and Fischer represent the movement with more inner expressions and the others' expression was more physical. Jansen was the one who evoked most the picture of birds singing in spring, murmuring brooks and a thunder storm.

Roots of Problems in Music Practice: Technical- or Musical-Related?

Kwanchanok Pongpairoj

College of Music, Mahidol University

Self-regulated learning in music practice has long been an important area of discussion in music psychology literature. Self-regulatory process has been regarded as an important factor which enables performers to achieve different practice goals. Nielsen who did her study with advanced students in a conservatoire showed that these students adopted self-regulatory process in their practice. The process involved different stages: 'problem belief', 'strategy use' and 'self-evaluation'. If the students evaluated their performance result as unsuccessful, they will revisit either their strategy, use, or both problem belief and strategy. Nielsen categorizes problem belief into two groups:

technical and musical problems. The categorization of problems here makes the process seem to be simple on the surface. However, Matthey argues that the 'real' problem is not usually diagnosed even by music teachers. In his teaching method book, he gives short musical examples and lists all possible problems which can arise from 'each' performance. This notion points to different problems which stem from the same performance result and the underlying interrelation complications between the two types of problems in Nielsen's model. This paper is going to explore on these underlying complications. Implications of findings will be discussed afterwards.

The Study on the Quality of Education Provided for Thai University Students Majoring in French Horn

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The objectives of the study were: 1) to conduct a survey, emphasizing the quality of education provided to Thai university students majoring in French horn in different regions of Thailand, 2) to examine the problems found in the education system and 3) to explore the possible career path for the French horn major.

The findings revealed that students majoring in French horn could be divided into two groups: students studying in universities in Bangkok and students studying in universities in other regions of Thailand. It was found that the quality of education for these two groups of students were different in many ways. Firstly, there was a lack of professors who were experts in French horn. Students in universities in other regions had to study with professors specializing in other musical instruments resembling the French horn such as other brass instruments. Students in universities in Bangkok, however, had opportunities to study directly with professors specializing in French horn, and had opportunities to study with professors specializing in other instruments as an additional education. Furthermore, regarding studying performance with the use of special techniques, students in universities in other regions, apart from Bangkok, acquired those techniques through self-studying using the internet

and the website Youtube. They also joined various French horn workshops, organized by universities from Bangkok. Nonetheless, the knowledge gained from self-studying and workshops were not sufficient to properly master the special techniques. Another disadvantage of self-studying was that the student would have no guides, who could comment on their performance and give them advice. In addition, the choice of songs and exercises used to perform in a test for the subject of Music Performance were quite limited. The students depended on the songs from the internet and the helps from their seniors and professors in the universities. It was further revealed from a sample that the quality of education was not at a good standard, and thus not leading to the desired career path.

The findings also pointed out changes in the students' career goals. Before studying in universities, the students who wanted to be performing French horn players and teachers were an equal number. However, after studying in universities, students' career goals slightly changed due to the quality of education, which was the main obstacle for specialized study and practices. This led to an increasing number of students who wanted to be music teachers, especially in their old schools, instead of becoming performers.

Norah: Cross-Cultural Hybridity in Music Composition

Onusa Nongtrud

Surattani Rajabhat University

There is no denying that the hybridity of culture has increasingly influenced postmodern cultural lifestyle in every dimension. The change that happened is of “dynamic” characteristic which is created for survival purpose by nature. Culture possesses a nature of travelling, moving, and changing. Otherwise culture would disappear. Adaptation is a significant method in the current of the world which changes every second, as well as musical culture which also includes cross-culture hybrid in many modern music pieces. A lot of evidence of this trend has appeared in many of the Euro-American classical tradition works for sometimes. These works were composed by world renowned composers such as Claude Debussy, Olivier Messiaen, John Cage, Colin McPhee, and Lou Harrison. These composers are an important influence on many Euro-American contemporary music composers in the postmodern era. The combination of music culture has expanded between Eastern and Western musical elements. Western art music originating from Indonesia, Khmer, Thai, China, Japan, and Korea has resulted in a variety of music compositions.

“Norah” is inspired by Norah play, one of the most famous traditional plays in southern Thailand.

Performers need to be proficient in both traditional dance, and the singing of poetry because singing and music in the Norah play has a very unique characteristic. This music is composed through personal experience and in-depth study of compositional techniques from various composers who used cross-culture hybrid as a method to integrate and interpret music from various viewpoints. This novel music piece represents concept, thought, esthetic, impression, pride, and aims to increase awareness of invaluable cultural conservation.

Learning the music culture without any limitation will allow us to see the relationship between each culture, origin and movement of each culture from a wider perspective. The idea of combining different cultures in a piece of music is not limited to the merging of musical elements but is also capable of presenting non-musical elements such as dancing, costume, poetry, painting, calligraphy, philosophy, etc. There are many ways to try and test different possibilities while generating something novel for the musical world which is the major challenge for new composers.

The Arrangement Solo Khong Wong Yai “Pea Sam Chan”

Asst. Prof. Dr. Pramote Danpradit

College of Music, Mahasarakham University

The purpose of this project was to arrange the song “Pleng Pae Sam Chan” for solo of Khong wong yai in order to be played by advanced university students. The traditional conceptual the Thai techniques called “Prakob” and “Sabud” were used in the first part. In the second part, another technique

called “Garn Kwai Mua” was used, and the music was sped up as it was played: beginning slow and then later played fast. When playing the second part, the music is so transformed that it seems like a different song.

Through Time and Space: A Sonic Visualization of the 5 Dimensions of the Universe

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Following a strong interest in the theories of the creation of the universe, parallel worlds and the inter-connections between science and art, the researcher decided to reflect on the relative perceptions of time and space through the creation of a musical work. This research aims at translating the experiences and perceptions of the dimensions 1 to 5 described in quantum theory into a musical context. The following interpretation process is used as a guide throughout:

The 1st dimension: the horizontal direction of sound and melodic contours, the length of the sonic events.

The 2nd dimension: the harmonic and spectral profile of sound

The 3rd dimension: the density, mass and overall loudness of the sonic phenomenon

The 4th dimension: the position, direction and spatialisation of sonic gestures through time and space. Creating analogies with the time paradigm of past, present and future through the morphological transformations and organisation of sonic events.

The 5th dimension: the multiple possible permutations explored in the world of physics; a single musical idea might exist in many typological variations.

This interdisciplinary research is presented through an acoustic music composition for 29 musicians whose positioning aims at achieving holophonic textures reflecting the temporal and spatial concepts depicted.

This research illustrates the concepts described above, providing an imaginary interpretation of the various dimensions and modes of perception of time and space. This musical composition intends to inform the audience and facilitate an understanding of those scientific ideas through the medium of sound. This interdisciplinary approach also offers a unique view point through which to explore and challenge

the techniques of music composition. The scientific view point will inform all music parameters, from the organisational structures of the sonic events, the complex harmonies, and the relations between time ratios to the alternative melodic motions and gestures. This work is intended as the first opus in a series of pieces which will further this field of study.

