



สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

โครงการการจัดประชุมวิชาการนานาชาติ  
ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน

# MUSIC, MYTHS & REALI- TIES 2017

PGVIM  
INTERNATIONAL  
SYMPOSIUM

AUGUST 30<sup>th</sup> -  
SEPTEMBER 1<sup>st</sup> 2017

at Princess Galyani Vadhana  
Institute of Music, Thailand





สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music

International Symposium

“Music and Socio-Cultural Developments of the ASEAN”

การประชุมวิชาการนานาชาติ

“ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน”

“MUSIC, MYTHS & REALITIES”

30<sup>th</sup> August - 1<sup>st</sup> September 2017

at Princess Galyani Vadhana Institute of Music

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ASEAN Youth Ensemble (AYE)

ASEAN Young Composer

Workshop & Performance 2017

การแสดงคอนเสิร์ตวงดนตรีเยาวชนอาเซียน (ดนตรีพื้นบ้าน)  
และ การอบรมเชิงปฏิบัติการ นักประพันธ์เพลงเยาวชนอาเซียน

26<sup>th</sup> August - 2<sup>nd</sup> September 2017

at Princess Galyani Vadhana Institute of Music

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สถาบันดุริยางคศิลป์  
PRINCESS CALYANI TADHANA 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 84<sup>th</sup> 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.



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

## PGVIM's International Symposium 2017 "Music and Socio-Cultural Developments of the ASEAN"

การประชุมวิชาการนานาชาติ  
"ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน"

### "MUSIC, MYTHS & REALITIES"

Since ancient times, humans have made sense of the world through myth. Myths mirror back to us our understanding of reality. The conflicts, struggles, and phantasmagoric abilities of mythological figures often reflect the unique cultural context that first projected them. At the same time, myths also relate to universal features of the human condition. Myths are at once a window to the distant past and a reflection of our current life experiences.

Myths have been a perennial source of inspiration for musicians through the ages. Southeast Asia is home to countless myths and associated musical traditions. We are looking for papers and creative works that investigate the connections between music and ancient beliefs, traditional myths, or folktales in their historical contexts, as well as contemporary ones. We are also interested in papers that explore how traces of myths remain embedded in contemporary music-making practices, and that examine how the contemporary reinterpretations and re-invention of myths relate to musical expression and meaning.

Just as myths have inspired musicians, so too have musicians inspired the creators of myths. The beauty and seductive power of music is a theme found in countless mythological tales. We are also interested in papers that examine how musicians themselves have been mythologized through the ages.



Message from

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

The International Symposium 'Music, Myths and Realities' was initiated in accordance with the goals and objectives of the establishment of the institute, which strives 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 aim of this symposium is to foster communication of ideas and encourage new findings in the field of music. The roles of the institute are not limited to educating new audiences and developing an international standard for Thai musicians, but also include the creation of common ground for exchanging ideas between academics, researchers and students of both regional and international music institutes.

For our 5<sup>th</sup> international symposium 'Music, Myths and Realities', we have the honour of welcoming international guests from all over the world who have travelled from many different places and given of their time and energy to join us today. We would like to extend our warmest welcome to the young ASEAN musicians and composers who are joining us during these three exciting days at the Princess Galyani Vadhana Institute of Music. We are looking forward to their performances and collaboration with our students.

I believe that the initiative of this symposium is of paramount importance in promoting the understanding of music and its multiple roles within the context of ASEAN and beyond, and also in strengthening our friendship and collaboration between colleagues and friends, not only in Southeast 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 this significant event. I hope that during these three days you will receive our warmest hospitality, and I hope that from this event, we can all together, including ASEAN and our other international friends as well, start working towards our mutual goals of learning, understanding and sharing music in a way that is uniquely ours.

**Clinical Professor Emeritus 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**

The ASEAN countries, despite such differences as language and culture, can be connected together by the expression of music. Music is one of the purest voices in every culture that echoes the myths and traditions that express who we are. Music can speak a 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 every one of us will beautifully and successfully form a dialogue that sustains our friendship beyond geographical or political boundaries.

I would like to welcome you all again to the Princess Galyani Vadhana Institute of Music. As HRH Princess Galyani Vadhana had her vision of music as a means to bring people together, this occasion represents a very important milestone in making music an effective means of achieving this goal.

**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**

During these three days of the The Princess Galyani Vadhana Institute of Music's International Symposium 2017, we will engage in discussions which will contribute to bettering our mutual understanding of music and its connection with our ancient myths and our current realities. Such collective conversations are essential to establishing solid foundation for constructive directions in music education.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our speakers: Professor Nigel Osborne, Professor Dieter Mack, Professor Bernard Lanskey, Professor Robert Cutietta, Professor Shinuh Lee, Associate Professor Dr. Narutt Suttachitt, Dr. Kat Agres, Dr. Verne de la Peña, Ajarn Anant Narkkong and Maestro Peter Veale, 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 young ASEAN musicians and composers for sharing their musical experiences with all of us. We feel very privileged and honored to have all of you here.

This event would not happen without the generous 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

# Symposium Information

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## 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

- The Opening Ceremony of the symposium will be at 13.00 hr. on Wednesday 30<sup>th</sup> August 2017 at PGVIM. You can register at the main foyer of the PGVIM building between 12.00 - 13.00 hr.
- If you are joining us only on subsequent days, registration will be possible each morning from 08.00 - 09.00 hr.
- All symposium participants are welcome to join our Evening Performance 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 three breakout group sessions on the 30<sup>th</sup>, 31<sup>st</sup> August and 1<sup>st</sup> September 2017 at 15.00 - 17.30 hr. Presenters are given 30 minutes for each session. (20 minutes for presentations and 5 minutes for Questions and Answers and 5 minutes set up).

## Presentation Requirements

- The institute will provide an iMac with Keynote/ PowerPoint/ PDF reader program and AV system in each room. You are also welcome to bring your laptop, especially if you have any special requirements for your media files or presentation program.
- Please arrive at your presentation venue at least 30 minutes prior to your session in order to meet with your session moderator and set up your equipment
- Presenters are given 30 minutes for each session. (20 minutes for presentations and 5 minutes for Questions and Answers and 5 minutes set up).
- If you have any other enquiries on technical requirements, please email [symposium@pgvim.ac.th](mailto:symposium@pgvim.ac.th)

## Recording of Your Presentation

- The symposium would like to request your 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 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

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## 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/>

- **Hansa House Bangkok**

1750 Arun Amarin Road,  
Bangkok Noi, Bangkok 10700, Thailand

T: +66 (0) 88924 4695

## Transport between Royal Princess Larn Luang Hotel & PGVIM

- A free shuttle service will be provided daily between Royal Princess Larn Luang Hotel and the 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 way to the PGVIM, please show the PGVIM name card (available at your request from the registration desk) to the taxi driver, or call (+66) 02 447 8597, ext. 1101 for direction.

# Keynote Presenters & Abstracts





# Keynote Abstracts & Presenters

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## Phaya Naga and the Dolphins of Arion



**Professor Nigel Osborne, MBE**

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

1. World mythology, including the Phaya Naga, Arion's dolphins and the idea of music as immersion and transformation.
2. Measurement and prediction of human "immersion and transformation" through music, using X-System.
3. A response to the transformation of young lives taking place in Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra's Foundation for Slum Child Care Project.

### **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 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 Gaudeamus Prize, the Opera Prize of the Radio Suisse 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.

He studied composition at Oxford with Egon Wellesz, the first pupil of Arnold Schoenberg, and in Warsaw with Witold Rudzinski, and worked in major studios such as the Polish Radio Experimental Studio and at IRCAM in Paris. He has worked as a sailor, school teacher, health

worker, aid worker and university teacher, including a lectureship and Special Professorship at Nottingham University (1978-1987), the Reid Chair at Edinburgh University (1989-2012), a guest Senior Professorship (C4) at the University of Hannover (1996-98) and Head of Faculty for the Vienna-Prague-Budapest Summer Academy (ISA) (2007-2014). He is currently Professor Emeritus at Edinburgh University, Visiting Professor in the Drama Faculty of Rijeka University, Consultant to the Chinese Music Institute, Peking University, and has worked as visiting lecturer and examiner in a wide range of universities, ranging from Harvard, UCLA and CalArts to Oxford, the Sorbonne and Bologna.

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 elected 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. He was also awarded the Freedom Prize of the Peace Institute, Sarajevo, for his work for Bosnian children during the siege of the city.

## Keynote Abstracts & Presenters

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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, and in 2012-14 served as Co-Chair of the Global Agenda Committee for Arts in Society for the World Economic Forum.

In recent months he has been working on an opera/ film with Ulysses Theatre and Paradiso Films on the Cambridge spies, a musical/ ecological work for Khazanah, Kuala

Lumpur, a cantata based on the experiences of refugees and on an orchestral version of the Beatles' Sgt Pepper, to mark the 50<sup>th</sup> anniversary of the issue of the album (June 2017).

Recent scientific and scholarly publications include: Osborne, N, 2017 The Identities of Seveda: from Graeco-Arabic medicine to music therapy in Handbook of Musical Identities, ed MacDonald, Hargreaves and Miell, OUP, Oxford and New York

Osborne, N. 2017. Love, Rhythm and Chronobiology. in Rhythms of Relating in Children's Therapies Connecting Creatively with Vulnerable Children ed. Daniel and Trevarthen, Jessica Kingsley publishers, London and Philadelphia

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## Leveraging Music Cognition for Health and Well-Being



**Dr. Kat Agres**

*Research Scientist at A\*STAR's Institute of High Performance Computing (Social & Cognitive Computing Department), Singapore*

In this talk, Dr. Agres will present some of her recent research in the field of music cognition, as well as her current work to develop music technology for healthcare and well-being. She will focus on the cognitive mechanisms that underlie successful learning and memory, and discuss how variations in musical structure can influence both memory performance and emotional responses. Extending the discussion to clinical settings, she will provide a brief overview of music therapy interventions, reviewing how music can be an effective tool for improving various patient outcomes, such as memory in Alzheimer's patients, the recovery of speech after stroke, and motor coordination in those with Parkinson's disease. Building on this body

of research, Dr. Agres will outline her plans to leverage findings from music cognition to create music technology systems for preventive medicine in the elderly, and for motor and cognitive rehabilitation in stroke patients.

### **Biography:**

Dr. Kat Agres is a Research Scientist at A\*STAR's Institute of High Performance Computing (Social & Cognitive Computing Department) in Singapore, where she is currently building a new program of research focused on music cognition. Kat received her PhD in Experimental

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Psychology and Cognitive Science from Cornell University in 2012, and completed her postdoc at the University of London, where she was supported by the European Union Seventh Framework Programme to investigate music perception and computational creativity. She has received numerous grants to support her research, including Fellowships from the National Institute of Health (NIH) and the National Institute of Mental Health (NIMH), and

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has presented her work at international workshops and conferences in over a dozen countries. Her research explores a wide range of topics, including music cognition, computational simulation of music perception, and translational research on the clinical and therapeutic applications of music. Kat has also performed professionally as a cellist, in both symphonic and popular music ensembles.

## The Ongoing Myth: Sustainable Paths for Music Education



### Professor Robert Cutietta

*Dean, Thornton School of Music and the Kaufman School of Dance  
University of Southern California, The United States of America*

Is it really a myth that there are sustainable paths for Music Education at the tertiary level? There is much antidotal evidence that would argue “yes”. Many feel we are not, as a profession, on a sustainable path.

But there clearly are sustainable paths we could follow. Unfortunately, our profession has imposed philosophical and conceptual restrictions on our thinking that keep us from fulfilling our promise of reaching as wide a swath of the young generation as possible.

In this talk I will attempt to examine this situation from an outside perspective and then relate it back to the field of music and offer a possible sustainable path for our profession to follow.

### Biography:

Dr. Robert Cutietta is Dean of both the Thornton School of Music and the Kaufman School of Dance at the University of Southern California in Los Angeles. Under his 15 years of leadership, the Thornton School has experienced phenomenal and fundamental expansion with innovative new degrees in music education, arts journalism, arts leadership, undergraduate choral music, and groundbreaking degrees in popular music performance, songwriting, and music production.

Recently, under his guidance, Thornton has added five new professional masters degrees and has committed to being the first music school in the United States to provide an international experience for every undergraduate music student.

He is also a prolific author with five books to his credit and multiple invited chapters and articles

## MU, ME, and Me: Myth and Realities



### Associate Professor Dr. Narutt Suttachitt

*Division of Music Education, Faculty of Education,  
Chulalongkorn University, Bangkok, Thailand*

Music (MU), one of the classical areas in humanities, in Thailand has been one of the prominent identity of our nation for more than 700 years. We have our own music, traditional music. Besides, our Thai folk music prevails in all certain parts around Thailand. We can say that our country is rich in music. As time passed by, new types of music were imported to Thailand such as country music, Western music, pop music, rock music, etc. All types of music come with different myths or beliefs. As the world changed according to the development of all disciplines, some myths or beliefs changed the way they were perceived, some still lived on, and some were changed or adapted. They morphed into new realities. In music higher education, musical skills are seen as the most important study area for students. The belief is that excellent music skills are the most important final learning outcome -- the product. Is this the truth or a myth? Isn't there anything more that the students should learn? Are there any other skills that might be as important as their musical skills? Is the product or the learning outcome the most important aspect of their education? Is there anything else -- any other realities that the students should learn about?

Music Education (ME), one of the areas in social sciences in Thailand, was only implemented 60 years ago, based on the belief that in education, focusing only on the product is not the main point but the process is as important. Other skills should also be focused on, i.e. 21<sup>st</sup> Century Skills. Any applied music major program should consider applying these kinds of music education based principles as part of their program. Only knowing music

without understanding its related areas is not a reality for the real world anymore.

Music Education Program at the Faculty of Education, Chulalongkorn University, Bangkok, Thailand, (Me), is offering music education majors, both undergraduate and graduate, concerning applied music – both Thai and Western music, music education with the emphasis on the process not only the product, 21<sup>st</sup> Century Skills. We believe that, and it's real, our graduates have all skills to work and live successfully. We hope that Me will eventually be applied to connect music programs with reality.

#### **Biography:**

Associate Professor Narutt Suttachitt received his Bachelor of Education and Master of Education degrees from Chulalongkorn University and Doctor of Philosophy (Curriculum and Music Education) from Indiana University, Bloomington. He is also specialized in the Kodály method, studying the Kodály Training at Zoltán Kodály Pedagogical Institute of Music in Kécskemet, Hungary. Currently an Associate Professor at the Faculty of Education, Division of Music Education, his experiences there have included the Manager for the University National Level Artistic Talent-Based Student Admission Program (1994 - present), the Chair for the Department of Music Education, Faculty of Education (1994 - 2002), the Associate Dean for Curriculum and Instruction (2004 -2008), and the Chair for Administrative Committee for Doctoral and Master Programs in Music Education (2008 - present). His



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teaching career covers a wide variety of courses for both undergraduate and graduate programs such as Psychology of Music Teaching, Innovation in Teaching Music, and Field Study in Music Education.

Associate Professor Narutt Suttachitt has published a considerable amount of researches in music and music education, among which are Pitch Perception in Pre-

school Children (1989, Faculty of Education, Chulalongkorn University) and Music and Brain-based Learning in Early Childhood Education (2008, Chulalongkorn University). He is the author of ten textbooks on music education and music in general, including Music Teaching Behavior (1995), Music Education: Foundations and Principles (2012) and Methodology of Teaching Music (2015).

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## The Muse and the Myth: Musical Manifestations



**Peter Veale**

*Studio Musikfabrik*



**Dr. Jean-David  
Caillouët**

Princess Galyani Vadhana  
Institute of Music

*'Ancient or not, mythology can only have an historical foundation, for myth is a type of speech chosen by history'*

Roland Barthes

Our current history is shaped by media machines that have perfected and accelerated the creation of modern myths as well as re-employed well established ones to control and tame the masses. Barthes attests that *'what causes mythical speech to be uttered is perfectly explicit, but it is immediately frozen into something natural; it is not read as a motive, but as a reason.'* Here, we can see a clear similarity with music. Musical forms and idioms more often than not denote this tendency we have for hanging on to certain ways of seeing the world, certain ways of representing ourselves. We hang on to what we believe, to what the accepted values of the time are. Most of us listen to what the mainstream judges acceptable. But like nature itself, music as a form of expression can only survive through changes that manifest themselves

through subtle but endless mutations, the manifestation of our gradual quest for discovery.

In Greece, the dangerously seductive sea nymphs lured the sailors with songs that were so beautiful that anyone hearing them would die. In Germany, the Pied Piper of Hamelin used music to fool rats and free the children. Throughout history, music is either seen as a way to eliminate violence or as a fatal attraction. The omnipresent sounds of human produced music has affirmed itself as one of the major tools we ever had to communicate our most intricate joys, fears and mysteries. Claude Lévi-Strauss proposed that music in modern societies has become a substitute for myth, that the major musical works have replaced the myths and symbols of ancient times. Jacques Attali argued that *'music was 'not only a modern substitute for myth; it was present in myths in their time, revealing through them, its primary operationality as a simulacrum of the ritual sacrifice and as an affirmation of the possibility of a social order'*. If *'the code of music simulates the accepted rules of society'*, it is equally clear that those

codes keep evolving, mirroring the social and cultural changes of the times.

This presentation will shed some light over some of the thinking behind the musical explorations presented during the Symposium's performances, looking at the various musical aesthetics that form our program as expressions of our inner imaginary (or real?) mythological selves.