Sailing to Byzantium: A Journey from Waste to Immortality

Prinda Setabundhu and Dr. Jiradej Setabundhu

Faculty of Art and Design, Rangsit University

Princess Galyani Vadhana Institute of Music

This paper demonstrates the creative process behind Sailing to Byzantium, a collaborative work that combines prerecorded sound, electronics, and light. The paper demonstrates how recycling concepts were applied to the visual and sonic domains to portray

the idea of immortality, which is the main theme of the poem featured in the work. Additionally, it describes how the materials were transformed in order to allow the interplay of light and sound to accompany the story adequately.

Local University, Local Standard?: Case Study Brass Studio, Songkhla Rajabhat University

Pusit Suwanmanee and Patcharee Suwantada

Songkhla Rajabhat University

Music education in Thailand is very competitive. The number of Music Faculties and Conservatories has greatly increased over the past 10 years. Music training is also offered in the Faculty of Humanities and Faculty of Education in many schools, and at

Music Institutes, etc. For Songkhla Rajabhat University, located in Songkhla Province in Thailand's southern region, Music is a department of the Faculty of Fine Arts.

In Thailand, the civilization rises up in Bangkok. Local students move their life to study in Bangkok where they believe that they can succeed in education, so to study in Bangkok is becoming more competitive and students need to spend a lot of money to pay for their education. Many students don't have a chance to make it. The critical question emerges: Can we teach students in local Universities at the same standard as in Bangkok?. I spent the past 3 years developing my teaching skill. After I started my project I found some factors challenging. These include: 1) the issue of music student's skill level. 2) Difference of musical background and experience 3) the lack of classical music experience and knowledge (most of them have no classical experiences), 4) The understanding of what is involved in studying music at the university level, 5) some limitations of the faculty itself.

For these reasons, my strategy changed as follows: 1) Study students' background /experience and musical skill to find their strengths and weaknesses, and encourage/help them to improve from those points, 2) Try to give them the opportunities to have musical experiences inside and outside the faculty

such as music festivals, conferences, competitions etc. 3) Work with them as a partner/friend. Let them show express their opinion. 4) Stimulate students to challenge themselves.

The result I have got from this project are as follows:

- 1) Brass Studio members are able to explore the standard repertoire through performance on stage.
- 2) There are various brass ensembles emerging such as Brass Chamber and Brass Quintet.
- 3) Some students entered competitions
- 4) Brass Studio members learned to use their music skill to share in their local area.
- 5) Music changed Student's character /behavior, helping them to become more confident and willing to challenge themselves.

The conclusion of this paper is that students from local university have potential to be great musicians. We just need to find the ways to improve them from the point they start at. It is the teacher's responsibility to find a way for each person, and to try to change his mind rather than change his musical skill because when he changes his mind he will change his behavior.

Mozart's Concerto for Three (or Two) Pianos in F Major, K. 242

Dr. Ramasoon Sitalayan

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Wolfgang Amadeus Mozart is one of the most prolific composers in music history. His operas and symphonies have remained the most popular works in the genre since their first performances. However,

the piano concertos are special outputs because Mozart not only showed his craft in composition but also demonstrated his virtuosity at the keyboard, usually improvised cadenzas on the spot.

Twenty five out of twenty seven Piano Concertos were written for single keyboard, performed and conducted from the forte piano by the composer. Two exceptions are the Piano Concertos K. 365 and K. 242. Piano Concerto K. 365 was written for two pianos and both parts are equally demanding. Piano Concerto K. 242, however, was originally written for three pianos with different degrees of technical difficulties on each part; the third piano is less significant than the other two parts. Later in his

career, Mozart made an arrangement of the Piano Concerto K. 242 for two pianos, giving equal roles to both parts.

The researcher studied both versions of the Piano Concerto K. 242 and is planning to perform the 2-piano version with Ms. Usa Napawan and the Sunrise String Orchestra, conducted by Mr. Poonchok Kularbwong.

Chamber Music For Clarinet By Piyawat Louilarpprasert

Rittichut Phetmunin

Faculty of Music, Silpakorn University

A selection of 3 compositions by Piyawat Louilarpprasert that feature the clarinet in a prominent role are examined. Both the structure of the pieces and technical demands on the player (ie. extended techniques) are discussed. The composer has sought my advice on one of the compositions regarding appropriate extended techniques for the clarinet, and has included these special embellishments in the composition, a quintet for clarinet and string quartet ("Doh" Clarinet Quintet).

The creative process of said piece stems from past collaborations between the composer and researcher,

which we were very happy with and wanted to recreate. In our discussions, we wanted to present an array of clarinet extended techniques as motivic figures and colourful effects for this piece. Our end goal is to extend the clarinet repertoire, specifically by young Thai composers.

This thesis will highlight the performance notes of these pieces by Piyawat Louilarpprasert, serving as an intended guide for future performers.

A Doctorate Music Composition: “The 4th Floor Exhibition” Symphonic Poem for Chamber Orchestra

Saral Pacheun

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During the 1950s, Rock music was created from the knowledge of classical music, and, widely appreciated by people all over the world, has become one of the mainstream genres of music. However, many young listeners and even musicians are accustomed to just the surface of music and overlook the importance of the foundation.

Therefore, it is a good concept to compose music that blends classical music with rock music to build an image of unity between the two musical genres. The composition might help audiences to realize that classical music is not something distant, but the foundation of the songs they are familiar with. Understanding the roots of the music allows the listener and musicians to appreciate their music more.

THE 4TH FLOOR EXHIBITION SYMPHONIC POEM FOR CHAMBER ORCHESTRA is a symphonic poem inspired by paintings from the 4th floor of MOCA

(Museum of Contemporary Art) in Bangkok. The titles of Individual movements refer to works by 4 well known painters, namely Dr. Thawan Dachanee, Sompop Budtarad, Panya Vijinthanasan, and Prateep Kochabua.

The combination of 2 different bands creates an interesting aspect of music interpretation, and also the sound character. Importantly, the compositions feature the sounds of drums and electric bass, which function as the backbone of the band. They provide a solid structure and better rhythmic capabilities compared to a traditional orchestra. In academic fields, this opus can be cited as a case study in writing for Rock Orchestra, and for composers who are interested in studying a similar nature of composition.

Musical Mothership: Revisiting the Relationship between the Diva and Thai Gay Fans

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In 2008, the most celebrated stand-up comedy in Thailand, Nose Udom Tae-Panich, quoted a term, “Art Tua Mae,” which referred to complexity in art and in women. He explained, from the men’s point of view, that women are as difficult to understand as art. “Tua Mae” is a Thai phrase.

Tua is a pronoun for a singular object, person, or animal. Mae means “mother.” Combining these two words indicated the highest degree of complication in whom or what is referred, particularly females. Since 2008, the popularity of Art Tua Mae has risen in Thailand. The modification of this term includes: 1. Art Tua Poh, which refers to the same meaning for men, as Poh means “father,” 2. Tua Mae is a shorter form of the term which allows people to use this word alone or add word(s) before it to emphasize the highest degree in what is placed before, 3. Mae Kor Kue Mae has become popular in recent years and is used to reaffirm the supreme level of the holder of the title and to insist that no one or nothing is comparable to Tua Mae. Nos. 2 and 3 are found often as part of the titles of songs, books, films, and TV programs, and as part of news headline from 2009 onwards.

These terms are also applied to the name some female singers, such as Beyoncé, Lady Gaga, and Madonna, by Thai fans and audiences. Thai female singers, including Christina Aguilera, are called by these terms as well. These singers obviously have a special relationship with gay audiences. Each of them has many gay fans. To call these singers Mae signifies

the noteworthy relationship between these female singers and their gay fans.