### Biography:

**Peter Veale**, who was born in New Zealand, grew up in a family of musicians in Australia. He studied Oboe with Heinz Holliger and conducting with Francis Travis in Freiburg (Germany). He's been a member of Ensemble Musikfabrik since 1994, and performs worldwide as a soloist. He is author of the book "The Techniques of Oboe Playing" which was published in 1994 by Bärenreiter. Peter Veale has been teaching oboe at Frankfurt University of Music and Performing Arts since 1996 and since 2013 at the Hochschule für Musik und Tanz in Cologne and for more than 20 years at the International Summer Courses for NEW Music in Darmstadt (Germany).

Along with various education programs, which he developed and realised with and for Ensemble Musikfabrik, he has been the artistic director of Studio Musikfabrik, the youth ensemble for contemporary music of Landesmusikrat NRW (North-Rhein-Westfalia) since 2012.

**Jean-David Caillouët** is a French sound and visual artist. Mixing the old with the new, his work often combines together various disciplines such as film, music (acoustic & electronic), choreography and poetry in a live performance context.

He has performed internationally, playing well respected festivals such as Celtic Connections, the Edinburgh Fringe or the Big Mountain festival in Thailand or KLEX in Malaysia. He has produced soundtracks for films, animations, theatre and dance. His work has been performed in the Royal Opera House and the Queen Elizabeth Hall in London and his installation projects have been exposed in places as varied as the historical caves of Kent's Cavern in the UK, Quai Branly in Paris, the Angkor Temples in Cambodia or Bangkok's Art and Culture Center (BACC).

He has studied at Brussels Royal Conservatory, Dartington College of Arts in England and completed his PhD at Edinburgh University in Scotland. He currently lectures at PGMVIM in Bangkok, Thailand.

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## An Ancient Hebrew Ritual through the Eyes of a 20<sup>th</sup>-Century Composer: 'Psalm 20 for Orchestra' by Shinuh Lee



Professor Shinuh Lee

*Associate Dean College of Music Seoul National University*

The creative impetus behind my orchestral piece 'Psalm 20' (1994-96, revised 1998) is the Bible. Within the work, I draw from my research on ancient Hebrew music, including interpretation of its texts and compositional techniques. This piece is inspired by several scenes of the illusory ritual from the book of Revelation and the Prophets, and significantly draws upon the twentieth Psalm for its text. The two contrasting movements explore the ancient Hebrew ritual through the eyes of a 20<sup>th</sup> century composer by first using a newly written melody that refers to Suzanne Haïk-Vantoura's 'La musique de la Bible révélée', and later by deconstructing and reforming the musical material in three fragments and reordered. The vertical and horizontal combinations of notes and ornaments deal with the reality of human life from the point of view of a modern Protestant believer.

### **Biography:**

Shinuh Lee's career as a composer started when her trio 'Space' was selected at the ISCM World Music Days 1991 in Zurich. Lee studied composition with Sukhi Kang at Seoul National University and later with Michael Finnissy at the Royal Academy of Music in London. 'Analogy' for Oboe and Ensemble written in her first year at the R.A.M. won the Royal Philharmonic Society Prize for Composers 1992, and her other works were also selected in Musical Times Composers' Competition, Cornelius Cardew Composition Prize and Gaudeamus International Composers' Competition consecutively and

became known to Britain and Europe. In 1997, her orchestral piece 'Psalm 20', based on researches on ancient Hebrew music and the book Psalms, was selected in Leonard Bernstein International Jerusalem Composing Competition and premiered by Jerusalem Symphony Orchestra and its revised version was premiered by BBC Philharmonic Orchestra at the ISCM World Music Days 1998 in Manchester.

Including 'Space', most of her initial works composed during her stay in Britain reflects acoustic and phenomenal tendency of late 20<sup>th</sup> century modern music in Europe. However, at her turning point of life 'Psalm 20', another tendency pointing to a very different direction emerges. Her works composed after she came back to Korea, including 'Invisible Hand' (2000/ 2002), 'Song of Joy' (2001/ 2003), 'An Open Door' (2004) shows that Lee's musical goal transiting from acoustic, phenomenal tendency of European modern music to humanitarian and religious themes such as human mind and spirit, sin and salvation.

This change of tendency becomes intensified in her later works. In 2006, her 'Choral Fantasy' manifests her will to explore issues of human sin and salvation through music in a profound way. 'Comfort, comfort my people', consisting of ten movements, deals with biblical messages of Isaiah and Romans, and these are executed by various experimental techniques and styles including a quote of Bach Chorale juxtaposing tonal, modal and atonal transformations of Lee's own chorale melody, a total-serial

transformation, and poly-chordal and poly-stylistic approaches. This work was tried in a couple of different editions and genre, with its chamber music version performed at Kumho Art hall in 2008. Her 'The Screwtape Letters' with light and installation was performed at the MoA of SNU in 2009, and with the American performance tour and New York Carnegie Hall performance in 2013 & 2014 accompanied by Pianist Hyojung Huh, the journey of various attempts was completed. This work was published as Piano album with No. 2 'The Collar' (2013) and No. 3 'Alleluia' (2010/ 2013) in Studio 2021 edition in 2013 and also in Dux label record. Her first Violin Sonata 'Psalm Sonata' was also released by Dux label record in 2014.

Shinuh Lee's work is being performed by many soloists, ensembles, and symphony orchestras. Her clarinet concerto commissioned by Seoul International Music Festival was premiered by Michel Lethiec and Korean

Chamber Ensemble conducted by Grzegorz Nowak. 'Lament' for clarinet and string quartet was also premiered by Michel Lethiec and Ensemble Opus at Casals Festival in France. In 2014 - 2016, Lee was also invited for a composition faculty of the Young Artists Summer Program of the Curtis Institute of Music, and she was also commissioned a piece for semifinalists of Seoul International Music Competition in 2011 & 2015.

She obtained Dip. RAM from Royal Academy of Music, and M.Mus and D.Phil from University of London and Sussex University respectively. She was appointed as a Professor in composition at College of Music, Seoul National University and has taught composition and music analysis. She has worked as an artistic director to Studio 2021 since 2003.

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## "Myths & Realities – Balinese Music Development in the Light of Political Developments/ Influences in the 20<sup>th</sup> and 21<sup>st</sup> Century"



**Professor Dieter Mack**

*Vice President of Musikhochschule Lübeck, Germany*

Bali has often been described as the "last paradise of the world", mainly by Western authors. They have done it so intensively that finally even the Balinese haven adapted that imaginary picture of the island. It can be regarded as a quite unparalleled process all over the world. Even the geographic dimensions of the island do not let us suspect anything like that. However, that myth contrasts significantly with the

political turmoil on the island since centuries and especially in the 20<sup>th</sup> century.

Despite these diverse realities, Balinese music has experienced an equally unparalleled development during the 20<sup>th</sup> and 21<sup>st</sup> century. In this paper, I try to explain the classical dichotomy between myth and reality. But I also want to demonstrate, how that

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situation could trigger - directly or indirectly - the creative process of contemporary composers from Bali.

### 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 in the early millennium, and he is head of the DAAD music selection committee, 2009-2016. Dieter Mack regularly gives masterclasses in composition, mostly in East and Southeast Asia, New Zealand and the United States. As a composer, he has a special interest in orchestral and chamber music with a focus on percussion and wind instruments.

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## Beauties & Beasts: Fantastic Dualisms which Seem to Continue to Permeate the Classical Musical and Music Education (Under-)World(s)



**Professor Bernard Lanskey**

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

Myth is perhaps at least as significant as fact in many fields of human endeavour – indeed, arguably any concept that reason can offer too strong an exclusive mechanism for resolving human challenges may itself be one of the greatest contemporary myths of all! Where some fields today might be horrified by such a proposition, the worlds of creative, performing and visual arts, themselves being essentially mythical worlds, ought to enjoy the potential truth of myth, given art's propensity to thrive on its 'telling of tales.'

At the core of such tales is the 'Kingdom' of aesthetics, at the heart of which (in the centre of its labyrinth?) lies the concept of beauty. There is an easy risk of the search for beauty becoming a quest for one half of a dualism (the alternative being ugliness) whereas, as in the Beauty and Beast myth, the 'truth' of beauty (indeed some of the deepest beauties) may lie beneath a less immediately inviting surface...

This presentation looks at some long-term mythical apparent dualisms which continue to resonate in the contemporary world. Rather as in 'Beauty and the Beast',

the proposal here is that we need to embrace the myths (rather than rejecting them) in order to transcend them towards more interesting truths. As in the symposium's abstract, this presentation therefore evolves from the proposition that deeper engagement with music and art might indeed "mirror back to us our understanding of reality" so that our 'window(s) to the distant past' might open "a reflection on our current life experiences."

Structured as a personal account responding to the above proposition, this presentation takes as its starting point Mozart's Fantasy in C Minor K475. Our journey will explore such mythical dualisms as order and chaos, beauty and ugliness, past and present, diatonicism and chromaticism, while also exploring some of the mythical dimensions associated with the composer himself (as well as of course in connection with his popular nemesis, Beethoven). How do we educate in a contemporary Southeast Asian context so that such myths and their equivalences might be translated, valued and transcended into a possibly ever richer understanding of contemporary reality.

The presentation builds on recent work and discussion with my close colleague, the Australian musician Stephen Emmerson, exploring more daring and reflective ways in which contemporary classical performers might engage with masterpieces of previous generations so as to offer them fresh resonance, particularly to new audiences."

### **Biography:**

Bernard Lanskey is Dean 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 20<sup>th</sup> and 21<sup>st</sup> 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 long standing activity as a collaborative pianist and chamber music coach, focusing particularly on exploring the vital role played by metaphor and gesture in the pedagogical



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process or in performance preparation. More recently, he has been drawing from fields such as cognition, microbiology, mathematics and literature, seeing in them potential to be contemporary metaphorical interpretative

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catalysts. As a recording producer, he has worked on recordings for Decca, Centaur and Cello Classics.

## Putri Anak: The Quest for the Recovery of Southeast Asian Myth, Music, and Drama in a Philippine Spanish Colonial Genre.



**Dr. Verne de la Peña**

*Associate Professor and Chairman, Musicology Department, College of Music  
Director of the UP Center for Ethnomusicology, University of the Philippines*

In this presentation, I discuss the musical play Putri Anak: Isang Bagong Komedyang (Putri Anak: A New Komedyang) premiered April of 2007 with music by myself, libretto by En Villasis and Juan Ekis and direction by Jina C. Umali. Written in the form of komedyang, the production was an attempt to maintain the structural and distinctive dramatic components of this theatrical tradition among Christianized Filipinos from the 18<sup>th</sup> century but infuse it with Southeast Asian literary, music and dance elements. Also called moro-moro, the plot of the traditional komedyang revolved around the conflict between Christian and Muslim kingdoms. These plays featured brass bands, marches, stylized movements, heightened speech and choreographed battles and conclude with the eventual conversion of the Muslim protagonists to Christianity. Instead, Putri Anak adapts a storyline based on a Maguindanao celestial maiden narrative akin to maiden myths found all over Southeast Asia (e.g. apsara). The music was inspired by the traditional and hybridized Southeast Asian music forms where gongs are used in tandem with western instruments (military drums, brass and woodwinds) common in the traditional komedyang to reference musical styles soundscapes that mark popular theater forms, rituals, and ceremonies

in the region. Putri Anak was intended to be “a komedyang free of religion-based discrimination and violence and a komedyang that celebrates Asian culture, heritage and artistic expression, a theatre of peace and unity for present-day Filipino audience” (from Putri Anak Press Release).

### **Biography:**

Obtained his Ph.D. in Ethnomusicology from the University of Hawaii. Research areas include Benguet Kankana-ey, Tagalog, and Filipino hiphop. He has presented papers and lectures on burial rites and prestige feasts in Buguias Benguet as well as repartee singing and drinking events in Sariaya Quezon.

Received Bachelor’s and Master’s degree in composition from the University of the Philippines. Has written for various media, including chamber, choral, dance and theater. His works have been published and performed in parts of Asia and America. His most recent work is Putri Anak a theater piece premiered at the Cultural Center of the Philippines in April of 2017. The work fuses the

Philippine Spanish colonial genre called komedya with Southeast Asian stylistic elements.

As a member of the faculty in the University of the Philippines College of Music, he handles graduate and undergraduate courses in World Music, Philippine Music and Musicology. Has given lectures and seminars on the

same areas all over the country and internationally. He is also music director of Tugma (Tugtugang Musika Asyatika), a student ensemble specializing in Philippine and Asian music. Since 2011, he has been producer and host of the weekly program in the university radio station titled Tunog at Tinig featuring Philippine music.

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## Wai Khru Dontree: Where Music Gods and Human Meet



**Anant Narkkong**

*Faculty of Music, Silpakorn University*

Every year Thai musicians and traditional Thai music lovers get together to attend the Wai Khru Dontree ceremony. This exclusive ritualistic ceremony covers many aspects of Thai beliefs. Wai is a typical custom for paying respect, Khru means teachers or the master of knowledge which covers both human and supernatural/gods. The term Dontree is simply for music and anything related in musical world, include musical instruments, songs, and the arts of performing. Hence Wai Khru Dontree could be interpreted as a ceremony paying homage to music deities and teachers, which manifest the great passage of Thai traditional music education.

There are no clear records about the history of Wai Khru Dontree but the ritual has been practiced in central Thailand and neighbouring countries i.e. Laos and Cambodia for many generations. For the Thai case, Wai Khru Dontree was much developed through the great support of triple cultural domains: Royal court - Music house - and Buddhist temple. Ancient holy text of ongkarn Wai Khru is mixed between Pali and Thai words which authorised only to the selected master of the ceremony,

phitheekorn, to perform the rite. The system of waiKhru could be well observed in the complexity and much-semiotics operations. The participants of the ceremony will prepare Khruang sangwei: arranged flowers, decorated boiled eggs, cooked foods, raw foods, sweets, fruits, spirits, cigarettes, white cloths, gold&silver candles, joss sticks, incenses and other offering matters to dedicate to the Khru. The most important abstract offerings and also prestigious part of ceremony is sacred music phleng naphat performed by the piphat ensemble. The main function of Wai Khru music is to produce invitation soundscape to the gods and spirits to be presented at the ceremony. The students of all levels will join the ceremony and pay respect to their gods and teachers by presenting them with auspicious offerings. Professional musicians will undertake this ceremony seriously throughout their musical life.

Usually the ceremony will take place on the selected Thursday. The ceremony lasts long from early morning to late night. Buddhist monks will be invited to chant paying respect to the triple gems whilst offerings are made to

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various gods of music – Hindu Gods – Music and Dance divines - Local Gods, etc. The master of the ceremony, phitheekorn, who is considered to be most knowledgeable man of the event and usually wears white dress like Hindu's priest, will give a recitation of ongkarn Wai Khru as a devotional calling upon spirits of music gods to come down to the earth and accept the offerings and foods. His holy text will alternate with the sound of phleng naphat. There are series of phleng naphat repertoire which related to the sequence of Khru's entrance to the ritual space. It is to be noted that some of sacred songs in this ritual are under strictly rules, not all musician could be freely learned or allowed to play in other casual performance, even making informal rehearsal without knowing the true value. Among the notable phleng naphat, the most important sacred song one is ongprapirab, an instrumental song in rubato melodic structure and complex rhythm. There are also songs to accompany Khru's feasting and signify Khru's blessings and returning to heaven after receiving great meal. The glittering sounds of piphat stimulate overall atmosphere, unite the universe of fantasy and reality world – spirits and human beings - become one.

After Khru have finished taking offerings and bless all participants, there will be a Krob Khru ceremony which is conducted by phitheekorn for musicians of all different levels. The new music students or beginners request to study more advanced music; those more advanced musicians will ask to become teachers; and the most experienced musicians will be granted permission to be the new master of the next Wai Khru Dontree ceremonies. After Krob Khru session, phitheekorn pronounce farewell to all music spirits and piphat will plays the final sacred song to send them back to the places where they belong. The ceremony will close with skilful musicians performing entertainment music, while others clear the ritual place or enjoy left-over foods from those spirits.

Also, it is necessary to mention that there is another ceremony with the same name – Wai Khru – which has to be performed by all professional and amateur musicians before each performance. This ceremony is a brief version of the annual Wai Khru Dontree. The

leader of the ensemble, usually the teacher or the most senior musician, will make an obeisance to the spirits of music with lights the candle, burns joss sticks, presents flowers with foods, drinks, and money in front of the taphon drum. He will then pray for the success of all the performers, and ask for the forgiveness if some mistake may happen during the performance. When the ceremony is done, the music will then begin with the confidence and pleasure of all performers.

The strong tradition of Wai Khru Dontree is still continuously practiced and in modern Thai music society, even in modern music institutes where new curriculums and new method of learnings have been applied. Beliefs and applicabilities in Wai Khru in Thai society will everlastingly long and will always great quintessence of Thai music education.

#### **Biography:**

Born in 1965, grew up in several places before settled down in a quiet Bangyikun district along Chaopraya river where he enjoyed art and music environment there. 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 comprehensively journeys in Southeast Asia countries, both mainland and islands made his acquaintance into Musical Cultures of this area. Since 1983, he founded a fusion music group Korphai (means a bunch of Bamboo) which internationally renowned for its excellent rendition of Thai Classical Music as well as Thai Contemporary Music. Throughout the past 30 years, Korphai group has released a number of CD albums and has performed in numerous public concerts in Thailand and aboard. The group also extensively involved in making background for Thai films, documentaries, theatres, plays and festival presentations. In 2004, his group has worked on original music for a successful Thai film "Homrong (the Overture)", inspired by his socio-music historical book - life story of the greatest Thai xylophonist and composer Luang Pradithphairoh. The film and its music received highly acclaimed by international media critics and general

public. Other of his interests in music are Improvisation performance, Soundscape, Fieldwork recordings, sound installations and Theatre works. He usually collaborates with Theatre and Dance companies. Recently he plays a role of Music Director at Pattravadi Theatre at Vic HuaHin and has been produced many challenging contemporary theatre projects such as PraLor (2008-11), Wiwah Prasamut (2012) and Rocking Rama (2013). He hosts 3 weekly radio programs in Thai music and World music at the Parliament Radio Broadcasting Station as well as Khonmuang Radio online. Anant writes and publishes a large number of articles in Musicology - Cultural Anthropology area for newspaper and monthly magazines. Since 2008 until now, Anant represents a specialist in

Thai music for the Ministry of Culture Thailand and hold a status of working committee member of Asia Traditional Orchestra, ATO and Asia Traditional Ensemble, ATE which produced a number of new ASEAN-Korea compositions and concerts every year. Also, since 2015 he established the uniquely C-ASEAN Consonant youth ensemble under the initiative supported by Thai Beverage Company Ltd and serves as the Music Director of the project.

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

## Panel Discussions

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### Composing New Myth: Bruce Gaston and His Music

Anant Narkkong

Boonrat Sirirattanapan

Kaiwan Kulavadhanathai

Prasarn Wongwirojruk

Dr. Jiradej Setabundhu - Moderator

Looking back for about half a decade at the musical landscape of Thailand and you will notice many interesting things: more young musicians with better knowledge and skills at their craft, more young composers specialized in the western style or the Thai style of composition or both, more synthesis of Thai music and western music, then the abandonment of the synthesis, then the re-synthesis again and, above all, more audiences for all kinds of music. Looking at the clues long enough, tracing them back to the origin, and you will find the figure of Bruce Gaston looming at the end of the line.

In a way, "ajarn Bruce" has unintentionally become a legend in the Thai musical culture. A towering farang who has lived in Thailand since 1960s, Bruce Gaston, with his background in western philosophy and music composition, has been pulled towards the eastern way of life and its unique sound world during the very first few years of his arrival in Thailand. Under the tutelage of Boonyong Kethkong, then one of the very few living Thai music masters, he grasped the Thai musical idioms quickly and found the specific way to place this time-honored legacy in our contemporary perspectives. With his teacher Boonyong Kethkong, Bruce Gaston formed

the Fongnaam ensemble, a group of dedicated and open-minded musicians specialized in Thai music and western music, to create a psychedelic—at time hypnotic—colors combining the essences of the two worlds with the state-of-the-art music technology of the time. The music of the Fongnaam ensemble has been considered by many to be the seminal work in integration of the Thai and western music.

Equally important is Bruce Gaston, the music teacher. That ajarn Bruce is an inspiring teacher can be seen clearly simply by looking at the variety of what his pupils have produced over half a century. Numerous stories and anecdotes help us see the profile of him as the teacher, and it is a mythical figure that we see. In ordinary circumstances, you would say that some of the stories were not true. It could not be. But with ajarn Bruce, you can never be sure. Who taught species counterpoint by

asking students to arrange the Thai luuk khong to form a good melody? How could this help? But help it did, as many of his students can attest. It seems he never properly taught music theory, but his students are all excelled in this area. He certainly never properly taught music “composition,” yet many Thai composers will say that they have learned much from him.

In this panel discussion, we will look at ajarn Bruce Gaston the composer-teacher and his still living legacy, not to decode the mysterious aura around the legend, for this might be an impossible task, but to shed some light on this seeming contradictory musical figure in the Thai music community and to appreciate his contribution to the musical culture and music education in Thailand.

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## Variety: So Absurd It’s Good

Dhorn Taksinwarajan

Kawirat Saimek

Khetsin Chuchan

Selina A.Jones

Dr. Thanapol Setabrahmana - Moderator

*Absurd (adj.)*

*utterly or obviously senseless, illogical, or untrue; contrary to all reasons or common senses; laughably foolish or false*

According to this definition, Absurdity is simply when things are ill-fitted to certain circumstances or incongruous with the norms. Something inarguably stupid. For instance, dressing as a clown attending a funeral. However, how can we be certain that the norm and reality with which we try to comply isn’t, in itself, absurd?

These presentation will explore relations between reality and absurdity through the perspectives of some of PGVIM’s students who will share their unique experiences.



# Symposium Performances



# Symposium Performances

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Curated by Professor Dieter Mack, Dr. Anothai Nitibhon and Dr. Jean-David Caillouët

## Myths and Traditions

Wednesday 30<sup>th</sup> August 2017, 7.30 pm.

This year's Symposium's theme has intentionally no direct regional connotation. Many people might assume that myths still play a strong role in some indigenous societies in Southeast Asia. While this may be true, one should not underestimate the importance of myths in other music cultures, including the Western one. Myths are in a way also realities, because they contribute to the past and the historical consciousness of people. Where do we come from? How have we developed? How do we relate to the world? Who are we? etc... Even if we cannot answer these questions, and despite the knowledge that myths are most probably only figments of our imagination, there is always elements of truth attached to those stories.

This first performance night of the Symposium focuses on musical traditions and music's contribution to this hunt for "The Invisible Answer". After all, music preceded language in helping us investigate the perennial questions of existence.

The PGVIM singers, our local community choir, will contribute vocal offerings reminding us that the voice was the original instrument through which men and women "sang out their feelings long before they were able to speak their thoughts." (Otto Jespersen).

Dieter Mack's "Saba" from 1978 was his fantasy-like reaction to his first visit to Bali where he stayed in the village of Saba. The piece therefore evokes a myth of that place through the mind of a young composer. At the same time, the sounds the piece are made of are real.

The Thai ensemble Korphai will perform two songs from the Piphat tradition that highlight the mutual teacher-student relationship between Master Boonyong Kethkong and the American composer Bruce Gaston, Korphai's

spiritual mentor since the days of Fongnaam, a pioneering contemporary Thai music group.

'Homrong Aiyares' (The Elephant Overture) was composed during the reign of King Chulalongkorn and has long been a favorite repertoire piece within the Piphat Sepha tradition. Master Boonyong Kethkong rearranged the song in 1990 especially for Fongnaam's music accompaniment of the 1927 silent film "Chang: A Drama of the Wilderness". Chavedagong's innovative melody was composed in 1971 by the Thai composer Master Boonyong Kethkong as a personal appreciation of the story behind the great Buddhist Shwedagon in Myanmar. Bruce Gaston heard this piece performed while living in Chiangmai in 1975 and fell in love with Master Boonyong's musical creativity. He then moved to Bangkok to become Master Boonyong's student. Together, they spent their time exchanging and exploring new ideas to adapt and develop the traditional music of Thailand within the context of the modern world. The result was the ensemble project operating under the banner of "Fongnaam", who are now revered as the pioneers of Thai contemporary music.

Claus-Hinrich Stahmer creates the myth of an imaginary landscape, but in reality what we hear are only voices. Music, in its fascinating variety and diversity, is a perfect medium to express both the real and the imaginary "worlds" humans evolve in. This improvised piece takes its participants, both performers and listeners onto a journey of collective mutual understanding, allowing the projection of our inner myths.

Jonathan Day's '9<sup>th</sup> June 1924' considers the last day of pioneering climbers George Mallory and Andrew Irvine, probably the first men to climb Everest. How was it to be in that most remote and unvisited place, the home of

## Symposium Performances

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dreams and ancient fears? Jonathan's other piece tonight entitled 'An Onnagata Kami Infests my Forest' revolves around TS Eliot's remark in Four Quartets: 'We shall not cease from exploration And the end of all our exploring will be to arrive where we started And know the place for the first time. '

The composer Charles Ives will conclude the evening with one of his 1906 contemplative piece which contains

element symbolising 'The Silence of the Druids- who Know, See and Hear Nothing'. Ives believed that the human spirit like nature itself constantly strives for perfection. For Ives, each of our individual journeys are part of all of humankind journey of discovery. Despite humanity's incredible ability for inventing and re-imagining its own histories, the real meaning of our existence effectively remains "The Unanswered Question".

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## Between Myths and Realities

Thursday 31<sup>st</sup> August 2017, 7.30 pm.

This second performance night relates to the thin line that separates reality from fiction (myth, mythos).

In our current world manipulated by mass media and information technologies, it can be almost impossible to discern the fake from the facts, the real from the mythos or the lies from the truth. Such confusion is now indeed a threat not only to mankind but to the entire planet. It seems to be of utmost necessity to find a position in the unbelievable turmoil we have allowed to unfold, to choose between what one can believe and what one cannot.

All of the following pieces relate in one way or another to this issue.

The famous Mahachai (The Great Victory) ceremonial suite was originally conceived to invoke the spirits and to mark the end of the waikru ritual. Bruce Gaston re-arranged this traditional piece into modern brass music, re-interpreting it by exploring various tone colouring techniques as well as adding completely new harmony.

Dieter Mack's "Snells Beach" for solo metal percussion focuses on one rhythmic line which keeps appearing throughout the entire piece in different temporal forms,

evoking the endless permutation of the patterns produced by the waves of the sea.

Liza Lim's Inguz (fertility) is an intimate study of cello and clarinet sonorities. The title refers to the Viking rune symbolising fertility, which is associated with "the moon, intuition and the desire for harmonisation in personal relationships". Lim conceives of the work as being like the alap of an Indian raga, in which the music functions to tune the instruments and to establish a mood.

Gérard Grisey's Duo for Trombone and Clarinet explores the variable resonances of overtones in acoustic space; and of the conflict between objective, chronometric time and psychological time. Grisey's music often reveal the world contained within the hidden dimensions of sound.

David Lang's "Stealing, Lying, Cheating," follows a set of laws which results in the music inventing itself, establishing its own reality somehow recalling the mechanical automation of our post-industrial times.

Shinuh Lee's 'Chorale Fantasy No. 1' deals with the biblical messages of Isaiah and the Romans through the execution of various experimental techniques and styles. Tonight

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only 1 of the 10 movements will be performed: 'Sin: A brimfull living chalice of despair and horror and astonishment'

Jiradej Setabundhu's mixed media piece "The Valley is Uncanny" combines a fascination with the myth of Echo with the more esoteric musical philosophies of Alvin Lucier, tracing the history of Echo both in the physical world and the mythological one.

In Morton Feldman's "Crippled Symmetry", the players are in an almost uncontrolled ocean of sound lasting over 90 minutes. That sound is real, but how it works together is in a way a myth. The reality of the score triggers a sonic tapestry that is in fact completely to what one conceives, the sounds become their own reality.

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## ASEAN Creations

Friday 1st August 2017, 7.30 pm.

With the support of the the Ministry of Culture, Thailand and ASEAN Cultural council, this event showcases new works especially selected via a competition organised for this Symposium. This performance will demonstrate the fruits of a musical collaboration between some of the most talented young musicians from ASEAN Youth Ensemble (AYE), young composers from the region, young musicians from Studio Musikfabrik, Princess Galyani Vadhana Institute of Music Youth Orchestra and students from Princess Galyani Vadhana Institute of Music.

Exploring the sonorities of Southeast Asia's musical idioms, this new generation is not only preserving the essence of the rich musical past. They are effectively building a bridge between those ancient traditions and our current reality. In our program, the selected pieces of the competition deliver how different cultural realms can meet and blend with each other without giving up their respective local identity. Myths and different realities tend to co-exist.

# Performers

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## Korphai

Korphai, literally means “a bunch of bamboo”, is a group of modern Thai musicians who have continued together on their fusion musical journey since their high-school days in 1980s until now. The group won a prestigious Thailand National Music Contest in 1983 and other excellent awards include best original music for the Thai film “the Overture” in 2004. Korphai has diversity musical characteristics, the group fantastically widens their works from traditional based into other cross-over areas such as folk-pop, popular, fusion jazz, Asian-mix, and experimental music. Throughout the past 30 years, Korphai has been released a number of CD albums and performed in numerous public concerts in Thailand and overseas such as Austria, England, Scotland, USA, South Korea, Taiwan, France, China, India, Malaysia and Cambodia. In addition, Korphai gives lecture-demonstrations and workshops in Thai music for educational and cultural-appreciation purposes.

Piphat is a term for a type of musical ensemble comprising woodwinds including Oboe and Flute, and percussion instruments made of wood, metal and leather. Piphat ensembles vary depending on the combination of musical instruments and they may be different in size. Piphat is a shared heritage of people in Southeast Asia that has been evolved, exchanged and developed for a thousand years. In Thailand, Piphat is a significant ensemble that forms part of national history. Piphat can be used in several events, ranging from merit-making, funeral, to fun-filled entertainment like Khon performance and dances, and also in a prachan contest, as well as other activities. There exist a large number of songs that are created both in traditional form and a modern, creative one. Piphat music has been passed on from generations to generations, mostly through memorization. To gain aesthetic value of this music genre, the audience must have deep knowledge of music pattern, and music history in addition to the ability and experience on the part of the musicians, particular when they improvise while performing. Piphat culture has a dominant space in

temples, court, and communities. Basically, it is taught in family and old conservatories run by well-respected masters. Piphat musicians have blended the belief in divine power of music deities into wai khru music which is part of learning system.

### **Korphai Music Director and Founder:**

Anant Narkkong

### **Korphai Artists for 2017 PGVIM Concert:**

Somnuek Sang-Aroon (Pinai/ Oboe)  
Thaweesak Akarawong (Ranat Ek/ Leading Xylophone)  
Thannaphat Mangkornsiri (Ranat Thoom/ Bass Xylophone)  
Pokpong Khamprasert (Khongwong Yai/ Large Gong Circle)  
Asdavuth Sagarik (Khong Wong Lek/ Small Gong Circle)  
Tossaporn Tassana (Klong Yao/ Footed Drum)  
Kriangkrai Raweewat (Klong Song Nah/ Double-Sided Drum)  
Prasarn Wongwirotrak (Ching/ Small Hand Cymbals)  
Anant Narkkong (Chab Lek/ Medium Hand Cymbals)  
Akrapol Apicho (Krab/ Wood Clappers)

Special thanks to Luangpradithphairoh (Sorn Silpabanleng) Music Foundation for generous supports, musical instruments and rehearsal space.



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## Studio Musikfabrik

In 2006 the State Music Council of North-Rhine Westphalia brought to life the State Youth Ensemble for New Music. In 2009, Ensemble Musikfabrik took over the artistic direction of the group, under the new name of "Studio Musikfabrik". The working position of the group side by side with a professional ensemble offers a plethora of opportunities in which they can grow: not only are they tutored in the interpretation of new music and its labyrinth of extended techniques, but they also receive insight into the day to day life of an ensemble professionally engaged in new music.

Studio Musikfabrik sports a core of 15 musicians that can augment depending on the type of project at hand. This vibrant young group consists of talented musicians from 14 to 21 years of age that have been successful in the "Jugend musiziert" competition, or have been able to gather experience in chamber music and perform at a high level with other youth ensembles.

Within the framework of RUHR.2012 and the Ruhrtriennale, Studio Musikfabrik enjoyed great success in presenting the premiere of Hans Werner Henze's music theatre work *Gisela! Oder: Die merk- und denkwürdigen Wege des Glücks*. Studio Musikfabrik was also the first ever youth ensemble to perform at the 2012 International Summer Courses for New Music in Darmstadt.

### Studio Musikfabrik's Musicians

Peter Veale (Conductor)

Daniele Zamboni (Clarinet)

Louisa Kaltenbach (Cello)

Ann-Catherina Strehmel (Trombone)

Arturo Ernesto Uribe Portugal (Percussion)



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Visual design by Dr. Jean-David Caillouët,  
Deian Valentinov Raykov and Gabriel Camelin.

Shadow art by Tonkao Nitasganjananon  
and Dr. Prinda Setabundhu.



### PGVIM Singers

Following the philosophy of 'Musique de la Vie et de la Terre', The Princess Galyani Vadhana Institute of Music nurtured the wish of the Princess in sharing her love of music with the people by leading three main projects over the few years since it was established.

Starting in 2013, the Institute initiated the Bang Yi Khan Children's Chorus project to foster young children from Bang Yi Khan area with the joy of music making. This led to the production of Children's Opera 'Rossignols en Cage' in 2015 celebrating the Auspicious Occasion of Her Royal Highness Princess Maha Chakri Sirindhorn's 5<sup>th</sup> Cycle Birthday Anniversary.

Aiming to explore the communication possibilities brought forward by music and also to realise the full potential music has to reflect positive changes on society, this community choir directly illustrates the philosophy of the institute.