My M.A. in Music thesis, “Discourse of gay dance music in the context of contemporary Bangkok,” written from 2006 - 2009, examined gay clubbers and the dance music and revealed a preference for colorful performances and the over-femininity of divas. It also unveiled the usage of dance club, dance music, and divas to accompany gay activities, life, and community. Some of my articles, written for The Nation newspaper between 2010 and 2013 focused on current divas, both Thai and American singers, and their gay fans in Thailand.

Craig Jennex (2013) suggested that divas play an important role in increasing the strength of gay communities by uniting them. Stephen Amico (2009) described many facets of the relationship between gay Russian men and Russian female singers, such as the singers’ role in helping them to identify and to express freedom. Uri Aronoff and Avi Gilbao (2014) described how music plays an important part in the process of gay men’s coming out.

While Thailand has many openly gay singers including Ben Chalait, Aof Pongsak, and Gene Kasidit who are still active in music business, gay fans pay more attention to Tua Mae singers naming them as mother. My paper would like to revisit this relationship to examine the role of heteronormativity and/ or heterocentric on the worship of gay men fans to their Tua Mae singers.

Similarities and Differences in Aspects and Main Techniques on the Saw Duang (Thai Two-Stringed Fiddle) and Violin.

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The saw duang and violin both are string instrument and also considered as bowed instrument that use fingering stopping on the string to produce differences of the sound. The saw duang and violin are not fixed sound instruments. They are able to play any pitches. So, they can perform with other music instruments harmoniously.

The saw duang and violin share the similar fundamental playing basics but there are some differences in the specific techniques of each instrument.

Studying the similarities and differences in techniques of the violin and saw duang helps to clarify the musical culture in different parts of the world thoroughly. Once one has achieved comprehension, one is able to apply the knowledge and perspective gained to various kinds of musical cultures. In addition, this knowledge helps improve musical skills for both saw duang and violin learners, for they can apprehend and coordinate in music, deconstructing limitations between different musical cultures.

‘Whisper’ (Theme from ‘Black Lahu’)

Suppabhorn Suwanpakdee

Princess Galyani Vadhana Institute of Music

‘Whisper’ is a composition for viola, clarinet and piano. The main theme at its core originates from a traditional melody the composer came across while working with the local Black Lahu Hill tribe. This melody traditionally conveys the sense of longing one feels when missing others. Inspired by the study of Mozart’s Piano Trio KV 498 and Bruch’s trio opus

83, the composer uses this well established trio combination to evoke the calm and serene moods from the mountains of Northern Thailand. This work establishes a dialogue between two cultures, adopting techniques, idioms and sounds from the Western masters while integrating improvisational elements borrowed from the local musical culture.

Analysis and Interpretation of Kuremanee’s “Pas de deux” for Trumpet and Piano

Surasi Chanoksakul and Sumida Ansvananda

Department of Music, Faculty of Humanities, Kasetsart University

“Pas de deux” for Trumpet and Piano is Kitti Kuremanee’s latest work. It was composed during his retreat in Chiang Mai after his sickness. A renowned wind ensemble composer, award-winning film scorer, and full-time lecturer at Kasetsart University, he was found ill in 2014 with stroke. This piece was commissioned by Surasi Chanoksakul to add on more repertoire for the trumpet featuring Thai elements. Kuremanee used his recovery time to explore the sound of Muay Chaiya and, combining

this sound with his expertise in wind instruments’ color, created this piece.

This paper is divided into 3 parts: 1) analysis and interpretation, 2) the technique on the trumpet, and 3) the technique on the piano. The researchers will explore the intended soundscape of the composer and present ways to create a successful performance of the piece with the individual instrumental techniques and ensemble techniques.

Enriching Musicians and Connecting Audience: The Application of Wind Ensemble Concept to Cultivating the Contemporary Classical Music Scene in Thailand and Beyond

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College of Music, Mahidol University

The 21st century sees a multitude of changes in all units of the classical music community, from music, musicians, to the audience. Not only the existing units and environments change, new members also emerge. How can we connect all units and cultivate the music scene? While symphony orchestras have been seen as the main propellers of the field, the majority of the performing ensembles in Thailand are, in fact, wind bands. Traditional wind bands, whose habitats are colleges and schools, although they have many limitations, have enormous potential to become leaders in connecting all of the music community’s

members. Frederick Fennell’s “Wind Ensemble Concept”, generated a little more than six decades ago, can be an important key to unlock this potential. When discussing the wind ensemble concept, it is not just the concept, but also the whole culture to which it is attached. The wind ensemble has gone through enough years to develop its own culture, which is rather unique. This session will explore the concept and culture of wind ensembles, and explain how it can be applied to the current situation in Thailand in order to cultivate the music scene.

Chiang Mai Collective In Action: Re-Examining and Contextualizing the Sound Artist Collective's Tactical Practices in Accordance with the Socio-Cultural Development of Local Community

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The Chiang Mai Collective (CMC), is a locally based artist collective focusing on the socio-cultural development of the local community through the practices of sound within the context of interdisciplinary art. CMC was initiated in early 2015 by a group of artists based in Chiang Mai, Thailand. Drawing upon particular social and cultural theories, CMC aims at creating a mutual ground for artists and community members to work together on a variety of activities including but not limited to exhibitions, performances, research, seminars, and workshops. Since its initiation, CMC has successfully launched multiple projects in collaboration with local and international organizations

such as Japan Foundation Asia Center, Art Center Ongoing Tokyo, Ensemble Asia Orchestra, TCDC, and Chiang Mai Art Conversation.

This creative research summary discusses CMC in action during the 2015-2016 season by re-examining its operation, influences, and tactics, while also contextualizing its position within the community. In addition, further engagements and directions are also brought into cultivation in accordance with the idea of the socio-cultural development of the local community.

Artistic Intervention in Community - Focusing on Music Programs

Thu Cuc Tran

Korea National University of Arts

By referring to the relevant cultural policies such as Cultural democracy, Democratization of culture and Cultural Welfare policy in S. Korea, this paper aims to observe culture and art's contribution to community through three cases carried out in S. Korea and Vietnam that rest on socio-cultural context, with a focus on music programs. These programs are a series of classical performance open to the Vietnamese public (Luala Concert series), a center for creative

community in a small Korean village (Potato Flower Studio), and a Hanoi based, free-of-charge, after-school music educational program offering music ensemble experiences for under-privileged children aged 8-12 (Miracle Choir and Orchestra).

Through the cases of artistic intervention in community, it is proved comprehensively that art in general and music in particular plays a pivotal role in socio-cultural development. There is a transition

into creating and participating in art activities. Art is not only delivered one way from artist to audience. Everyone has a right to access to art and to express oneself in art through various vehicles and ways.

Cultural education or education through art which is designed appropriately to local condition is a considerable means of creating and sustaining socio-cultural development.

Ramanna for Orchestra: Composition Technics Base on Thai-Mon Musical Concept

Tontao Chuaiprasit

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The musical concept of Ramanna for Orchestra was inspired by Thai-Ramanna Classical music. The composer has studied, researched and collected resources of Thai-Ramanna classical music in the aspect of composition authenticity and the conceptual being of the state of Ramanna. This unique composition is the perfect mixture of authentic Thai-Ramanna classical music resources and western music composition technique which well express the composer's characteristic.

The "conceptual sound" is the main musical element which influenced this composition. This conceptual sound is the concept occurring both in Thai-Ramanna classical music and western music. This conceptual sound is also used in this composition. The composer

has established 8 structures which are (1) Atmosphere (2) Rhythmic Cell (3) Melodic Pattern (4) Rhythmic Pattern (5) Orchestration (6) Extended Composition Technique (7) Quotation (8) Oriental Concept, which includes musical texture and form that give this composition an expressive nuance of sound. The concept and sound, which draws on the idea and inspiration of Thai-Ramanna music, is presented by a variety of orchestral instruments, which are arranged in various locations: the main orchestra is on stage, while the ensemble is settled behind the audience and also at the side of the auditorium. This unique orchestra formation creates a special sound dimension in performance.

Contributions of Ajarn Choochart Pitaksakorn to the Development of Western Music in Thailand.

Dr. Yavet Boyadjiev

College of Music, Mahidol University

Few musicians have had a longer or more significant impact on the development of Western classical music in Thailand than Col. Aj. Choochart Pitaksakorn. Holder of an honorary Doctoral Degree in Music Education from Chulalongkorn University and awarded the Golden Record in 1972 from H.M. King Bhumibol Adulyadej, the present King of Thailand, he capped an eventful and pioneering career in music by being named a National Artist in 2010, the highest distinction given to Thai artists.

Though himself in partial retirement, Ajarn Choochart's numerous pupils are continuing to carry on his pedagogical legacy in leading institutions including Chulalongkorn University, Silparkorn University, and the Princess Galyani Institute.

The focus of this paper is to describe the contributions of Ajarn Choochart to the development of string playing in Thailand with a special emphasis on his chosen instrument, the viola. The presentation comprises three sections: (1) background information

on the status of Western music during Aj. Choochart's youth, (2) a summary of the ideas and influences he absorbed during his studies in Europe, particularly with the prominent violin teacher Maxim Jacobsen, and (3) an analysis of how specific pedagogic principles he gained abroad were transformed, augmented, and implemented in his teaching and his other professional activities. The paper also offers a discussion on the broader implications of Aj. Choochart's career within the rapidly evolving study of Western music in Thailand.

The research draws largely on extensive interviews conducted with Aj. Choochart over several years as well as programs, photos, and other primary documents from the artist's personal archive. An early version of this paper was published in *The Journal of the American Viola Society* as "The Viola in Thailand: An Interview with Ajarn Choochart Pitaksakorn, National Artist," in 2012. The paper lecture will be accompanied by a multimedia presentation.

A Doctorate Music Composition: Legend of Wat Chediluang for Stagea and Symphony Orchestra

Dr. Yuttapong Saengsomboon

Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University

This presentation describes the composition of a new musical work which incorporates the sounds of Electone STAGEA and symphony orchestra to illustrate the legend of “Wat Chediluang” – the ancient temple in Chiangmai province. This method used for composing this work is regarded internationally as an innovative approach; one which introduces the adoption of a tone color of acoustic and electroacoustic elements. The utilization of new technologies in music composition is very useful for the new generation of composers. The composer can create music via computer software. Furthermore, reviewing and analyzing virtual music and solving problems during the compositional process is easier when using this method compared to the traditional way of composing music.

A Doctorate Music Composition: LEGEND OF WAT CHEDILUANG FOR STAGEA AND SYMPHONY

ORCHESTRA is a new composition which has 5 movements each with their own orchestral context. The compositional process starts from designing the draft music which illustrates the composer’s mind map. Next, virtual music is created via computer software to reflect the composer’s imagination based on the idea from the draft music, and then the score is written. The designing of the show is settled as the last step. The application of music technology as a tool in the composing process not only reduces problems during each step, it also improves the composer’s abilities to work methodologically. Although using technology is very helpful, the essence of music composition lies in the portrayal of musical context, especially in composing music for the ‘Lanna’ urban legend, which is regarded as the conservation of Chiangmai art and culture. Hopefully, this thesis will serve as the basis for further research and development in the future.

Moderator

Mr. Anant Nakkong
Faculty of Music, Silpakorn University

Dr. Chanyapong Thongsawang
Princess Galyani Vadhana Institute of Music

Dr. Dneya Udtaisuk
Faculty of Education, Chulalongkorn University

Dr. Elissa Miller-Kay
Princess Galyani Vadhana Institute of Music

Dr. Hoh Chung Shih
Leading Singaporean Composer and Music Educator, Raffle Institution

Dr. Jiradej Setabundhu
Princess Galyani Vadhana Institute of Music

Dr. Ruth Rodrigues
Raffle Institution, Royal Music Association (South East Asia Chapter)

Dr. Thanapol Setabrahmana
College of Music, Mahidol University

Panel Discussion

Transcultural Practices: Crossing Boundaries Through Music

A New Direction of ASEAN Traditional Music Community

Anant Narkkong

Faculty of Music, Silpakorn University

Mohd Yazid Zakaria

Conductor of Orkestra Tradisional Malaysia

Dr. Kim Ho Ip

Research Fellow, Freie Universität Berlin

Through the political and economic enforcements of the unification of the ASEAN Economic Community (AEC), accomplished by the end of year 2015, it was hoped that more than 600 million persons would become one. Yet, the whole region still faces many points of challenge. C asean, a Bangkok-based social enterprise, with great support from the renowned private company, under the vision “Collaboration for the Better of ASEAN’s Connectivity,” is aiming to strengthen regional connectivity by promoting a high growth environment for ASEAN businesses and culture, as well as uplifting public knowledge, awareness, and understanding of upcoming regional integration for young entrepreneurs and new generations. C asean Consonant therefore has been established to echo the mission of C asean. Members are 10 talented youths from across 10 ASEAN countries gathering to showcase their multi-traditional musical instruments and their colourful history. This ensemble offers a platform for young musicians (?) of Southeast Asia musical roots to develop, to share, to learn and to preserve traditional music of the ASEAN community. The project rapidly grew up with the warm caring of traditional music

gurus, composers, arrangers, music directors and administrative persons who share their love and vision towards the future of ASEAN. Since October 2015 until now, the C asean Consonant project has been run several activities including workshops, international concerts, campus tours, recordings, media, as well as building linkages to other music environments.

This presentation of ASEAN Economic Community will cover aspects of strategy, the working plan, selected musical elements and musicians, selected compositions as national representatives, musicological data, as well as a brief evaluation of the project. The C asean Consonant ensemble can prove once again the power of music—the true language beyond language that unites the spirits of people no matter how they differ in politics, economics, ways of life, technologies, environments, or spiritual beliefs. We offer our new ASEAN voices through colourful musical instruments, innovative heritage from our ASEAN ancestors, to the present and future audiences of this glorious community.