In 2017, PGVIM' Singers gave its first performance, bringing together almost 100 singers of all ages, working with our students and teachers in the hope of sharing diverse musical experiences as well as creating new ones.

and

### Guest Performers

Students of The Princess Galyani Vadhana Institute of Music

Princess Galyani Vadhana Institute of Music Youth Orchestra

# ASEAN Youth Ensemble (AYE) 2017 & ASEAN Young Composers

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## The ASEAN Youth Ensemble (AYE)

The ASEAN Youth Ensemble (AYE) 2017 project is supported by the Ministry of Culture, Thailand. Initiated in parallel to the International Symposium 'Classical Music in ASEAN Context' in 2014, AYE aims at promoting collaborations between young musicians in Southeast Asia through joint performances and also to encourage music experts and composers 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 2017, we have invited young musicians and composers from each country to create dialogues between the ASEAN traditions in collaboration with students from Princess Galyani Vadhana Institute of Music, member of our Youth Orchestra (PYO), and also guest performers from Yong Siew Toh Conservatory of Music, Seoul National University and our other partner universities/ orchestra within the region.

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## AYE Musicians

Muhammad Qays Muzini	Brunei Darussalam	Htet Arkar	Myanmar
Hak Tokla	Cambodia	War War San	Myanmar
Novan Yogi Hernando Maupula	Indonesia	Jimuel Dave T. Dagta	Philippines
Rukaya Suprayedno	Indonesia	Marie Fides DC. Topico	Philippines
Chanthakone Vangvilachit	Lao PDR	Kelvin Kai Wen Sim	Singapore
Southathong Leuongbounma	Lao PDR	Kammathep Theeralertrat	Thailand
Hallan Anak Hashim	Malaysia	Nakriss Jirattapat	Thailand
Howard Deri anak Neilson Ilan	Malaysia	My Nguyen	Vietnam

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## AYE Composers

Septian Dwi Cahyo	Indonesia
Sounlinh Sengkham	Lao PDR
Lee Chie Tsang Isaiah	Malaysia
Zon Phyo Pyae Swe Oo	Myanmar
Alann Timothy Pacpaco	Philippines
Kok Jun Phang	Singapore
Tanapon Chiwinpiti	Thailand
Hoang Tran Luu	Vietnam



## Mentors

Dieter Mack  
Anant Narkkong  
Peter Veale

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## Tutors

Tontrakul Kaewyong  
Watchara Pluemyart

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## Guest Musicians & Composers

Lim Teik Chuan	(Erhu)
Daniele Zamboni*	(Clarinet)
Louisa Kaltenbach*	(Cello)
Ann-Catherina Strehmel*	(Trombone)
Arturo Ernesto Uribe Portugal*	(Percussion)
Kim Yeajee**	
Lim Joogwang**	
Yoo Ill Young**	
Damian Scholl	

and

Students of The Princess Galyani Vadhana Institute of Music  
& Princess Galyani Vadhana Institute of Music Youth Orchestra

\* *Studio Musikfabrik*

\*\* *College of Music, Seoul National University*

# Symposium Exhibition

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## Manorah and Best Friends of the Snake

Short film by Sakarin Krue-on/ Music by Taratawan Krue-on

Under The Art Project:

*'Two men look out through the same bars:  
One sees the mud and one sees the stars'*

We have to accept that society is falling into a state of intelligence crisis. Being persuaded by the media, some of us lose their identities, lured by materialism, we turn our backs to the moral principles and virtues. People seem to be unable to discriminate good from bad, lose their common sense, adore false freedom and even abandon their own way of life. They tend to turn to the untouchable hope that appears only in the propaganda carried by those who need power.

This exhibition is part of a series which included many exhibitions in different locations. The purpose of the exhibition is to expose one point of view towards the sensitive and vulnerable society of today. It is a voice calling for sense and consideration, a sense that not only protects us from becoming puppets but also enables us to build a stable society.





# Abstracts & Presenters



# Abstracts & Presenters

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## *Spirit of Isan* for Symphony Orchestra

Akapong Phulaiyaw

*College of Music, Maharakham University*

*Spirit of Isan* is scored for symphony orchestra and the Isan folk instruments, *Phin, Khaen, So Isan*, and *Wot*. The folk mode, or “Lai,” were composed so that the orchestra can play with the Isan traditional instruments. The music expresses the Isan way of life. Western techniques were also applied in the composition of the song. *Spirit of Isan* consists of four sections: childhood memories, the land of faith, country lifestyle, and happy Isan. Each section has an introduction followed by themes, variations, and/

or instrumental solos. Compositionally, the work contains the elements including consonant and dissonant intervals, seventh chords, quotations, modulations, ostinatos, syncopations, counter melodies, octatonic scales, augmentations, pentatonic scales, sequences, imitation, and heterophonic textures. This paper describes the artistic inspiration for *Spirit of Isan* as well as its formal structure and compositional language.

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## Music and Numbers, Myth and Religious Belief in J. S. Bach’s Music as Essential Elements of a Proper Pedagogical Approach

Dott. Alberto Firrincieli

*School of Music, Department of Music Performance, Assumption University*

“In eighteenth-century Germany the universal harmony of God’s creation and the perfection of its proportions still held philosophical, moral and devotional significance.” With this sentence Dr. Ruth Tatlow opens her recent book *Bach’s numbers – Compositional proportion and significance*. Several treatises written during the eighteenth century insist on philosophical and moral implications in music. Therefore, we could affirm that the practice of music was undoubtedly strongly influenced by these factors. In contrast, we must admit that such factors are usually ignored in the current approach to Western seventeenth and eighteenth centuries. As a music teacher, I have often faced come across music students with highly developed technical skills, but who lack historical and stylistic knowledge of the composition and composer.

Great strides have already been taken towards a different and more critical approach to early music, usually including research, study of ancient treatises and historical sources, as well as the practice of period instruments. However, much more still needs to be done to achieve a more complete panorama of the musical situation, with historical knowledge of early western societies, their political situation, philosophical ideas and religious beliefs as an essential prelude to understanding their music. Ways of thinking and social habits are partly influenced by historical and geographical factors, social convention and environment, and partly – sometimes in a very indirect and opaque manner – by myths and legends. Since these latter aspects are usually far more hidden and unknown, they are often neglected. Several modern behavioral studies however already demonstrate



the strength of myth and legend in people's approach to life, even in the present day. In my opinion, a comprehensive approach to music should not only include necessary historical and stylistic knowledge of the period of the composer and his music, but knowledge of myth and religious belief as a dimension of the society of the composer being studied. The approach to the study and the practice of music would change radically, becoming still more stimulating and challenging.

The pedagogical relevance of myths in ancient civilizations has already been proven by many perceptive scientific studies. However, it seems that understanding of the deeper significance of this "other side of reality", especially in comparison to history, has been considered peripheral in the education of students, at least in modern music pedagogy. For example, while it is taken for granted that the study and understanding of Ancient Greek music cannot exclude a deep knowledge of the religion and deities of the time, in similar contexts such attention to myth and religion is lacking. In this article, I wish to present some preliminary studies in order to illustrate the importance of aspects such as religion and numerology, and their implications in J. S. Bach music studies.

What is the meaning of numbers in Bach? Importing some Pythagorean notions, we could answer by affirming the threefold nature of number as either mythological, musical, or real entity. Number is myth, as the relevance of some numbers in the Christianity is attested by many historical and theological contributions. Often the same number has a universal meaning, that extends beyond religion and western cultures. Still some evanescent footprint of the medieval theory of Boethius may easily be glimpsed. Number is music, as numbers are simply elements written under the shape of notes that constitute the musical score. To clarify, in the score notes represent pitches, and notes are represented themselves by the use of graphical signs that specify temporal duration. Numbers are also reality, as they are used "intrinsically" in the music score, sometimes as the quantity of measures, and at other times as the amount of notes in a melodic idea. They indeed frame and forge the main structure of the composition.

All these elements are interconnected in a mesh: numbers are notes but also religious symbols; notes depict representative figures of Christianity; intervals illustrate and anticipate the eschatological meaning of the text in vocal sacred works. Several studies have already widely discussed many internal relationships among notes and numbers, among lyrics and harmony, among instruments and modulations in Bach music. However, I do not wish to investigate these points, since these studies seem to be addressed only to a tiny group of musicologists and scholars, while modern performers are rarely interested in them, nor do modern teachers include them in their pedagogy.

During the article, I will give some examples taken from J.S. Bach's music, mainly from keyboard works, focusing on their connection(s) with music practice. The goal of my research is to show the pedagogical relevance of this knowledge from the very start of studying this music and how, in my opinion, the learning and teaching process should be influenced by this knowledge. Students who wish to approach J. S. Bach music in a more responsible and informed way would find this learning process stimulating. This approach is mainly a "practical" approach – not only for scholars but primarily for performers and students – which should constitute to some extent the initial approach to this music. Thanks to this magic formula, it should be much easier to access and decipher the secrets of the musical score hidden among and beyond the notes.

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# 2016 Thailand Mourning Realities: Relearning the Sound and Sight of Sadness After the Great Loss of His Majesty King Bhumibol

Anant Narkkong

*Faculty of Music, Silpakorn University*

On 13 October 2016, the official announcement of the death of His Majesty King Bhumibol Adulyadej of Thailand, 88, set off widespread grief throughout the country. It was the greatest loss and despair in the lives of Thais nationwide who connected to the beloved father figure and symbol of unity in the land that he ruled for seven decades on the throne. In their grief, some Thai citizens turned to music and performance. Music became a vehicle for communication and the expression of the emotions experienced in society. This music has had a significant political and cultural impact.

This study examines the musical productions and performance outcomes of the post-death period of the King, especially in the first month following the great loss.

Nine music genres relating to the death of the King were identified and accessed through modern media: *phleng sanrasernprabaramee* (King's anthem), *phleng samai-niyom* (urban pop), *phleng lookthoong* (folk pop), *phleng puenbaan* (folksongs), choir, classical music, traditional music, *phleng dek* (children music), and alternative music. Thirty-three songs from online media were collected and treated as the study database. All post-death songs were analyzed in order to interpret the dramaturgy that lies between the ideology and creativity of Thai people as relating to the death of the King. Findings include insights on the influence of pop culture in contemporary environments and the imaginative operations towards the authenticity of post-death songs of the King.

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## Creating New Myth?

Dr. Anothai Nitibhon et al.

*Princess Galyani Vadhana Institute of Music*

From its inception in 2007, PGVIM faced the complex challenge of being a classical music conservatory in the midst of the changes that categorized the turbulent world of the 21<sup>st</sup> century. Why classical? How was this Institute supposed to relate to the context of Thailand in the current world? What qualities were essential for students to acquire and develop in order to survive in this fast-changing society? These important questions, reflecting the demands of our current reality, had to be taken into account to design and execute a progressive and sustainable program aimed at breathing new life into the myth of classical music

Built upon the vision of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra, PGVIM's philosophical motto "Musique de la Vie et de la Terre" permeates the Institute's entire curriculum, colouring all of its activities with subtle but essential reflective values.

By exploring alternatives-or sometimes even unorthodox-approaches to the teaching of traditional music subjects such as recital projects and performing musicianship or by adopting modern interpretative methods for the dissemination of general education subjects, PGVIM

provides students with a broad education, inspiring them to connect their musical passion with the real world of today and tomorrow. Such practices are punctuated by a yearly international symposium and a regular and extremely diverse range of concerts.

PGVIM's curriculum ventures into a territory where teachers and students, friends and colleagues are encouraged to discover and write their own myths...

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## Spanish Hero: What Lies Behind Tárrega's legend?

Apichai Chantanakajornfung

*Princess Galyani Vadhana Institute of Music*

Beginning in the 1820s, the classical guitar decreased in popularity. This was largely due to increased market competition from the piano. Fortunately, the long tradition of professional guitar playing was still cultivated and passed on to certain minor personalities, mostly in Spain. Among these was Julián Arcas (1832-1882). Arcas encouraged and engaged in guitar construction, helping to change and modernize the instrument's design. This cause was later taken up by his student, Francisco Tárrega (1852-1909),

who later became known as "the father of the modern classical guitar." Thanks to the ardent effort of Tárrega, interest in the guitar gradually resurged. Tárrega not only invented new approaches to the instrument, but he also composed, transcribed, and brought up significant disciples through his unique pedagogical activities. In this paper, I examine Tárrega's activities and their effect on the popularity of the guitar. In the process, I shed light on the significant truths that lie behind Tárrega's legend.

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## Traditional Piphat Ensemble of Thai-Cambodian Origin: the Por Mee Sil Band in Ban Ta Baek, Prakhon Chai District, Buriram Province

Dr. Chalermkit Kengkaew

*Arts and Culture Center, Buriram Rajabhat University*

This study examines the history, characteristics, social significance, and transmission of *Pee-Pard* music of Thai-Khmer origin. Research was conducted using surveys, interviews, and observation. Written documents and field data was gathered, analyzed, and presented in a descriptive analysis. This study reveals that the founder of the *Por Mee Sil* Band was Mr. Dam Thianprakhon, who emigrated from Cambodia. Mr. Pon Boekprakhon inherited

it and continues to lead at present. The instruments of the ensemble are treble xylophone, alto xylophone, *Gong Wong Yai*, *Gong Wong Lek*, *Pi Nai* or *Salai* (flute), a double-headed drum, a two-faced drum, and other percussion instruments. The group have had a major impact on their community by playing on both auspicious and inauspicious occasions, ordained times, worship events, and *Mamuat* (spirited communication occasions). Most ensemble

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musicians work in agricultural and earn extra income by playing music. Globalization is affecting this inherited traditional music. Young people in the community do not pay as much attention to this kind of music as previous

generations did. Nonetheless, Mr. Pon Boekprakhon, the leader of the group, still shares his musical knowledge with his relatives and interested people so that this music can be carried forward.

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## Art Songs in Thailand: Arranging and Performing Dr. Saisuree Chutikul's Vocal Works

### Dr. Chanyapong Thongsawang

*Princess Galyani Vadhana Institute of Music*

Art songs in Thailand, written by prominent Thai classical music teachers such as M. L. Puangroy Snitwongs Apaiwongs, Piyabhand Sanitwongse Na Ayudhya, Prasidh Silapabanleng, and Dr. Saisuree Chutikul, are distinguishable from other Thai songs, traditional music, and Thai popular music. One notable feature is the application of Thai pentatonic melodic lines and language to Western classical harmony. Study of performance practice can be conducted by gathering evidence from recordings made by Thai masters at the time when these composers were alive and comparing these to the available notated scores. These studies reveal how singers historically embellished a simple melody with ornamentation.

I have had the privilege of assisting Dr. Saisuree Chutikul in both transcribing and editing the scores of her compositions. This help became even more necessary as she contracted a hereditary disease of the retina two years ago that resulted in blindness. Dr. Saisuree Chutikul received a B.A. in Music (with honors) from Whitworth

College (1956), M.S. in Educational Administration (1957), and a doctoral degree in Educational Psychology, Counselling and Guidance from Indiana University (1961). While doing her graduate work, she studied piano with renowned pianist, Prof. Menahem Pressler. In addition, she studied music composition with Prof. George Frederick McKay and Prof. John Verrel from the University of Washington and also studied with Bernard Hyden from Indiana University. Apart from her devotion to the protection of the rights of women and children as well as the fight against human trafficking, she has been a driving force in promoting classical music in Thailand. Her first song "Sai-Tip" was written, when she was 12 and the lyrics were written by her sixteen-year-old colleague, Parnthip Viriyapanich. Her vocal works are based on lyrics written by well-known Thai poets such as Prof. Tapanee Nakornthap and Prakhin Chumsai Na Ayudhya. In this article, I discuss the musical features Dr. Saisuree Chutikul's art songs, the challenges of transcribing this music, and important considerations with respect to performance practice.

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## The Music for Spiritualism Ritual of Kui Ethnic Group

### Dr. Chao Kanwicha

*Arts and Culture Center, Buriram Rajabhat University*





This study examines spiritualism and music for spiritual rituals of the Kui ethnic group using a qualitative research methodology. Result show that for many generations the Kui people inherited language, cultural traditions, and spiritual beliefs from their ancestors. One practice examined in this study is the Kui ritual whereby the sick are treated with music and dance. The Kui people call this ritual "Glamor." The Glamor is a Kui tradition with a long history that has not

previously been studied thoroughly. Kui music is played by a small band that consists of two instruments, the Kaen and the Tone drum. The Kaen player examined in this study is Boonyong Wongvien, an 81-year-old man, and the music studied is called "Laiyai" and "Lainoi." Before performing, the music players informed me that they have to do Wai-kru ceremony and prepare for offering. This study also found that transmission of Kui music is not as strong as it was in the past.

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## Singing the Human Experience: Dream Song of the Indigenous Semai of Malaysia

Assoc. Prof. Dr. Clare Suet Ching Chan

*Universiti Pendidikan Sultan Idris, Malaysia*

This extended abstract is based on an ongoing research project funded by the *Geran Penyelidikan University* (GPU) (University Research Grant) Code: 2016-0197-108-01 sponsored by Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak from October 2016 – October 2017.

The indigenous Semai repertoire of songs in Malaysia is conveyed to the *halaq* (shaman) from various *gunig* (spiritguide) through dreams. An identified *gunig* is summoned to diagnose the sickness of a human patient when the *halaq* sings the specific song taught to him/ her by that *gunig*. This paper discusses and performs the song text of the various *jenulak* (song) in relation to the *gunig* that conveyed it. It examines how the *gunig* from the spiritual world make sense of its encounters with the human world through its *jenulak*. In this paper, I argue for a humanly aspect to the *gunig*, one that metaphors its *jenulak* to the many ranges of experiences encountered by humans.