สถาบันดนตรีกัลยาณีวัฒนา
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INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๗๗ / ๒๕๕๙

เรื่อง แต่งตั้งคณะกรรมการที่ปรึกษา

การจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙
International Symposium “Music and Socio - Cultural Development of the ASEAN” 2016

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการจัดการประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙ International Symposium “Music and Socio-Cultural Development of the ASEAN” 2016 ระหว่างวันที่ ๗ - ๙ กันยายน พ.ศ. ๒๕๕๙ ดังนั้น เพื่อให้การดำเนินงานตามโครงการจัดการประชุมวิชาการนานาชาติทางด้านดนตรีดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๔/๒๕๕๙ วันศุกร์ที่ ๘ เมษายน พ.ศ. ๒๕๕๙ จึงเห็นสมควรให้มีคณะกรรมการที่ปรึกษาโครงการจัดการประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙ International Symposium “Music and Socio - Cultural Development of the ASEAN” 2016 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

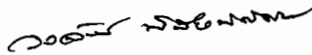
คณะกรรมการที่ปรึกษา

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| ๑. ศาสตราจารย์คลินิก เกียรติคุณ นายแพทย์ปิยะสกล สกลสัตยาทร
นายกสภาสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๒. ศาสตราจารย์เกียรติคุณ คุณหญิงไขศรี ศรีอรุณ
ที่ปรึกษาสภาสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๓. คุณหญิงวรรณา สิริวัฒนภักดี
ที่ปรึกษาสภาสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
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ประธานกรรมการส่งเสริมกิจการสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๕. รองศาสตราจารย์ คุณหญิงจันทน์ พินัยนิติศาสตร์
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๖. นายวีระ โรจน์พจนรัตน์
กรรมการส่งเสริมกิจการสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๗. ศาสตราจารย์ ดร.อภิรักษ์ โกษะโยธิน
ปลัดกระทรวงวัฒนธรรม | ที่ปรึกษา |
| ๘. ดร.ชัยยงค์ สัจจิตานนท์
กรรมการส่งเสริมกิจการสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |



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| ๙. ดร.ชิงชัย หาญเจนลักษณ์
กรรมการส่งเสริมกิจการสถาบันดนตรีกัลยาณีวัฒนา | ที่ปรึกษา |
| ๑๐. อาจารย์ ดร.ชาคร วิชาญธนวิษ
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๑. ศาสตราจารย์ ดร.ณรงค์ฤทธิ์ ธรรมบุตร
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๒. อาจารย์ ดำริห์ บรรณวิทยกิจ
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๓. นายพงษ์อาจ ศรีกิจวัฒนากุล
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๔. ดร.วราภรณ์ สีหนาท
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| ๑๕. ศาสตราจารย์เกียรติคุณ นายแพทย์ศรีประสิทธิ์ บุญวิสุทธิ
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๖. รองศาสตราจารย์ นายแพทย์สรนิต ศิลธรรม
กรรมการสภาสถาบันดนตรีกัลยาณีวัฒนาประเภทผู้ทรงคุณวุฒิ | ที่ปรึกษา |
| ๑๗. ศาสตราจารย์ วีระชาติ เปรมานนท์
อาจารย์คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย | ที่ปรึกษา |
| ๑๘. ศาสตราจารย์ ดร.ณัชชา พันธุ์เจริญ
อาจารย์คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย | ที่ปรึกษา |

สั่ง ณ วันที่ ๒๘ มิถุนายน พ.ศ. ๒๕๕๙



(รองศาสตราจารย์ คุณหญิงจันทร์ พินยนิติศาสตร์)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๗๑ / ๒๕๕๙

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย
การจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙
International Symposium “Music and Socio-Cultural Development of the ASEAN” 2016

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙ International Symposium “Music and Socio-Cultural Development of the ASEAN” 2016 ระหว่างวันที่ ๗ - ๙ กันยายน พ.ศ. ๒๕๕๙ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรีคลาสิกดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๔/๒๕๕๙ วันศุกร์ที่ ๘ เมษายน พ.ศ. ๒๕๕๙ จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย สำหรับโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙ International Symposium “Music and Socio-Cultural Development of the ASEAN” 2016 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

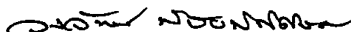
๑. Professor Nigel Osborne
Reid Professor of Music at the University of Edinburgh
๒. Professor Jacques Moreau
Cefedem Rhône- Aples, France
๓. Professor Dieter Mack
Musikhochschule Lübeck, Germany
๔. Professor Sngkn Kim
Seoul National University, Korea
๕. ศาสตราจารย์ ดร. ณรงค์ฤทธิ์ ธรรมบุตร
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๖. อาจารย์ ดร. รามสูร สีตลาพันธ์
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๗. ผู้ช่วยศาสตราจารย์ ดร.รังสิพันธ์ แข็งขัน
อาจารย์ประจำคณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๘. อาจารย์ ดร.คณินญา อุทัยสุข
อาจารย์ประจำคณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๙. อาจารย์ ดร.ณัฐวุฒิ บริบูรณ์วิริย์
ผู้เชี่ยวชาญด้านดนตรีวิทยา



๑๐. ผู้ช่วยศาสตราจารย์ ดร.เด่น อยู่ประเสริฐ
คณบดีวิทยาลัยดนตรี มหาวิทยาลัยรังสิต
๑๑. อาจารย์ ดร.จิรเดช เสตะพันธุ์
อาจารย์ประจำวิทยาลัยดนตรี มหาวิทยาลัยรังสิต
๑๒. อาจารย์อานันท์ นาคคง
อาจารย์ประจำคณะดุริยางคศาสตร์ มหาวิทยาลัยศิลปากร
๑๓. อาจารย์ ดร.อโณทัย นิตินพ
รองอธิการบดีสถาบันดนตรีกัลยาณีวัฒนา
๑๔. อาจารย์ ดร. ชัญพงษ์ ทองสว่าง
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๕. Dr. Jean-David Caillouët
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๖. Dr. Elissa Miller Key
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมและวัฒนธรรมในภูมิภาคอาเซียน” ปี พ.ศ. ๒๕๕๙ International Symposium “Music and Socio-Cultural Development of the ASEAN” 2016 โดยรับค่าตอบแทนในการพิจารณาบทความวิจัย จากโครงการดังกล่าว อาศัยหลักเกณฑ์ตามข้อบังคับว่าด้วยอัตราค่าตอบแทนและการจ่ายเงินค่าตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงานให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ข้อ ๖.๒.๑

สั่ง ณ วันที่ ๒๘ มิถุนายน พ.ศ. ๒๕๕๙



(รองศาสตราจารย์ คุณหญิงจันทร์ ทัศนัยนิติศาสตร์)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA
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คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๗๑ / ๒๕๕๙

เรื่อง แต่งตั้งคณะกรรมการดำเนินงานโครงการ

การจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน 2015-2016” ปี พ.ศ. ๒๕๕๙
International Symposium "Music and Socio-Cultural Development of the ASEAN 2015-2016"

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน 2015-2016” ปีพ.ศ.๒๕๕๙ International Symposium "Music and Socio-Cultural Development of the ASEAN 2015-2016" ระหว่างวันที่ ๗ - ๙ กันยายน ๒๕๕๙ ณ สถาบันดนตรีกัลยาณีวัฒนา ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรีคลาสสิกดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๔/๒๕๕๙ วันศุกร์ที่ ๘ เมษายน พ.ศ. ๒๕๕๙ จึงเห็นสมควรให้มีคณะกรรมการดำเนินงานโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน 2015-2016” International Symposium "Music and Socio-Cultural Development of the ASEAN 2015-2016" โดยประกอบด้วยผู้มีรายนาม ดังต่อไปนี้

อนุกรรมการฝ่ายประสานงานทั่วไป

- | | |
|----------------------------|------------------------|
| ๑. อาจารย์ ดร.อโณทัย นิติน | ประธานอนุกรรมการ |
| ๒. นางสาวเมตตา ผาติกุลติล | อนุกรรมการ |
| ๓. นายเศรษฐพงศ์ จรรย์รายชน | อนุกรรมการ |
| ๔. นางธิติมา สุขแสงจันทร์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- การประสานงานการจัดทำสิ่งพิมพ์ ป้ายสำหรับประชาสัมพันธ์ ของที่ระลึกการจัดงาน และประกาศนียบัตร สำหรับผู้นำเสนอผลงานวิชาการ
- จัดทำคำสั่งแต่งตั้งคณะกรรมการดำเนินงาน คณะอนุกรรมการ และผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัย
- ดำเนินการกำหนดและรายละเอียดการประชุมวิชาการฯ และประสานงานทั่วไป
- ประสานงานการสำรองห้องพักสำหรับวิทยากรกิตติมศักดิ์ / ผู้ทรงคุณวุฒิ
- ดำเนินการจัดทำเอกสารแผนการดำเนินงาน

อนุกรรมการฝ่ายวิชาการ

- | | |
|-------------------------------------|------------------------|
| ๑. อาจารย์ ดร.ชัยพงษ์ ทองสว่าง | ประธานอนุกรรมการ |
| ๒. อาจารย์ Dr. Jean-David Caillouët | อนุกรรมการ |
| ๓. อาจารย์ Dr. Elissa Miller-Key | อนุกรรมการ |
| ๔. อาจารย์ศุภพร สุวรรณภักดิ์ | อนุกรรมการ |
| ๕. นางสาวเมตตา ผาติกุลติล | อนุกรรมการและเลขานุการ |



ให้มีหน้าที่ ดังนี้

- ดำเนินการประสานงานผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัยและสร้างสรรค์สาขาต่าง ๆ
- ดำเนินการจัดส่งบทความวิจัยแก่ผู้ทรงคุณวุฒิเพื่อพิจารณา และกำหนดวันเวลาสำหรับ รับ – ส่งคืน บทความวิจัย
- จัดทำสูจิบัตรการจัดงาน
- จัดทำหนังสือรวบรวมบทความวิจัย (Proceedings) และสรุปโครงการ หลังเสร็จสิ้นการประชุม
- งานอื่นๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายลงทะเบียน และต้อนรับ

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|--------------------------------|------------------------|
| ๑. อาจารย์สิทธิชัย เพ็งเจริญ | ประธานอนุกรรมการ |
| ๒. นายณัฐวุฒิ เลี่ยมสุวรรณ | อนุกรรมการ |
| ๓. นางสาวพลอยไพลิน พงษ์ศิริแสน | อนุกรรมการ |
| ๔. นางสาวรัตนพร ปานพรม | อนุกรรมการ |
| ๕. นางสาวชพร บุญสม | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ต้อนรับแขก VIP บุคคลทั่วไป พร้อมทั้งอำนวยความสะดวกในด้านต่าง ๆ แก่ผู้เข้าร่วมงาน
- จัดทำแฟ้มและเอกสารที่เกี่ยวข้อง สำหรับการลงทะเบียนสำหรับผู้เข้าร่วมงาน
- งานอื่นๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายเครือข่ายสถาบันการศึกษาและตัวแทนประเทศไทย

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|--------------------------------|------------------------|
| ๑. อาจารย์ศุภพร สุวรรณภักดี | ประธานอนุกรรมการ |
| ๒. นายนพดล บุญเดช | อนุกรรมการ |
| ๓. นางสาวเมตตา ผาติกุลติลก | อนุกรรมการ |
| ๔. นางสาวรัตติยา กาญจนวิญญ์กุล | อนุกรรมการ |
| ๕. นายเศรษฐพงศ์ จรรย์รายชน | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ประสานงานเชิญเครือข่ายการศึกษาเข้าร่วมงาน (ภายในประเทศ AYE และ Music Expert)
- ประสานงานต้อนรับเครือข่ายการศึกษาในระหว่างงาน
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา

อนุกรรมการฝ่ายประชาสัมพันธ์

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| ๑. อาจารย์ศุภพร สุวรรณภักดี | ประธานอนุกรรมการ |
| ๒. นางสาวณัฐมล จงประกิจพงศ์ | อนุกรรมการ |
| ๓. นางสาวเมตตา ผาติกุลติลก | อนุกรรมการ |
| ๔. นางสาวรัตติยา กาญจนวิญญ์กุล | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ดังนี้

- ประชาสัมพันธ์การจัดงาน รวบรวมและเผยแพร่ข่าวสารที่เกี่ยวข้องกับงานประชุมวิชาการนานาชาติ ให้แก่บุคลากรในสถานศึกษา และบุคคลทั่วไป

- เป็นศูนย์ข้อมูล และบริการข่าวสารของงานประชุมวิชาการนานาชาติ ประสานงานกับชุมชน ท้องถิ่น ส่วนราชการ ศึกษาศึกษาอื่น ๆ สื่อมวลชนและประชาชน เพื่อการประชาสัมพันธ์

- ประสานงานสิ่งพิมพ์

อนุกรรมการฝ่ายการแสดง

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|-------------------------------------|------------------------|
| ๑. อาจารย์ ดร.อโณทัย นิติน | ประธานอนุกรรมการ |
| ๒. อาจารย์ Dr. Jean-David Caillouët | อนุกรรมการ |
| ๓. อาจารย์ศุภพร สุวรรณภักดี | อนุกรรมการ |
| ๔. นายพงษ์เทพ จิตดวงเปรม | อนุกรรมการ |
| ๕. นางสาวพิชามภรณ์ สุนคนธ์พันธุ์ | อนุกรรมการ |
| ๖. นางสาวณัฐมล จงประกิจพงศ์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- จัดทำตารางสำหรับการฝึกซ้อม
- ประสานงานด้านการฝึกซ้อมและแสดง จัดการแสดง
- ประสานงานพิธีกร ผู้แสดง เวที และผู้เกี่ยวข้องตลอดจนดำเนินงานด้านการแสดงทั้งหมด

อนุกรรมการฝ่ายจัดเลี้ยงและสวัสดิการ

- | | |
|-------------------------------|------------------------|
| ๑. นางสาวกนกวรรณ วิลัยมาตย์ | ประธานอนุกรรมการ |
| ๒. นางสาวดิสรรัตน์ สุขชมภัทร์ | อนุกรรมการ |
| ๓. นางนิภาภรณ์ งามเกษะ | อนุกรรมการ |
| ๔. นางเบญจวรรณ ชุ่มคุมลีน | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการจัดเตรียมอาหารสำหรับวิทยากรกิตติมศักดิ์ / ผู้ทรงคุณวุฒิ
- จัดเตรียมอาหารสำหรับผู้ปฏิบัติงาน และนักศึกษาของสถาบันฯ
- ติดต่อและประสานงานร้านอาหาร เพื่อจำหน่ายแก่ผู้เข้าร่วมงานตลอดการจัดงาน
- ประสานงานกับบริษัท แบล็คแคนยอน (ประเทศไทย) จำกัด ในการออกร้านเพื่อจัดจำหน่าย และอำนวยความสะดวกแก่ผู้เข้าร่วมงาน
- ประสานงานการจัดเลี้ยงในพิธีปิดงาน