*Biar tak jadi, asalkan kita bekerjasama dalam dunia. Dalam dunia ni, yang pertama, kalau dia (gunig), pun hidup dalam dunia, dia pun duduk dalam dunia, satu, tapi dia punya jenis tu lain, alam, alam lain, betul!, Bukan*

*saya berborak-borak, tak, kita terus terang, adat, kami orang asli (Bah Kang s/o Bah Mat, personal communication, 6 May 2017).*

Even if it does not materialise, as long as we work together with the *gunig* in this world. The *gunig* lives together with us on this earth, but it is of a different type, it lives in another dimension, I am not joking, let me be honest, this is the Orang Asli belief (Bah Kang s/o Bah Mat, personal communication, 6 May 2017).

Bah Kang son of Bah Mat, an 80-year-old *halaq* from Kampung Bukit Terang, Kampar in the state of Perak in Malaysia constantly repeats this statement to me during my fieldwork visits to his village. He reminds me that we need to work together and respect the spirits of the supernatural world in order for humans and spirits to live in harmony in this space that we share. This is an important practice embedded in the belief systems and custom of the Orang Asli. Bah Kang goes on to explain the importance of requesting permission from specific *gunig* when acquiring forest resources. Some of these *gunig* dwell in plants, flowers, trees and other entities.

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Harnessing these resources without requesting for permission may antagonise the spirits, consequently causing them to incur malaise or sickness onto the culprit.

The Semai is one of 18 groups of Orang Asli, the earliest inhabitants of peninsular Malaysia. Their belief system is rooted in a philosophy similar to animism. Many of the Semai songs are transmitted from gunig to halaq through dreams. The halaq may decide to accept or not, the gunig's invitation to befriend them when their spirits meet in dreams. If the halaq chooses to accept the friendship, he/ she develops a symbiotic relationship with the gunig, sometimes the gunig is the halaq's teacher, at other times, the gunig is the halaq's student, and vice versa. The gunig teaches the halaq a song through his/ her dreams. The halaq utilises these songs to summon specific gunig to aid him/ her in diagnosing the illness of a patient in the village.

The Temiars, another group of Orang Asli depicts a similar theory of song transmission. Benjamin (1979) states that the bounded souls can be liberated as unbounded spirit during dreams, trance, and illness. According to Roseman (1990),

... the detachable, unbounded head soul of the dreamer meets with detached upper-or lower-portion souls of entities (such as trees, river rapids, tigers, houses) who express their desire to become the dreamer's spiritguide. The relationship is confirmed through bestowal of a song from spiritguide or the dreamer. Later, singing that song during ceremonial performance, the person becomes imbued with the song from spiritguide to the dreamer. Singing the song links person and spiritguide thus transformed into a medium for the spirits, a person can diagnose and treat illness." (p.6)

In this paper, I examine the content of the song text in several songs sung by Bah Kang. I argue that the song text taught to the Bah Kang by the gunig presents the humanly aspect of the gunig. The experiences of the gunig metaphorise the life of humans on earth.

### **Song 1: Wak Genamun**

Wak Genamun is a mountain princess, a gunig that resides in Pos Woh, the lower highland of Cameron Highlands in the state of Pahang, Malaysia. In this song, Wak Genamun is gleefully swinging high and low on a swing in a garden among the clouds in the supernatural world. Her mother is helping to give the first pushes that provide the momentum for the swing.

### **Song 2: Wak Jenudi**

Wak Jenudi is a mountain princess, a gunig resides in Batu Putih, the highest point of Cameron Highlands, in the state of Pahang, Malaysia. In her song, she expresses her love interest in Bah Manang, a young male bachelor. Wak Jenudi expresses her loneliness living in the highlands and calls for Manang to be her companion and lover.

### **Song 3: Tok Barat**

Tok Barat is a local halaq from Kampar. He is one of the gunig that protects the areas of Kampung Bukit Kampar. In this song, Tok Barat sings his narrations of the various places he has traversed across in Perak, such as Degung and Kampar. Tok Barat describes Kampar from its early stages of development during British colonialism in Malaya (1786-1957). Tok Barat's existence in Bah Kang's repertoire of music coincides with the arrival of the British that brought developmental changes to Perak.

### **Summary**

The song text of these three songs manifests experiences that relate to human emotions of love, happiness and spirit of adventure. It shows that the gunig that dwell in the supernatural world possess similar human emotions and encounters in their supernatural world.

## 49 King's Compositions in Every Heart of Thai People

Asst. Prof. Dr. Dneya Udtaisuk

*Division of Music Education, Faculty of Education, Chulalongkorn University*

His Majesty King Bhumibol Adulyadej of Thailand was a king who devoted his 70 years on the throne - the longest reign of any monarch - to his people and his beloved country. Since 1946, the king worked tirelessly, initiating and launching worthwhile and problem-solving projects in order to build foundations for sustainable development and the spiritual prosperity of the Thai people and of Thailand. His contributions cover vast areas including social, agricultural, military, political, economic, scientific, artistic, civic, moral and spiritual aspects of society. Besides his several patented scientific innovations, his contributions to music and the arts are also splendid. In the area of music, his concerns included both the preservation and the development of Thai traditional and classical music. At the same time, he had an interest and great expertise in Western musics. His musical sensitivity and craftsmanship,

expressing love and care for others, is evident throughout his compositional oeuvre.

This study examines all of his 49 composition in order to: 1) conceptualize the significance of his majesty's works in different domains and 2) propose how his works should be conveyed in real practice so that all can benefit from both the intrinsic and extrinsic value of his music. Despite the myth of the pieces' complexity, both in music theory and performance, there are many ways to bring this music to life in our communities. All generations can then experience and enjoy it and thereby appreciate how the king and royal family set the groundwork for the socio-cultural prosperity of Thailand.

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## The Heroic Myth of Beethoven: A Performer's Perspective

Dr. Elissa Miller-Kay

*Princess Galyani Vadhana Institute of Music*

Beethoven's most "heroic" compositions are also his most iconic: the third, fifth, and ninth symphonies; the "Appassionata" and "Waldstein" piano sonatas; and the "Emperor" piano concerto. In these works, generations of audiences have experienced the thrill of the hero's journey: assertion of the will, intense struggle, and triumphant apotheosis. It is perhaps not surprising that even during Beethoven's own lifetime this powerful narrative was conflated with his biography. Beethoven quickly came to be seen as the protagonist of his own music: an artist who overcame a difficult childhood and

the loss of his hearing to become the world's greatest composer.

Undoubtedly, this myth has been problematic in terms of historical inquiry. Biased in its favour, Beethoven's early biographers routinely ignored or minimized facts that didn't fit the heroic narrative. Furthermore, the Beethoven myth has coloured the reception of his complete oeuvre. Works that are less "heroic" have sometimes been considered subpar for this reason. Nonetheless, the myth hasn't been all bad. For one thing,

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it has served as a source of inspiration for some of the greatest Beethoven interpreters, including Hans von Bülow and Leonard Bernstein. It has also proven to be an effective gateway into Beethoven's music for millions of listeners.

In this paper, I discuss the double-edged sword of the Beethoven myth and its place in contemporary scholarship and performance. While I applaud the work of Tia DeNora

and others who have debunked the myth and thus enriched our understanding of Beethoven's life and social milieu, I nonetheless argue in favour of preserving the myth within the context of performance. To demonstrate the artistic utility of the Beethoven myth, I describe my recent experience preparing and performing an all-Beethoven piano recital.

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## The Power of the Words Unspoken

**Haruna Tsuchiya**

*College of Music, Mahidol University*

Inspired by the Greek mythological character, Philomel, and my experience of completely losing my voice from laryngitis while preparing to perform the role of Philomel in college, I would like to discuss the power of thoughts and imagination, as well as the use of words in the performing arts, performance pedagogy, and in life. As performing artists, we are constantly working deeply with strong imageries and thoughts. We are asked to dive into the abyss of the emotional life through performance and share it with the world. I strongly believe that this is the core of the work we do as artists. As much as we need to fully embody the character and our emotional journey, I would also like to emphasize the importance of letting go of those imageries and thoughts, or "warming-down"

after a performance or rehearsal. They say, "what you think is what you get." The connection between our thoughts and physical reactions have been scientifically proven. By paying more attention to "warming-down" we can create clearer boundaries and healthier relationships between ourselves and the characters or pieces we play. Furthermore, as a teacher of the performing arts, I would like to discuss how powerfully teacher's words can influence students. I invite my fellow artists to choose the words they speak very carefully in classrooms in order to empower students who are in this delicate and complex process of studying the performing arts.

## Metamorphosis of Traditional Heroes in Judeo-Christian Myth: New Hero Michael from *Donnerstag aus Licht* by Stockhausen

Hyojung Huh

Seoul National University

The opera cycle *Licht* is a monumental work by Karlheinz Stockhausen that embraces the complicated issues of politics, theology, musicology, and gender. The cycle consists of seven operas, each named after a day of the week. The cycle deals with story of three main protagonists: Michael, Eve, and Lucifer. Of the seven operas, *Donnerstag aus Licht* (Thursday from Light) was composed first (1977-1980). It is mainly devoted to the story of Michael. *Donnerstag aus Licht* begins with Michael's childhood and traces his life on the Earth and his return to Heaven.

Stockhausen's Michael is derived from various ancient mystic traditions, including Christianity, Jewish mysticism, the Vedas, the messianic message, the Urantia Book, Indian myth, and Indigenous American oral traditions. Stockhausen mixes stories of traditional heroes with his own experiences to create the hero Michael. Therefore, Stockhausen's hero

resembles traditional heroes and, at the same time, is new and unique. Michael reflects Stockhausen's own philosophy through the selection and synthesis of episodes chosen from various traditional myths.

Among various myths that Stockhausen uses, this paper will focus on the Judeo-Christian myth to examine the characteristics of Stockhausen's hero Michael. Though Stockhausen's hero is similar to heroes of Judeo-Christian mythology, Stockhausen's Michael shows certain critical differences. Stockhausen's Michael can be understood as an embodiment of the ideal personality that Stockhausen himself wanted to be. Thus, examining the characteristics of Michael in *Donnerstag aus Licht*, and comparing him with traditional heroes, can help us better understand the composer himself.

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## Her Voice Has Life: Echo in the Uncanny Valley

Dr. Jiradej Setabundhu

Princess Galyani Vadhana Institute of Music

In one of his lesser-known works entitled *Vespers*, an American composer Alvin Lucier investigates the concept of echo in an ingenious way. Lucier asked a group of blindfolded performers to move through a performing space with only a help of reflected sound produced by a hand-held pulse oscillator called Sondol. Named after a species of bats, *Vespers* demonstrates echolocation while incorporating an unconventional design of form.

This paper describes how the concept of echo helps shaping the compositional process of my work, *The Valley is Uncanny*, which can be thought of as an homage and a reinterpretation of Lucier's *Vespers*, combining echolocation with a collage of ideas to portray an imaginary world of mythology and fantasy.

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Physically, an echo can be clearly heard if a proper reflecting surface is placed at least about 17.2 meters away from the sound source. The reflected sound, seemingly without any physical origin, has been the source of various artistic creations since the ancient time. Canons, hockets, and other polyphonic imitative genres demonstrate how echo can be artistically applied to sound art. The eerie voice of echo has also inspired stories such as those found in the Greek mythology. Ovid, for example, portrayed Echo as a loquacious nymph who distracted Hera from discovering Zeus' amorous affairs. Angry, Hera cursed Echo so that the nymph could only repeat the words spoken to her. Longus recounted how the god Pan, falling in love with Echo yet envious of her musical ability, made the shepherds mad, who then tore Echo to pieces. The fragments of Echo, hidden in the earth, still echoes every sound, mocking Pan's pipe.

Most interesting is the fact that Echo's repetition, despite restating what was said to her, is not an exact duplication of the original. She colors the words and gives a new meaning to her phrases. She has, therefore, an independent voice. There are numerous literary examples demonstrating clever use of an echo device ranging from the sublime to the ridiculous. Musically echo manifests in various forms, from a simple call-response to a subject-answer a fifth apart in fugal passages, and a more abstract concept of motivic development.

*The Valley is Uncanny* incorporates the echo concept and the basic performance idea of Lucier's work. The echo concept is transformed, from a purely acoustical phenomenon into a humanistic and social one where the physical nature of Lucier's is expanded to an interactive, algorithmic presentation.

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## Narot, Copyrighted, All Rights Reserved

John T. Giordano

*Assumption University of Thailand*

This essay investigates the changes in music created through its codification as intellectual property. It begins with a consideration of myths describing the divine source of music. Traditional and folk music is closely connected to religious ritual. In these rituals, the source of the music is recognized and attributed to certain deities. For instance, in Thai traditional music, the *Wai Khru* ceremony venerates Duriyathep, or devatas, drawn from Indian mythology, Phra Visawakarm, Phra Panjasinghkorn, and Phra Parakhonthap ("Narot").

Most contemporary music has long been disengaged from ritual and its traditional forms of transmission. Especially since the nineteenth century, with the growth in popularity of music printing, music has been subject to copyright law. With these restrictions, more fluid routes of transmission were broken. Ritualistic and religious

identifications have been replaced by the "cult of the performer," often under the control of corporations and marketers.

This essay uses Walter Benjamin's reflections on the shift in "aura" as a way of examining the consequences of this transition in the function of music. In particular, I consider the situation in Thailand, where traditional music and its mythology stands side by side with marketed music and its mythology; and where copyright law stands side by side with music piracy.



### Genius Loci

**Assoc. Prof. Dr. Jonathan Day**

*Birmingham City University*

Carl Jung writes “in exceptional states of mind the most far-fetched mythological motifs and symbols can appear” (1960:112). I am particularly interested at the moment in ‘genius loci’ the spirit of place. Jung further argues for ‘the unavoidable influences exerted by the environment’ and it is the creative agency (genius) of place that I am engaged with. A great number of improvisers and composers acknowledge its inspirational role in their work. This relationship will be examined, alongside examples from my own experimental compositional practice released recently under the title *Atlantic Drifter* (Niimiika/ Proper 2015). Much of this work was undertaken in South East Asia in response to environments and cultural forms experienced there.

What are the inspirations, the seed-germs from which these works arise? I am fascinated by the relationship between improvised elements and more formal repeated aspects/ structures within musical composition. As well as the ‘head and variations’ in much jazz playing, this can be heard very extensively in traditional musical

cultures from around the world. I do not at all view these musical practices as ‘early’ or ‘primitive’, instead seeing them often in opposition to the differentiation in Western art music that rather more reflects the latter’s predication on class based hierarchies and a neo-industrial division of labour. Why is improvisation so pervasive and so effective? It allows what Maria Schluter Rodes calls ‘signposting the transcendent’ (as I argued in my recent “Jazz, Kant and Zen: towards a philosophy of improvisation” published by Brill) because of its insistence on transgression and its playing with the liminal (Corbett, 1995 and Barthes, 1987). It also embodies the ‘beyond’. Schopenhauer and others (Butler, Phelan) suggest that since persona is a construct in response to the vicissitudes of experience, we may escape that construct through music. We do not leave ourselves or cease to be – we are, as players or ‘deep’ listeners, simply relieved of the imperative to perform our constructed persona for those moments, making improvisation a liberating extension beyond knee-jerk individuation into a numinous space.

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### Resonance in Vocal Techniques Analysis

**Kajornsak Kittimathaveenan**

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

Singers, especially when they start training, tend to have many questions concerning how to control his or her body (as a musical instrument) in order to create the sound they want. The fact that we humans can speak from the birth does not mean that everyone can also control their vocal tract to make satisfactory singing sounds. On the other

hand, they do not even know which organs are involved in the production of human speaking and singing sounds.

To effectively teach singers, it is necessary to encourage them to observe the relationship between the voice organ and the sound they hear, in order to help them understand

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which organs produce their singing sound, and which organs are involved in the production of sounds.

In the current study, signal processing principles were used to analyze the singing voice, aiming to help singers and teachers to easily understand the principles of the

voice production in the human body. The singing sound was recorded and then processed to display the sound spectrum (amplitude of sound at different frequencies). Also, the relationship between the voice production and the associated sounds were graphically analyzed.

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## Illusion

### Kittiphan Janbuala

*Silpakorn University*

The 20<sup>th</sup> century witnessed the emergence of a new era of technological developments. The world of creative contemporary art greatly benefit from those changes that enabled the arts to cross mediums thus allowing 'interdisciplinary' practices to blossom. Nowadays, the technological potentials are still improving and expanding beyond limits, unfolding a world of creative possibilities. There are no boundaries between modern technologies and the arts anymore.

Max V. Mathews who is recognized as the father of computer music, said that 'There are no theoretical limitations to the performance of the computer as a source of musical sounds, in contrast to the performance of ordinary instruments.' The capabilities of computer technologies have opened our minds to explore infinite creative potentials. computer processors can now turn once complicated tasks into simple ones.

'Illusion' is an audio-visual experimental composition, exploring the potential of computer assisted composition procedures for creative synthesis and analysis. Using non-speech audio techniques-sonification and real time encoding of visual elements, this piece also integrates pre-recorded samples from one of my compositions entitled 'The Isolated Illusion which Passed Through' performed by the Feroci Philharmonic. This presentation will address the methodologies and the process behind my creative composition.

## Rethinking the Concept of “Participation” in Music: the Case Study of Senju Dajare Music Festival

Kotaro Ishibashi

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These days, practices which aimed at creating music beyond the border between professionals and non-professionals are held all over the world. Many of them used the method of contemporary music or experimental music and oriented to folk music rooted in ordinary life. With their origins in music education, music therapy, and community music which regard a creativity of participants as important (Stige 2002, Higgins 2012, Paynter & Aston 1970), besides, they are sometimes held in the frame of socially engaged art, art project, and art festival. In Japan,

a composer Makoto Nomura and a musician Otomo Yoshihide are representatives (Nomura 2015, Otomo 2014).