อนุกรรมการฝ่ายสถานที่และยานพาหนะ

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| ๑. นายณัฐวุฒิ เลี่ยมสุวรรณ | ประธานอนุกรรมการ |
| ๒. นายเอกชัย คงคิน | อนุกรรมการ |
| ๓. นายธนศ รัศมี | อนุกรรมการ |
| ๔. นายนพดล บุญเดช | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- จัดเตรียมและประสานงานเรื่องสถานที่ต่าง ๆ อาทิ ที่จอดรถสำหรับผู้เข้าร่วมงาน นักดนตรี
- ติดตั้งสิ่งพิมพ์ เติ้นท์ อำนวยความสะดวกพื้นที่โดยรอบ
- จัดเตรียมห้องสำหรับผู้นำเสนอผลงานวิชาการ
- จัดทำหนังสือราชการที่เกี่ยวข้อง



อนุกรรมการฝ่ายการเงิน บัญชี และพัสดุ

- | | |
|------------------------------------|------------------------|
| ๑. นางธิติมา สุขแสงจันทร์ | ประธานอนุกรรมการ |
| ๒. ว่าที่ร้อยตรีสุรพงษ์ เต็นลีเมาะ | อนุกรรมการ |
| ๓. นางสาวเกตุมณี อินอ่อน | อนุกรรมการ |
| ๔. นางสาวหทัย กิราวิชิตพงษ์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการวางแผนงบประมาณ
- จัดทำการเอกสารการจัดซื้อ การจัดจ้าง
- จัดทำเอกสารการเบิกจ่ายเงิน
- สรุปค่าใช้จ่ายในการดำเนินงานโครงการฯ

อนุกรรมการฝ่ายโสตทัศนูปกรณ์และสารสนเทศ

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| ๑. นายธัชวงศ์ ศิริสวัสดิ์ | ประธานอนุกรรมการ |
| ๒. อาจารย์ Dr. Jean-David Caillouët | อนุกรรมการ |
| ๓. นายพงศธร ศรีวิเศษ | อนุกรรมการ |
| ๔. นายพลภัทร ปวาริสินต์ | อนุกรรมการ |
| ๕. นายกัมปนาท จันธิมา | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- บันทึกภาพการนำเสนอผลงานวิชาการ และเผยแพร่ลงโซเชียลมีเดีย ได้แก่ Youtube Facebook เป็นต้น
- จัดเตรียมอุปกรณ์เทคนิคและอำนวยความสะดวก ห้องต่าง ๆ ที่นำเสนอผลงานวิชาการ ณ อาคารคีตราชนครินทร์ อาคารศูนย์การเรียนรู้ และอาคารอำนวยการ
- บันทึกเหตุการณ์แสดงในช่วงระหว่างกันจัดงาน

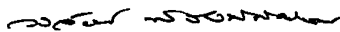
อนุกรรมการฝ่ายประเมินผล

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|----------------------------|------------------------|
| ๑. อาจารย์ ดร.อโมทัย นิติน | ประธานอนุกรรมการ |
| ๒. นางธิติมา สุขแสงจันทร์ | อนุกรรมการ |
| ๓. นางสาวเมตตา ผาติกุลติก | อนุกรรมการ |
| ๔. นายเศรษฐพงศ์ จรรย์รายชน | อนุกรรมการ |
| ๕. นายนพดล บุญเดช | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการออกแบบประเมินผลโครงการ ได้แก่ ผู้นำเสนอผลงานวิชาการ วิทยากรกิตติมศักดิ์ ผู้ทรงคุณวุฒิ นักดนตรี และผู้เข้าร่วมโครงการ
- สรุปผลการประเมินผลเพื่อเสนอคณะกรรมการฯ
- จัดทำรายงานสรุปผลโครงการหลังเสร็จสิ้นการดำเนินงาน

สั่ง ณ วันที่ ๒๘ มิถุนายน พ.ศ. ๒๕๕๙



(รองศาสตราจารย์ คุณหญิงจันทร์ พิณยนิติศาสตร์)

อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา

Schedule

Wednesday 7th September 2016

Time	Room	Presenters
08.00 - 09.00	SVH Foyer	Registration
09.00 - 09.45	SVH	<i>Opening Ceremony and Honorary Minister of Culture</i>
09.45 - 10.30	SVH	<i>Music, Creativity and the New Dynamics of Social Change</i> Professor Nigel Osborne
10.30 - 11.00	CF	Coffee Break
11.00 - 11.45	SVH	<i>PGVIS Exhibitions and Performances 2016</i> Dr. Jean-David Caillouët
11.45 - 13.00	Gourmet Quarter	Lunch
13.00 - 15.00	C200 C303	Paper Presentation
	C209	Improvisation Workshop Ty Constante
15.00 - 15.30	CF	Coffee Break
15.30 - 17.00	C200 C303	Paper Presentation (Continue)
17.00 - 18.00	Gourmet Quarter	Dinner
18.00 - 19.30	SVH	PGVIM & AYE SYMPOSIUM OPENING Performance Connecting Our Voices

Thursday 8th September 2016

Time	Room	Presenters
08.00 - 09.00	Foyer	Registration
09.00 - 09.45	C200	<i>Harmonic Progressions: Changes Through Time in Music, Philosophies and Politics</i> Professor Bernard Lanskey
09.45 - 10.30	C200	<i>World Music / "Weltmusik" - Global Future or a Global Misunderstanding? Some Thoughts and Remarks to Holistic and Other Related Concepts in Music in the 20th Century</i> Professor Dieter Mack
10.30 - 11.00	CF	Coffee Break
11.00 - 11.45	C200	<i>Divergent Learning for Musicians - How Collaborative Learning with Other Performing Arts Can Help Musicians Develop a Distinctive Personality and Enhance the Art</i> Professor Jeffrey Sharkey
11.45 - 13.00	Gourmet Quarter	Lunch
13.00 - 15.00	C200 C210 C303	Paper Presentation
	Pavillion	Panel Discussion <i>Transcultural Practices: Crossing Boundaries Through Music</i> Anant Narkkong, Mohd Yazid Zakaria, Dr.Kim Ho Ip
	C209	Improvisation Workshop Ty Constante
15.00 - 15.30	CF	Coffee Break
15.30 - 17.00	C200 C210	Paper Presentation (Continue)
17.00 - 18.00	Gourmet Quarter	Dinner
18.00 - 20.00	SVH	PGVIM & AYE Performance II Transcending Differences