It is necessary to make people participate in music to hold such collaborative project, but there are few studies about the structure of participation in such a project. This research explores the concept of participation in collaborative music through analysing the history and the structure of “the Senju Dajare Music Festival”, which is the participatory project of the creative music in Tokyo, Japan.

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## Myth, Geography, and Culture Mapped: Representations of Thailand’s Andaman Sea Coast in Orak Lawoi Folk Song

Lawrence N. Ross

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The traditionally semi-nomadic Orak Lawoi (Urak Lawoi) ‘sea people’ dwell amongst the islands of southwestern Thailand; betwixt and between neighboring Malay and Thai cultures, economically and politically marginalized, yet maintaining their distinctiveness as a community. Their semi-annual *pelacak* celebration is an important medium for expressing their distinctiveness. In it, they perform ceremonial songs, dances, and other ritual acts that serve to communicate their unique indigenous perspectives on history, geography, the natural environment, and cultural practices. Based in musicological and ethnographic fieldwork conducted between 2005 and 2015 along Thailand’s and Malaysia’s Andaman Sea Coast, this paper focuses on several songs within the *pelacak*

repertoire, examining (a) how they correlate to Orak Lawoi origin myths, and (b) what information they convey about ancestral teachers and communal practices. The findings address two broad areas that have implications beyond music scholarship. They demonstrate that interrelated elements of myth, music, text, and performance found within the songs inform understanding of largely unwritten regional histories, where sea-based groups are believed to have once played a pivotal role in Southeast Asian maritime relations; and they provide insights into the resiliency of one marginal community forced to mediate differing languages, cultures, and worldviews, amid the profound social changes of the past century.

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# The Development of Western Music Theory through Co-Operative Learning Processes

Natsarun Tissadikun

*College of Music Bansomdejchaopraya Rajabhat University*

This article describes how students' knowledge regarding western music fundamental can be developed through co-operative learning processes. In order to further develop methods of teaching Western music in undergraduate programs it is necessary to share techniques of teaching music with students who will themselves become music teachers in the future. Through co-operative learning students learn teaching methods and processes based on music theory content and in-class assessments. Moreover, students get to participate and practice along with learning theory so that they can play their instruments more efficiently.

This co-operative learning approach to Western music theory discussed here is divided into 4 lessons: 1) note

value and time signature evaluated by pairs check - creating work, checking the correctness of the work, and applying it in a pairing game, 2) pitch by learning from a team project - doing the assigned work and then presenting it to the group so they can help correct and improve it, 3) scales by learning from a team - working on the assigned task and doing analysis as a group, and 4) interval by jigsaw - a problem-solving activity that separates students into groups and then intermixes the groups so that students can find answers from other groups and hold discussions. This study shows that the students' results in their Western music fundamental class, using co-operative learning processes held average scores from the tests of not less than 80/80 (E1/E2) in every lesson.

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# The Analysis of Thai Xylophone's Sound (Ranad Ek): A Case Study of Fine Art Department, Ministry of Culture Thailand

Phonlasit Tinnakorn Na Ayuthaya

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The Thai government's law prohibiting the cutting down of trees for making Thai xylophones (Ranad Ek) has had a major effect on musical instrument makers. It is necessary for these instrument makers to now synthesize or find a new replacement material. The original instrument must be used as a benchmark in terms of sound. An objective measurement procedure, beside the human ear, is needed to compare sounds of instruments made of the original wood and new materials.

In this research project, audio measurements of the original Thai xylophone's sound were collected and statistically analyze, focusing on on the inharmonic structure of its spectrum of partials. The result are shown as numeric data. This data can now be used as a benchmark and compared to possible replacement materials in further research.

## Conservation and Continuation of Thai Folk Song: A Case Study of *Pleng Na Chumporn*

Asst. Prof. Ponglada Thampitakkul

*Division of Music Education, Faculty of Education, Chulalongkorn University*

*Plaeng Na Chumporn* is a kind of folk song of Chumporn province, Southern of Thailand, that originated from farmers who work in rice fields. It was not only used for entertainment and traditional ceremonies, but as a recorded history and carrier of beliefs. Early on, the songs were performed by young people as a way to flirt with each other. Later, they were developed to be performed in different ceremonies and festivals such as *Song Kran*. However, since the introduction and advancement in technology, *Plaeng Na Chumporn* have been less popular and can be obsolete from society. This research, which

surveyed people in Kru Plaeng and music teachers, reveals that people between the ages of 70-80 years old are the only ones who are able to understand and perform this type of folk song. Therefore, it is essential to preserve this musical heritage. The researcher has gathered information by recording and interviewing *Kru Plaeng* and music teachers. In collaboration with music teachers in Sriyapai school, valuable knowledge regarding this music was taught in the classrooms. As the result, this musical heritage will not be forgotten. Young generations will continually preserve and maintain *Plaeng Na Chumporn*.

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## An Analysis of the Composition Techniques in Bruce Gaston's Anoo

Pradit Saengkrai

*The Conservatory of Music, Rangsit University*

Anoo is a famous composition by Bruce Gaston, the legendary composer who combines his deep understanding of Thai music with expertise in western composition. This piece is interesting because of the used of western music composition techniques on the Thai traditional song called Anoo Thao.

This research aims to analyse composition techniques that were used in Bruce Gaston's Anoo, such as polytonal, variation of Thai traditional music instruments or traditional techniques of phrase expansion.

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# Thai Chess: An Interdisciplinary Study of the Game Through Musical Composition

**Prateep Jattanakul**

*Silpakorn University*

Chess is a board game that is part of an ancient tradition worldwide. The game can be seen as a metaphor for a real battlefield where each piece has its own specific role and function. The movements and interactions of each checkers are based on historical facts. Each piece is organised within a hierarchical system similar to that found in Thai feudal society with the King at the top followed by the Queen then Knights, Bishops, Rooks and Pawns. As in a real society, we have leaders and followers. The aim of this research is to compare the hypothetical world of Thai chess to real Thai society and to create a new interpretation of the emotional and psychological states of each players through musical composition.

This thesis is a musical exploration of those ideas expressed through the language of electroacoustic music. The resulting composition is divided into 3 parts :

## 1) 'Chess moves'

Combining acoustic instruments and pre-recorded sounds to evoke the gestural and physical dimension of the chess game gradually zooming into the personalities of the board games pieces.

## 2) 'Chess mind'

Focusing on the psychological aspects of Chess. We read the brain wave activity of the players as they focus in and out of the game and as other thoughts come and distract them.

## 3) 'Chess is life'

A metaphorical piece exploring the historical and socio-cultural aspects of the game.

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## Music Composition and Performance Project: Ballades from Thai Literature for Piano Solo

**Asst. Prof. Dr. Ramasoon Sitalayan**

*Faculty of Fine and Applied Arts, Chulalongkorn University*

The research "*Music Composition and Performance Project: Ballades from Thai Literature for Piano Solo*" was selected as one of the recipients of research grant supported by the National Research Council of Thailand in June 2016.

As a performing artist, the researcher found a vast amount of piano repertoire presenting the country's national idioms, folklore, and other important characteristics. The program of piano recitals, particularly nowadays, usually includes new music written by contemporary composers.



Performers select works written by composers from their countries, thus creating a balanced program that could demonstrate an ability to interpret standard repertoires as well as promoting a new music influenced by their national idioms.

Serving this purpose, the piano arrangement of Thai classical music written by National Artist Col Choochart Pitaksakorn became a phenomenal success when Professor Dr. Natchar Pancharoen performed and recorded his works and established the Piano Solo School of Traditional Thai Music. The number of original composition for piano solo based on Thai idioms, however, is still very limited.

Several leading contemporary Thai composers, such as Dr. Narongrit Dhamabuttra, Dr. Jiradej Setabundhu,

Dr. Narong Prangcharoen, and Dr. Anothai Nitibhon created their works in a great variety of genres. Their creative process, intentionally or instinctively, incorporate the beauty and sensitivity of Thai culture. Nevertheless, when it comes to piano solo repertoire suitable to place within a recital program, the number of choices is still far from enough.

The researcher, therefore, will commission Thai composers to write a piano music that represented Thai literature in a form of Ballade for piano solo. Modeled after Chopin Four Ballades, this set of composition represents four different Thai literatures; each piece written by one Thai composer.

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## The Adaptability of Martin Luther's *Ein' feste burg ist unsere Gott*: the Heritage of Protestant Reformation in Thai Hymnal

Santiphap Viriyothai

*McGilvary College of Divinity, Payap University*

*Thai Hymnal* (เพลงไทยมิชชันนารี) is an authorized hymnbook in the Presbyterian Church in Thailand. Thai Presbyterians adhere to the notations in this book of hymns as if they are the original sources—the only correct textual and musical documents improper to any changes of lyric, tune, or rhythm. Yet, when Martin Luther created the hymns as part of his Protestant Reformation, these religious songs were meant to serve as a means for congregational singing; they were never intended to be fixed but adjustable to suit various liturgical and educational purposes in the embryonic Lutheran Church. Subsequently, when these German hymns were translated into different languages, their texts and tunes were also varied. This adaptable process was also applied when the hymns were translated into the Thai language from the 1933 English Presbyterian edition. The notations of Christian chorales in the *Thai*

*Hymnal*, therefore, should not be perceived as the only legitimate musical form of worship.

This research uses *Ein feste Burg ist unsere Gott* (A Mighty Fortress is Our God) as a case study. It compares both the lyrical and musical texts of the Thai version in the *Thai Hymnal* with the Lutheran original. It also examines the relations between the *Thai Hymnal* version and the Presbyterian English version, from which the former was based, as well as another Thai translation in the *Hymns of the Christian Life* (เพลงเพื่อชีวิตคริสเตียน). These comparisons will reveal the adaptability of the Lutheran chorales, as the Thai translation is by no means a word-by word or note-by-note transcription of its German archetype.

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## Gender Studies on Fanny Mendelssohn

Sarunda Siasiriwatana

*Princess Galyani Vadhana Institute of Music*

If we think about the word “myth,” a folktale belonging to a particular religious or cultural tradition might first come to mind. However, not all myths are ancient or supernatural. The word also describes cultural concepts or social beliefs, including gender. In many cultures, conceptions of gender have remained resistant to change over time. Is this because these concepts are universally true, or is it that certain social attitude toward the idea of gender have never changed?

This paper investigated the ideas of gender in music using the example of the life and music of Fanny Mendelssohn. I critically examine generally held views on women in nineteenth-century Europe, and analyzing the ostensibly masculine and feminine musical elements in pieces that were published under Fanny’s brother’s name; specifically, selections from *Lieder*, Opp. 8 and 9.

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## Connecting to Thainess on the Bridge of Audiences’ Experience in Western Music, a Case Study of Thai Contemporary Music

Sarupong Sutprasert

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Thai music has been composed by using Western music theory since the reign of King Rama V as shown in the record, but during the period prior to World War II we can observe a turning point in terms of style. The melodies became more Westernised with a decrease of melismatic singing. The change in style appears in Pran Boon’s musical theatre, M.L. Phuangroy Sanitwongse, and Suntharaphon Band. Nowadays, the musical pieces from that period are rearranged for the younger generation of listeners with a sound that is customized for this new audience groups. This music is called Thai contemporary music. Although the composition method or arrangements are based on Western music theory, the audience can still feel the Thainess within those new versions. This research investigates the connection between the symbols, music and the audience. The objectives of this study are:

- 1) to study the symbolic meaning in Western music that appears in audiences’ experience in Thai contemporary music
- 2) to study the relationship between symbolic meaning in Western music and Thai contemporary music as experienced by modern audiences.

Literature reviews suggest that Thainess can appear in many forms. Local conditions are the essential part in forming the instinct which becomes the base of Thainess. Inhabitants embrace that instinct until they can express in various ways. Besides, the music contains signs and symbols particularly to the culture where that music is produced. Hence music consumption consists in absorbing the meaning and symbols of that particular culture.

This research was conducted by a qualitative method. 20 persons were asked to listen to Thai contemporary music and were subsequently interviewed. The criteria for selection of the interviewees included:

- 1) the listener must have two or more activities in consumption of Thai contemporary music
- 2) activities in consumption must be consecutively active enabling the listener to explain from his/her own direct experience

3) the listener's ability to articulate those explanations clearly.

The in-depth interview was based on a questionnaire divided into three sections: understanding towards the concept of Thainess, the listening experience and interpretation of Thai contemporary music, and the cross-checking between the concept of Thainess and the interpretation of listening.

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## Learning Pronunciation Through Music Activities: A Music Approach to Phonetics

**Sasidisaya Sasisakulpon**

*Division of Music Education, Faculty of Education, Chulalongkorn University*

Foreign word mispronunciation is one of the common traits that can be found among Thai people. It can be traced far back in the history of the society and even some words from those time are still in use in the present day as common words without noticed by Thai people. Because their sounds leave only a few trace of the original word as they roughly derived into Thai (in the time that people still had only limited knowledge of phonetics). Despite the fact that Thailand Thai people have has already developed a much better basis and understanding of foreign language pronunciation nowadays, there are some consonants and vowels that people are still not familiar with. Such as "sh", "th", "v",

"z" etc. or some consonants that also even exist in Thai but have need to pronounce with stronger precise articulation. The focus of this study is to design a set of music activities that encourage students to develop both their pronunciations of words and perception of sounds. The activities will be designed base on the basis of Orff Schulwerk's principle that musical knowledge should be built up from one's own experiences. By using vocal music integrated with vocal percussion, body percussion and percussion ensemble, the activities would allow students to explore the usage of their voices and articulatory organs, then simultaneously develop their aural skills in enjoyable activities.

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# The Explorations of Philosophy in Thailand Music Higher Education

Dr. Saya Thuntawech

The idea of studying music in higher education appeared in the ancient Greek time through the present. This study aims to investigate the ideas of music higher education in Thailand through philosophical perspectives, using a qualitative approach study where documentary cataloguing forms were used to collect data from semi-structured interviews. The participants were 11 administrators from higher education music institutes in

Thailand who were selected through purposive sampling. The results showed that two main philosophical believes in music higher educational institutes in Thailand were as followed; "Education as a tool of social development in the nation" and "Arts fulfil human to live his fullest." Both aims are to lead the country forward and offer peace within the nation.

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## Ya-Yüeh and the Spirit of Humanity

Asst. Prof. Dr. Shang-Wen Wang

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Ya-Yü eh (Chinese: 雅樂) was originally a form of classical music and dance performed at the royal court in ancient China, which received its basic conventions in the Western Zhou Dynasty (1046-771 B.C.E.). It was endowed philosophical and moral significance by Confucius (551-479 B.C.E.), who was not only a great philosopher but also an excellent musician and musicologist. For Confucius ritual and (sublimed) music were the most important factors for self-cultivation of individual and thus emphasized by the government in the ancient China with the nationalization of Confucianism. With the development of international

strength of ancient China Ya-Yü eh and its ideal was gradually spread to the neighbouring countries and obtained different determinations, notably the gagaku in Japan, aak in Korea, and nhã nhạc in Vietnam.

In this paper, the form of Ya-Yü eh and its ideal, especially its spirit of humanity given by Confucius, will be introduced. Through the understanding of the ideal of Ya-Yü eh, we can reflect the music practice and education nowadays which could, according to Confucius, go on the crooked way.



## Climbing to an Ivory Tower?: Myths VS Realities about Music PhD Learning

Dr. Skowrung Saibunmi

- *Is a PhD necessary for music?*
- *Does earning PhD in music mean being able to play all instruments?*
- *Do you have to practice all days all nights?*
- *Studying in a PhD program requires only intelligent individuals.*
- *Finding an advisor is like finding a soulmate.*
- *A PhD dissertation is a masterpiece.*

All of these questions and sayings are always asked and spoken to PhD candidates and graduates. Those who are asked always encountered awkward feelings. Are those questions and sayings true? Or just myths and beliefs that pass on from generations to generations?

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## New Steps: Princess Galyani Vadhana Institute of Music Youth Orchestra

Dr. Suppabhorn Suwanpakdee and Pongthep Jitduangprem

*Princess Galyani Vadhana Institute of Music*

“Explore, Exchange, Excel” is the philosophical motto driving the Princess Galyani Vadhana Institute of Music Youth Orchestra (PYO). The orchestra aims to develop the orchestral playing skills of young Thai musicians. Since 2013, the PYO has performed a wide ranging repertoire covering standard pieces as well as contemporary ones. With the help of invited conductors and expert orchestral performers, the young orchestral musicians gained invaluable experience and knowledge during the last four years.

Alongside, the PYO also strives to develop an audience for orchestral music in a sustainable way. In the fifth concert season, 2017 - 2018, the PYO will launch a new audience development programme.

This paper describes the development of the Princess Galyani Vadhana Institute of Music Youth Orchestra from its conception to the present, with an emphasis on the contributions the orchestra has made to the education of young musicians, and also explains future plans.