Schedule

Friday 9th September 2016

Time	Room	Presenters
08.00 - 09.00	Foyer	Registration
09.00 - 10.30	SVH	<i>Quality Assurance in Higher Music Education - the European Perspective</i> Keynotes & Panel Discussion Professor Mist Thorkelsdottir, Professor Jacques Moreau, Jenny Ang
10.30 - 11.00	CF	Coffee Break
11.00 - 12.00	Music Pavillion	การประชุมเครือข่ายสถาบัน อุดมศึกษาทางด้านดนตรี Thai Music Institutions Sub-Group Meeting
	C 200	<i>How Can We Sing the Old Songs in a Strange Land?": Conceptual Challenges and Open Opportunities for Musicology in South-East Asia</i> Professor Monika Hennemann, Dr. Ruth Rodrigues
12.00 - 13.00	SVH	PGVIM & AYE Performance III & Closing Ceremony
13.00 - 14.00	Gourmet Quarter	Lunch

Remark:

SVH	= Sangita Vadhana Hall, Administration Building
FOYER	= Foyer of Sangita Vadhana Hall
EXB	= Exhibition Room at Gita Rajanagarindra Building
G 201/ 203/ 204/ 205	= Room 201/ 203/ 204/ 205, Gita Rajanagarindra Building
Lib	= Library, Gita Rajanagarindra Building
CF	= Cafeteria at Gita Rajanagarindra Building
L100/ 101	= Room 100/ 101, PGVIM Learning Center
C200/ 209/ 210/ 303	= Room 200/ 209/ 210/ 303, Conservatory Building
Music Pavillion	= Music Pavillion Building

Saturday 10th September 2016

AYE ASEAN Music Workshop

Auditorium, Ratchadamnoen Contemporary Art Center

Time	Room	Presenters
10.00 - 12.00		Presentation & Demonstration Brunei MD. Abu Soffian Bin MD Alinoordin Cambodia Prof. Dr. Sam Ang Sam Indonesia Dr. Junita Batubara Lao PDR Khampheng Thammavongsa
12.00 - 13.00		Lunch
13.00 - 16.00		Presentation & Demonstration (Continue) Malaysia Ramlan Mohd Imam Myanmar Theint Theint Swe Philippines Francisco Abellana Englis Singapore TBC Vietnam Trần Kiều Lại Thủy General Discussion

Paper Presentation

Wednesday 7th September 2016

C200		C 303	
Paper Presentation Conservatory Building			
	Moderator: Dr. Dneya Udtaisuk		Moderator: Mr. Anant Nakkong
13:00	<i>Contributions of Ajarn Choochart Pitaksakorn to the Development of Western Music in Thailand.</i>		<i>Gender and Sexualities of Ladyboys' Love in Thai Pop Songs</i>
	Dr. Yavet Boyadjiev		Karnjana Jongwilaiwan
13:30	<i>The Four Seasons: An Artistic Integration between Music, Painting, and Poetry</i>		<i>Musical Mothership: Revisiting the Relationship between the Diva and Thai Gay Fans</i>
	Kitiya Buarod		Sarupong Sutprasert
14:00	<i>Music Activities to Enhance Music Attitude for Disadvantaged Children</i>		<i>Artistic Intervention in Community - Focusing on Music Programs –</i>
	Kanit Promnil		Thu Cuc Tran
14:30	<i>Musical Theatre: the Educational Tool Promoting Social Competencies</i>		<i>Hae-gum: A Korean Instrument Which Has a Thousand Voices</i>
	Apinporn Chaiwanichiri		Baek Eunbin
15:00	Coffee Break CF		
	Moderator: Dr. Elissa Miller-Kay		Moderator: Dr. Jiradej Setabundhu
15:30	<i>Roots of Problems in Music Practice: Technical- or Musical-Related?</i>		<i>Norah: Cross-Cultural Hybridity in Music Composition</i>
	Kwanchanok Pongpairoj		Onusa Nongtrud
16:00	<i>A Comparative Study of Mendelssohn's Variations sérieuses, Op. 54 and the Bach-Busoni Chaconne from the Partita for Solo Violin in D minor, BWV 1004</i>		<i>Ramanna for Orchestra: Composition Techniques Base on Thai-Mon Musical Concept</i>
	Khetsin Chuchan		Tontao Chuaiprasit
16:30	<i>A Survey of Catholic Choral Music in Thailand (1965-2015)</i>		<i>A Doctorate Music Composition: Legend of Wat Chediluang for Stagea and Symphony Orchestra</i>
	Kajornsak Kittimathaveenan		Dr. Yuttapong Saengsomboon

Thursday 8th September 2016

	C200	C 210	C 303
	Paper Presentation Conservatory Building		
	Moderator: Dr. Ruth Rodrigues	Moderator: Suppabhorn Suwanpakdee	Moderator: Dr. Hoh Chung Shih
13:00	<i>Exploring Hidden Potentials of Eighteenth-Century Italian Keyboard Works</i>	<i>Enriching Musicians and Connecting Audience: The Application of Wind Ensemble Concept to Cultivating the Contemporary Classical Music Scene in Thailand and Beyond</i>	<i>REFRACTION: A Musical Exploration of the Process of Transformation of Light for Solo Clarinet, Wind Octet, Electronics & Visual</i>
	Dott. Alberto Firrincieli	Dr. Thanapol Setabrahmana	Kampanart Chantima
13:30	<i>Broadwood Keyboard Instrument: From London to Bangkok</i>	<i>Proper Procedures for Preparing a Trombone Recital</i>	<i>Through Time and Space: A Sonic Visualization of the 5 Dimensions of the Universe</i>
	Dr. Chanyapong Thongsawang	Anuntapond lamchanbanjong	Pongsakorn Rattanapattarakul
14:00	<i>Mozart's Concerto for Three (or Two) Pianos in F major, K. 242</i>	<i>Analysis and Interpretation of Kuremanee's "Pas de deux" for Trumpet and Piano</i>	<i>Chiang Mai Collective In Action: Re-Examining and Contextualizing the Sound Artist Collective's Tactical Practices in Accordance with the Socio-Cultural Development of Local Community</i>
	Dr. Ramasoon Sitalayan	Surasi Chanoksakul and Sumida Ansvananda	Dr. Thatchatham Silsupan
14:30	<i>Moonlight Reflections: A Performance History of Beethoven's Sonata Quasi una Fantasia, Op. 27 No. 2</i>	<i>A Doctorate Music Composition: "The 4th Floor Exhibition" Symphonic Poem for Chamber Orchestra</i>	<i>Sailing to Byzantium: A Journey from Waste to Immortality</i>
	Dr. Elissa Miller-Kay	Saral Pacheun	Prinda Setabundhu and Dr. Jiradej Setabundhu
15:00	Coffee Break CF		
	Moderator: Dr. Jiradej Setabundhu	Moderator: Dr. Thanapol Setabrahmana	
15:30	<i>Similarities and Differences in Aspects and Main Techniques on the Saw Duang (Thai Two-Stringed Fiddle) and Violin</i>	<i>The Study on the Quality of Education Provided for Thai University Students Majoring in French Horn</i>	
	Sreewan Wathawathana	Natsarun Tissadikun	
16:00	<i>'Whisper' (Theme from 'Black Lahu') Presentation & Performance</i>	<i>Local University, Local Standard?: Case Study Brass Studio, Songkhla Rajabhat University</i>	
	Suppabhorn Suwanpakdee	Pusit Suwanmanee and Patcharee Suwantada	
16:30	<i>Connecting Our Voices, Creating Our Future</i>	<i>Chamber Music for Clarinet by Piyawat Louilarpraser</i>	
	Dr. Anothai Nitibhon	Rittichut Phetmunin	





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