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## Syair Bidasari, Re-Imagined: Performance Making of a Pan-Malay Folklore for an International Music Festival in Singapore

Syafiqah 'Adha Bte Mohamed Sallehin

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

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This paper is co-written by the two creative-persons who were directly involved in the creation of “Ikan Girl”, a music-dance production that premiered at The Arts House, Singapore, on 21<sup>st</sup> & 23<sup>rd</sup> October 2016 as part of the 2<sup>nd</sup> Singapore International Festival of Music. Soultari Amin Farid (Creative Director) and Syafiqah 'Adha Sallehin (Music Director) had worked collaboratively to re-imagine a pan-Malay folklore known as Syair Bidasari -- an ancient Malay poem of 1,035 stanzas that tells the story of a girl whose soul is shared with a goldfish and her unfortunate

circumstances under the rule of an unjust Queen who was jealous of the girl's beauty.

This new adaptation of the folklore was presented in the form of a multidisciplinary performance that incorporated movement vocabulary from Malay dance, bharatanatyam and contemporary dance genres and featured new music of a unique compositional style that imbues the flavour of traditional Malay music with captivating sound colours.

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## Myths - Reality of Sound Production and its Reflection on Music Performance

Tanasit Siripanichwattana

*Princess Galyani Vadhana Institute of Music*

Nowadays, different genres of music are performed or presented to listeners by reading notes from the score and trying to play those notes correctly. In some cases, pieces are interpreted incorrectly by the performers. For example, some performances are lacking the vivacity and true nature of the music that the original composers had intended to express. This may affect the pleasure of the audiences as well. Therefore, when performing a piece of music, the performer should take into account factors that make the music more profound, vivid, and appealing to listeners.

This article describes ways of producing an elite sound on various percussion instruments, including both classical and traditional instruments, and methods for producing various types of sounds that have the effect of making musical performances more compelling through use of body movements and different groups of muscles to create grooves, and to add color and power.

It may be a myth or reality that using body movements can help to improve sounds. However, this method has been used in many countries, including Africa, China, Japan, Korea and countries in South-East Asia for many centuries. In the past, music was learned by replicating sounds and experimenting with hitting on instruments to make different sounds. For example, in Thai Classical Music, the practices of 'Joh, Jah, Ting, Tung and etc.' on different types of percussion instruments have been passed down for many generations. These sounds help add groove and direction to the music better than western music notations in some cases. In Africa, music performers must first be able to dance. Applying the playing methods for traditional music to Western music has great potential to enhance performance.



## Song and Music in Thai Musicals

Theerawut Kaeomak

*College of Music, Mahidol University*

The first objective of this qualitative research was to study the context of songs and music in Thai Musicals. Data were collected through documents analysis and interviews with Thai musicals' composer. The second objective is to study song's specific attributes, the function of song in musicals, and melodic economy by using the standard music theory and data collected from fieldwork. The songs that were selected to study in the second objective were songs from "Kang Lang Pab the Musicals" which were adapted into American musicals, "Waterfall the Musicals".

The results indicated that there were 30 Thai Musicals which produced by 11 companies between 2001 and 2016. There are three types of Thai musicals which are Normal Musicals, Sung-through Musicals, and Jukebox Musicals. Various musicals' songs were influenced by the

story. The musicals contain three elements which were the book, the music, and the lyrics. Songs as the music were the most important element in the musicals. Through musicals' song composition, the composer must study books, characters, and actor as well as the old song which used in that story.

In analyzing musicals' song, we discover that the result conforms to the hypothesis. Most of the songs in Kang Lang Pab the Musicals had the specific attributes which show the unity. The unity is the combination of materials and motifs which had common roots. However, the composition of musicals' song might not relate to each other, as long as story's messages can be delivered to the audience and enable the story to flow throughout the show.

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## Phenomenology of Local Music Education: Activities of Music Learning, Ban-Thawon Tumbol-Thawon Aumpoe-Chaloem Pra Kiat District, Buriram Province

Dr. Thiti Panyain

*Arts and Culture Center, Buriram Rajabhat University*

This study examines phenomena and concepts relating to music learning activities in Banthatthavorn community, Chaloem Phra Kiat District, Buriram Province by analyzing collected data from documents and field research. Specific research methods were structured and unstructured interviews and observation.

Results show that Mr. Pichai U-huen, a farmer and permanent resident, uses music as a medium and motivation to learn life. Music used in this way gives children moral guidance and a sense of identity. Children also learn to have patience, self-reliance, knowledge, respect for their roots, culture and values of respect to their ancestors.

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This study examines patterns of music learning in this community through evening activities organized for children in the village. Since February 2559, these evening activities, where students can experience a lifestyle of the past, have become routine for the children. The children attend them free of charge. The instruments are made out of excess materials or are adapted from locally-available

items. Despite this, they create melodious sounds, not unlike those made by expensive musical instruments. Through these activities, children play music, learn about traditional lifestyles, and absorb the natural beauty of the fields, forests, and streams, so that they can forget the temptations in modern society.

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## New Perspectives in Sound Making: From Improvisation to Collective Composition

**Watchara Pluemyart**

*Huahin Vitthayalai School*

This research presents an experimental project aimed at introducing contemporary music to senior high school in Music Program of Hua-Hin Vitthayalai School, Prachuap Khiri Khan, Thailand. The students created their own compositional procedures by using improvisation and various forms of sonic interpretations through musical experiments.

The results were applied to compositional and performance techniques with a clear focus on the following parameters: Articulation, Dynamic, Timbre, Bow pressure, Harmonics on strings, Sul ponticello, Tremolo.

The collection of techniques employed were synthesized and applied to a piece entitled 'BIPOLAR' exploring the phenomenon of emotional balance.

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## Contemporary Thai Music

**Wichian Tanalappasert et al.**

*Valaya Alongkorn Rajabhat University under the Royal Patronage*

This paper describes the arrangement of six Thai masterpieces, i.e., Lao Daung Duan, Khaek Borathet, Khamen Sai Yoke, Khum Waan, Karng Kao Kin Kluay, Mayura Phi Rom, and one new piece in contemporary flavours while maintaining the unique characteristics of the Thai style. The objective is to demonstrate how the western music theory can be applied to help with the

arranging process through the analysis of melodies and lyrics. The arrangement also aims to preserve Thai musical heritage by adapting it to suit the contemporary era. The arrangement is commissioned to be performed in the musical "Love across the World: Music across Time," at the Indochina World Heritage Fair in 2016.



# Moderators

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## **Dr. Elissa Miller-Kay**

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## **Dr. Jiradej Setabundhu**

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Musicologist

## **Dr. Thanapol Setabrahmana**

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สถาบันดนตรีกลายาณีวัฒนา  
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คำสั่งสถาบันดนตรีกลายาณีวัฒนา

ที่ ๗๖ / ๒๕๖๐

เรื่อง แต่งตั้งคณะกรรมการที่ปรึกษา

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐  
International Symposium "Music and Socio-Cultural Development of ASEAN" 2017 - 2019

ด้วย สถาบันดนตรีกลายาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ International Symposium "Music and Socio - Cultural Development of ASEAN" 2017 - 2019 ระหว่างวันที่ ๓๐ สิงหาคม – ๑ กันยายน พ.ศ. ๒๕๖๐ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรีคลาสสิกดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกลายาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกลายาณีวัฒนา ครั้งที่ ๒/๒๕๖๐ วันพุธที่ ๑ กุมภาพันธ์ พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการที่ปรึกษาโครงการการจัดประชุมวิชาการนานาชาติทางด้าน “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ "Music and Socio - Cultural Development of ASEAN" 2017 - 2019 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

#### คณะกรรมการที่ปรึกษา

- |  |           |
|--|-----------|
| ๑. ศาสตราจารย์คลินิก เกียรติคุณ นายแพทย์ปิยะสกล สกลสัตยาทร | ที่ปรึกษา |
| ๒. คุณหญิงวรรณภา สิริวัฒนภักดี                             | ที่ปรึกษา |
| ๓. รองศาสตราจารย์นราพร จันทร์โอชา                          | ที่ปรึกษา |
| ๔. นายวีระ โรจน์พจนรัตน์                                   | ที่ปรึกษา |
| ๕. รองศาสตราจารย์ นายแพทย์สรนิต ศิลธรรม                    | ที่ปรึกษา |
| ๖. ดร.ชาคร วิชาญวนิช                                       | ที่ปรึกษา |
| ๗. รองศาสตราจารย์ คุณหญิงวงจันทร์ ทัศนัยนิติศาสตร์         | ที่ปรึกษา |
| ๘. ศาสตราจารย์เกียรติคุณ นายแพทย์ศรีประสิทธิ์ บุญวิสุทธิ   | ที่ปรึกษา |
| ๙. นายพงษ์อาจ ตรีกิจวัฒนากุล                               | ที่ปรึกษา |
| ๑๐. ดร.วรภรณ์ สีหนาท                                       | ที่ปรึกษา |
| ๑๑. อาจารย์ ดำริห์ บรรณวิทยกิจ                             | ที่ปรึกษา |
| ๑๒. ศาสตราจารย์ ดร.ณรงค์ฤทธิ์ ธรรมบุตร                     | ที่ปรึกษา |
| ๑๓. ดร.ชัยงค์ สัจจิตานนท์                                  | ที่ปรึกษา |
| ๑๔. ดร.ชิงชัย หาญเจนลักษณ์                                 | ที่ปรึกษา |
| ๑๕. อาจารย์ ดร.จิรเดช เสตะพันธุ์                           | ที่ปรึกษา |
| ๑๖. อาจารย์ สิทธิชัย เฟื่องเจริญ                           | ที่ปรึกษา |
| ๑๗. นายณัฐวุฒิ เสี่ยมสุวรรณ                                | ที่ปรึกษา |

สั่ง ณ วันที่ ๑๖ กรกฎาคม พ.ศ. ๒๕๖๐



(รองศาสตราจารย์ คุณหญิงวงจันทร์ ทัศนัยนิติศาสตร์)  
อธิการบดีสถาบันดนตรีกลายาณีวัฒนา





สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA  
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คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๗๗ / ๒๕๖๐

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐  
International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019”

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019” ระหว่างวันที่ ๓๐ สิงหาคม – ๑ กันยายน พ.ศ. ๒๕๖๐ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรีคลาสสิกดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ๒/๒๕๖๐ วันพุธที่ ๑ กุมภาพันธ์ พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย สำหรับโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019” โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

๑. Professor Nigel Osborne  
Emeritus Reid Professor of Music University of Edinburgh, UK
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  
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๑๐. อาจารย์ ดร.ณัฐวุฒิ บริบูรณ์วิริย์  
ผู้เชี่ยวชาญด้านดนตรีวิทยา



๑๑. อาจารย์อานันท์ นาคคง  
อาจารย์ประจำคณะดุริยางคศาสตร์ มหาวิทยาลัยศิลปากร
๑๒. อาจารย์ ดร.จิระเดช เสตะพันธุ์  
รองอธิการบดีฝ่ายการศึกษา สถาบันดนตรีกัลยาณีวัฒนา
๑๓. อาจารย์ ดร.อโนทัย นิตินพ  
คณบดีสำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
๑๔. อาจารย์ ดร.ชัยพงษ์ ทองสว่าง  
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๕. อาจารย์ Dr. Jean-David Caillouët  
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๖. อาจารย์ Dr. Elissa Miller Key  
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการจัดประชุมวิชาการนานาชาติทางด้านดนตรี “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019” โดยรับค่าตอบแทนในการพิจารณาบทความวิจัย จากโครงการดังกล่าว อาศัยหลักเกณฑ์ตามข้อบังคับว่าด้วยอัตราค่าตอบแทนและการจ่ายเงินค่าตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงานให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ข้อ ๖.๒.๑

สั่ง ณ วันที่ ๑๖ กรกฎาคม พ.ศ. ๒๕๖๐



(รองศาสตราจารย์ คุณหญิงจันทร์ พินัยนิติศาสตร์)  
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA  
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คำสั่งสถาบันดนตรีกัลยาณีวadhana  
ที่ ๗ / ๒๕๖๐

เรื่อง แต่งตั้งคณะกรรมการดำเนินงานโครงการ

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐  
International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019”

ด้วย สถาบันดนตรีกัลยาณีวadhana กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” ปี พ.ศ. ๒๕๖๐ International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019” ระหว่างวันที่ ๓๐ สิงหาคม – ๑ กันยายน พ.ศ. ๒๕๖๐ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติทางด้านดนตรีคลาสสิกดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวadhana พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวadhana ครั้งที่ ๒/๒๕๖๐ วันพุธที่ ๑ กุมภาพันธ์ พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการดำเนินงานโครงการการจัดประชุมวิชาการนานาชาติทางด้าน “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน ๒๐๑๗ – ๒๐๑๙” International Symposium “Music and Socio-Cultural Development of ASEAN 2017 – 2019” โดยประกอบด้วยผู้มีรายนาม ดังต่อไปนี้

#### คณะกรรมการฝ่ายประสานงานทั่วไป

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| ๑. อาจารย์ ดร.โอโณทัย นิตินพ                 | ประธานอนุกรรมการ       |
| ๒. อาจารย์อภิชัย จันทนขจรพิง                 | อนุกรรมการ             |
| ๓. ว่าที่ร้อยตรีหญิง อภิภูษณ์พร ชัยวานิชศิริ | อนุกรรมการ             |
| ๔. นางจิตติมา สุขแสงจันทร์                   | อนุกรรมการ             |
| ๕. นายศักดิ์ระพี รัตประจิด                   | อนุกรรมการและเลขานุการ |

#### ให้มีหน้าที่ ดังนี้

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

#### อนุกรรมการฝ่ายวิชาการ

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|-------------------------------------|------------------------|
| ๑. อาจารย์ ดร.จิรเดช เสตะพันธุ์     | ประธานอนุกรรมการ       |
| ๒. อาจารย์ Dr. Elissa Miller-Key    | อนุกรรมการ             |
| ๓. อาจารย์ Dr. Jean-David Caillouët | อนุกรรมการ             |
| ๔. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง      | อนุกรรมการ             |
| ๕. นายศักดิ์ระพี รัตประจิด          | อนุกรรมการและเลขานุการ |

#### ให้มีหน้าที่ ดังนี้

- ดำเนินการประสานงานผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัยและสร้างสรรค์สาขาต่าง ๆ
- ดำเนินการจัดส่งบทความวิจัยแก่ผู้ทรงคุณวุฒิเพื่อพิจารณา และกำหนดวันเวลาสำหรับ รับ – ส่งคืน บทความวิจัย





- จัดทำสูจิบัตรการจัดงาน
- จัดทำหนังสือรวบรวมบทความวิจัย (Proceedings) และสรุปโครงการ หลังเสร็จสิ้นการประชุม
- งานอื่นๆ ตามที่ได้รับมอบหมาย

**อนุกรรมการฝ่ายต้อนรับ**

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| ๑. อาจารย์สิทธิชัย เฟ็งเจริญ   | ประธานอนุกรรมการ       |
| ๒. นายณัฐวุฒิ เลี่ยมสุวรรณ     | อนุกรรมการ             |
| ๓. นางสาวพลอยไพลิน พงษ์ศิริแสน | อนุกรรมการ             |
| ๔. นางสาวพิมพ์สิริ สุกุลน้อย   | อนุกรรมการ             |
| ๕. นางสาวกชพร บุญสม            | อนุกรรมการและเลขานุการ |

**ให้มีหน้าที่ ดังนี้**

- ต้อนรับแขก VIP บุคคลทั่วไป พร้อมทั้งอำนวยความสะดวกในด้านต่าง ๆ แก่ผู้เข้าร่วมงาน
- งานอื่นๆ ตามที่ได้รับมอบหมาย

**อนุกรรมการฝ่ายเครือข่ายสถาบันการศึกษา**

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| ๑. อาจารย์ศุภพร สุวรรณภักดี   | ประธานอนุกรรมการ       |
| ๒. นางสาวพิชาภรณ์ สุนทรพันธุ์ | อนุกรรมการ             |
| ๓. นายนพดล บุญเดช             | อนุกรรมการ             |
| ๔. นางสาวรัตนา โกศลวัฒน์โรจน์ | อนุกรรมการและเลขานุการ |

**ให้มีหน้าที่ ดังนี้**

- ประสานงานเชิญเครือข่ายการศึกษาเข้าร่วมงาน
- ประสานงานต้อนรับเครือข่ายการศึกษาในระหว่างงาน
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา

**อนุกรรมการฝ่ายเครือข่ายตัวแทนประเทศอาเซียน**

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| ๑. อาจารย์อภิชัย จันทนขจรพิง | ประธานอนุกรรมการ       |
| ๒. นางสาวณัฐมล จงประภักจงศ์  | อนุกรรมการ             |
| ๓. นายเศรษฐพงศ์ จรรย์รายชน   | อนุกรรมการ             |
| ๔. นางสาวพิชญ์สินี ฉลาดดี    | อนุกรรมการและเลขานุการ |

**ให้มีหน้าที่ ดังนี้**

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

**อนุกรรมการฝ่ายประชาสัมพันธ์ และลงทะเบียนผู้เข้าร่วมงาน**

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| ๑. อาจารย์ ดร.ชัยพงษ์ ทองสว่าง             | ประธานอนุกรรมการ       |
| ๒. อาจารย์ธนสิทธิ์ ศิริพานิชวัฒนา          | อนุกรรมการ             |
| ๓. นางสาวหทัย กิรานุชิตพงษ์                | อนุกรรมการ             |
| ๔. ว่าที่ร้อยตรีสุรพงษ์ เต็นลิเมาะ         | อนุกรรมการ             |
| ๕. นางสาวณัฐมล จงประภักจงศ์                | อนุกรรมการ             |
| ๖. ว่าที่ร้อยตรีหญิง อภิญญาพร ชัยวานิชศิริ | อนุกรรมการ             |
| ๗. นางสาวศิริวรรณ คุ้มให้                  | อนุกรรมการและเลขานุการ |

**ให้มีหน้าที่ดังนี้**

- ประชาสัมพันธ์การจัดงาน รวบรวมและเผยแพร่ข่าวสารที่เกี่ยวข้องกับงานประชุมวิชาการนานาชาติ ให้แก่บุคลากรในสถานศึกษา และบุคคลทั่วไป
- เป็นศูนย์ข้อมูล และบริการข่าวสารของงานประชุมวิชาการนานาชาติ ประสานงานกับชุมชน ท้องถิ่น ส่วนราชการ สถานศึกษาอื่น ๆ สื่อมวลชนและประชาชน เพื่อการประชาสัมพันธ์
- จัดทำแฟ้มและเอกสารที่เกี่ยวข้อง สำหรับการลงทะเบียนสำหรับผู้เข้าร่วมงาน

**อนุกรรมการฝ่ายการแสดง**

๑. อาจารย์ ดร.อโนทัย นิตินน	ประธานอนุกรรมการ
๒. อาจารย์ Dr. Jean-David Caillouët	อนุกรรมการ
๓. นางสาวพิชาภรณ์ สุนทรพันธุ์	อนุกรรมการ
๔. นางสาวพิชญ์สินี ฉลาดดี	อนุกรรมการ
๕. นายพงษ์เทพ จิตดวงเปรม	อนุกรรมการ
๖. นายธีรภัทร กิจพรประเสริฐ	อนุกรรมการ
๗. นายภูติศ กาญจนภูษากิจ	อนุกรรมการ
๘. นางสาวณัฐมล จงประกิจพงศ์	อนุกรรมการและเลขานุการ

**ให้มีหน้าที่ ดังนี้**

- จัดทำตารางสำหรับการฝึกซ้อม
- ประสานงานด้านการฝึกซ้อมและแสดง จัดการแสดง
- ประสานงานพิธีกร ผู้แสดง เวที และผู้เกี่ยวข้องตลอดจนดำเนินงานด้านการแสดงทั้งหมด

**อนุกรรมการฝ่ายจัดเลี้ยงและสวัสดิการ**

๑. นางสาวกนกวรรณ วิลัยมาตย์	ประธานอนุกรรมการ
๒. นางสาวติสรินทร์ สุขชมภัทร์	อนุกรรมการ
๓. นางนิภาภรณ์ งวดเกาะ	อนุกรรมการ
๔. นางเบญจวรรณ ชุ่มคุ้มสิน	อนุกรรมการและเลขานุการ

**ให้มีหน้าที่ ดังนี้**

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

**อนุกรรมการฝ่ายสถานที่และยานพาหนะ**

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

**ให้มีหน้าที่ ดังนี้**

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

**อนุกรรมการฝ่ายการเงิน บัญชี และพัสดุ**

๑. นางธิดิมา สุขแสงจันทร์	ประธานอนุกรรมการ
๒. ว่าที่ร้อยตรีสุรพงษ์ เต็นลีเมาะ	อนุกรรมการ
๓. นางนิภาภรณ์ งวดเกาะ	อนุกรรมการ
๔. นางสาวเกตุมณี อินอ่อน	อนุกรรมการ
๕. นางสาวกนกวรรณ วิลัยมาตย์	อนุกรรมการ
๖. นางสาวหทัย กิรานุชิตพงษ์	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการวางแผนงบประมาณ
- จัดทำการเอกสารการจัดซื้อ การจัดจ้าง
- จัดทำเอกสารการเบิกจ่ายเงิน
- สรุปค่าใช้จ่ายในการดำเนินงานโครงการฯ

อนุกรรมการฝ่ายโสตทัศนอุปกรณ์และสารสนเทศ

- |                                     |                        |
|-------------------------------------|------------------------|
| ๑. อาจารย์ Dr. Jean-David Caillouët | ประธานอนุกรรมการ       |
| ๒. นายธัชวงศ์ ศิริสวัสดิ์           | อนุกรรมการ             |
| ๓. นายพงศธร ศรีวิเศษ                | อนุกรรมการ             |
| ๔. นายพลภัฏฐ์ ปวาริณสันต์           | อนุกรรมการ             |
| ๕. นายกัมปนาท จันทร์ธิดา            | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- บันทึกภาพการนำเสนอผลงานวิชาการ และเผยแพร่ลงโซเชียลมีเดีย ได้แก่ Youtube Facebook เป็นต้น
- จัดเตรียมอุปกรณ์เทคนิคและอำนวยความสะดวก ห้องต่าง ๆ ที่นำเสนอผลงานวิชาการ ณ อาคารคีตราชนรินทร์ อาคารศูนย์การเรียนรู้ และอาคารอำนวยการ
- บันทึกเทปการแสดงในช่วงระหว่างกันจัดงาน

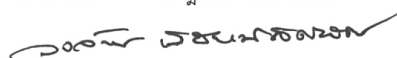
อนุกรรมการฝ่ายประเมินผล

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| ๑. อาจารย์ ดร.อโนทัย นิตินพ                | ประธานอนุกรรมการ       |
| ๒. นางธิดิมา สุขแสงจันทร์                  | อนุกรรมการ             |
| ๓. นายณพดล บุญเดช                          | อนุกรรมการ             |
| ๔. ว่าที่ร้อยตรีหญิง อภิญญาพร ชัยวานิชศิริ | อนุกรรมการ             |
| ๕. นายศักดิ์ระพี รักตประจิด                | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

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

สั่ง ณ วันที่ ๑๔ กรกฎาคม พ.ศ. ๒๕๖๐



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พินัยนิติศาสตร์)  
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



# Schedule

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## Wednesday 30<sup>th</sup> August 2017

Time	Room	Presenters
11.00 - 13.00	SVH Foyer GQ	Registration Lunch
13.00 - 13.30	SVH	Opening Ceremony
13.30 - 14.15	SVH	<i>"Phaya Naga and the Dolphins of Arion"</i> Keynote: Professor Nigel Osborne
14.15 - 15.00	SVH	<i>"Leveraging Music Cognition for Health and Well-Being"</i> Keynote: Dr. Kat Agres
15.00 - 15.30	CF	Coffee Break
15.30 - 18.00	C 300 C 303 C 305	Paper Presentation
18.00 - 19.30	GQ	Dinner
19.30 - 21.00	SVH	<i>"Myths &amp; Traditions"</i> Symposium Performance

## Thursday 31<sup>th</sup> August 2017

Time	Room	Presenters
08.00 - 09.00	SVH Foyer	Registration
09.00 - 09.45	C 300	<i>"The Ongoing Myth: Sustainable Paths for Music Education"</i> Keynote: Professor Robert Cutietta
09.45 - 10.30	C 300	<i>"MU, ME, and Me: Myth and Realities"</i> Keynote: Associate Professor Dr. Narutt Suttachitt
10.30 - 11.00	CF	Coffee Break
11.00 - 11.45	C 300	<i>"The Muse and the Myth: Musical Manifestations"</i> Keynote: Peter Veale & Dr. Jean-David Caillouët
11.45 - 13.30	GQ	Lunch
13.30 - 14.15	C 300	<i>"An Ancient Hebrew Ritual through the Eyes of a 20<sup>th</sup>-Century Composer: 'Psalm 20 for Orchestra' by Shinuh Lee"</i> Keynote: Professor Shinuh Lee

## Schedule

Time	Room	Presenters
14.15 - 15.00	C 300	<i>"Composing New Myth: Bruce Gaston and His Music"</i> Panel Discussion Anant Narkkong, Boonrat Sirirattanapan, Kaiwan Kulavadhanonthai, Prasarn Wongwirojruk Dr. Jiradej Setabundhu - Moderator
15.00 - 15.30	CF	Coffee Break
15.30 - 18.00	C 300 C 303 C 305	Paper Presentation
18.00 - 19.30	GQ	Dinner
19.30 - 21.00	SVH	<i>"Between Myths and Realities"</i> Symposium Performance

## Friday 1<sup>st</sup> September 2017

Time	Room	Presenters
08.00 - 09.00	SVH Foyer	Registration
09.00 - 09.45	C 300	<i>"Myths &amp; Realities – Balinese Music Development in the Light of Political Developments/ Influences in the 20<sup>th</sup> and 21<sup>st</sup> Century"</i> Keynote: Professor Dieter Mack
09.45 - 10.30	C 300	<i>"Beauties &amp; Beasts: Fantastic Dualisms which Seem to Continue to Permeate the Classical Musical and Music Education (Under-)World(s)"</i> Keynote: Professor Bernard Lanskey
10.30 - 12.00	G 201 A 209	<i>Thailand Higher Education Music Academic Network's meeting</i> <i>Thailand Higher Education Music Student Network's meeting</i>
12.00 - 13.30	GQ	Lunch
13.30 - 14.15	C 300	<i>"Putri Anak: The Quest for the Recovery of Southeast Asian Myth, Music, and Drama in a Philippine Spanish Colonial Genre."</i> Keynote: Dr. Verne de la Peña
14.15 - 15.00	C 300	<i>"Wai Khru Dontree: Where Music Gods and Human Meet"</i> Keynote: Anant Narkkong
15.00 - 15.30	CF	Coffee Break

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Time	Room	Presenters
15.30 - 17.30	C 300 C 303 C 305	Paper Presentation
17.30 - 18.00	C 300	<i>"Variety: So Absurd It's Good"</i> Panel Discussion Dhorn Taksinwarajan, Kawirat Saimek, Khetsin Chuchan, Selina A. Jones Dr. Thanapol Setabrahmana - Moderator
18.00 - 19.30	GQ	Dinner
19.30 - 21.00	SVH	<i>"ASEAN Creations"</i> Concert ASEAN Youth Ensemble (AYE) & ASEAN Young Composers 2017

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## Saturday 2<sup>nd</sup> September 2017

Time	Venue	Presenters
17.30 - 18.30	Siam Square One	<i>"ASEAN Creations"</i> Showcase ASEAN Youth Ensemble (AYE) & ASEAN Young Composers 2017

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### Remark:

SVH	= Sangita Vadhana Hall, Administration Building
SVH FOYER	= Foyer of Sangita Vadhana Hall, Administration Building
GQ	= Gourmet Quarter
CF	= Conservatory Foyer
C 200/ 300/ 303/ 305	= Room 200/ 300/ 303/ 305, Conservatory Building
L 100/ 101	= Room 100/ 101, PGVIM Learning Center
G 201	= Room 201, Gita Rajanagarindra Building
A 209	= Room 209, Administration Building



# Paper Presentation

Wednesday 30<sup>th</sup> August 2017

	C 300	C 303	C 305
	<b>Paper Presentation Conservatory Building</b>		
	Moderator: Dr. Elissa Miller-Kay	Moderator: Dr. Chanyapong Thongsawang	Moderator: Dr. Natthawut Boriboonviree
15.30	<i>The Heroic Myth of Beethoven: A Performer's Perspective</i>	<i>Art Songs in Thailand: Arranging and Performing Dr. Saisuree Chutikul's Vocal Works</i>	<i>The Power of the Words Unspoken</i>
	Dr. Elissa Miller-Kay	Dr. Chanyapong Thongsawang	Haruna Tsuchiya
16.00	<i>Gender Studies on Fanny Mendelssohn</i>	<i>Music Composition and Performance Project: Ballades from Thai Literature for Piano Solo</i>	<i>The Explorations of Philosophy in Thailand Music Higher Education</i>
	Sarunda Siasiriwatana	Asst. Prof. Dr. Ramasoon Sitalayan	Dr. Saya Thuntawech
16.30	<i>Music and Numbers, Myth and Religious Belief in J. S. Bach's Music as Essential Elements of a Proper Pedagogical Approach</i>	<i>The Adaptability of Martin Luther's Ein' festa burg ist unsere Gott: the Heritage of Protestant Reformation in Thai Hymnal</i>	<i>Connecting to Thainess on the Bridge of Audiences' Experience in Western Music, a Case Study of Thai Contemporary Music</i>
	Dott. Alberto Firrincieli	Santiphap Viriyothai	Sarupong Sutprasert
17.00	<i>Spanish Hero: What Lies behind Tárrega's Legend</i>	<i>Resonance in Vocal Techniques Analysis</i>	<i>Rethinking the Concept of "Participation" in Music: the Case Study of Senju Dajare Music Festival</i>
	Apichai Chantanakajornfung	Kajornsak Kittimathaveenan	Kotaro Ishibashi
17.30	<i>Myths - Reality of Sound Production and Its Reflection on Music Performance</i>	<i>The Analysis of Thai Xylophone's Sound (Ranad Ek): A Case Study of Fine Art Department, Ministry of Culture Thailand</i>	<i>Song and Music in Thai Musicals</i>
	Tanasit Siripanichwattana	Phonlasit Tinnakorn Na Ayuthaya	Theerawut Kaeomak

Thursday 31<sup>st</sup> August 2017

	C 300	C 303	C 305
	<b>Paper Presentation Conservatory Building</b>		
	Moderator: Asst. Prof. Dr. Dneya Udtaisuk	Moderator: Dr. Jiradej Setabundhu	Moderator: Anant Narkkong
15:30	<i>49 King's Compositions in Every Heart of Thai People</i>	<i>Her Voice Has Life: Echo in the Uncanny Valley</i>	<i>2016 Thailand Mourning Realities: Relearning the Sound and Sight of Sadness After the Great Loss of His Majesty King Bhumibol</i>
	Asst. Prof. Dr. Dneya Udtaisuk	Dr. Jiradej Setabundhu	Anant Narkkong
16:00	<i>Learning Pronunciation Through Music Activities: A Music Approach to Phonetics</i>	<i>Metamorphosis of Traditional Heroes in Judeo-Christian Myth: New Hero Michael from Donnerstag aus Licht by Stockhausen</i>	<i>Traditional Piphat Ensemble of Thai Cambodian, Por Mee Sil Band, Ban Ta Baek, Prakhon Chai District, Buriram Province</i>
	Sasidisaya Sasisakulpon	Hyojung Huh	Dr. Chalermkit Kengkaew
16:30	<i>The Development of Western Music Theory in Co-Operative Learning Process</i>	<i>Genius Loci</i>	<i>The Music for Spiritualism Ritual of Kui Ethnic Group</i>
	Natsarun Tissadikun	Assoc. Prof. Dr. Jonathan Day	Dr. Chao Kanwicha
17:00	<i>Climbing to an Ivory Tower?: Myths VS Realities about Music PhD Learning</i>	<i>New Perspectives in Sound Making: From Improvisation to Collective Composition</i>	<i>Contemporary Thai Music</i>
	Dr. Skowrung Saibunmi	Watchara Pluemart	Wichian Tanalappasert et al.
17:30	<i>Phenomenological of Music in Local: Activities of Music Learning, Ban-Thawon Tumbol-Thawon Aumpoe-Chaloem Pra Kiat District, Buriram Province</i>	<i>Thai Chess: An Interdisciplinary Study of the Game Through Musical Composition</i>	<i>Conservation and Continuation of Thai Folk Song: A Case Study Pleng Na Chumporn</i>
	Dr. Thiti Panyain	Prateep Jattanakul	Asst. Prof. Ponglada Thampitakkul



## Paper Presentation

Friday 1<sup>st</sup> September 2017

	C 300	C 303	C 305
	<b>Paper Presentation Conservatory Building</b>		
	Moderator: Apichai Chantanakajornfung	Moderator: Dr. Jiradej Setabundhu	Moderator: Anant Narkkong
15:30	<b><i>New Steps: Princess Galyani Vadhana Institute of Music Youth Orchestra</i></b>	<b><i>Narot, Copyrighted, All Rights Reserved</i></b>	<b><i>Myth, Geography, and Culture Mapped: Representations of Thailand's Andaman Sea Coast in Orak Lawoi Folk Song</i></b>
	Dr. Suppabhorn Suwanpakdee and Pongthep Jitduangprem	John T. Giordano	Lawrence N. Ross
16:00	<b><i>Creating New Myth?</i></b>	<b><i>Analysis of Composition Technique Base on Thai Traditional Song in Anoo by Bruce Gaston</i></b>	<b><i>Singing the Human Experience: Dream song of the Indigenous Semai of Malaysia</i></b>
	Dr. Anothai Nitibhon et al.	Pradit Saengkrai	Assoc. Prof. Dr. Clare Suet Ching Chan
16:30	<b><i>"Variety: So Absurd It's Good" PGVIM's Student Presentations</i></b>	<b><i>Illusion</i></b>	<b><i>Syair Bidasari, Re-Imagined: Performance Making of a Pan-Malay Folklore for an International Music Festival in Singapore</i></b>
		Kittiphan Janbuala	Sysfiqah 'Adha Bte Mohamed Sallehin
17:00		<b><i>Music Composition "Spirit of Isan" for Symphony Orchestra</i></b>	<b><i>Ya-Yüeh and the Spirit of Humanity</i></b>
		Akapong Phulaiyaw	Asst. Prof. Dr. Shang-Wen Wang
17:30	<b><i>"Variety: So Absurd It's Good" Panel Discussion</i></b>		
	Dhorn Taksinwarajan, Kawirat Saimek, Khetsin Chuchan, Selina A. Jones Dr. Thanapol Setabrahmana - Moderator		















## NOTE







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